

## 2020 NATS Cal-Western Region Conference & Auditions



### Presentation Abstracts

#### BY EVENT SCHEDULE

**Friday, January 17, 2019**

Time	Location	Event
6-6:50 PM	1039	Teacher Workshop Building Bridges: Increasing Opportunities for Collaboration Between Academic Faculty and Community Teachers Presenters: Errik Hood and Michelle Markwart-Deveaux.
Abstract: NATS Chapters around the country are comprised of both university faculty and community teachers. Finding developmental opportunities that serve both communities, as well as fostering collaborative relationships between them, continues to be a challenge. Both presenters have endeavored to overcome these challenges, having created collaborative opportunities for themselves as well as in their roles as chapter presidents. The session will begin with each presenter outlining ideas for a more collaborative relationship between these constituencies, and then invite attendees to share their thoughts and ideas in an effort to begin this very important conversation.		
6-6:50 PM	2605	Student Workshop Audition Preparation: Entrances and Exits, Working with a Pianist, and Performance Anxiety Presenter: Ruth Ellis
Abstract: Audition Preparation will include each participant practicing a confident entrance and slate as well as a graceful and gracious exit. Tips on working with a pianist will be given in terms of preparing music, communicating tempo, etc. Performance Anxiety techniques which can be employed while singing will also be taught.		

**Saturday, January 18, 2019**

<b>Time</b>	<b>Location</b>	<b>Event</b>
2:00–2:50 PM	1039	Head to Head: Cross-training for the Professional Singer Presenters: Korianne Johnson and Diane Reich
Abstract: Brigham Young University faculty, Korianne Orton Johnson (BYU Contemporary Voice) and Diane Thueson Reich (BYU Classical Voice) with collaborative pianist Jared Pierce (BYU Piano), will present a lecture-recital focused on cross-training for professional singers. The current industry requires singers to be proficient in various vocal styles and techniques, and this presentation will instruct professional singers on ideas to train outside of their current area of focus. Both Reich and Johnson have worked to cross-train outside of their main disciplines, following many years of professional performing. The process was challenging, intriguing, and extremely informative for teaching. Collaborative pianist Jared Pierce will also contribute insights into crossing over as an accompanist.		
4:30-5:30 PM	1055	24 Italian Songs & Arias for 21 <sup>st</sup> -Century Singers Presenters: Judith Cloud, Stephanie Fox and the Magic Voice Studio
Abstract: Master teacher Stephanie Fox and composer/vocal pedagogue Judith Cloud will team up to present a newly composed collection of songs: 24 Italian Songs and Arias for 21st-Century Singers. With the NATS Advocacy Committee initiative of supporting music by women composers, our proposal is timely. These iconic texts have served as the foundation for countless beginning singers for over a hundred years. Composer Cloud's new settings are an accessible alternative to the original songs providing teachers with new tools for technical and musical advancement. In addition, they are offering a welcome change harmonically and melodically. The Magic Voice Studio singers (varying in ages from 10 to 72!) with beginning and more advanced vocal training will demonstrate songs learned by singing a recital of these newly-composed songs. The audience will gain insights regarding the capability of these singers to excel in this new repertory. Question and answer period will follow the recital.		
5:30-6:30 PM	2565	SNATS Summit and Dinner. Listening for the Singer's Body: A Framework Presenter: William McCullough
Abstract: This presentation seeks to introduce a framework for classical voice teachers to listen for the mechanical motions of their students through the development of empathetic body awareness (proprioception). This topic aims to supplement a core component of voice teaching that tends to be introduced briefly in traditional vocal pedagogy courses. Emphasis will be placed on methods for developing tonal images for common vocal inefficiencies in traditional pedagogical categories. The presentation will include group activities such as body mapping exercises, discussion of audio and video examples of vocal use through varying stages of professional development, and other exercises based on current acoustical understanding of the classical singing voice. The rationale for this topic is based on a range of interdisciplinary topics including philosophy of mind, vocal pedagogy, body mapping, learning theory, and acoustics. The goal is to help enhance successful outcomes in the voice studio.		

**Sunday, January 19, 2020**

<b>Time</b>	<b>Location</b>	<b>Event</b>
9-9:50 AM	1055	Songs of the Seasons: Margaret Bonds' Lost Work Presenter: Emily Sinclair
Abstract: Songs of the Seasons (1955) is a soon-to-be-published song cycle by Margaret Bonds (1913-1972) with texts by Langston Hughes. Bonds, the first African-American soloist with the Chicago Symphony, was a fierce champion of Black composers and musicians, but due to complications with her estate, much of her music has remained unpublished. These four songs are beautiful, varied, and well suited to the high school and college voice studio. I have received permission from Louise Toppin (University of Michigan), who holds the rights, to perform them at the NATS Regional Conference, should I be selected. The lecture recital would include the four songs, and a brief discussion of the Bonds/Hughes correspondence, which I studied at the Center for Black Music Research in Chicago. My hope is that this would provide new repertoire for our teachers, as well as highlighting the work of a pioneering Black woman composer.		
9-9:50 AM	2605	Singing Mexican Song Repertoire–Classical & Mariachi Presenter: Juanita Ulloa
Abstract: Did you know 20th century Mexican composers were often classically trained but made their income writing mariachi songs for charro musicals? The free crossover between classical song and mariachi's folk tradition continues! Widen your Hispanic vocal repertoire list with classical and mariachi songs from the Mexican song tradition. Learn easy ones for students and harder ones with sustained high notes. We will review the style and tradition. Then we will sing approximately five songs as a group. You will return home with 10 new songs, new knowledge, and a list of graded repertoire.		
10:00-10:50 AM	1039	Teaching Private Lessons to Young Voices with Confidence Presenter: Christa Durand
Abstract: Would you like to be more confident working with private voice students under the age of 10? Common fears seem to be: Teaching a child to sing too maturely and causing vocal damage Boredom and restlessness on the student's part Inability to connect with the student on the teacher's part Choosing appropriate repertoire for young students In this seminar you will learn: How to create a private lesson curriculum that fulfills and entertains both the teacher and student How to empower your young students to be excellent musicians How to choose exercises and repertoire that is appropriate for children under 10 How to make the most of a 30-minute lesson (Lesson plan samples included in presentation) Similar to watching a baby speak their first words, a voice teacher gets to experience the connections that your young students make as they build their musical skills and vocabulary.		
10:00-10:50 AM	2605	Russian Diction Success – Applying Belov's Research in the Studio Presenter: Maria Okunev-Briggs
Abstract: Russian vocal repertoire is a double-edged sword for a voice professor. On the one hand – there are so many beautiful art songs and arias to choose from! On the other – there is diction and Cyrillic alphabet to contend with, as well as generally, advanced level of difficulty and challenging tessitura. In		

my presentation I would like to discuss some ways in which we can introduce Russian repertoire and diction to Freshmen and beyond. I will particularly discuss research and music publications of Dr. Anton Belov and how his work in the US has revolutionized ability of English speakers to access, teach and sing Russian repertoire with great success.		
11:00-11:50 AM	1055	Meditation for Singers. Presenter: Shauna Fallihee
Abstract: Singing is Meditation. Singing asks us to set a musical intention and commit fully to its expression as distractions swirl around and within. Expressive vocal artistry and voice teaching require concentration, receptivity, resilience, self-awareness, and deep listening. Musicians can cultivate these qualities, and others, through simple and accessible meditation practices. Bringing awareness to our thoughts and body sensations reveals patterns that can then be shifted for improved comfort, confidence, and collaboration in music-making and beyond. Meditation for Singers will explore the myriad connections between meditation and singing. Singers and voice teachers will learn the basics of meditation practice and address some of the common challenges. Seated and walking meditations will be tailored to nurture specific aspects of singing and voice teaching. Each participant will receive a detailed handout and access to ongoing support as they develop practices to deepen their artistic lives.		
11:00-11:50 AM	2605	Focus of Attention Presenter: Melanie Treinkman
Abstract: The question of where singers should place their attention during learning and performance, known as focus of attention in the motor learning field, is a highly relevant, yet possibly overlooked aspect of voice training. In general, the vast majority of focus of attention studies (about 180 of them) have found that an external focus of attention (focusing on the effect of a movement) is superior, in a variety of ways, to an internal focus of attention (focusing on the body movement itself). Still, based on the findings of a recent original research survey conducted by the author, voice teachers often use internal focus instructions (i.e. raise the soft palate) instead of external focus instructions (i.e. inhale through the beginning of a yawn). This presentation will offer voice teachers practical solutions for “translating” internal focus instructions and encourage teachers to incorporate more external focus directives into their teaching through creative thinking.		
1:30-2:20 PM	2605	I’m Scared! Performance Anxiety Strategies. Tools for unlocking the voice and dealing with performance anxiety. Presenter: Connie Jensen
Abstract: Performance anxiety is often debilitating, robbing a singer of the ability to communicate through their chosen medium. Fear causes emotional chaos, leaving the singer unable to calm down and call upon their technique and support when singing. This presentation explores ways to identify faulty thinking and perfectionism, and provides ways to leave fear behind. Activities include breathing relaxation exercises, centering the mind and body, and vocal warmups which will help alleviate the fear of performing. A guide to resources including books, articles and websites will be given.		
1:30-2:20 PM	1039	Teaching the Therapeutic Singing Voice: An Interdisciplinary Exploration of Singing in Music Therapy Presenter: Martina Bingham

**Abstract:** This presentation will outline recent and ongoing research on the therapeutic singing voice in music therapy, offering a definition of therapeutic singing and addressing challenges and recommendations for teaching music therapy students in the voice studio. Our findings indicate that therapeutic singing is a unique style that is specific to clinical settings. We hope to open an interdisciplinary dialogue about how to structure and facilitate singing voice training for music therapy students and explore how this model of evaluation might further benefit other non-traditional singing students. Teaching singers who aspire to use their voices in non-performance settings can be challenging, and music therapists are one example of voice users who may be underserved in university voice training. Strategies for optimizing the training of therapeutic singing include the use of functional pedagogy, versatility in registration and resonance strategies, use of repertoire from numerous styles, and attention to vocal health.