



## Communication: A Two Way Street

**A**s a loyal Verizon Wireless subscriber and Apple devotee, my loyalty was recently rewarded with the announcement that the iPhone will soon be available on the Verizon network. While my current phone without a data plan has served me well, and I have managed just fine with my MacBook Pro, an iPod, and my cell phone, I am increasingly aware that this communication tool, and others like it, are being used by my students and colleagues in amazing ways. Yet these new ways of communication also present their challenges.

How many of us have a spouse, partner, or good friend whose common answer to our frustrated inquiry as to why they were unreachable is "I left my phone \_\_\_\_\_ this morning," (fill in the blank with "in the car," "at home," or any number of other "creative" answers). My own mother, in her 70s and still working as VP for an internet security firm no less, often forgets to turn her phone on in the morning. My primary way of reaching her is by calling my father, who works in the same office and, like me, rarely has his phone in the off position, who then passes his phone to her or has her call me.

Let's face it, as the world of "electronic connectedness" expands, there will continue to be an even greater disparity between those who adopt the latest and greatest tools and the rest of us, all the way down to those who choose to be as minimally connected as possible. As the communication

landscape changes and expands, so must our efforts in the NATS Executive Office to communicate with our membership across the ever expanding spectrum of technologies available to us. NATS recently added Lynne O'Connor to our staff as Marketing and Communications Administrator. Lynne is organizing and expanding our efforts in these areas to ensure that, as we try to stay current in our marketing and communication efforts, we also remain committed to reaching out to and communicating with those who choose to limit their access through electronic means.

For those who are more electronically connected, NATS is offering additional means in which to stay connected to the work of NATS through a presence on Facebook, LinkedIn, YouTube, and Twitter. You can find these new links at [www.nats.org](http://www.nats.org).

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# inter nos

VOLUME 44, NO. 1

## PUBLISHER,

Dr. Allen Henderson

Executive Director

allen@nats.org

## MANAGING EDITOR,

Deborah L. Guess

Director of Operations

deborah@nats.org

## INDEPENDENT TEACHER ASSOCIATE EDITOR,

Nancy Bos

nancy@studiobos.com

## ART DIRECTOR,

Lynne O'Connor

Marketing & Communications Administrator

lynne@nats.org

**inter nos** is the official newsletter of the National Association of Teachers of Singing. It is published two times per year (Spring and Fall) for all NATS members.

## PLEASE SEND ADDRESS CHANGES TO: NATS

Phone: 1-904-992-9101

Fax: 1-904-262-2587

Email: info@nats.org

Visit us online at: [www.nats.org](http://www.nats.org)

## 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.

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## From the Independent Teacher Associate Editor

**H**ave you ever caught yourself being needlessly humble about your career? When asked about your job, have you ever replied something like, “I teach singing lessons,” when you could have said, “I’m a professional voice teacher?” Regarding your own performing, have you ever said, “I sing a little here and there,” when you could have said, “I sing professionally in a variety of venues.” Well, I have. But I won’t do it any more—I’m done undervaluing myself and I’m done giving other people the opportunity to undervalue me.



The key word is professional, but what does it really mean? With our vocal performance choices, clearly we define ourselves with the Webster’s Dictionary entry of “participating for gain or livelihood in an activity or field of endeavor often engaged in by amateurs.” We may occasionally volunteer for religious houses or patriotic events, but keep in mind that we set the bar for what people expect singers to do at no charge and, therefore, set the bar for our students. We should, at the very least, expect compensation for any job that takes away from our regular income, whether the lost income is from missed teaching hours or other paying jobs we have to pass up.

But for our teaching, is it really necessary to use the word professional? You bet! First of all, not everyone who teaches singing gets paid for it; for example, the school choir director for solo and ensemble, the theatre music director helping to pump up a lead, or a well-meaning friend. In other words, teaching individuals without pay and without it being their main profession. But our teaching also falls under Webster’s definition, “(1) characterized by or conforming to the technical or ethical standards of a profession (2) exhibiting a courteous, conscientious, and generally businesslike manner in the workplace.” We have high standards for our students and ourselves and create a professional environment to maximize the effectiveness of our teaching. Moreover, we behave in a businesslike manner for the purpose of growing our studios and our incomes.

So does that mean we can only accept paying jobs? Not at all. But for all volunteer music work, keep in mind what professional sacrifices you are making and what professional gains you might receive. I have volunteered as an actor at Bellevue Youth Theatre for years. I’ve put in well over a hundred hours without pay—almost entirely hours that I could have been teaching. But the benefit has been three-fold. First, my resume and public exposure were substantially enhanced. Second, my skills improved as I stretched my “type” and saw things from my students’ perspective. And third, I eventually accepted a temporary music directing job with the theatre that paid very well. On top of all that are a couple of other benefits: every show I’ve done has been with my daughter and it has all been a heck of a lot of fun.

As a professional, self-employed, entrepreneur voice teacher, my professional status, and the bottom line always need to be in the back of my mind. ■

Sincerely,  
Nancy Bos

[nancy@studiobos.com](mailto:nancy@studiobos.com)

# Communication

—continued from page 1

This will allow us to communicate timely information to many in an efficient manner. We continue to make enhancements to our web site, and look forward to bringing our membership increased access to the archives of one of our greatest resources: *Journal of Singing*. We plan to completely digitize all issues and create an online resource that allows voice researchers (who are also NATS members) to have all past issues at their fingertips.

NATS has realized significant savings in recent years by transforming some of our conference, workshop, and other program promotions to a postcard format rather than printing large brochures. While we are committed to making sure members receive printed notifications, we continue to seek the most economical ways to do so.

Our NATS News emails (sent out approximately every two weeks) seek to keep members updated on the latest news, the latest job postings on our Job Center, and new research surveys posted by members who are conducting relevant research within the field. I hope that you will take the time to at least scan these as they enter your email box so that you can ensure that you have access to the latest news from NATS.

Plans are in their infancy for a new NATS resource to be THE place for all news in the voice world. As technology expands, so does the amount of misinformation about singing and teaching singing. NATS is in a unique position to be an authoritative source of information that people can trust and we will be seeking ways to secure our place as that resource for the singing world.

The primary manner in which NATS is committed to print media is through *Journal of Singing*. Our subscription base remains strong, yet you may be surprised to find that your institution's library has cancelled its subscription due to budget cuts—resulting in your students no longer having access to *JOS* in the library. I hope that you will advocate at your local level for restoration of your local library's subscription, as income from subscriptions helps us keep *Journal of Singing* a cutting edge resource for all.

Don't think that we just want to always send communication TO you. We want to hear FROM you as well. What resources are particularly valuable to you? What do you want more of or less of? How do you think we can better serve the profession? Any time you want to offer a testimonial, comment, or complaint, feel free to email it to [info@nats.org](mailto:info@nats.org) and it will be channeled to the appropriate member of our staff. Or just pick up your phone and call us.

It has been several years since NATS has completed a comprehensive survey of our membership and, by the time you have

[www.nats.org](http://www.nats.org)

received this issue of *Inter Nos*, we will be actively seeking your participation in the 2011 NATS Membership Survey being conducted electronically. We will also be making efforts to provide paper copies to those who wish to provide input in written form. Several committees have helped us craft this survey to gather comprehensive data about the number of students our members are teaching and the various styles they teach, as well as their level of participation in NATS activities. The survey will only take about fifteen minutes of your time, so please make every effort to contribute your input. With the recent growth in NATS membership, we have many new members who will have their first opportunity to participate in a membership survey. The results will help direct future programming and activities.

There are also many good ol' face-to-face opportunities for communication (my favorite kind) coming up with national workshops in Milwaukee and Charlotte, and numerous chapter and region auditions, workshops, and meetings. NATS will have

a presence at the ACDA, Opera America, and Classical Singer national conferences, and I will be a featured speaker at the Canadian Federation of Music Teachers Association (CFMTA) in Regina, Saskatchewan in July. Stop by our booths or find me to add a NATS sticker to your name tag and wear your NATS Pride while attending these meetings.

In the summer of 2012, our national conference moves to Orlando. Look for a MAJOR announcement soon regarding our conference recitalist—I think you will be pleased!

NATS ended 2010 with 7,004 active and 356 emeritus members for a total of 7,360 members—another record year. For several years, we have tried to generate an accurate total of how many voice teachers there are, particularly in the U.S. Through our access to various lists and data from other organizations, we have guess-timated that there are nearly 10,000 so, while we are getting there, we still have a ways to go in reaching all who are teaching voice in America. Of course, we have many other colleagues in other parts of the world who also can benefit from membership in NATS, so reach out this year and encourage someone near you to join us on our quest to be the best, most accurately informed, and most educated teachers of the art of singing possible.

Keep those cards and letters, emails ([allen@nats.org](mailto:allen@nats.org)), phone calls, tweets, Facebook posts, survey responses, and YouTube videos coming.

Can you hear me now? 📻



**Allen Henderson,**  
NATS Executive Director



National Association of Teachers of Singing  
PRESENTS

# GUYS AND GALS OF BROADWAY

## Music Theater Summer Workshop

**July 28 – 30, 2011**

**The University of North Carolina at Charlotte**

**Robinson Hall for the Performing Arts  
9201 University City Blvd.  
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Sessions by authors of recent books on  
Music Theater skills and techniques,  
Master Classes, Comparative Pedagogy  
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Early Registration Deadline May 1, 2011**

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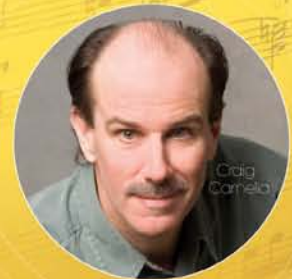
(See <http://www.nats.org> for complete  
information on presenters, schedule,  
and housing options)

**CONTACT US AT:**  
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[info@nats.org](mailto:info@nats.org) (email)

### With Seasoned Presenters:

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#### **Mary Anna Dennard**

Author of *I Got In! The Ultimate College Audition Guide for Acting and Musical Theatre*

#### **Terence Goodman**

Actor/Director who has cast over 100 shows in 38 years

#### **Catherine H. McNeela**

Teacher of Singing, Actor, Director, Coordinator of Music Theater at  
Elon University

#### **Tracey Moore**

Author of *Acting the Song: Performance Skills for the Musical Theatre*

#### **Leda Searce**

Performing Voice Specialist and Director of Performing Voice  
Programs at Duke Voice Care Center

#### **Ann Evans Zavada**

Author of *The Belt Book: A Guide for Choosing Appropriate Musical  
Theatre Repertoire*



## Is Your Studio a Hobby or a Business?

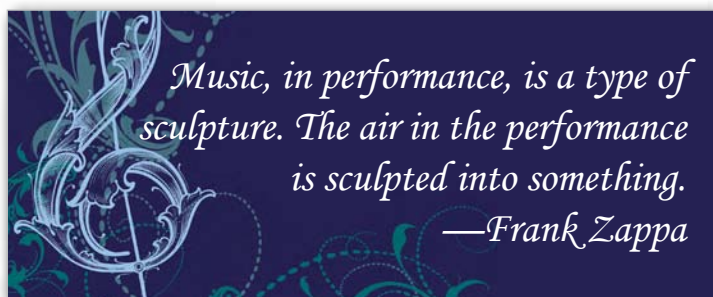
Many voice teachers and singers go through life-changes that switch their involvement in music between a hobby and a business. What are the tax implications of a hobby? When does a hobby become a business and how does that change the tax implications?

According to the IRS, “An activity qualifies as a **business** if it is carried on with the reasonable expectation of earning a profit.” On the other hand, the IRS defines a **hobby** as an activity that is not done for profit. Your intentions, however, are not the only factor in determining the designation. “The IRS presumes that an activity is carried on for profit if it makes a profit during at least three of the last five tax years, including the current year.” Taxes and deductions are different for each, so it is important to determine the appropriate designation. Reporting, however, is not different; income from all sources needs to be reported.

If you are not sure whether you are running a business or simply enjoying a hobby, here are some of the factors you should consider:

- Does the time and effort put into teaching or singing indicate an intention to make a profit?
- Do you depend on income from the activity?
- If there are losses, are they due to circumstances beyond your control or did they occur in the start-up phase of the business?
- Have you changed methods of operation to improve profitability?
- Do you have the knowledge needed to sing or teach voice as a successful business?
- Have you made a profit in similar activities in the past?
- Does the activity make a profit in some years?

The IRS says that it looks at all facts when determining whether a hobby is for pleasure or business. The profit test is the primary test; if you can show that your teaching or singing earned income in three out of the last five years, it is for profit. If it does not meet the profit test, the IRS will take an individualized look at the facts using the list of questions above to make the determination of business or hobby. It should be noted that this list is not all inclusive. More information and links to all detailed requirements is available at [IRS Business or Hobby FAQ](#). ☞



## NATS Chats

### Invaluable tool to connect, learn, & network

NATS Chats, held monthly on the NATS website, allows NATS members to network with voice professionals worldwide. Recent guest hosts have included Donald Simonson, Richard Sjoerdsma, Jeanette LoVetri, David Sabella-Mills, Ann Baltz, Robert Edwin, Kimberly Steinhauer, and many others. Please check the schedule at the national website: [www.nats.org](http://www.nats.org). Since 2006, the host/coordinator for NATS CHATS has been Matthew Hoch. Beginning in the summer of 2011, the new host/coordinator will be Dr. Kari Ragan. ☞

## Should I cool-down my students at the end of a lesson?

According to Master Voice Teacher, **Robert Edwin**, “If a student has been working hard vocally on either repertoire or technique in a lesson, then the teacher should lead the singer through a series of cool-down exercises. We take our lead from other physical disciplines which recognize that muscles recover better and swelling is reduced when given a systematic cooling down period. Runners (and horses) walk after a race. Dancers stretch. Workout classes gradually step down the intensity of the movements.” Exercises that Robert recommends include lip and tongue trills, humming and chewing, and light staccato passages. Cool-downs should also be done after a concert or a gig. Do them backstage or on the ride home. Says Robert, “You may not experience swelling and muscle soreness after a heavy workout without a cool-down, but why take chances?” ☞

SoundExchange is the non-profit performance rights organization that collects statutory royalties from satellite radio (such



as SIRIUS XM), internet radio, cable TV music channels, and similar platforms for streaming sound recordings. The Copyright Royalty Board, which is appointed by The U.S. Library of Congress, has entrusted SoundExchange as the sole entity in the United States to collect and distribute these digital performance royalties on behalf of featured recording artists, master rights owners (like record labels), and independent artists who record and own their masters.

Have you claimed performance royalties for your recordings? If not, register at [Sound Exchange](#). ☞



## Redefining Our Profession Along Holistic Lines

**W**hen I was a student, the boundaries placed around voice teaching were tightly drawn. Voice lessons consisted of studying vocal issues and musical interpretation with the goal of becoming a professional classical singer. Discussion of personal, professional, or spiritual issues was rarely included. I remember teachers saying, “I’m a voice teacher, not a therapist.” Discussion of spirituality or God occurred only in the Religious Studies Department, despite the fact that much vocal repertoire had been directly inspired by a composer’s spiritual experience. It was this teaching modality—strictly defined and highly constrained—that I, and perhaps many of you, adopted as our teaching standard. It is what we knew, how we were trained, and what we came to believe was pedagogically correct.

Even at the time, this struck me as odd. It was difficult for me to create boundaries where, experientially, I felt none existed. For me, always, the voice was at one with the body, feelings, and spirit of the singer, and reflected the nature of that singer perfectly. But what did I know? I was just the student! So I struggled for years—and at great cost to myself—to address vocal issues, and to grow as a singer and artist, without including other aspects of myself in my singer identity. I was compartmentalizing instead of integrating.

Like most of us, throughout years of teaching, I learned to allow my students to teach me. Many of them healed, changed, and grew from the singing process alone. Now, here was a mystery! As I learned to be more open and less controlling and, as I began to question the merit of the way I was acculturated to teach voice, I began to see how we voice teachers had created a profession opposed to our personal experience. We did it from a good heart—we didn’t know better! However, by separating ourselves into artificial pieces, by pretending that the voice exists apart from the spirit of the singer, we contributed to our own wounding, and to that of our students. This artificial separation, along with what I call “The Great Lie,” has caused us much suffering. “The Great Lie” states that we are only as valuable as our fame and economic worth. This lie stands in opposition to our experience of singing, which is inherently and mystically spiritual.

We all silently know this wounding; it is endemic in our vocal culture. It is now time for it to stop, and we hold the power of change. Wounding must be addressed openly among us, without leveling blame. It is our job to create new ways of teaching voice in which we are not part of the cycle of abuse. We must courageously move to redefine what we do, how we do it, and why. Private, non-academically-affiliated voice teachers are in the ideal position to lead this revolution, a holistic revolution, which is already underway.

A core set of values is the foundation of a radical redefinition of the profession of Voice Teacher. These include:

- The conviction that singers can, and do, regularly experience spiritual mystery in the act of singing, and that the foundation of our art—breathing—is the door into that mystery and the foundation of a free and authentic voice.
- The sure knowledge that singing is an inherently spiritual practice: a belief that the truest and highest purpose of singing is to experience this mystery, negating “The Great Lie.”
- A belief that good vocal technique is aligned with, and emanates from, physical laws and the physiology of the body.
- A belief that it has always been humankind’s birthright to sing, and our job as voice teachers is to encourage and enable everyone to do so, to the best of their ability—not just those who already can!
- An understanding that our responsibility as voice teachers is to work with the whole person and to utilize vocal, psychological, and spiritual approaches to facilitate a healthy and balanced mind, body, and spirit.
- A desire to explore everything about the singing life with our students, to hold no subject unapproachable, and to do everything in our power to help them sing their best despite the wounding and negative messages of the business and culture of music.
- A sure conviction that creativity, uniqueness, and originality are paramount to the birthing of an artist. That the voice teacher encourages singers to be their best unique selves, not to become carbon copies of us. While freely sharing our own views, we must resist imposing our own aesthetic preferences, and resist all temptation to force conformity, which is inherently anti-art and anti-spirit.

From these core values, a new definition of the profession of voice teacher emerges that is as much minister as teacher: a truth that springs from our experience of our work as a calling. By continuing to understand ourselves in accordance with our true experience, we grow beyond the self-imposed limitations of who we are, why we are here, and what we are to accomplish in the world. The greatest truth of all is that we voice teachers matter, not only to singers and to the music profession, but to the world. Whether we can fulfill our responsibility to facilitate growth and change depends on our own courage and willingness to move beyond what we know. ■

—Linda Brice

*Linda Brice is the Founder/Artistic Director of the Transformational Voice Training Institute in Portland, Oregon. The Institute offers courses in speech and singing (across genres) from a spiritual perspective, a Voice Teacher Apprenticeship Program, and workshops in Voice, Spirituality, and Artistic Recovery.*

# NATSAA|2012

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## 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](http://www.nats.org)

**APPLICATION RECEIPT DEADLINE:**  
**NOVEMBER 10, 2011**

**PRELIMINARY AUDITIONS:** March – April 2012

See Regional Schedule at [www.nats.org](http://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.



# 52<sup>ND</sup> NATS NATIONAL CONFERENCE

June 29 – July 3, 2012  
Orlando, Florida

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## Shirlee Emmons Leaves Major Bequest to NATS

Long time NATS member and beloved teacher, Shirlee Emmons, ensured that her legacy would continue after her death by making a major bequest in her will to benefit NATS. This significant bequest establishes the Shirlee Emmons/Berton Coffin Endowment Fund. Proceeds from the endowment will be earmarked to fund speakers at national conferences and workshops, with preference for funding speakers on voice pedagogy. "Shirlee's legacy through her singing, teaching, and writing has had a significant impact on the teaching of voice," remarked Allen Henderson, NATS Executive Director. "With this gift, Shirlee entrusted NATS with continuing her legacy of supporting voice pedagogy research and education."

Former students and colleagues who have expressed interest in contributing a gift in memory of Shirlee can contribute to this fund by sending a check to the NATS Executive Office or to the NATS Foundation. ☞



## NATS Announces THE National Music Theater Competition

After extensive study by a committee appointed by President Donald Simonson, review and approval of the committee's report, and recommendations by the NATS Board of Directors, NATS is announcing the creation of THE National Music Theater Competition. The first competition will launch in May 2012 with preliminary rounds in several major cities, culminating with semifinal and final rounds in Orlando, Florida in late June at the NATS National Conference. NATS is positioning this competition as THE primary national competition for singers of music theater. The competition will have major monetary prizes and will recognize the highest levels of performance within the genre. Seed money to create this competition was provided by Ms. Alice Mae Riley, winner of the 1956 NATSAA Competition. Ms. Riley has also recently bequeathed her estate to NATS so that, after her death, the competition will continue to recognize the best talent. ☞



*Alice Riley as she appeared in the February 1957 issue of **Journal of Singing** (then published as **The Bulletin**)*

## Call for Papers

### The National Association of Teachers of Singing 52nd National Conference *Renaissance Orlando at SeaWorld* June 29-July 3, 2012

The 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  
The University of Texas at San Antonio  
Poster Paper Coordinator, NATS 52nd National Conference  
[John.nix@utsa.edu](mailto:John.nix@utsa.edu)

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



# VOICES OF EXPERIENCE

## Some Thoughts On The Private Studio From A Business Perspective

**A**s we know, the private studio is a business, and this business should have a plan. This article is a brief outline of some items that the self-employed private teacher should consider.

As a teacher of singing, **what do you offer**—lessons for beginners, intermediate or advanced level and in what vocal genres: classical, pop/rock, gospel, musical theater belt, mixed belt, or legit, to name a few? It is important to teach only those genres in which you have had pedagogical training. NATS provides many opportunities to learn about voice pedagogy and methods not only in classical singing but also in contemporary commercial music genres. Study available material including *Journal of Singing*, books, and other resources by successful teachers. Plan to attend NATS chapter, regional, and national workshops, as well as the national conferences.

Where is your **studio located**? Investigate working as an independent contractor at a music store, community music school, or a pre-college preparatory program. If you are able to teach at home, make the studio a comfortable area free from interruption by family, pets, and phone calls.

It is important to have a **studio policy**. It should address your teaching philosophy, fees for lessons, and/or classes (group lessons), lesson length, attendance, cancellations, punctuality, and make-up lessons. Include the music and materials that might be needed and any other requirements of students in your studio. It is best to have the student and parent (for those under age) sign the policy.

**Advertise** your business by many means. Set up a website and use the internet in its many forms. Business cards are convenient to carry for unexpected opportunities. A brochure may also be helpful. Using a computer program, construct a basic tri-fold brochure. On the first third you might include a picture of yourself and your contact information. The next section should note what you offer as a teacher and your experience. The third could include your educational background, performance experience, and teaching philosophy. Consider taking this brochure to high schools in your area. Find a prearranged time to introduce yourself to the choral director, and ask if you might leave brochures for students in the vocal groups there. You might even offer a one-time vocal clinic at no charge. (This person could become your best friend.) A successful clinic will almost certainly yield some students for your studio. This same process can be used for churches that have viable choral programs. Some community children and youth choirs have a staff voice teacher for group or individual lessons.

For a private studio, keeping good records for **tax** purposes is mandatory. Federal taxes require quarterly payments of estimated taxes. State and local taxes vary, so it is important to know the

requirements in your area. It has been to my advantage to file itemized taxes by keeping good records of my studio expenses such as piano tunings, recording equipment, laptop computer, postage, phone, fees for attending NATS events, mileage, and any other items related to studio expenses. Itemizing these helped lower the total taxes due. After I finished my university teaching, I moved to a new city and advertised in the yellow pages. To my great surprise, from the yellow pages information, I was contacted by the state notifying me that I needed to pay state Business and Occupation Tax. The tax revenue departments of the state and the city communicate together. My city requires a yearly license fee for an “in-home” business. Check with local NATS chapter members or MTNA piano teachers to learn about tax requirements in your area. The fines for non-compliance could be considerable. Zoning laws for an in-home business vary from none, to needing a permit and/or license fee, and some cities may not allow an “in-home” businesses at all.

**Insurance** is an important matter to consider: **health insurance** and **business insurance**. Some professional organizations, alumni associations of universities, or local chambers of commerce have group policies for private teachers. In many cases, it is possible to add a rider or amendment to a Home Owner’s Insurance Policy to cover cost of equipment such as a piano, other instruments, and recording and computer equipment. Consider adding liability coverage of two to three million dollars to your policy in the event of an accident. Consider a **disability insurance policy**. In the event that you became ill or disabled for an extended period of time, you would have no income without this type of coverage.

**Investments** are not an easy topic to consider when starting as a self-employed wage earner. Setting aside a small amount monthly in a safe investment product will accrue much larger benefits over time. Unlike working for a business or university that has retirement plans, the private teacher has no outside assistance for preparing for retirement.

As a private teacher, you do not have the luxury of a **paid vacation**. Setting income aside each week during the year can make time off more feasible financially. All of the items mentioned in this brief article take disciplined planning, but the rewards are worth the effort. 📖

—Charles Peterson

*In each edition, we seek advice from teachers who have devoted decades of their lives to teaching. Charles Peterson, long-time NATS member and Master Teacher in the NATS Internship Program, has been mentoring teachers in the Northwest for many years. Mr. Peterson was Chair of the Voice Department and Director of Opera Theater at St. Cloud State University and, for the past two and a half decades, has had an active private studio in Seattle, Washington.*



## NATS Welcomes New Staff Member

NATS is fortunate to add Lynne O'Connor to our staff as Marketing and Communications Administrator. Lynne hit the ground running in January. With over 20 years of experience in marketing and communications for corporations, non-profits, and in her own firm, Lynne's expertise will help us continue to reach out and communicate effectively to our various constituencies. Lynne is launching our expanded efforts in social media, editing our video library for member access, overseeing our marketing of events and programs, and improving the national website. Lynne's email is [lynne@nats.org](mailto:lynne@nats.org).



## 2011 NATS MEMBERSHIP SURVEY

Make sure you complete our 2011 NATS Membership Survey online as soon as you are able. It has been several years since NATS has surveyed its member-

ship and, since then, NATS has grown significantly. We appreciate you taking the time to complete this comprehensive survey so that we may create a better picture of those we serve and provide you with comprehensive, highly effective services for years to come. The survey will only take approximately 15 minutes to complete. Please check your email for your invitation to complete the NATS Membership Survey.



## Membership Cards Where Have They Gone?

In a cost-saving move, the NATS Board of Directors voted to discontinue the distribution of membership cards last summer. The NATS staff is working to enable you to print your own membership card from the NATS website for your personal use. As soon as this is enabled, we will notify all members. We apologize if this has inconvenienced you.

## NATS Hits the Road!

NATS will have a presence at these upcoming events. Stop by our booth or find Allen Henderson for a NATS sticker for your nametag and show your NATS pride.

March 9-12	ACDA National Conference, Chicago IL
March 26-30	MTNA National Conference/NATS Workshop, Milwaukee WI
May 7-10	Opera America Conference, Boston MA
May 20-22	Classical Singer Convention, Los Angeles CA
July 6-9	Canadian Federation of Music Teachers' Associations, Regina, Saskatchewan (Allen Henderson will be a headline speaker)

# 52<sup>ND</sup> NATS NATIONAL CONFERENCE

**CALL FOR PRESENTATIONS**

NATS members and friends are invited to submit proposals for special sessions to be presented at the 52nd National NATS Conference

**June 29 – July 3, 2012**

Proposals related to the following topics are particularly encouraged:

- Private Studio / Teaching Technology / Opera
- Voice Repertoire / The Ear & Hearing
- Traditional and Commercial Voice Pedagogy
- Choral and Solo Voice Techniques
- Contemporary Commercial Singing / Voice Science

Proposal guidelines and format are posted at [www.nats.org](http://www.nats.org).  
Proposals that do not follow these guidelines will not be considered.  
All proposals must be submitted electronically to [info@nats.org](mailto:info@nats.org).

**Deadline: June 1, 2011**

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**ORLANDO 2012**

## THE ICVT 8th Conference July 10-14, 2013

The four years between our conferences pass quickly. Now, in two years, we will meet in Brisbane, Australia as guests of the Australian National Association of Teachers of Singing (ANATS). These lively and capable people will offer us an interesting and valuable event to strengthen our friendships within the International Congress of Voice Teachers, along with an opportunity to learn from each other. Brisbane is a marvelous location and, from there, it is easy to get to the other capital cities: Melbourne, Sydney, Perth, and Canberra, and to the tropical attractions of Cairns and Queensland. You are also near New Zealand with its great cities and scenic attractions. The organizing chairman is Dr. Rowena Cowley: [rowena.cowley@sydney.edu.au](mailto:rowena.cowley@sydney.edu.au).

I always take pleasure in reviewing our past, and you can note how many conferences you have attended: 1987—Strasbourg, 1991—Philadelphia, 1994—New Zealand, 1997—London, 2001—Helsinki, 2005—Vancouver, and 2009—Paris. We have developed quite an impressive history in these years, and our membership has flourished. We had a record 38 countries represented in Paris. 📖

**SAVE THE DATE!**  
**ICVT 8 in Brisbane Australia**  
**July 10 - 14, 2013**

## Asociacion Mexicana De Maestros De Canto

President Cecilia Montemayor writes that this newest association held its second national conference in Tampico (State of Tamaulipas) February 5-7. The host was the Universidad de Tamaulipas. The program included an opera and master class in Russian song by Nikita Storojev (UT at Austin). There was a session on vocal technique, and Cecilia presented a lecture on the Art Songs of Federito Ibarra, one of Mexico's important contemporary composers. He was there to lecture on the art of composing for the voice. I was in Monterrey two times to meet with interested teachers and participate in a trial conference that was a great success. For information about the AMMC, you may write to Cecilia Montemayor at [cecilia@ecapmonterrey.com](mailto:cecilia@ecapmonterrey.com). 📖

*Attendees of the 1st National  
Conference of Asociacion Mexicana  
De Maestros De Canto held in Xalapa*

[www.nats.org](http://www.nats.org)

## The European Voice Teachers Association (EVTA)

Austria, Croatia, Denmark, Finland, France, Germany, Hungary, Iceland, Italy, Latvia, Netherlands, Norway, Poland, Slovenia, Spain, Sweden, Switzerland, United Kingdom.

There is now an EVTA Facebook page in addition to its web site. The Association has benefited recently from a grant from the European Union. On February 20-26, EVTA will offer its 4th European Vocal Pedagogy Week in Ljubljana, Slovenia for 30 teachers from the 18 member countries. There are sessions on technology resources in voice lessons, learning types, styles, and strategies, and pedagogy sessions where the teachers share technical and musical ideas. There will be the opportunity to hear the RTV Slovenia Symphony Orchestra. Martina Prevejsek is the president of the Društvo slovenskih pevskih pedagogov (DSPP). Contact: [martina.prevejsek@yahoo.com](mailto:martina.prevejsek@yahoo.com).

Professor Norma Enns leads EVTA with a strong vision and commitment to the effectiveness of this association and for the opportunities it provides. You will remember that EVTA joined with the ICVT at our Paris conference and provided the outstanding young professional artists that sang in the master classes and recitals.

I have a list of contact information for the officers of the 26 ICVT member associations. I can be reached at [mkeenze@com-cast.net](mailto:mkeenze@com-cast.net) or 215-848-5892. 📖

## Japanese Association For Research In Singing (JARS)

In May and June of last year, I was the guest of the Japanese Association for Research in Singing. This was my fourth JARS conference and, again, my host was Professor Minoru Yamaha. He has been an active participant in the ICVT and NATS, and organizes the groups from Japan that attend our conferences. 📖

**Marvin Keenze, NATS International  
Coordinator and ICVT Chairman**





# CALL FOR SUGGESTIONS FOR NOMINEES

## FOR NATIONAL OFFICE

### DEADLINE, March 15, 2011

*From*

**Scott McCoy, Past President  
Chair, National Nominating Committee**

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., I hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2012.

These offices may include those of **President-Elect, Vice-President for Membership, Vice President for Workshops, Vice-President for NATS Artists Awards, Vice-President for Discretionary Funds and Field Activities, and Secretary/Treasurer.**

According to **Article X Section 1** of our Bylaws "Vice Presidents and the Secretary/Treasurer shall serve for two years and may succeed themselves once." By calling for the suggestions it is the hope of the Board of Directors that the National Nominating Committee will be able to consider several worthy candidates for the offices that will be open.

**1.** Submit the name, contact information, and NATS organizational experience of the nominee. It is strongly suggested, but not required, that nominees for President-Elect have past or present experience as a member of the NATS Board of Directors. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.

**2.** Include the names of those in your chapter, district, and/or regions that support the suggested candidate so that the nominating committee members may contact the possible nominees for a professional résumé, qualifications for the office and any additional information needed by the committee.

**3.** Send these materials to **Scott McCoy, Chair, NATS Nominating Committee, 45 Crescent Drive, Princeton, NJ 08540-8422, or via e-mail to [smccoy@rider.edu](mailto:smccoy@rider.edu) by March 15, 2011.**

The National Nominating Committee, (Scott McCoy, Kathleen Arecchi, Karen Peeler, Lloyd Mims, Lorna McDonald, Craig Tompkins ) will select one candidate for each open office subject to approval at the 2011 NATS Board of Directors meeting.

Prior to the election, the slate of candidates will be published in ***Inter Nos* and NATS Online.**

Your participation in this nominating process is an essential part of electing national officers.

## Stop Procrastination

### 5 Steps to Getting Things Done Today

Have you ever looked at your to-do list and just wanted to run away? Procrastination sometimes does get the best of us self-employed people. Everything seems to be a priority, so we tend to put some things on the back burner. But, if the items on your to-do list include marketing your business to attract students, then you don't want to ignore them or your pipeline of prospects will empty.

Every now and then, Procrastination rears its ugly head into my business. Sometimes I think the to-do list is so overwhelming that I tend to go into an avoidance mode rather than a mode of just dealing with it. Does this happen to you? Realistically, you can't ignore marketing your studio. You'll have to just bite the bullet and do what it takes.

Let me share with you my personal action checklist that takes me from procrastination to action:

1. **Prioritize.** The best way to get moving is, first, sort out what your return on investment is: financially, time-wise, or resource-wise, for each item. Second, sort them in order of reaping the most benefits: students and revenue from the least output on your part. Third, start with that one and work down your list.
2. **What's getting in your way?** Sometimes procrastination is about something getting in the way. Perhaps you don't have every piece of the puzzle enabling you to move forward and accomplish something. Perhaps you don't know how to do one aspect, but is it absolutely necessary to your success? Whatever's holding you back, just get clear of it.
3. **How long will it really take?** I sometimes find that I delay on a marketing task because I anticipate it taking longer than it really will. To get past this, look at the task and ask yourself, realistically, how long will it take. Then, take out the to-do list and write down the time it will take you to complete each one; 30 minutes, 1 hour, etc.
4. **Schedule it!** Open your calendar and find time slots that correspond to the time allotted for each task on your list. Schedule them as if they were appointments that you are unable to cancel.
5. **Do it!** Once you've got the task appointments scheduled, just do them. You'll power through them like you've never done before. It's actually pretty cool.

When marketing your studio, notice when you start slipping into procrastination mode. It happens to everyone, believe me. Prioritize the tasks on your to-do list and focus on the ones that will get you the highest return on investment. Make note of what's getting in the way or what piece is missing and solve the issue accordingly. Establish how long it will take to get each task done and then schedule tasks into your diary. You'll have no excuses for not doing it.

With marketing, there is never a point you can say, "I'm successful now so I don't have to market any longer." You'll notice that every successful entrepreneur never stops marketing. In fact, they are always adding new things to their existing marketing plans. Do the same. Always be marketing and you'll always have students. 📌

**—Deborah Jackson**

*Deborah Jackson is a business and marketing coach based out of Brisbane, Australia with Jaxon Marketing.*

## 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](mailto:nancy@studiobos.com).

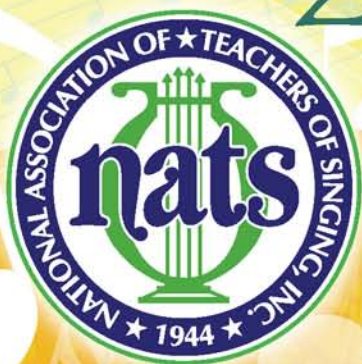
## Find a Teacher Database Available for All NATS Members

Every NATS member has the ability to enable their profile to appear in the Voluntary Teacher Database. As people move around the country, they often rely on this source when seeking a new voice teacher. Sign on to the website, select the "member profile" link and complete the information on the "teacher profile" tab. Then, check the box to enable your profile to be found. 📌

## 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 [www.nats.org](http://www.nats.org) or contact our office at [info@nats.org](mailto:info@nats.org) or (904) 992-9101.





# 2012 *Art Song* Composition Award

## 1<sup>st</sup> 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.

## 2<sup>nd</sup> 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](http://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 sponsor performances of the winning work for two years without additional remuneration to the composer.

## Performing is the Drywall on the Frame of Your House

I am planning to take my students to an Open Mic night soon. My intent is multi-layered. There are so many lessons to be learned from watching live performance—to give the students the opportunity to watch other performers on stage and then have a discussion about it. Here's what I want them to notice:

- What are the other singers doing right?
- What does my student like about the performance?
- What is the singer doing wrong?

Watching someone else make mistakes you want to avoid is an excellent short-cut to those painful lessons we sometimes get from a lack-luster response: by watching a video of ourselves or—heaven-forbid—a “helpful suggestion” by a so-called friend!

I also want my students to notice the energy level of the performers. A really great performer has usually harnessed the ability to perform with intensity, with supreme energy. Even a ballad requires intensity; in fact, the more quiet the line, the more intense can be the effort behind that line. That's where really masterful singing comes in, and is rare to see in a popular singer. However, when we see it, it takes our breath away—or moves us to tears.

Here are some other things for students to notice in a performance: How active or still is the performer? Do you like that activity? Is their movement repetitive and distracting or does it add something to the drama of the song? Is there any drama? Is it important if there isn't?

You see what I mean. There's a lot to learn from watching another live performer!

But, bottom line, my strongest intention is to inspire my students to get up there and do it themselves. I want a singer to think, “I could do that better,” or “I've got to get up there myself!”

—**Malya Muth**

*Malya Muth is a performer, singing coach, storyteller, and author who helps casual and part-time professional singers unlock the mystery of their voices and open the door on their creativity and expression in Edmonds, WA.*

	2009	2010	% Chg from Previous Year
<b>Active Members</b>			
4th Quarter	7001	7360	5%
<b>Emeritus Members (included above)</b>			
4th Quarter	339	356	5%
<b>New &amp; Reactivated (included above, cumulative)</b>			
4th Quarter	850	890	5%
<b>Resignations, cumulative</b>			
4th Quarter	98	68	-31%
<b>Lapsed Members</b>			
4th Quarter	370	426	15%

## In Memoriam

*August 2010–January 2011*

*Harriett Alooian*

*Dennis Goff*

*Sara Hardin*

*Virginia Hunter*

*Jeanne Kimball*

*Joseph Mazzolini*

*Elizabeth Rowan*

*O. Philip Steinhoff*

*A painter paints pictures on canvas. But musicians paint their pictures on silence.*

—*Leopold Stokowski*