



Just Who Are We Anyway?

Recently NATS completed the 2011 Membership Survey, the most comprehensive survey of our membership in quite some time. As a result, we have a more complete understanding of who our members are, the focus of their teaching endeavors, and the types of students they teach. Over 25% of our members responded to the survey, which is a very good return for surveys of this type. Some of the results may surprise you.

- 53% of our membership is under the age of 55
- Only 24% say they always or often participate in regional NATS events
- While 11% of members have attended more than 4 national conference 51% of members have NEVER attended a national conference.
- 58% of members have never attended a national workshop.
- NATS members teach approximately 150,000 students per year!
- Approximately 14% of NATS members are also members of ACDA, MENC, and MTNA. 16.6% of members are also members of AGMA and 9% are members of Actor's Equity. For 31% of our membership, NATS is their only professional organization
- While 41% of members teach at a college or university, 34% of members list teaching at a college or university as their primary profession. Of those who teach at a university 57% teach full-time and 43% teach part-time.
- 27% of members list teaching in an independent studio as their primary profession
- 27% of NATS members also direct a choral ensemble and 47% of those direct a church or synagogue choir. 21% direct a college/university choir.

Our members are increasingly connected:

- 99% use Email
- 66% use Facebook
- 75% use YouTube
- 50.5% use iTunes
- 15% use LinkedIn
- 10% regularly access blogs
- 5% use Twitter
- 27% subscribe to an online service related to our profession for which they pay a subscription fee.
- 67% would be interested if NATS offered professional development courses, master classes and seminars online.

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inter nos

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PUBLICATION DEADLINES:

All material for publication must be submitted to the NATS Executive Office by the following deadlines:

Spring issue Feb. 1

Fall issue Aug. 1

Mission: *The National Association of Teachers of Singing, Incorporated, is a nonprofit organization dedicated to encouraging the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promoting vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.*

The National Association of Teachers of Singing, Inc. is a member of the National Music Council.



From the Independent Teacher Associate Editor

Thank you for taking the time to read this. I really mean it. Many of you who took the NATS survey (spring '11) wrote that time is precious – possibly your most valuable asset. We want you to know that we heard you and appreciate the time you give to NATS. Because of your responses to the survey, we've included articles addressing time as well as legal status, networking, and goal setting. We are grateful for the direction given to organizers by the thousands who took the survey. In the words of NATS author, Devon Bakum, "ultimately, we can be better teachers and help nurture future generations of voice teachers by collaborating..."

You will also find an article that addresses a concern of mine: Are Your Students Damaging Your Hearing? I've been thinking about this since my first Dr. McCoy lecture in which he told us to go to Radio Shack and buy a \$50 decibel meter (I did). I also keep an OSHA Permissible Noise Exposure graph on my wall, ask my students to stand back "so I can keep teaching for 40 more years," and keep earplugs in my car for concerts. Is that enough? Am I being paranoid? The article answers those questions for a lot of us who are concerned.

If you have comments on any of these articles, or ideas for articles in upcoming issues, I would love to hear from you. ☺

**Best Wishes and Happy Singing,
Nancy Bos
Independent Teacher
Associate Editor for *Inter Nos***

nancy@studiobos.com



Call for Articles

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Submissions should be sent by Email as a Word or Rich Text Document and will be reviewed by the Independent Teacher Associate Editor. Independent Teacher Article Submissions should be sent to Nancy Bos, Independent Teacher Associate Editor nancy@studiobos.com.

NATS Membership Cards Now Available ONLINE!

In support of ongoing efforts to avoid a NATS dues increase and maintain affordable dues for the third year in a row, the Board of Directors decided to eliminate the expense of printing and mailing Membership Cards. We are excited to announce that you can now download and print your 2011 NATS Membership Card directly from the NATS website. Here's how:

1. Log in to the NATS website with your Member Number and Password.
2. Select Membership Card from the Membership menu.
3. Click on the 2011 Membership Card link to display your card in a new window, which you can then print.

Need more clarification? Click on Need Help in the NATS.org Member Login Area to download a visual guide to printing your Membership Card. You may also call NATS at 904-992-9101, Monday-Friday 9am - 4pm EST. ☺

Win Free NATS Membership Dues for One Year!

To encourage NATS members to take advantage of the Find A Teacher membership benefit, NATS is offering you an incentive: FREE membership for one year to the winner of our Find a Teacher Profile Contest.

To win, your NATS Teacher Profile must be complete and visible. Add your photo and contact information of course, but go one step further and make your profile memorable by writing an outstanding description of your teaching philosophy, experience, and education. Tell potential students about the success your former or current students enjoy. Then, let us know that you would like to participate in the contest by sending an Email to info@nats.org by midnight on September 15, 2011.

Submitted Teacher Profiles will be judged by Donald Simonson, NATS President, and Richard Sjoerdsma, *Journal of Singing* Editor in Chief, based on the overall aesthetic, use of features available, writing and grammar, effective pitch of services, and the quality of the hyperlinked studio website (if any). The winning Find A Teacher profile will be selected by October 1, 2011 and announced on the NATS website, in NATS News, *Inter Nos*, *Journal of Singing*, and on the NATS social media pages (Facebook, Twitter, and LinkedIn).



Don't miss this chance to make your name known to new students. "NATS is involved in several emerging partnerships that will continue to drive even more traffic to our website, particularly the Find A Teacher page," says Allen Henderson, Executive Director. "With over 7,000 members teaching over 150,000 students each year, those who share their profiles will continue to be the first ones who are sought out by those seeking voice instruction." The Find A Teacher web pages rank second in hits to the NATS home page, with 25% more traffic than last year. With the popularity of singing competitions growing world-wide, there are more budding vocalists than ever looking for singing teachers.

Don't know how to make your NATS Teacher Profile visible online? The NATS Executive Office staff hears you, and we have developed a downloadable FAQ (Frequently Asked Questions) document to explain how you can participate in NATS Find A Teacher and get the most out of your NATS membership. Click on the Need Help link in the Member log in area of the NATS website to download the NATS Website User Guide. Update your Teacher Profile to get found by new voice students today! 📄

2011 NATS Member Survey Results

—continued from page 1

Mixed Results on Professional Development Spending:

48% of members spend less than \$500 per year on their own professional development. 19% spend over \$1,000 per year.

Membership Satisfaction

- 63% of members believe their NATS membership is highly or extremely valuable.
- 98% say they are likely to renew their NATS membership.
- 62% feel there is collegiality between independent and collegiate teachers in their region.
- 65% say they regularly recommend NATS membership to others

Top 10

When asked to rate a list of NATS activities/resources, from most to least important, NATS members ranked them as follows:

1. Student Auditions
2. *Journal of Singing*
3. National Conferences
4. National Workshops

5. Discretionary Grants to Regions, Districts, and Chapters
6. NATS Intern Program
7. NATSAA
8. Student NATS Members
9. Emerging Leader and Independent Teacher Fellowships
10. NATS Art Song Composition Award

In each issue of *Journal of Singing*, 52% of members find 3 or more articles or columns that apply to their teaching or singing.

These and other results from our survey were reviewed by the NATS Board of Directors at their annual board meeting and will continue to shape programming decisions as we seek to continue to serve the members of our association. As always I welcome your comments in response to this column at allen@nats.org or by phone. 📄



Allen Henderson,
NATS Executive Director

NATS National Music Theater Competition

The FIRST national competition for the music theater soloist!
Seeking out and promoting the best emerging talent in the field beginning in 2012.



**1ST PRIZE:
\$5,000**

PLUS a concert at the 2012 NATS National Conference, \$1,000 Gift Certificate from Hal Leonard, Career Management Services package from Stage Door Access

**2ND PRIZE:
\$2,500**

PLUS a \$500 Gift Certificate from Hal Leonard Corporation

**3RD PRIZE:
\$1,000**

PRELIMINARY ROUNDS

May 15, 2012 Deadline for Online Video Submission
May 17-19, 2012 New York
May 24-26, 2012 Chicago
May 31-June 2, 2012 Los Angeles at Chapman University

SEMIFINAL AND FINAL ROUNDS

June 28-30, 2012, Orlando
as part of the NATS National Conference.
Approximately 24 singers will advance to the semifinal round in Orlando.

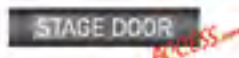
ELIGIBILITY

All singers age 20-28 as of March 1, 2012.
Reduced entry fee for students of NATS members.

Judges at all rounds will include casting agents and managers from the top agencies in the industry in addition to veteran performers, coaches, and teachers.

**APPLY ONLINE BEFORE:
MARCH 01, 2012**

www.musictheatercompetition.com



ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE.
LATE OR INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED.

Announcing the 2012 NATS Intern Program

June 12 – 22, 2012

Colorado State University, Fort Collins

Scott McCoy, *Director of the NATS Intern Program*

Tiffany Blake, *On-Site Coordinator*

MASTER TEACHERS:

George Shirley, *University of Michigan*

Donald Simonson, *Iowa State University*

Lisa Popeil, *Voiceworks® Independent Studio*

Julia Faulkner, *University of Wisconsin-Madison*

The NATS Intern Program is an exciting and innovative venture that seeks to pair experienced and recognized master teachers of voice with talented young members of NATS. Within a format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of these promising young teachers. Each intern will teach four lessons to two students (preferably one male and one female) and perform in a master class under the supervision of a master teacher. In addition, the master teachers, our vocal literature liaison, Cynthia Vaughn, and special guests will present special lectures and

demonstrations. Interns chosen will be responsible for their travel expenses, though they may request financial assistance from their NATS chapters or regions as well as from their institutions of employment. NATS, Inc. and the NATS Foundation provide tuition, housing, and meals. The master teachers will include collegiate and independent studio teachers who specialize in “classical” singing, in “nonclassical” styles, and with experience in the needs of the private studio. Interns will be assigned to work with the master teacher in the area of the Interns’ area of specialization. **Independent studio teachers are strongly urged to apply.**

Twelve NATS teachers will be chosen to participate in the 2012 NATS Intern Program

Requirements are as follows:

- An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a Master’s Degree or higher is preferable but not required.
- **The application must include the following:** **1)** completed application form (available in electronic version at <http://intern.nats.org>; **2)** résumé; **3)** two recommendation letters from NATS members in good standing, specifically addressing the applicant’s teaching; **4)** a brief essay (3-5 paragraphs) addressing the applicant’s teaching philosophy and motivation for participating in the program; **5)** a web link to a recording of the applicant singing in at least three languages, including English. At least one selection must be with piano accompaniment. Video recordings are strongly preferred; audio recordings are acceptable; **6)** a web link to a video recording, no more than fifteen minutes in duration, of a sample lesson taught by the applicant. This video may be an edited excerpt from a longer lesson. All recordings must be posted to a website, such as YouTube, that is accessible to the selection committee (if a video is password protected, be sure to include the appropriate login credentials to view the post). Independent studio teachers should include at least one non-classical song, and all applicants are invited to do so if this literature is in their performing and/or teaching repertoire. **NO CD, DVD, or cassette recordings will be accepted.** All completed application materials must be sent electronically to info@nats.org and must be received in the NATS Executive Office **on or before December 15, 2011.**
- **All completed application materials must be received in the NATS Executive Office on or before December 15, 2011.**
- Complete details can be found at <http://intern.nats.org>.

National Association of Teachers of Singing (NATS)
in collaboration with the National Opera Association (NOA)
National Conference present:



Memphis Mix:

Opera, Art Song, and the Ages of the Voice



Featuring
Ricky Ian Gordon

Featured Topics:

- Composing, the Voice, and Lyric Italian for the Opera: Panel Discussion with Ricky Ian Gordon, Karen Brunssen and Robert Thomson (Moderated by Allen Henderson)
- Voice Master Classes: Tag-Team Style with Ricky Ian Gordon and Karen Brunssen
- Italian for the Opera with author Robert Thomson
- The Ages of the Voice with Karen Brunssen
- The Triple Threat Composer: Ricky Ian Gordon's Operas, Art Songs, and Music Theater works — His Style and Motivation



Karen Brunssen



Robert Thomson

NATS/NOA Member Early Registration ... \$295.00 (by Dec. 1, 2011)

MEMPHIS MARRIOTT DOWNTOWN, MEMPHIS TENNESSEE
JANUARY 5-8, 2012

Jeffrey Price, NATS VP for Workshops
Carole Blankenship, NATS Local Chair

workshops.nats.org

Contact NATS: 904.992.9101 (phone) or info@nats.org (email)

2011 NATS Intern Program: A Participant's Perspective

—Sean McCarther

This June, the University of Wisconsin-Eau Claire hosted the 2011 NATS Summer Internship. The internship seeks to help young teachers of singing improve their studio teaching skills by pairing them with experienced and recognized master teachers of voice. The twelve interns (including myself) and four master teachers (David Small, Christopher Arneson, Claudia Catania, and Marietta Simpson) met for ten days of lessons, lectures, master classes, career development, and, of course, talking shop.

A typical day began with teaching and observation. The interns were divided among the four master teachers to form internship “families.” Each intern was assigned two students from a pool of extremely talented singers at UW-Eau Claire. For three hours, the interns watched each other teach

under the guidance of their master teacher. Some master teachers were actively involved in the lessons, while others chose to write comments and share them afterward. Regardless of the approach, it was obvious that each master teacher cared deeply about helping us become better teachers.

After lunch, the master teachers, the program coordinators, and a few invited guests gave lectures on topics such as fact-based vocal pedagogy, repertoire selection, and neuropsychobiology. One of the program highlights was Marietta Simpson’s lecture on the music of African-American composers. Her moving performance of “Lord, How Come Me Here” rendered us all speechless. Similarly moving was David Small’s recital on June 14th. He performed selections from Schubert’s *Winterreise* and Ravel’s *Don Quichotte* and showed us how expressive simple, honest singing could be.

Publishers’ Liaison Cynthia Vaughn’s two sessions of new vocal publications for teaching and performing included reading sessions, demonstration performances by NATS Interns, and the premiere of a new Lori Laitman art song. Publishers donated more than \$10,000 worth of new music and books for our personal career libraries: Hal Leonard, Alfred, ClassicalVocalRep, WW Norton, Insideview Press, Scarecrow Press, AriaReady, Stratified, and Graphite Press. Thanks to the generosity of these publishers, we have several new anthologies and editions to use in our studios.

Some of the most enjoyable moments of the internship were during the gaps in the schedule when the interns and master teachers had the time to sit and get to know each other. The master teachers were incredibly generous with their time and knowledge and discussions from morning lessons often carried over into lunch. Dorm room conversations (and a late night, multi-room, fudge pop get-together or two) gave the interns a chance to unwind and share experiences from their diverse backgrounds.



2011 NATS Intern Program Participants

My fellow interns and I represented a wide variety of teaching/singing professionals from across the United States and Canada. Many of the interns (such as myself) are preparing for, or are already engaged in, a tenure-track position. Others have a successful private studio and teach all ages and styles. We were even joined by two singer/songwriters. It was encouraging to meet colleagues with such diverse areas of success.

To me, the internship was exceptional in many unexpected ways. The validation and encouragement I received from David (my master teacher), the other master teachers, and my intern colleagues have reinvigorated my passion for teaching. As the fall semester begins, I look forward to returning to my own students armed with new ideas and teaching strategies.



Photos courtesy of R|S Design www.r-sdesign.com

There are several people without whom this program could not have been possible. First, thank you to Scott McCoy, NATS Past President and the Intern Program Director, for heading this program. Mitra

Sadeghpour, the host

from UW-Eau Claire, bent over backwards to make us feel comfortable (including finding a frying pan so I could make my morning eggs). Thank you to the four master teachers for sharing your knowledge and love of teaching with us. Lastly, thank you to my fellow interns. I look forward to many years as your colleague and friend. See you at the 2012 conference. 🍷

Sean McCarther is an Adjunct Professor of Voice at Vincennes University and was a 2011 NATS Intern. For more perspectives from 2011 Interns and information about applying for the 2012 NATS Intern Program, visit intern.nats.org.

Greetings from the Indiana University Jacobs School of Music in Bloomington, Indiana!

You are cordially invited to attend the Eighth Annual New Voice Educators Symposium from February 10th-11th, 2012 (Friday-Saturday) at Indiana University, Bloomington. The symposium, sponsored by Student N.A.T.S. at Indiana University, is designed to provide for new and future voice teachers an opportunity to present an academic paper related to singing, to learn, and to network in a collaborative, professional and friendly environment. Attendance at the symposium is open to teachers, students, and singers of all levels, but invitations to present are limited to those with five years or less of full-time, collegiate teaching experience.

The symposium is a free event but does not include travel expenses. If you are interested in presenting, **please submit an abstract of your proposed presentation no later than January 7th, 2012.** Please include your name, Email address, professional information and contact information with your submission. You will be sent an electronic confirmation of receipt of your abstract, and notification once presentations have been selected. Please send abstracts, questions, and any other correspondence electronically to:

Jacob Wooden
Vice President; Chairperson,
New Voice Educators Symposium
Student N.A.T.S. at Indiana University
jrwooden@indiana.edu

We hope to see you in Bloomington in February!
Jacob Wooden, Vice President, Student N.A.T.S. at IU

Student
nats

Find Your Voice



FindASingingTeacher.com



NATS Membership Helps New Singing Students Find You

Did you know that the Find A Teacher pages on www.nats.org rank second* in traffic to the NATS home page? With the popularity of singing competitions growing world-wide, more budding vocalists than ever are looking for singing teachers: During May 2011, there were approximately 25% more hits* on the NATS Teacher Finder page than the same period of time last year.

NATS recently purchased the Internet domains www.FindASingingTeacher.com and www.FindAVoiceTeacher.com, which are now forwarded to the NATS Find A Teacher page.

Is your NATS Teacher Profile complete and visible so that new singing students can find you? If you have not logged in to the NATS website and manually opted-in to participate in the Find A Teacher membership benefit, then you might be losing opportunities to build your business.

*Source: Google Analytics for NATS.org

Is Your NATS Teacher Profile visible online?

Download the NATS Website FAQ User Guide at NATS.org (click on Need Help? from the membership menu).

**Update your
Teacher Profile to
get found by new
voice students
today!**

NATSAA 2012

42nd NATS Artist Awards Competition for Singers



OVER
\$50,000
IN CASH AND
OTHER PRIZES!

Generous monetary awards
sponsored by the NATS Foundation.
Scholarships to AIMS in
Graz, Austria are awarded to
remaining semifinalists.



ELIGIBILITY:

- Age 21-35 on November 10, 2011
- Must be a member of NATS (in good standing),
OR coached for at least one year by a current
NATS member

FIRST PRIZE

Over \$13,000 in cash and prizes:

- \$5,000 Cash
- A New York Solo Debut Sponsored by DCINY
- A Full Tuition Scholarship worth \$2,675 to attend
the American Institute of Musical Studies (AIMS)
in Graz, Austria
- \$1,000 Gift Certificate from Hal Leonard Corporation

SECOND PRIZE

Over \$6,000 in cash and prizes:

- \$4,000 Cash
- \$2,000 Scholarship to attend AIMS in Graz, Austria
- \$500 Gift Certificate from Hal Leonard Corporation

Registration and repertoire requirements available online at www.nats.org

APPLICATION RECEIPT DEADLINE:
NOVEMBER 10, 2011

PRELIMINARY AUDITIONS: March – April 2012

See Regional Schedule at www.nats.org

NATIONAL SEMIFINALS: June 28, 2012 in Orlando, Florida

NATIONAL FINALS: June 29, 2012 in Orlando, Florida

ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE. LATE OR INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED.

Are Your Students Damaging Your Hearing?

—Andrew Boone and Nancy Bos

Mention hearing loss in a crowd of voice teachers and it is as if time freezes. Conversations stop. Faces knit with worry. Soon fears of lost careers and tinnitus weave into discussions. Excellent hearing is an essential asset for voice teachers – losing it threatens the very core of our passion. However, it can be protected through knowledge and diligence; knowledge of appropriate sound levels and diligence in protection. Unfortunately, finding information about acceptable sound levels in the voice studio is next to impossible. Our easiest option is to buy and use a device that measures the decibels we hear and compare the levels to government standards for industry. But this doesn't give us the picture over the long run, and, in most cases, is done with the cheapest instrument (or app) on the market. To fill in some of the gaps in our knowledge, acoustician Andrew Boone and I worked together to gain insight into what voice teachers might be hearing and what precautions would be helpful.

The basics are that loud noises can cause hearing damage if:

- Noise is above a certain level (noise below 80 dBA is typically seen as no risk to hearing loss)
- Loud noise exposure occurs over an extended period of

time – the louder the noise levels, the shorter the allowable time of exposure to avoid hearing damage

- Noise levels are above amplitudes which can cause instantaneous damage – extremely loud noise

For this study, Andrew measured sound levels in 3 independent studios. The studios covered the gamut of styles that we might expect from NATS teachers. Here are the details so you can compare them to your studio space and student style.

1. Nancy Bos's students for the test were music theater singers; 6 youth and 2 adults. The space is 140 sq. ft., fully carpeted, wall-board walls, a large window, and a few acoustic panels to reduce ping.
2. Nancy Zylstra's students for the test consisted of adults, mostly female, singing classical music. The space is 300 sq. ft. and has a wood floor with area rug, wall-board, lots of glass (window), wood, tile on the fireplace surround, and lots of full wooden bookcases.
3. Rosy Betz-Zall's students for the test were adult rock singers. The space is a carpeted daylight basement at 96 sq. ft. Roughly one third of the wall surface is brick and stone. The rest is wallboard with one corner open to a hallway.

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Independent Teacher Fellowships

A grant program for independent teachers

Designed to recognize and support independent teachers who do not hold full or part time teaching positions in a college or university, this grant will help selected applicants attend sessions, network with colleagues, and enjoy all the benefits available at NATS National Conferences.

Awardees will receive a waiver of registration fees at the 52nd National Conference - Orlando, FL - June 29 - July 3, 2012

APPLICATION DEADLINE: FEBRUARY 1, 2012

Completed applications with all required materials must be received in the NATS Executive Office by the deadline date.

Late entries will not be considered for the award

For complete information on the application process and eligibility, visit us at IndependentTeacher.nats.org.

If you have questions, contact: NATS Executive Office; 904-992-9101 or info@nats.org

Your Hearing

—continued from page 10

Andrew set up sound level meters in each space near where the teacher's ears would be. He measured four to nine hours of lessons in each studio. It was all good news.

The data tells us a few things:

- Rosy had the smallest studio space and sound levels in her studio were about 10 decibels louder than other studios (students may have been standing closer to teacher/microphone as well, which may have influenced these levels).
- Sound levels, even for the loudest events in each of the studios, were not loud enough to cause hearing damage given their overall loudness and the short duration of the loudest events.
- From both an OSHA noise assessment standpoint (less stringent, equal to Canadian OHS regulations) and the ACGIH TLV (more stringent), all measured levels within these studios were well below hearing loss risk levels.

To reduce sound levels in the studio, evaluate current room treatments and treat the room with acoustically absorptive materials. If the studio has a lot of hard surfaces (wood floors, wall-board ceilings and walls, little or no soft furniture) and is lively, sound levels may be reduced by up to 5 dB. If the room is already fairly dead acoustically, additional room treatments will do little to reduce sound levels. Some ideas for adding acoustical treatments include the following:

- Wall and/or ceiling panels - ideally these are at least 1" thick, with cores consisting of fibrous materials such as

cotton, fiberglass, polyester, mineral fiber, etc. - look for panels with a rating of NRC 0.70 or higher

- Curtains can be helpful and are more effective when sized to be more full
- Acoustical ceiling tiles -- hanging is more effective than surface mounting. Look for products with an NRC rating of 0.55 or higher
- Rugs or carpeting over hard flooring can help, especially if the carpeting is residential grade (the deeper the pile the better). Adding padding under carpeting can help as well.

	ACGIH TLV(daily exposure limits)	Nancy B	Nancy Z	Rosy
Total Lesson Time (levels over 50 dBA)		7 hours	4 hours	9 hours
Time above 80 dBA	24 hours*	15 min	10 min	55 min
Time above 85 dBA	7.6 hours**	2 min	1 min	22 min
Time above 90 dBA	2.4 hours	less than 1 min	less than 1 min	7 min
Time above 95 dBA	45.5 min	none	none	2 min
Time above 100 dBA	14.4 min	none	none	less than 1 min
(less than 100% is goal)		1.1%	0.6%	7.0%

knowledge relieves a nagging fear for us, and hopefully for many other teachers. But we're not all free-and-clear. Our research did not consider the teacher who works in small, cement block practice rooms with students standing close. We recommend that these teachers, and anyone with additional concerns, test their acoustic environment professionally. ¶

Andrew Boone, acoustician in the Seattle area, received his B.S. & M.S. degrees from BYU in Mechanical Engineering with an acoustics emphasis. He is a member of the Acoustical Society of America (ASA) <http://acousticalsociety.org/about> and the local ASA Northwest Chapter <http://www.nw-asa.org/>.

*A majority of the population can be exposed to a daily noise level of 80 dBA for 24 hours and have a noise-induced hearing loss of less than 2 dB after 40 years of occupational exposure (see <http://www.osp.state.nc.us/divinfo/frames/divisions/rcs/hygiene/noishear.html#tlvs>)

** A majority of the population can be exposed to a daily noise level of 85 dBA for 7.6 hours.

Reach 700+ Singing Teachers and Students

52ND NATIONAL ASSOCIATION OF TEACHERS OF SINGING

NATIONAL CONFERENCE

Feature Your Product at Affordable Rates

ADVERTISE!

<http://programbookads.nats.org>



Keeping Your Business (Entity) In Tune

—Susan Fuller

You teach singing to private students. The students come to your home or a studio space you rent. You charge a modest fee. Some years you make a profit, some years you don't. You report the income on your annual tax forms, and pay what the accountant says you owe. You've got a business license and are current in your local business registration requirements. You have insurance on your home and/or the landlord of the studio space has insurance (you hope). You've got students and a solid reputation as a teacher. That's all you need, right? Almost, but not quite.

It is important to decide what type of "legal entity" your teaching practice should be. An accountant will tell you that the legal entity status may affect your taxes, but there are other considerations. First and foremost, legal entity status can determine what kind of liability exposure you have. For example, in the U.S., if your practice is incorporated as a limited liability company ("LLC"), you can protect your personal assets in the event of a claim being made against you. It is an important wall between you and a claim that could jeopardize your personal savings. Sole proprietorships provide no such protection.

A corporation is treated as an entity with its own existence; separate and apart from its owners. This applies to single-member LLC's as well as to multinational corporations. A corporation (or an LLC) is treated as a separate entity by financial institutions, licensing authorities, and courts. It can open bank accounts, obtain credit cards, and enter into contracts in its name. The fiction of a "corporate person" is treated with utmost seriousness by the legal system, particularly by the courts.

What does all this mean in practice? It means that the corporate form can protect your personal assets. When might this matter? Let's say a student slips and falls on the ice/water/un-even pavement/newly waxed floor of your home when arriving for or leaving a lesson and injures herself - you can have personal exposure if the student claims injury. Perhaps your home insurance will cover everything (it may or may not, depending on the insurance policy); but, did you know that the student may be entitled to sue?

Injured persons can sue and seek to recover an amount that makes them "whole", regardless of what your insurance limits are. If you are a sole proprietor, you risk being sued personally. This means your personal assets may be at risk to pay a possible

judgment in favor of the injured person, particularly if the insurance funds are not sufficient or don't cover the situation. But if your studio is an LLC and you have followed the rules for maintaining the corporate form (separate bank account for business, etc), your personal assets can be protected since the suit would be against the LLC instead of against you personally.

When a corporation is sued, only the assets of the corporation are exposed; the personal assets of its owners are protected (unless there is fraud, or other limited exceptions). This is a key advantage of corporate entity (including LLC) status. If you rent studio space for lessons, even if the landlord controls the space where a student falls and gets injured, the student might still try to sue you, depending on the circumstances leading to the injury. But if your studio is an LLC and you follow the rules for maintaining corporate status, your personal assets can be protected.

It is important to decide what type of "legal entity" your teaching practice should be. An accountant will tell you that the legal entity status may affect your taxes, but there are other considerations. First and foremost, legal entity status can determine what kind of liability exposure you have.

Dealing with creditors and vendors is another common area of liability exposure. For example, if you purchase equipment for your teaching practice, do you buy it with your personal funds, or on your business account? If you are an LLC and you purchase it on your business account,

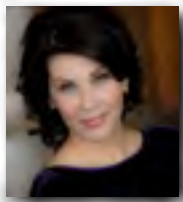
then default on the payments, the seller of the equipment most likely can only pursue the business to recover the amount due – not you personally; but be careful – if you agreed to a personal guaranty of the payments or personal guaranty as condition of getting a business credit card, you may still be personally liable.

Contracts of any sort utilize the same principle. So while a judgment against the business would be an unfortunate situation, a judgment against the business and you personally could be much worse.

State rules may vary in the U.S., but often an LLC is entitled to have as few as just one member. This makes LLC's an ideal structure for small businesses and it is not coincidental that the popularity of LLC's has exploded in recent years. Because of variations from state to state, it is important to talk with a business or commercial lawyer in your state about different types of entities and the mechanics of getting them formed for your specific situation. 📖

Susan Fuller is a business lawyer in Seattle. She has more than 20 year's experience, and is licensed in New York and Washington State. © 2011 Law Office of Susan K. Fuller, PLLC <http://fullerpllc.com/>

NATS Chats Resume



Dr. Kari Ragan
NATS Chats Host

NATS Chats are live online real-time discussions for voice teachers and singers. Topics vary widely and have included classical and non-classical vocal technique, vocal repertoire, teaching strategies, business strategies for private studio teachers, resources for university teachers, and arts advocacy. Guests have included prominent teachers,

authors, composers, and artists. Your new host for NATS Chats is Dr. Kari Ragan, Puget Sound Chapter NATS member.

Soprano Kari Ragan holds degrees from Indiana University (BM, MM) and the University of Washington (DMA) where she received the prestigious Williams and Beech Scholarships. Dr. Ragan was the 2009 recipient of the NATS Pedagogy Award, and as a Singing Voice Specialist (SVS) was selected to participate in a panel on voice disorders at the NATS 2010 National Conference. Most recently, Dr. Ragan was awarded NYSTA's Distinguished Voice Professional Certificate.

Dr. Ragan has developed and maintained a thriving and collaborative independent voice studio for nearly twenty-five years. Her interest in voice science, vocal pedagogy and the interdisciplinary aspect of teaching grew exponentially after becoming a NATS member. Although her primary training, performing and teaching is in the classical genre, she has additionally specialized in the pedagogy of Contemporary Music Theatre (CMT).

NATS Chats were established in 1996 by NATS member Cynthia Vaughn who created a NATS message board in the early days of America Online. In 1998, NATS Chats moved to the new www.nats.org website designed by Yvonne Dechance. Most recently, NATS Chats were coordinated by Dr. Matthew Hoch.

NATS Chats are usually held the first Sunday of each month (except on holiday weekends) of the academic year: 10-11 pm Eastern Standard Time (New York), 9-10 pm Central, 8-9 pm Mountain, and 7-8 pm Pacific. NATS Chats takes a summer hiatus June-August. ☞

2011-12 NATS Chat Schedule

- **September 11: A Conversation with Carol Vaness, renowned opera star and Indiana University Professor**
- **October 2: Q & A with Dr. Ingo Titze - need we say more!**
- **November 6: Dr. Al Merati, noted laryngologist, "The Aging Voice"**
- **December 5: Teacher's Chat on CCM/Music Theatre Pedagogy**
- **January 29: Dr. Katherine Abbott Verdolini "The Psychology of Mind and Larynx Connection"**
- **March 4: John Nix "Vibrato: There's a Whole Lotta Shakin' Goin' On!"**
- **April 1: Teacher's Chat on New Repertoire**
- **May 6: Linda Lister "Real Divas (and Divos) do Down Dog: How Yoga Helps Singers"**



Designed to recognize and support NATS teachers with no more than ten years of teaching experience, this grant will help selected winners attend sessions, network with colleagues, and enjoy all the benefits available at the NATS Conference.

Winners will receive up to...

\$750.00

To pay for expenses for travel, housing, registration, food, and other related costs for attendance at the

52nd NATS National Conference
Orlando, FL
June 29-July 3, 2012

Mail your application materials to:

Joan Adams, NATS, Inc.
9957 Moorings Drive, Suite 401
Jacksonville, FL 32257

Emerging Leaders Award

A grant program for young teachers of singing

Application Materials and Procedure – Send the following application materials:

- Cover letter explaining your reasons for applying for this award.
- Résumé including a summary of Chapter, District, and Regional NATS activities, including names and contact information for two references, plus two letters of recommendation.

APPLICATION DEADLINE: JANUARY 11, 2012

Completed applications with all required materials must be received in the NATS Executive Office by the deadline date. **Late entries will not be considered for the award.**

If you have application questions, contact:

NATS Executive Office
904-992-9101 (phone) - info@nats.org (email)
OR visit us at EmergingLeaders.nats.org

Eligibility

- Applicants must be FULL members in good standing, with no more than ten years of full-time teaching, or the part-time equivalent.
- Applicants should be active in NATS Chapter, District, and Regional activities.
- For 2012, applicants must be from Central, Eastern, Great Lakes, Intermountain, North Central, Northwestern, and West Central regions. Applicants from other regions will be eligible for the 2014 awards.
- Prior participants in the NATS Intern Program and winners of the YOUNG LEADERS AWARD will not be eligible to apply.

Call for Papers

National Association of Teachers of Singing

52nd National Conference

**Renaissance Orlando at SeaWorld
June 29-July 3, 2012**

National Association of Teachers of Singing would like to invite all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 52nd National Conference in Orlando, FL on June 29-July 3, 2012.

Topics for poster papers may include Voice Pedagogy, Voice Science, The Private Studio, Technology and Teaching, Vocal Repertoire, Performance Practice, Commercial Styles, Musicological Studies, or any other topic related to the art and science of singing and teaching singing.

Abstracts should not exceed 500 words in length and should be sent in MS Word format as a file attachment to an electronic mail. Only electronic submissions will be considered. The deadline for submissions is **December 1, 2011.**

Please send abstracts to:
John Nix

Associate Professor of Voice
and Voice Pedagogy
University of Texas at San Antonio
Poster Paper Coordinator,
NATS 52nd National Conference
John.nix@utsa.edu

Notices of acceptance/rejection will be sent out by February 1, 2012.

2010 FISCAL YEAR AUDIT SUMMARY

The 2010 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Lucas, Herndon, Hyers, & Pennywitt, Certified Public Accountants, Jacksonville, Florida. The entire unqualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors. The following summary of the details of the audit are extracted and summarized below. The auditor's report, and the notes that accompanied the report are an integral part of the audit statements.

COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2010 and December 31, 2009

DECEMBER 31	2010	2009
ASSETS		
CURRENT FUNDS - UNRESTRICTED		
Cash in Banks	\$ 288,014.70	\$ 293,771.56
Certificates of Deposit	\$ 163,267.69	\$ 160,221.71
Publication Inventory	\$ 15,000.00	\$ 15,000.00
Prepaid Expense	\$ 1,720.00	\$ 2,310.75
Prepaid Loan Costs	\$ 5,032.32	\$ 5,346.32
TOTAL CURRENT FUNDS	\$ 473,034.71	\$ 476,650.34
FIXED ASSETS		
Unit 401 & 402, 9957 Moorings Drive, Jacksonville, FL	\$ 351,479.00	\$ 351,479.00
Equipment	\$ 70,714.00	\$ 70,714.00
Less: Accumulated Depreciation	\$ (98,067.00)	\$ (85,330.00)
FIXED ASSETS - NET	\$ 324,126.00	\$ 336,863.00
TOTAL ASSETS - UNRESTRICTED	\$ 797,160.71	\$ 813,513.34
LIABILITIES AND FUND BALANCE		
LIABILITIES		
Mortgage Payable - Unites 401 & 402, 9957 Moorings Dr.	\$ 219,806.84	\$ 227,110.39
Prepayment of Dues	\$ 177,334.30	\$ 203,888.00
TOTAL LIABILITIES	\$ 402,966.90	\$ 430,998.39
NET ASSETS - UNRESTRICTED	\$ 394,193.81	\$ 382,514.95

Membership Dues Renewal

**Membership Dues Renewal for 2012 Begins
October 1, 2011**

**Deadline to Submit Membership Dues Renewal
January 31, 2012**

**Late Fee of \$10 Applied to Membership dues
Renewal - February 1, 2012**

Report of the Nominating Committee, June 2011 as Approved by the NATS Board of Directors

The Nominating Committee, composed of Scott McCoy, Chair; Lloyd Mims, Kathleen Arecchi, Karen Peeler, Lorna McDonald, and Craig Tompkins are submitting the following names (the slate) for election to the term of office for 2012 – 2014. The slate was approved by the NATS Board of Directors on June 29, 2011.

The National Bylaws state in ARTICLE X, Section 2. Election:

a. The Association Nominating Committee shall submit a slate of candidates for Association officers to the Board for approval one year prior to the beginning of the terms of the offices up for election. The slate of candidates, the date of distribution of the ballots, and the deadline for the return of ballots for the election shall be published in *Inter Nos* and NATS Online in the fall following the Board's approval of the slate. There shall be a ninety-day interval between the publishing of the slate and the deadline for the return of the ballots.

b. Election of Association officers shall be by poll of the membership. Following the close of nominations, a full roster of duly nominated candidates shall be distributed to all voting members with a non-identifiable return ballot. The ballot will state the deadline for returning the ballot to the Secretary/Treasurer. Three Members appointed by the Secretary/Treasurer will count the ballots. No candidate may serve on the counting committee. A majority of all votes cast is necessary for election and those elected shall take office effective at the end of the national conference, or another time as determined by the Board from time to time.

Therefore, each current NATS voting member will receive an electronic ballot sent from the Executive Office in October 2011. **The deadline for you to vote electronically will be January 5, 2012.**

Meet the Candidates!



President Elect
Norman Spivey



*Vice President for
Membership*
Anne Christopherson
(2nd Term)



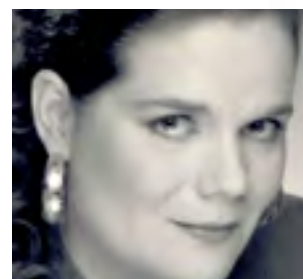
*Vice President for
Discretionary Funds
and Field Activities*
Mitra Sadeghpour



*Vice President for
NATSAA*
Carole Blankenship



*Vice President for
Workshops*
Kathleen Arecchi



Secretary/Treasurer
Kathryn
Barnes-Burroughs

For complete information on each candidate, visit <http://2012candidates.nats.org>

3 Steps to Break Away From the Time-For-Money Business Model

—Annemarie Cross

If your studio were to grind to a halt because you're not there for a few days, then you've built a typical voice studio; a studio that is totally reliant on you. Unfortunately, that leads to exhaustion, frustration, and limited income potential. There are three things you should be doing to take your business to the next level; things which won't require increasing the amount of hours you work, and more importantly, will enable you to take some well-deserved rest any time you wish.

1. Recognize the value of YOUR time

Do you know what your time is worth? Here's a great exercise to find out.

- Step 1: How much money do you want to make in your business this year? This is your Annual Bold Money Goal.
- Step 2: How many weeks do you plan to work this year? Make sure you give yourself plenty of vacation time to re-charge your batteries!
- Step 3: How many hours do you want to work each week? Again, be realistic. Don't set yourself up for burnout because you're working too many hours.
- Step 4: Divide the amount of income you want to earn by the amount of weeks you want to work.
- Step 5: Divide that amount by the number of hours you want to work each week.

This figure is what YOU need to make every hour you work if you want to reach your income goal. Each time you're tempted

to chat on the phone, surf the internet, or spend time on social media activities that are NOT aligned with your business's social media strategies, think about how that effects your ability to achieve your Annual Bold Money Goal.

2. Time Poor? Make sure you're working on the RIGHT activities!

Do you struggle to "find" the time to get everything done in your business? The to-do list of a solopreneur can certainly seem never-ending. There is always something to do; marketing, writing articles and blog posts, working with clients, business development, social networking, administration, filing, speaking to prospects, presenting, attending networking events, sending out invoices, paying bills, updating the website, and on it goes. Can you relate?

Here's an exercise I used to find time to work on my business instead of in my business. I encourage you to complete this exercise as well, to help you find time for the IMPORTANT tasks for reaching your business and income goals much faster.

- Step 1: Draw a table with three columns.
- Step 2: List ALL of the activities that you currently do in your business in the middle column.
- Step 3: Select 3 to 5 items (no more) from the list that get you closer to your mission (and money) that demand your direct involvement. Move these tasks to the column on the left. Label this column "My Unique Talents." For instance, marketing is a function that is very important and requires my direct involvement. It includes writing articles and blog posts, as well as networking online through my social network platforms. Marketing gets me closer to my prospects and therefore demands my direct input. As these activities exude my 'brand voice' and involve direct communication and interaction with prospects and clients, I would not consider outsourcing them.
- Step 4: Review all of the things that are still in the middle column and move them over to the right hand column. Label this column: "My Support Team".

My Unique Talents	All Business Activities	My Support Team
	Interviewing Podcast Guests	
	Uploading Audio Files	
	Editing Audio Files	
	Writing Articles/Blog Posts	
	Uploading Articles to Article Sites	
	Uploading Blog Posts	
	Writing Tweets	
	Scheduling Tweets	
	Coaching Clients	

In Memoriam

February 2011—July 2011

Paul Anderson	Louise Lerch
Sandy Beam	Joyce Peck
Helen	Clifford Reims
Boatwright	Kenneth Scheffel
John Cottone	Nancy Sherden
Maria DiPalma	Sadanand Singh
Ruth Jacobson	Susan Stone
Nancy Jones	Janice Sullivan
Paul Kiesgen	Betty Voie
Beatrice Krebs	

continued on page 20



2012 Art Song Composition Award

1st Place

\$2,000.00 plus the composer's expenses to the NATS National Conference in Orlando, FL, June 29 – July 3, 2012, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000.00

REQUIREMENTS – The work must be: (1) a song cycle, group of songs, or extended single song of approximately fifteen minutes in length (13–17 minutes acceptable); (2) for single voice and piano; (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary); (4) composed within the last two years (after Jan. 1, 2010).

ENTRY FEE – \$30.00 for each entry (payable in U.S. funds to NATS).

ELIGIBILITY – Anyone meeting prescribed requirements.

PROCEDURE – Mail the following items to the ASCA Coordinator:

- (1) Three copies of the vocal-piano score(s). Copies must be neat, legible and clearly edited; manuscript pages must be stapled or bound together and should include: [a] composition title; [b] poet's name; [c] person or agency granting text setting permission; and [d] length and date of composition. **THE COMPOSER'S NAME SHOULD NOT APPEAR ANYWHERE ON THE SCORE.**
- (2) Three CD or cassette recordings of composition(s). Recordings may be performance or working quality, but must be with voice and piano. Titles of compositions only must be on recordings.
- (3) A sheet of paper containing: [a] composer's name; [b] mailing address; [c] e-mail address; [d] telephone number(s); plus permission to the National Association of Teachers of Singing, Inc. to reproduce additional copies to facilitate judging and performance.

For more information about the National Association of Teachers of Singing, Inc., visit NATS on-line at www.nats.org

MAIL ENTRIES TO:

NATS Art Song Composition Award
c/o Dr. Carol Mikkelsen
Department of Music
Valdosta State University
1500 N. Patterson St.
Valdosta, GA 31698

ENTRIES MUST BE RECEIVED BY:

DECEMBER 1, 2011

cmikkels@valdosta.edu
FAX: 229-259-5578

**FOR RETURN OF APPLICATION MATERIAL:
INCLUDE A SELF-ADDRESSED, STAMPED MAILER**

NATS reserves a non-exclusive right to secure performances of the winning work for two years without additional remuneration to the composer.

Networking Within NATS

—Devon Louise Bakum

Networking. It's one of those buzzwords in the business world lifted-up as a critical factor in determining whether a business grows, and ultimately, whether it succeeds. It's also viewed as tangible proof of a business person's desire to develop professionally -- to drive their business towards success.

My husband works in an office. At work he has a community of colleagues on site. Because he works for a national firm, there is also a network of employees across the country that he shares a common professional bond with. This network offers him outlets to share concerns and frustrations, seek advice and suggestions, receive and provide mentorship, share resources, brainstorm to combine collective wisdom, and learn of professional opportunities.

I frequently wish I had the same ease of professional networking. Like many NATS members, I work at home, so my work environment lacks the organic networking opportunities my husband enjoys. Nevertheless, I can have the same opportunities for networking as my husband-- I simply have to try a little harder to find them. I have succeeded; largely through my association with NATS.

My networking within NATS started with my involvement in my local chapter. I love attending workshops and meetings because I always leave with something I can apply to my teaching. However, I confess that much of my valuable learning is over "water cooler talk." Put a bunch of voice teachers together and the conversation inevitably veers toward our common struggles and frustrations. I have learned smart ways to motivate poor practicers, found resources to teach sight reading, gotten ideas to prepare students for college auditions, uncovered new and interesting repertoire for beginners, and much more. There is no need for any of us to reinvent the wheel if we take time to share and learn from each other.

My networking within NATS started with my involvement in my local chapter. I love attending workshops and meetings because I always leave with something I can apply to my teaching... Perhaps some of the most rewarding NATS experiences I have had were singing with colleagues.

Once I had met my local colleagues, it was easy to start sharing wisdom and resources. Recently, a student needed to prepare a callback without time to order the music. My colleague, one town over, let me grab her score. Another time, a colleague offered repertoire suggestions for my high school coloratura. I have had students from several different studios sing in my student recitals and have played piano at colleagues' recitals. By helping each other, we pooled our resources, built our professional reputations, and didn't feel so alone in our studios.

Regional and national conventions provide similar opportunities to meet colleagues from across the country and around the globe. Distance is no longer a constraint in maintaining these relationships as communications become faster and easier.

As I write this, I am attending the NATS New England Regional Conference held in Wellesley, MA, where networking has come up in discussion as an important tool to build our studios and work collaboratively with colleagues. The conference itself provides a valuable opportunity to meet and build professional relationships. I wish more local voice teachers would avail themselves of this wonderful resource.

Perhaps some of the most rewarding NATS experiences I have had were singing with colleagues; I have performed with a number of members from my local chapter. By singing together, we've increased our audience size, performed some pretty neat duet or trio repertoire, and had a really good time doing it! The relationships built during the hours of rehearsal for a performance have extended past the actual performance itself.

continued on page 20

NATS 52nd National Conference Marketing Opportunities

Join us at the 52nd National Conference in Orlando, Florida, June 29-July 3, 2012. Help promote your products and services through this event by becoming a Conference Sponsor, Exhibitor, or Advertiser. We anticipate another record attendance in Orlando as voice teachers from around the world and their students gather together for five days of education, and networking. Complete information can be found at conference.nats.org or contact our office at info@nats.org or (904) 992-9101.

Music Theater Workshop After-Thoughts

—Jeffrey Price, Vice-President for Workshops

They came from all over: from Seattle, California, Texas, Florida, the Carolinas, the Midwest, and of course, New York. Even our Canadian brothers and sisters were very well represented, and they were proud and vocal about it! Approximately 225 NATS members and students came to learn, observe, laugh, and interact with our “Guys and Gals of Broadway.” Cordial spirits and great attitudes were obvious among all who attended and participated in our summer workshop in Music Theater on the campus of the University of North Carolina at Charlotte.

The temperatures were hot, everybody probably got more exercise than they wanted because of the necessity to walk, transportation to-and-from the campus was challenging for some, parking services was not completely “user friendly,” and the occasional noise of drilling from construction visited a few of our outstanding sessions. But wow, what we received during those three days packed with voice master classes, presentations by three diverse authors, a panel discussion with all seven presenters led by Don Simonson, a mother/son Cabaret performance, and, a powerhouse session on vocal health and comparison study of the mechanics of classical and belt singing by Leda Searce that nearly brought the house down.

For the majority, this was the first NATS workshop that they had ever attended. Another surprising fact emerged: many were independent voice studio teachers! Our professional association offered an event that sparked sincere interest and met some deep professional needs among teachers, students, and performers. Many expressed delight in the topics of the sessions and the instruction by all of the presenters. Almost everybody stayed to the very end.

We invited everybody a number of times to attend future NATS events, including the Memphis Mix workshop in January 2012, and our widely anticipated national conference

planned for June 2012 in exciting Orlando. I suspect many will be back for these and other NATS events; we hope you will join us as well.

If you missed this summer’s workshop in Music Theater in Charlotte, look for the opportunity to purchase audio recordings of the sessions via nats.org in the near future. 📻

Dr. Price is Associate Professor of Voice at University of North Carolina at Charlotte and NATSVP for Workshops.



From left to right: Tracey Moore, Cathy McNeela, Leda Searce, Ann Evans Zavada, Terence Goodman, Craig Carnelia, Don Simonson

Call for Posters

2012 NOA Convention/NATS Winter Workshop “Creating Without Borders: An Unconventional Idea” Memphis, Tennessee January 5-8

As part of the National Opera Association’s commitment to the advancement of excellence in opera performance and pedagogy, the Memphis convention will include a poster session highlighting current research projects on topics related to the performance, pedagogy, composition, and production of opera.

Abstracts should be submitted electronically to Kay Payn, at cpayn@bucknell.edu.

DEADLINE: EXTENDED TO SEPTEMBER 15, 2011

Steps to Break Away

—continued from page 16

Here's a portion of what my list looks like:

As you can see, the only things I want to be doing in my business involve:

- Marketing
- Creating programs and products
- Interviewing my podcast guests
- Coaching clients

Finding time to work on business building activities is vital. Therefore all administrative and other tasks that do not require your direct involvement or expertise should eventually be outsourced to your support team.

If you are not yet in a position to afford a support team, I recommend allocating 10-15% of your income for hiring staff or students to do the work; that's what I did when I first started my business. When I was ready to hand the jobs to a team member, I created a step-by-step instruction sheet which explained the exact process they were to complete.

3. Leverage YOUR time

Avoid building a business that requires increasing the number of hours worked as the only way of growing income. Rather, think about leveraging time by adopting a 'many-to-one' business model.

- 1. Develop programs and packages where you can work with multiple people at the same time (thus increasing the number of clients and income) through group coaching, webinars, or teleseminars.
- 2. Mentor a new teacher who can rent your studio when you are not using it, or rent your studio out to an established teacher, to increase your income even when you are taking time off.
- 3. Create supplements and video lessons for your students to study on their own time. This not only adds value for the students, but gives you an alternative to losing income when your students cancel last minute. If the singer has the chance to watch a lesson while still at home, you will not need to give credit for the missed lesson and the student won't fall behind. Create the videos once and you can use the material over and over again.

By implementing these three steps you can build a business that will not only increase your level of income, but will also generate income even if you're taking a well-deserved break. Pretty cool, yes? Which step will you be implementing today? 📖

Annemarie Cross is a Branding & Business Coach Helping entrepreneurs get noticed, hired and paid what they're worth! www.AnnemarieCross.com

Networking with NATS

—continued from page 18

NATS sends out a number of publications and communications and when I have a question, a comment, or a strong reaction to something I've read, I frequently reach out to the author. I get a response about half the time. This is, perhaps, a more nontraditional form of networking, but I have built some valuable relationships through these communications. I write this column as a direct result of one such response.

New media is revolutionizing the way independent voice teachers interact. I have found some valuable networking through Facebook and the NATS Facebook page. Links to a variety of subjects are posted by teachers across the country. The wider my NATS teacher "friend" network, the more interesting and valuable these links are. NATS also offers on-line chats and a discussion page on Linked-In. While we can't be experts in all subjects, by following links my colleagues find useful, I have certainly expanded my knowledge and accessed resources I might never have found on my own.

I have been fortunate to find a true mentor within my local chapter. Mary has encouraged me to improve my education, perfect my technique, perform more demanding repertoire, and do so with greater frequency. She is encouraging and motivating, and has made me a better teacher and artist. Studies abound highlighting the importance of mentorship, particularly for women. It is harder for an independent teacher to find a mentor than for someone in a traditional office environment. Most of us do not work in a large teaching environment where clear opportunities for mentorship exist. We must seek them out and NATS is the obvious vehicle. There are also formal mentorship programs within NATS that are worthy of exploration for those who qualify. The NATS Intern Program has been cited as one of the most valuable experiences a voice teacher can have. Certainly those teachers who qualify should strongly consider applying.

NATS creates a networking base that we all can use. We benefit as a community from our work together. Ultimately, we can be better teachers and help nurture future generations of voice teachers by collaborating and networking. The business world has shown us how critical networking truly is to long term growth and success. That lesson is one that our teaching community should not ignore. Start today - call another teacher, join a Facebook group, but make networking a part of your professional development. Networking through NATS can be part of your path to success. 📖

Devon Louise Bakum is two-time past president of Western Mass NATS and runs a private studio in Wilbraham, MA. dbakum@gmail.com



ICVT 2013

FOR THE LOVE OF

Singing:

LEARNING, TEACHING,
PERFORMING



10 - 14 JULY 2013 • BRISBANE, QLD, AUSTRALIA

Mark Your Diaries!

The 8th International Congress of Voice Teachers (ICVT 2013) gathers Voice Teachers in all styles from all over the world for a quadrennial meeting, held in Australia for the first time. The program includes renowned international teachers and singers delivering performance, lectures, workshops, masterclasses, panel sessions, research presentations and social events, with pre- and post-event travel suggestions for delegates to enjoy. Congress themes will include all aspects of learning and teaching singing, singing performance and recent research in these fields.

ICVT 2013 will be held in Brisbane, Queensland, Australia, from 10-14 July, 2013. If you would like to receive further details regarding ICVT 2013 when they becomes available, please complete the details requested below and return to the ICVT Secretariat.

ICVT 2013 is hosted by the Australian National Association of Teachers of Singing, (ANATS). We warmly invite members of the ICVT family of national singing teacher organizations and all those who teach and love singing to Brisbane in 2013.

EXPRESSION OF INTEREST *Please send me more information when available:*

☐ Call for Abstracts
 ☐ Registration Brochure
 ☐ Sponsorship & Exhibition Document

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52ND NATIONAL ASSOCIATION OF TEACHERS OF SINGING NATIONAL CONFERENCE

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Renaissance Orlando at SeaWorld

FEATURED GUEST ARTIST AND MASTER CLASS

PROGRAM HIGHLIGHTS



Barry Bitman

YAMAHA MUSIC AND WELLNESS INSTITUTE:

Barry Bitman, MD is a neurologist, author, international speaker, award-winning producer/director and research scientist. As Chief Innovations Officer (CIO) of Meadville Medical Center and Medical Director of the Mind-Body Wellness Center in Meadville, PA, Dr. Bitman has pioneered a new paradigm for treating the "whole person."

YMWI programs improve quality of life through enjoyable music making activities that integrate creative musical expression with proven bio-psycho-social strategies. Furthermore YMWI is committed to sharing its peer-reviewed published findings with healthcare and music communities throughout the world.



Nathan Gunn, Baritone

Nathan Gunn appears
by arrangement with:
Opus 3 Artists, New York, NY



Julie Gunn, Pianist

GUEST ARTIST RECITAL – July 1, 2012 @ 8:00 PM
MASTER CLASS – July 2, 2012

PRE-CONFERENCE WORKSHOPS:



Chris Arneson

WORKSHOP 1:

Selecting Repertoire from a
Developmental Perspective

WORKSHOP 2:

The Ultimate Music Theater
Audition Seminar



Ryan Saab

OTHER SESSION HIGHLIGHTS

- Stepping on Stage: Music Theater
- Using the Carnegie Hall Achievement Program in Your Studio
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- Vocology/Speech Pathology and the Singing Voice Studio
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