

# The Buckeye Voice

The Newsletter of Ohio NATS  
Volume I, Issue 6, February 2026



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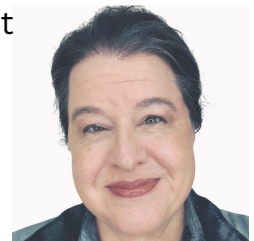
## Welcome to Our New Members!

*David Erlandson, Mentor*

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## A Note from the President Andrea Chenoweth Wells

This issue is all about continuing to grow as educators!



Board member Alex Hanhold gives us a glimpse at her bookshelf for some reading inspiration. And we continue to call for proposals for our Spring meeting. We want to learn from you!

Hoping you all stay cozy and warm as we endure the frigid temperatures of deep winter!

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## Upcoming Dates for Children and Youth Online Auditions

**Registration Closes: 1/29/26.** There are still a few days left to submit your student auditions for the Online Children and Youth auditions!

Log in to Auditorware on [nats.org](https://nats.org) to enter your students in classical, commercial and musical theatre categories. Complete guidelines are linked on the audition homepage.

## Spotlight On: **Marc Weagraff**



Dr. Marc Weagraff is professor of voice and choral studies at the Baldwin Wallace University Conservatory of Performing Arts, where he teaches voice to musical theatre, voice performance and music education majors and conducts BW Singers, the university's largest curricular choir.

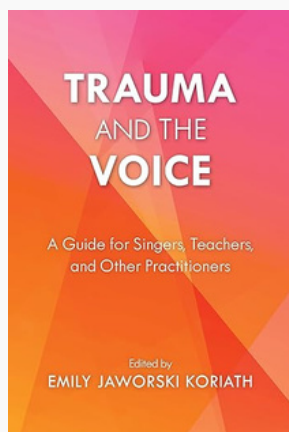
Weagraff studied voice with Lorna Haywood and George Vassos and choral conducting under Theo Morrison. He holds a D.M.A. degree in voice performance from the University of Michigan, as well as M.M. and B.M. degrees in voice performance from the Cleveland Institute of Music. His students have performed with national and international opera programs, in leading roles on Broadway, in numerous national and international tours, on network television, and have been accepted to top-tier graduate programs in voice.

His opera credits include roles with Cleveland Opera Theater, Utah Opera Company, Lyric Opera Cleveland, Cleveland Concert Opera, Michigan Opera Works, the University of Michigan, the University of Michigan Gilbert and Sullivan Society and the Cleveland Institute of Music, as well as numerous performances in musical theater, oratorio, and recital. He is currently the co-director of music at Our Lady of Grace Parish in Hinckley, Ohio, and the artistic director of Master Singers Chorale, Inc. of Stow, Ohio.

Who should we spotlight next?  
Click [HERE](#) to nominate a colleague!

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## TONIGHT! January 26, 2026! Ohio NATS Book Club!



Click [HERE](#) for the zoom link!

A snow day = time to learn and connect with others! Bring a mug of something warm and your curiosity, and join us as we share some new knowledge and engage in some supportive community conversation.

Tonight, **Monday January 26, 2026 at 8pm**, we will discuss *Trauma and the Voice* by Emily Jaworski Koriath, a thoughtful and timely look at how trauma intersects with vocal practice, pedagogy, and artistic expression.

No preparation required. Feel free to invite a vocally-minded friend!

# Call for Proposals: Due February 16, 2026



We invite Ohio NATS members to submit proposals for presentations at our upcoming Spring Meeting at Capital University on March 28, 2026. This gathering is an opportunity to share ideas, spark conversation, and celebrate the many ways we engage with the voice – as teachers, performers, scholars, and lifelong learners.

Proposals are welcome on any voice-related topic, including (but not limited to) pedagogy, performance, research, wellness, repertoire, entrepreneurship, interdisciplinary work, technology, and creative practice. Whether you're sharing a polished project or an idea still taking shape, we encourage you to bring your curiosity and expertise to the room.

To support a wide range of voices and formats, we are accepting proposals in the following categories:

## **Lightning Lectures (10 minutes)**

Short, focused presentations (think TED Talk energy). Perfect for big ideas, teaching tools, research snapshots, or provocations designed to spark conversation.

## **Full Sessions (50 minutes)**

In-depth presentations or interactive workshops that allow time for exploration, demonstration, and discussion.

## **Lecture-Recitals (30 minutes)**

A blend of spoken reflection and performance, highlighting repertoire, pedagogy, research, or creative inquiry through music.

## **Showcase Performances (20 minutes)**

Curated performance experiences that celebrate vocal artistry in its many forms.

We welcome proposals from emerging and established professionals alike, and especially encourage submissions that reflect the diversity of our membership and the evolving landscape of vocal artistry and pedagogy.

To submit your proposal, please click this [link](#). The **deadline for proposals is Monday, February 16, 2026 at 11:59pm.**

Please reach out to [andreachenowethwells@gmail.com](mailto:andreachenowethwells@gmail.com) with questions.

# A Voice Teacher's Bookshelf: Inspiring Texts Worth More Than a Glance

## Dr. Alexandria Hanhold

As a voice teacher, I'm always on the lookout for books that can inspire, inform, and transform my studio practice. The books featured here represent a range of perspectives—from classical and contemporary technique, to pedagogy for young singers, to research-informed practice strategies, and critical examinations of our field. Each has influenced my teaching in meaningful ways, offering insights, exercises, and approaches that can be applied immediately with students of all ages and experience levels. Whether you're a seasoned teacher or just starting out, I hope you'll find ideas, exercises, and perspectives in these pages that spark your curiosity and enrich your work with singers of all ages and styles.



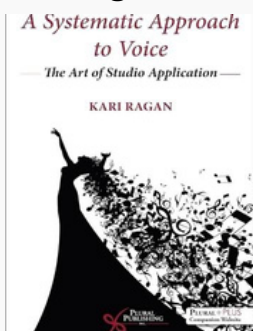
**Dr. Alexandria Hanhold, DMA**, maintains a thriving private voice studio and is active in the theater community as both a performer and music director. She was recently selected as one of sixteen early-career voice teachers for the 2025 NATS Intern Program in Louisville, KY.

Alex holds a D.M.A. in Vocal Performance and Singing Health Specialization from The Ohio State University, an M.M. from the University of Akron, and a B.M. from Bowling Green State University.

She was recently appointed as an adjunct professor of voice at the University of Akron School of Music.

### **A Systematic Approach to Voice: The Art of Studio Application (2020)**

Kari Ragan



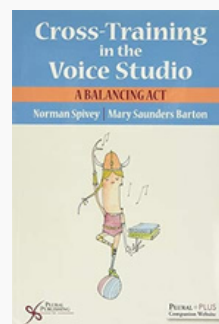
This is a book I return to on an almost weekly basis when I'm looking to refresh my bank of warmups. With over 85 vocal exercises, *A Systematic Approach* is excellent at translating voice science into practical studio strategies that can be applied immediately with students of all levels, in both classical and CCM styles.

The main body of the book is clearly organized into chapters under the five voice systems – respiration, phonation, registration, articulation, and resonance. I appreciate the brief overview of the mechanics of each voice system at the beginning of each chapter. Ragan provides the relevant information we learn in pedagogy and voice science courses without feeling overly technical. This is followed by “teacher takeaways,” key points that reinforce essential concepts and studio application. Overall, this text functions as both a reliable reference and a practical, go-to resource for day-to-day teaching.

### **Cross-Training in the Voice Studio: A Balancing Act (2018)**

Norman Spivey and Mary Saunders Barton

“What a fantastic read...not only has this book given me the tools and confidence to tackle cross training in



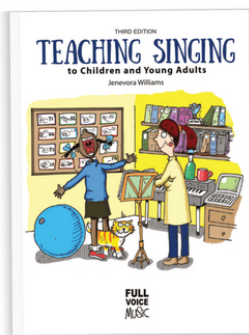
## **A Voice Teacher's Bookshelf, cont.**

my own teaching, but it has shown me that I cannot be put in a box when it comes to the styles that I want to sing,” is an excerpt from an Instagram post I shared in 2019 after devouring this book. At the time, I had been teaching full time for two years and was preparing to begin my DMA. This book ultimately sparked the research journey that would evolve into my DMA document on musical theatre education in higher ed.

*Cross-Training in the Voice Studio* is authored by Mary Saunders-Barton and Norman Spivey who, at the time, had both been working at Penn State and pioneered a new MFA in Voice Pedagogy for Musical Theatre. The text blends personal teaching narratives with clear pedagogical insight exploring cross-training in both classical and contemporary styles as a means of developing versatile, resilient singers. Saunders-Barton and Spivey offer practical tools for navigating registration and resonance with supporting exercises as well as suggestions of repertoire. The companion website is also extremely valuable, featuring video demonstrations of six pairs of BFA musical theatre students working through exercises with Saunders-Barton. This book remains a cornerstone of my teaching philosophy and a touchstone for voice teachers seeking stylistic flexibility grounded in sound pedagogy.

### **Teaching Singing to Children and Young Adults (3rd ed. 2025)**

Jenevora Williams



As someone who began teaching a studio with a majority of children and adolescents shortly after completing a master's degree, this book was a meaningful discovery. Williams offers a deeply informed and compassionate approach to working with developing voices, grounded in current research on vocal maturation. In addition to addressing age-appropriate technique and effective lesson structure, she includes multiple case studies and explores special topics such as performance anxiety and working with children with specific educational needs. This text is a valuable resource not only for private voice teachers, but also for any ensemble directors working with young singers.

## A Voice Teacher's Bookshelf, cont.

### **Musical Theatre Song: A Comprehensive Course in Selection, Preparation, and Presentation for the Modern Performer (2016)**

Stephen Purdy



Purdy's text is a must-read for those who teach music theatre song in either a studio or academic classroom setting. The book offers a clear and organized framework for selecting and preparing musical theatre repertoire, beginning with stylistic integrity. Purdy addresses both technical and interpretive considerations, making it a practical guide for teachers and performers alike. It is particularly helpful when

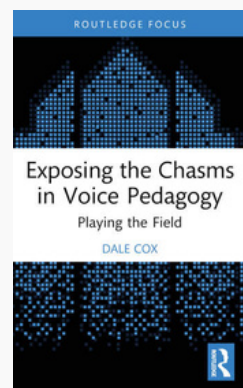
building an audition book and in guiding singers through the wide stylistic demands of contemporary musical theatre. The song preparation chapters dig deeper into the process of interpretation and character, and I have found this section especially useful for theatre workshop courses. Overall, this book serves as a comprehensive and adaptable roadmap for teaching musical theatre song in today's diverse performance landscape.

### **Exposing the Chasms in Voice Pedagogy: Playing the Field (2024)**

Dale Cox

I first encountered this work at NATS National in Knoxville last summer, where Dr. Cox presented her research as a poster presentation that immediately caught my attention.

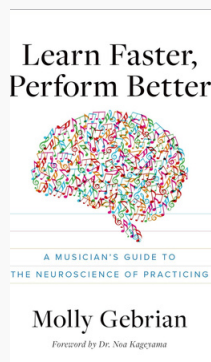
In this concise yet important book, Cox critically examines long-standing divisions within higher music education and voice pedagogy. Her central research question—"How are musical theatre voice teachers trained in the United States?"—is explored through interviews and observations of collegiate musical theatre voice teachers across the country. The result is a thoughtful call for openness and reflection, challenging the field to consider how voice pedagogy training might move forward in a more inclusive and representative direction. If you read one voice-related book next year, I strongly encourage you to make it this one; it is both urgent and highly readable. I finished it in a single sitting.



## A Voice Teacher's Bookshelf, cont.

### Learn Faster, Perform Better: A Musician's Guide to The Neuroscience of Practicing (2024)

Molly Gebrian



This book came highly recommended by our NATS board colleague, Dr. Chad Payton. The most science-forward on the list, it examines research on learning memory and motor skill acquisition. Gebrian skillfully balances this science with personal anecdotes and practical, actionable strategies that musicians can apply immediately to improve the efficiency of their practice and long-term skill retention. In particular, I

love using her Red/Yellow/Green section method with students as a way of quickly identifying what to practice, rather than simply running through repertoire from start to finish. An informative read for any musician!

*What's on your bookshelf? Share your recommendations on our social media or email Andrea at [andreachenowethwells@gmail.com](mailto:andreachenowethwells@gmail.com) and you might see your recommendation featured in an upcoming issue!*

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We are raising funds to offer the **Ohio Vocal Arts Scholarship**.

This scholarship will support students who study voice with Ohio NATS-affiliated independent teachers and plan to continue their education at an Ohio college or university.

Once funded, the scholarship will provide \$2,000 to cover 32 hour-long lessons (\$60/hr) plus music and supplies. .

To donate, click [HERE](#).

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### **WRITE FOR THE BUCKEYE VOICE!**

Do you have an idea, insight, or passion you'd like to share with our Ohio NATS community? We invite you to submit articles, reflections, or resources for future issues of The Buckeye Voice!

All submissions will be peer-reviewed, and we welcome a wide range of voices and perspectives. Your contribution can spark conversation, share expertise, and celebrate the diverse artistry of our Ohio chapter.

Send your submission ideas to [andreachenowethwells@gmail.com](mailto:andreachenowethwells@gmail.com).

# AUDITIONS

*American*  
**MUSICAL**  
PRODUCTIONS  
Presents

## The **DESERT** **SONG**

100<sup>th</sup> ANNIVERSARY PRODUCTION of  
SIGMUND ROMBERG'S MUSICAL  
MASTERPIECE

Music by Sigmund Romberg  
Book & Lyrics by Otto Harbach, Oscar Hammerstein II & Frank Mandel

### Performances

**JULY 10, 2026**

Lakeside Chautauqua, Ohio

**JULY 12, 2026**

Akron, Ohio

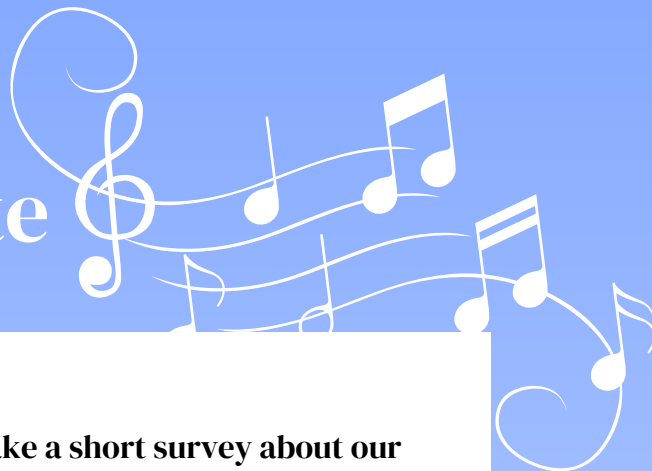
Rehearsals: June 22 – July 8 in Akron

**SUBMIT A VIRTUAL AUDITION  
OR FOR MORE INFO VISIT**

**AMERIC ANMUSIC ALPRODUCTIONS.ORG/DESERTSON GAUDITIONS**

**Submissions Due by FEBRUARY 27, 2026**

# Other News of Note



Remember to take a short survey about our chapter and the contents of future issues! Click [HERE!](#)

**Save the Date! Great Lakes Regional Auditions are being held on March 7, 2026 at Purdue University Fort Wayne. Entry deadline is February 15, 2026.**



**Save the Date! The Ohio Spring Meeting will be held on March 28, 2026 at Capital University.**

**Save the Date! Next year's Fall Auditions will be held on October 17, 2026 at the University of Dayton.**





*Stay Warm!*