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Membership Has Its Benefits

By the time you receive this issue of *Inter Nos*, you are well into your teaching for 2012 and back into your routine. Hopefully, you renewed your NATS dues in time to avoid a late fee and some of you are preparing students for spring NATS auditions. In 2011, our staff and Board of Directors worked hard to add value to your NATS membership. Some of these benefits are freely available to your students as well. Here are a few of the highlights:

Songfest Scholarship – We recently announced two full-tuition scholarships for NATS members to attend the Mentor Program at Songfest this summer. With an outstanding faculty, this is a great opportunity for interested NATS members to benefit from their knowledge and experience. The deadline for application is March 30th.

Carnegie Hall Achievement Program Partnership – Our newly announced partnership will kick into high gear this summer at our national conference with sessions and a publisher's showcase launching the newest edition of resources for the Voice Series.

Intermezzo – We have been working for some time on efforts to aggregate news items for our profession and in October launched *Intermezzo* in partnership with Multibriefs. In addition to providing timely news, NATS benefits by receiving a portion of the advertising revenue generated from each issue. This helps NATS keep our dues at the lowest level possible. Your students and friends can sign up to receive this weekly publication as well.

Virtually Vocal – We partnered with Virtually Vocal to provide our members with a free 30-day trial to their online accompaniments and other resources.

Expanded Social Media – We greatly expanded our social media efforts. If you haven't already "liked" our Facebook page, joined our Linked In group, or followed us on Twitter, then join the conversations and sharing of ideas in these forums.

Auditions Plus – We recently added a link to Auditions Plus for NATS on our website, allowing you and your students to search auditions for free.

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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.

INDEPENDENT VOICES

From the Independent Teacher Associate Editor

Is your studio successful? By what standards would we measure that success? According to Dr. Linda Seger, some define success by how much money they make and the things they can buy with that money. For some, success can be defined as the ability to support their family life, allow them balance, and afford them the opportunity to enjoy hobbies. For yet others, success is based on personal effectiveness, adding value to a community, and how much joy it brings to oneself. Ultimately, many define success by how their lives will be summed up at their funerals.

Regardless of how you define it, success cannot come without failure. There are many wise words linking success and failure. One I find particularly valuable is a quote from Canadian actress Mary Pickford, "If you have made mistakes, even serious ones, there is always another chance for you. What we call failure is not the falling down but the staying down."

According to Ken Peters, Business Strategist, "Preparing for the possibility of failure isn't a sign of weakness; it's the sign of a professional. Failure can be a simple stumble or a full-on face plant, a private setback or a public catastrophe, but it doesn't have to mean defeat."

The road to success is littered with more failures than we can mention. Sometimes, bad business decisions happen to good people. Other times, plans are disrupted by events beyond our control. Whatever the cause, a professional controls his or her response. By being prepared to correct course quickly, recovery is possible. Preparing for failure means preparing for the worst.

As President Reagan asserted, "The future is not for the faint-hearted." Success in business rarely comes from playing it safe. Set goals that freak you out a little. According to Peters, "Failure is always an option, but businesses that don't take a chance don't stand a chance. Don't fear failure. Respect risk. Fearing failure and being prepared to respond should failure occur are very different things. Preparation separates professionals from pretenders."



My Best Wishes for Your Success,
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 ARE NOW AVAILABLE FOR 2012 ONLINE

If you have paid your membership dues for 2012, you can now download and print your 2012 NATS Membership Card directly from the NATS website. Here's how:

- Log in to the NATS website with your Member Number and Password.
- Select Membership Card from the Membership menu.
- Click on the 2012 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.

If you have not already paid your 2012 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who do not pay their dues by March 1 will have their privileges suspended until dues are paid. This means you will not have access to the "member only" section of the NATS website, won't be able to participate in student auditions, or other NATS activities.

RENEW NOW at: <https://www.nats.org/renew-membership.html> or you can call our office during regular business hours and we will be happy to assist you.

NATS Member Statistical Report as of December 31, 2011

NATS Member Statistics	2010	2011	% Change
Active Members	7360	7343	0%
Emeritus Members (included above)	356	382	7%
New and Reactivated (included above, cumulative)	890	732	-18%
Resignations (cumulative)	68	98	44%
Lapsed members	426	692	62%

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What's in store for 2012?

Online Access to Journal of Singing – We continue to work to bring all our members online access to the entire library of Journal of Singing all the way back to the first issue. We know this will be a valuable resource for teachers, researchers, and students.

Committees – Committees appointed by President Don Simonson are working on recommendations for progressive national student auditions, NATS awards and recognitions, strategic planning, and professional development.

National Music Theater Competition – The FIRST national competition for emerging professional music theater performers is kicking into high gear. I hope those of you whose teaching includes music theater will encourage eligible students to participate. Let's make this first competition a real SPLASH!

52nd National Conference in Orlando – It's almost here! We have never had a stronger lineup of presenters and events and have never had our conference in a more family friendly location than Orlando. The Henderson family will be out in force as will the Simonson family and we invite you to bring your family along, arrive early or stay late, and enjoy all the fun. We have plenty of discounts to area attractions INCLUDING Sea World AND Disney World so check the conference website for all the details before you buy your theme park tickets. Register now and meet the early registration deadline.

Next Generation of www.nats.org – Later this year we will likely begin planning the next generation of our website. We will be asking for your input to help us make this valuable resource even stronger.

Finally, in these difficult economic times I want you to know that your Board of Directors and Staff have worked hard to squeeze every bit of value possible out of the membership dues you entrust to NATS. It is amazing to think that all of the additional resources and professional development made available to our membership over the past SEVEN years have been accomplished with NO DUES INCREASE!

We continue to welcome many new members to NATS and in 2011 we welcomed 732 new members. Unfortunately, the economy also has impacted some of our members severely, preventing them from renewing their membership. When their economic situation improves, we hope to welcome them back as we continue to grow and strengthen a vibrant community of professionals that value the highest quality in voice instruction.

As always, I welcome your comments at allen@nats.org.



Allen Henderson,
NATS Executive Director

FEATURED OPENING SESSION MASTER CLASS

Jane Eaglen to Conduct Voice Master Class at NATS 52nd National Conference



National Association of Teachers of Singing is privileged to announce that the Featured Opening Session Master Class at its 52nd National Conference will be presented by Jane Eaglen. Four young, professional singers will be selected to perform operatic arias or song literature and receive instruction from

Lyric Opera of Chicago, and in Puerto Rico), Norma (performed for the Metropolitan Opera, Seattle Opera, Ravenna Festival with Maestro Muti, and the Bastille), and Brunnhilde (performed in Chicago, Seattle, San Francisco, Milan, New York, Oslo, and the UK), she has garnered spectacular reviews worldwide. Other memorable operatic performances include Ariadne (for Seattle Opera, Pittsburgh Opera and in London), Senta (Der Fliegende Holländer - for Seattle Opera and in concert with the San Francisco Symphony Orchestra), Lady Macbeth in Vancouver; Ortrud (Lohengrin) for Seattle Opera, La Gioconda in Chicago and London, Tosca in Japan and London, Donna Anna (in New York, Vienna, Los Angeles, Munich, and Bologna), and many others.

Ms. Eaglen on June 29 at 2:30 p.m. in the Oceans Ballroom at the Renaissance Orlando at SeaWorld Resort.

“Jane Eaglen’s significant career as a performer and teacher has set the bar high for interpreters of Wagnerian soprano roles,” says Allen Henderson, Executive Director of NATS. “Equally at home performing other opera literature and in the concert hall, she has much to offer singers and teachers of singing as she shares her talent with us in this master class.”

With one of the most formidable reputations in the opera world and concert platform, Eaglen has garnered spectacular reviews worldwide and has recorded numerous solo albums for Sony Classical. She has appeared in nearly every major venue in the United States and abroad. Enjoying unique success in the contrasting roles of Isolde (for the Metropolitan Opera, Seattle Opera, Teatro Liceu Barcelona,

Ms. Eaglen is Professor of Voice at Baldwin Wallace College in Berea, Ohio and the McGlasham International Chair in Voice at the Royal Scottish Academy of Music and Drama. In 2005, Ms. Eaglen was awarded an honorary Doctor of Music from McGill University, Montreal. In 2009, she received an honorary Doctor of Music from Bishop Grosseteste University College, Lincoln, UK. She was Principle Vocal Instructor for the Young Artist Program of Seattle Opera during the 2006-2007 season, and returns to teach and mentor the San Francisco Opera Merola Program and Cardiff International Academy of Voice annually.

Additional information about the NATS National Conference, as well as application information for singers who wish to participate in master classes, is available at the Conference website, <http://nationalconference.nats.org>.

2012 Certified Election Results

Lloyd Mims, Secretary-Treasurer, National Association of Teachers of Singing, has certified and approved the 2012 National Office Election Results. Newly elected officers will be installed at the business meeting at the conclusion of the 2012 National Conference in Orlando on July 3, 2012.

Name of Candidate	Office	TOTAL VOTES FOR	TOTAL VOTES AGAINST	APPROVED
Norman Spivey	President-Elect	1255	19	YES
Anne Christopherson	Vice President for Membership (2 nd Term)	1255	18	YES
Mitra Sadeghpour	Vice President for Discretionary Funds and Field Activities	1253	17	YES
Carole Blankenship	Vice President for NATSAA	1255	12	YES
Kathleen Arecchi	Vice President for Workshops	1242	22	YES
Kathryn Barnes-Burroughs	Secretary – Treasurer	1237	35	YES

Business Insurance: Protection for the Independent Voice Instructor

by Bob Florine

Business insurance is an important component in any business development plan. In today's economic environment, it should not be overlooked considering it could help to protect the business and its owner(s) from financial ruin. For the independent voice instructor who uses his/her home as their office and studio, there are several insurance aspects that need to be addressed. The instructor should review his/her homeowner's/renters insurance coverage and obtain General and Professional Liability policies.

The first step should be to do a review of their current homeowner's or renter's policy. Personal policies are not designed to cover the residence while a business is being operated within it. Therefore, the homeowner's/renter's policy may not continue to cover the home unless there are special provisions within the policy or a special endorsement has been made to the policy to allow or extend coverage for the business; the insurance company's perspective is that a home operated business has a greater potential for a liability claim because of increased traffic entering the home. Review your current homeowner's/renter's coverage to assure that your residence will still continue to be properly covered while operating your business. Each business should verify with their insurance agent whether the carrier will continue coverage with a voice studio being run from the home or if the carrier offers an endorsement to the homeowner's policy for businesses being run from the home.

Once you have verified whether your personal carrier will continue coverage, you can begin to concentrate on obtaining insurance specifically for your business and, if necessary, for your home. If your homeowner's/renter's policy will not continue coverage, your agent should be able to find an appropriate policy that will meet your needs. The two major policies that a voice instructor should obtain are General Liability and Professional Liability coverage.

For any business, General Liability coverage is an essential aspect to a business's insurance protection needs. Although it has been generally labeled as "trip and fall" coverage, meaning it contains provisions to protect a business against suits pertaining to physical injury that occur on premises, there are several different coverages within the policy:

- **Products and Completed Operations** – depending on the type of business/profession of business, this coverage (generally speaking) will help to protect the business against suits involving the work or product produced.
- **Personal Injury and Advertising Injury** – generally speaking, this coverage protects businesses from suits brought against the business regarding advertising errors or offenses and/or personal injury suits such as defamation of character, slander, etc.

- **Medical Expense** – this coverage helps to cover costs of medical expenses related to a physical injury that occurs on premises.
- **Damage to Rented Premises** - this applies to damage by fire to premises rented to the insured and to damage regardless of cause to premises (including contents) occupied by the insured.

General Liability coverage limits range from a \$300,000 to a \$4,000,000 aggregate. For most small businesses whose gross revenues and other rating determinants fall below the minimum premium requirements, a \$2,000,000 aggregate usually costs the same as \$300,000 depending on the carrier. The average General Liability policy may start at \$425.00 for the minimum premium and, as the size of the business increases, will increase proportionately.

For the voice instructor, the majority of the business insurance carriers' definition of "Products and Completed Operations" coverage is either ambiguous (at best) or does not cover the work performed by a voice instructor. Therefore, due to the nature of the work as well as the type of cliental, a Professional Liability policy should be obtained to assure there is appropriate coverage. For example, if an instructor is coaching a professional singer and causes the singer to injure his/her vocal cords because of "overuse/misuse" and the singer loses work due to the injury, the Professional Liability coverage would help to defend and cover the damages of the suit. Professional Liability is also known as Error and Omissions and Malpractice Insurance. In the case of a voice instructor, it is known as Professional Liability Insurance. Professional Liability coverage can range from \$250,000 to \$2,000,000 or higher. A Professional Liability policy can range from \$600.00 and higher annually depending on the amount of coverage and the carrier offering it.

With all businesses, there are unique circumstances that need to be considered when securing the correct insurance coverage. Independent voice instructors, especially those working from home, are one such business. General Liability and Professional Liability coverage will help you feel confident that your business's future is protected. For those working from your home, consult with your agent about your homeowner's insurance to make sure you are covered appropriately with your home operated business. It may be beneficial to go through an Independent Insurance Agency that specializes in business insurance since they will have the widest selection of products and carriers.

Bob Florine is an Independent Insurance Agent working with All-Pro Risk Management, Inc. insuring individuals, families, and businesses. He services Washington State, Oregon, and California and can be contacted through his website: www.all-pro-insurance.com.

Make-up Lessons from an Economist's Point of View

by Vicky Barham

I'm a parent of children enrolled in Suzuki music lessons. I'd like to explain to other parents why I feel - quite strongly, actually - that it is unreasonable of us parents to expect our teachers to make up lessons we miss, even if I know as well as they do just how expensive lessons are. And equally important, how vital that weekly contact with the teacher is to keeping practice ticking along smoothly. I think that it is natural for parents to share the point of view that students should have their missed lessons rescheduled, but if we were to walk a mile in our teachers' shoes, we might change our minds about what it is reasonable for us to expect of them.

Like many parents, I pay in advance for lessons each term. In my mind this means that I have reserved a regular spot in the busy schedules of my son's teachers. I fully understand that if he can't make it to the lesson one week (perhaps my son is sick, we are away on holiday, or there is some major event at school) then we will pay for the lesson; however, my teacher is under no obligation to find another spot for me that week or refund me for the untaught lesson. And this is the way it should be.

In my other life I am an economist and teach at our local university. Students pay good money to attend classes at the university; but if they don't come to my lecture on a Monday morning, then I am not going to turn around and deliver them a private tutorial on Tuesday afternoon. When I go to the store and buy groceries, I may purchase something that doesn't get used. Days or months later I end up throwing it out. I don't get a refund from the grocery store for the unused merchandise. If I sign my child up for swimming lessons at the local pool, and he/she refuses to return after the first lesson, I can't get my money back. These are just a few of the situations in our everyday lives where we pay in advance for goods or services, and if we end up not using what we have purchased, we have to just *swallow our losses*. On the other hand, if I purchase an item of clothing, and get home and change my mind, I can take it back and expect either a refund or a store credit.

So why do I believe that music lessons fall into the first category of "non-returnable merchandise", rather than into the second case of "exchange privileges unlimited"? Speaking now as an economist, I would claim that the reason is that items like clothing are durable goods; they can be returned and then resold at the original price, whereas music lessons are non-durable goods; once my Monday slot at 3:30 has past, my son's teacher can't turn around and sell it again. The only way she would be able to give him a lesson later in the week would be if she were to give up time that she had scheduled

for her own private life, and that seems pretty unreasonable. I can't think of many employees who would be thrilled if their bosses were to announce that they couldn't work from 3:30 to 4:30 this afternoon, but would they please stay until 6:30 on Thursday, because there will be work for them then!

Many teachers hesitate to refuse our request to shift lesson times because they feel that unless they keep parents happy, we will decide to take our child elsewhere for lessons (or drop musical study altogether) and they will lose part of their income. This is particularly true in areas with lower than average income; where it can be particularly difficult to find students. So rather than telling us that "Well, actually, the only time when I'm not teaching and that you can bring your son for a lesson is during the time I set aside each week to go for a long soul-cleansing walk and I can't do that on Monday at 3:30 when you should have turned up," they agree to teach us at a time that really doesn't suit their schedule. Teachers who are

"nice" in this way often end up exhausted and feeling exploited; they try to draw a line in the sand. Too few parents ask to switch only when absolutely necessary, and too many parents want lesson times when it suits them this week (which is not the same time that suited last week). If the conflict arises because my child is in the school play, and they have their dress-rehearsal during his lesson time, then I feel that I must choose between the two activities, and if he attends the dress

rehearsal my private lesson teacher doesn't owe me anything.

During May my eldest son will be missing three lessons because he is going to accompany me on a trip to New Zealand to visit his great-grandparents. I do not expect my son's teacher to refund me for those missed lessons, or to reschedule them by "doubling up" lessons in the weeks before or after our departure. Since there will be lots of advanced notice, I might ask her to consider preparing a special 'practice tape' for that period, or to answer any questions I may have via e-mail; however, if she doesn't have the time and has to refuse, then that's fine. I certainly don't expect her to credit me with three make-up lessons. It is highly unlikely for her to find a student to fill a three-week hole in her schedule during our absence. Instead, I hope that she will enjoy the extra hour of rest during those three weeks, and that we will all feel renewed enthusiasm when we return to lessons at the end of the trip.

Vicky Barham is the Chair of the Department of Economics at the University of Ottawa. Article Copyright © 2001 Vicky Barham.

Pre-Conference Workshops - June 29, 2012: 9:00 AM - 1:00PM



WORKSHOP 1: **Dr. Christopher Arneson:** **Assess Before You Assign: Selecting Repertoire** **from a Developmental Perspective**

In another NATS first we present a workshop sure to challenge the preconceptions we all have when assigning repertoire to students. Why not assign all of the 24 Italian Songs, *An die Musik*, *Nacht und Traume*, *Chanson d'amour*, *Automne*, a couple Hoiby/Hundley songs and then get on to the arias already? Why not assign the songs and arias which **you** sang? In this workshop Christopher Arneson will be making a case for a more thoughtful approach of assigning vocal literature and venturing beyond what we view as tried-and-true. Using new diagnostic tools participants will learn to choose songs and arias which are aligned with progressive pedagogical and artistic goals for each of your students.

Christopher Arneson is associate professor of voice at Westminster Choir College of Rider University where he teaches Voice, Voice Pedagogy, Literature for Teaching, Speech for the Actor, and is co-director of the CoOPERative Program, a young artist program for singers, held at Westminster Choir College. Dr. Arneson was formerly the co-director of the Voice and Speech department in the MFA program at the renowned Actors Studio of the New School University in New York. He completed vocology internships at the Grabscheid Voice Center at Mt. Sinai Hospital and the Vox Humana Laboratory at St. Luke's-Roosevelt Hospital, both in New York, where he continues to collaborate with otolaryngologists and speech-language pathologists in the remediation of voice disorders. He has a forthcoming book on the topic of this workshop to be released by InsideView Press.

WORKSHOP 2: **Ryan Saab:** **The Ultimate Music Theater Audition Seminar**



This workshop focuses on the entire audition process, providing tips and secrets on how students can best present themselves to a panel of directors, agents and choreographers. Whether your students are auditioning for a university program or professional performing companies this seminar will help build your confidence in advising them and will give them the tools to stand out in an audition room. The seminar will conclude with a supportive mock audition where students can apply what they have learned and receive feedback to help with all of their future auditions. This workshop will contain three components:

Dance Audition Technique for Singers - Learn tips to improve dance or movement auditions, in a relaxed, supportive and professional environment, from the industry professionals who run many of the auditions currently being held in New York City and Los Angeles.

Music Theater Vocal Audition Technique - Focus on every aspect of the music theater vocal audition while strengthening and building confidence with audition repertoire.

The Ultimate Audition Guide - Learn secrets of how to approach a performing and auditioning career as a business. The program will conclude with a lecture and discussion with a Broadway Associate Choreographer, Broadway Vocal Technician/Coach and Broadway Casting Director/Agent.

Ryan Saab has taken his extensive knowledge of dance and theater and used it to create resources aimed at guiding and shaping the careers of both professional and pre-professional singers and dancers. He is the founder of the hugely successful website StageDoorAccess.com and is the co-founder of Stage Door Connections; a company which offers seminars, workshops, intensives and master classes with everyone from Broadway and Film choreographers to acclaimed musical directors and dance companies. Along with making the professional world more accessible to aspiring performers through these two companies, he has had the privilege of working with notable Directors and Choreographers such as Rob Ashford, Kathleen Marshall, Andy Blankenbuehler, Randy Skinner, Desmond Richardson, Mandy Moore, Michele Assaf, Tyce Diorio, Nikole Vallins (Binder Casting), Craig Burns (Telsey + Co.), Clear Talent Group, MSA, BLOC, DDO and many others.

As a former entertainer himself, Ryan's experience extends from music video and commercial dance work to theatre, television and film. He Associate Choreographed and toured with the Sony Records World Showcase as a dancer for Jennifer Lopez and the South American tour for Latin vocalist "Alan". Beyond his extensive concert work in Los Angeles, he has traveled around the world as a dancer and his favorite theatre credits include *West Side Story*, *Fosse* and *Jesus Christ Superstar*. Ryan has also appeared in "Beverly Hills 90210" and "Chicago Hope" along with a recurring role on the 90's hit series "Party of Five".

To Monologue or Not to Monologue? That is the Question.

by Karen Gath McClain

I've been in theatre most of my life. When someone has been involved as long as I have, she can take certain things for granted; things like choosing a monologue, memorizing it, and preparing it. I was asked by one of my students, "What song should I sing for auditions?" I found myself pondering the fact that this was not my strong suit. So I sent her to the best voice teacher I know. In an ideal world, if a student asked her voice teacher which acting monologue she should choose, the teacher would send her to the best acting teacher she knew. I have a great partnership with a voice teacher in which we do just that. However, if the voice teacher doesn't know anyone or if it's a last minute audition with no time to see an acting teacher, here are a few ideas to get the student through until she can make an appointment with that great acting teacher.

1. Call high school drama teachers (or better yet, form a partnership with them). Ask if he has any ideas for simple monologues that are relatively easy for a new actor to learn and perform. Know if the student is looking for a comic or dramatic monologue. Ask if this teacher would be willing to loan or copy monologues to use in the studio. Copyright is not an issue for an audition or school competition; however, if the student is being paid, royalties must be purchased.
2. Buy monologue books. These are good to have on hand not just for students' use, but also for the voice teacher to acquaint herself

with what is going on in theatre and what her students are doing. However, if this is truly a piece the student will be using, make sure he reads the full length play as well. An actor can't get a good idea of what a character is like unless he reads the play.

3. Look online. However, stay away from non-published or "written for monologue use only" pieces. There are many on-line lists of suggestions, as well as a lot of public domain monologues. Public domain means that they are for public use with no royalties. Some of these can be fairly dated though. Also, check to make sure what monologues are overdone by making a google search for "overdone audition monologues".
4. Send the student to the book store or library. If the student is starting to audition or compete in festivals, this should be something he should start doing immediately. The larger the repertoire, the easier it is to find something that is just right for their certain audition.

It is so rewarding to be able to help students succeed; whether in music or theatre. The trick is to have as many options as possible to guide them on their way. Monologues are readily available to the teacher who knows where to find them. Good luck in your search!

Karen Gath McClain is a director, acting teacher, and owner of As You Like It Acting in Bellevue, WA. www.asyoulikeitacting.com

CCM Fake Book App Leaves Print Books in the Dust

By Valerie White Williams

The iReal B app (previously known as iRealbook) is hands down the best app for all singers and voice teachers who perform contemporary commercial music. Basically a digital "fake book", this app is currently being used on the bandstand by many professionals.

Once you purchase the app and download the instrument packs, you will be able to download 1,000s of lead sheets in every genre from country and jazz to rock. Although there are no lyrics and melodies included, the lead sheets (chord changes) are completely customizable by key and tempo. The instrument packs allow you to listen to and practice along with the changes in various styles like electric bossa nova, R&B, swing, and shuffle, just to name a few. You can also create playlists, export charts as pdfs or jpegs, send charts by email, print them, and create audio versions. The most recent

update includes more teaching tools, exercises, and optional guitar and piano chord teaching packs.

For voice teachers, this offers not only an easy accompaniment for contemporary music but it is also a wonderful tool to practice different vocal styles. For example, I taught a student, "They Say It's Wonderful" from Annie Get Your Gun. Once we learned it from the Singer's Musical Theatre Anthology, we changed the key with the app and experimented singing it in medium swing, bossa nova, and soul styles.

Considering that most hard copy fake books cost up to \$40, the price of \$19.99 for this app (higher than most apps) is more than made up for by the value received.

12 Tips for Successful Brochure Marketing

by Nancy Bos

In the last few years, marketing advice has turned its attention to on-line opportunities, such as social media, blogging, Google AdWords, Facebook Ads, and website development. Undoubtedly, a growing voice studio should utilize these new marketing resources. However, printed material is still an essential component of marketing to a local, highly-targeted customer base, such as to members of choirs, community theaters, and senior centers. Nothing beats printed material for a potential student to take home and read at leisure.

Here are twelve tips on writing an effective brochure.

Motivate your reader to open the brochure

The front cover is the headline; it's the part that makes them want to read more. Place your strongest selling point on the front cover.

Provide clear headlines

Bold, clear headlines help the reader focus quickly on the content they care about; each headline needs to say, "Hey, pay attention to me!"

Make it a keeper

Devote a section to helpful information to encourage the reader to keep it or pass it on. Sharing breathing tips, warm-up advice, vocal health information, or recording studio techniques generates appreciation and loyalty.

Know what your reader wants

Write from the reader's point of view. Answer questions in a logical sequence following a reader's train of thought. A good way to start is to write down questions potential students generally have. Focus on the benefits that are delivered to a student studying voice with you.

Make it personal

While performing, a singer will often imagine a person – an invisible character – to direct their performance toward; this allows a more personal, intimate expression. In a similar fashion, the words in your brochure should focus on one imaginary person. This gives the reader the impression of a personal conversation.

Turn credentials into usable information

When presenting things that make you a desirable teacher, use words like "which means that..." after each point. For example, if pointing out your performance experience, conclude with, "which means that Jane Doe can relate to the issues a solo performer faces."

Remember that booking clients is your goal, not bragging

Taking a small portion of the brochure to discuss your values, mission, and studio history could give your readers a better understanding of your studio. But don't cross the line by filling it with an abbreviated performance resume or other information that does not move the client toward the ultimate goal; setting up a lesson.

Add atmosphere

Sharing feelings helps the reader develop a deeper connection to the text. Tell the reader about the heart-warming joy that can be experienced by singing confidently in a choir, or the soaring feeling a singer can experience when belting out the big notes in a powerful song.

Define how your studio is different from others

Explain in professional, positive terms, how your studio is different from others in your area, and how the differences make your studio the preferred choice.

Use client stories, referrals, and testimonials

Showcase how you've helped others and what they have to say about it. Demonstrate how current and former students are living better through improved singing.

Ask for action

Regardless of how the brochure is organized, there's only one way to end it; a call to action. Include your contact information in clear, bold type.

Enlist a proofreader

Nothing destroys credibility more than having a spelling or grammar mistake. Use the brochure as a symbol of quality and professionalism by having someone else proofread it thoroughly.

In Memoriam

August 2011–January 2012

Corbelita Astraquillo

Sara D. Chason

Edward Deckard

Lester Dunn

Eugene Kuyper

John Maloy

Memphis Mix: Opera, Art Song, and the Ages of the Voice 2012 Winter Workshop Review Jeffrey Price, Vice-President for Workshops, 2010-12

Memphis was such a great place to enjoy good food and drink, reunions with friends, great conversation, and laughter, which seemed to be all around during the NATS Winter Workshop, January 5 through 8, 2012. The workshop was held in conjunction with the annual convention of the National Opera Association (NOA).

Many NATS and NOA members commented over and over again about how cordial everybody seemed to be. The members of both organizations had access to over three days packed with a very wide variety of presentations, banquets, informal meetings, and special performances.

NATS presenters (Ricky Ian Gordon, Karen Brunssen, and Robert Thomson) were very strong, and interacted well during their panel discussion session led by Allen Henderson.

Robert Thomson is a walking wealth of knowledge and experience about the use of the Italian language in opera libretti and the works of Dante. His endearing ways found a path into the hearts of those who attended his specialized pedagogical session.

Opera, Art Song, and Music Theater composer, Ricky Ian Gordon, is a gifted presenter who connected to his audiences in genuine and inspiring ways. As a teacher, he connects with song texts and music, and transmits his poetic insights to voice students and pianists in such a way as to bring musical expression and technique into unity for greater results.

Karen Brunssen, in collaboration with Ricky Ian Gordon, lit up the ballroom at the Marriott with their "tag-team" master classes. All of



Left to Right: Allen Henderson, Robert Thomson, Karen Brunssen, and Ricky Ian Gordon

the students and their pianists responded very positively to Karen's expert technical and expressive instruction, and Ricky's perceptive musical and textual ideas. The two artists/teachers were great together.

Those workshop goers who were able to stay for the final session on Sunday, January 8 (which was well attended, by the way), received terrific, unique insight, and humbling, inspiring information from Karen Brunssen in her presentation about the "Ages of the Voice." The recordings of voices from shortly after birth, to the teen years, into middle age, and to over the age of 100 gave us entertaining and vivid glimpses of the grandeur and the frailties of our humanity and our very human voices.

Kimberly Ehrhardt Joins NATS Executive Office Staff



NATS is pleased to announce that Kimberly Ehrhardt has joined the NATS team as the new Bookkeeper/Executive Assistant. Her responsibilities include assisting with all financial areas, as well as day-to-day office administrative functions. She will also work with the team on coordinating workshops and conferences. A New Jersey native,

she is a graduate of Rutgers University with a Bachelor's degree in Business. She has over twenty years of experience working in the financial field, as well as experience with event planning and fundraising. Kimberly has worked with various choirs and has always had a passion for music. She relocated to Jacksonville in 2012, where she resides with her husband.

Demystifying the Best Rate to Charge by Terry Murray

While competitive pressure may influence your pricing, it shouldn't define your value proposition. Don't price your service solely on the competition and never price by formulating your cost plus a desired margin. If you price too low, you may be sending the wrong message and once your prospects are anchored to your price/value proposition they'll never forget it. It is very difficult to raise your prices once expectations are set. And remember, except perhaps for Walmart, very few businesses have discounted their way to success. Quantify and validate your pricing decisions.

Terry Murray is a business coach, strategist and author of [The Transformational Entrepreneur -Engaging The Mind, Heart & Spirit For Breakthrough Business Success from Venice, Florida.](#)



52ND NATIONAL ASSOCIATION OF TEACHERS OF SINGING NATIONAL CONFERENCE

ORLANDO, FL • JUNE 29 - JULY 3, 2012
Renaissance Orlando at SeaWorld

PROGRAM HIGHLIGHTS



Barry Bittman

YAMAHA MUSIC AND WELLNESS INSTITUTE:

Barry Bittman, 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. Bittman 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 biopsychosocial strategies. Furthermore YMWI is committed to sharing its peer-reviewed published findings with healthcare and music communities throughout the world.



Robert Mirshak

The European and US Agency Systems: Finding YOUR Agent



Therese Renick

Mindful Voice:

The Singing Teacher in the Age of the Cognitive Revolution



Lynn Holding

SPECIAL GUEST AND GALA BANQUET SPEAKER

SPECIAL ACDA MEMBER RATE



Florence Henderson

FEATURED GUEST ARTIST AND MASTER CLASS



Nathan Gunn, Baritone



Julie Gunn, Pianist

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

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
- Careers in the Professional Opera Chorus
- Vocology/Speech Pathology and the Singing Voice Studio
- Stepping on Stage: Oratorio
- Training the Terrible Tongue!
- Celebrating Canadian Song
- Independent Studio Management and Training

For more information visit us at conference.nats.org WATCH FOR UPDATES COMING SOON!!

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*Special conference room rate is \$145 single/dbl occupancy. Call the toll-free phone number OR register online by going to <http://conference.nats.org> and click on the "Reserve Online" link.



ICVT 2013

FOR THE LOVE OF

Singing: LEARNING, TEACHING, PERFORMING



10 - 14 JULY 2013 • BRISBANE, QLD, AUSTRALIA

Mark Your Diaries!

Every four years the International Congress of Voice Teachers (ICVT) brings together voice teachers in all genres from all over the world, to catch up on the latest in performance, teaching and research; to meet colleagues from other countries; to exchange views; and to explore new places.

The 8th International Congress of Voice Teachers (ICVT 2013) gathers Voice Teachers in all genres from all over the world for a quadrennial meeting, held in Australia for the first time. Apart from presentations by invited international teachers, singers and researchers, the program is structured to include performances, lectures, workshops, masterclasses, discussion panels and research presentations. Congress themes will include all aspects of learning and teaching singing, vocal 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 become 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.

Call for Presentations

You are invited to submit a proposal for consideration for inclusion in the program.

Please visit the ICVT 2013 website at www.icvt2013.com and click on the 'Submit a Presentation' tab.

EXPRESSION OF INTEREST Please send me more information when available: ☐ Registration Brochure ☐ Sponsorship & Exhibition

LAST NAME: TITLE: FIRST NAME:

ORGANISATION: POSITION/ROLE:

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Please include country code

EMAIL ADDRESS (REQUIRED):

ICVT 2013 SECRETARIAT C/- Conference Action Pty Ltd

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INTERNATIONAL NOTES

Marvin Keenze, NATS International Coordinator

mkeenze@comcast.net

Strasbourg, Philadelphia, Auckland, London, Helsinki, Vancouver, Paris, and now Brisbane....

Brisbane, Queensland, Australia

July 10-14, 2013

<http://www.icvt2013.com>

In October I flew to Brisbane to meet with the Australian National Association of Teachers of Singing's organizing committee for the ICVT 8th Conference. I have included photographs from that productive meeting that was held in the Queensland Conservatorium, the venue for our conference.

Since 1987 we have met in memorable locations that have included conference and cultural centers, opera houses, and hotels. The Conservatorium is an appropriate choice with two concert halls and rooms specifically designed for music acoustics along with ample space for break-out sessions and exhibits. The school is a part of the magnificent South Bank area which borders the Brisbane River. Here you will find two museums, a library, the Opera House, the new ABC broadcasting building and the Conference Centre, all within easy walking distance. In this area there are many choices of hotels and restaurants as well as the elegantly landscaped South Bank Park.

Brisbane can be reached by a direct flight from Los Angeles. You will arrive early in the morning and easily find transportation into the city. Either before or after the conference, I encourage you to see more of Australia and New Zealand while you are in that part of the world. Sydney is a short flight away as is Cairns, the site of the Great Barrier Reef.

More information can be found on the ICVT8 conference web site which I have included at the top of this article.

I am grateful to ANATS members and its chairman, Dr. Rowena Cowley who along with the host Queensland Chapter are working very diligently to make our stay a pleasant and rewarding time. You will recognize many people from previous ICVT and NATS conferences. A delegation from ANATS will offer an invitation during the NATS Orlando conference and there will be an information table to entice and assist you in your planning. The spirit of international cooperation continues through the years.

We have come a long way since NATS (USA and CANADA) and AOTOS (U.K.) developed the idea of an ICVT. Because of the generosity and cooperation of associations around the world we now are able to share important experiences of learning and friendship within our profession. It is quite a remarkable story and many of you have been a part of it.

www.nats.org

OTHER NEWS:

TOSINI, the new national association in Ireland, will have a conference in September. For information, you can write to chairman, Mairead Duffy at maireadduffy@btinternet.com. The website is www.tosini.org.

AMMCA, ASOCIACION MEXICANA DE MAESTROS DE CANTO sponsored its third national conference at the University of Sonora in Hermosillo. Cecilia Montemayor (Monterrey) is the founder and president.

EVTA - The names of the 18 associations and officers of the European Voice Teachers Association (EVTA) can be found on the website: www.evta-online.org.

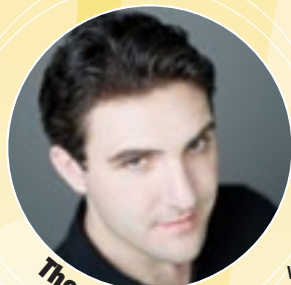
BRAZIL - In September, I was in Brazil for a week of teaching at the State University of Maringa (Parana) where I participated in the first Festival of Song. My host and the coordinator was NATS member Professor John Kennedy de Castro. During that time I was able to meet with Vera do Canto e Mello, the founder of the ABC, (Associacao Brasileira de Canto) to discuss plans for a 2012 conference in Rio de Janeiro.



The Organizing Committee for the ICVT 8th Conference in Brisbane



The Entrance to the Queensland Conservatorium



Thomas Florio

FEATURED ARTIST RECITAL - 2010 NATSAA WINNER

Baritone **Thomas Florio** is rapidly becoming known as a versatile interpreter of classical music, who brings a strong element of theatricality to both stage and concert performances. In August of 2010 he performed the role of Dulcamara (L'elisir d'amore) as a member of the Merola Opera Program at San Francisco Opera. His performance was applauded by the San Francisco Classical Voice, which said, "Similarly impressive was...Thomas Florio as Dulcamara, whose voice delivered true value," and "it's no wonder that Dr. Dulcamara... stole much of the show. Not only was his voice fully up to the part and capable of comedic coloring, but he was also alive, physically nimble, and on top of the meaning of almost every note."

In addition to winning First Place in the 2010 NATS Artist Award Competition, in 2011 he was awarded Second Place in the Houston Grand Opera Eleanor McCallum Competition, First Place in the Shreveport Opera Singer of the Year Competition, Second Place in the Opera Columbus Irma M. Cooper Competition, and was a District Finalist of the Metropolitan Opera National Council Auditions. As a member of the Wolf Trap Opera Studio in 2007 he sang Judge No. 3 in John Musto's *Volpone*, the recording of which was nominated for a 2009 Grammy Award (Best Opera Recording). In 2011 he joined the Hamburg Staatsoper to sing the roles of Marullo (*Rigoletto*), Hortensius (*La fille du régiment*), Archibius (*Die unglückselige Cleopatra, Königin von Egypten oder Die betrogene Staats-Liebe*), among others. He holds a bachelor's degree from James Madison University and a master's degree from the Indiana University Jacobs School of Music.

Florio is currently a member of Internationales Opernstudio of the Hamburgische Staatsoper and this season will sing Marullo (*Rigoletto*), Sciarone (*Tosca*), Hortensio (*La fille du régiment*), 2nd Nazarene (*Salome*), Perückenmacher (*Ariadne auf Naxos*), Bischof von Feltre (*Palestrina*), 2nd Police Officer/Asylum Doctor (*Bliss*), Fiorello (*Il barbiere di Siviglia*), and Un sergente degli arceri (*Manon Lescaut*).

SPECIAL GUEST AND GALA BANQUET SPEAKER



Florence Henderson

Florence Henderson has prospered as one of the most beloved American entertainers of the last six decades. Long before she became a television icon as Carol Brady of *The Brady Bunch*, Florence's talent, joy in performing and love for people were matched with an ethic of hard work and a curiosity to explore new dimensions—all dating back to the time when she literally sang for her supper at age six in the height of the Depression in Indiana.

Soon after arriving in New York at 17 where she was accepted at the American Academy of Dramatic Arts, Florence became a protégé of the legendary Rodgers and Hammerstein and was cast for the last national tour of *Oklahoma!* in the lead role of Laurey. Other roles soon followed in *Fanny*, *The Sound of Music*, *The Girl Who Came to Supper* (Noel Coward's last play), *South Pacific*, and the *King and I*.

On television, Florence spent one year as an anchor on the *Today Show* alongside Dave Garroway. She was also a mainstay on Ed Sullivan, the *Bell Telephone Hour*, *Dean Martin* and *Jack Paar* and Johnny Carson's *Tonight Show* (becoming the first woman to guest host). But she is perhaps best known for mega-popular *The Brady Bunch* that has remarkably not left the airwaves in syndication since it ceased production in 1974 aired in over 122 countries.

Since then, Florence Henderson continued to star in major theatrical productions, headline in Las Vegas and perform live at major venues around the country, most recently in her autobiographical one-woman show *All the Lives of Me*. She hosted *Country Kitchen* on The Nashville Network for nine years, and her talk show, *The Florence Henderson Show*, is still broadcast on RLTV on DirecTV. She is also the national spokesperson for Bausch & Lomb's Crystalens.

Florence was inducted into the Smithsonian Institute's first permanent Entertainment History Exhibit as one of the greatest pop cultural icons of all time in November 2008 and received a star on the Hollywood Walk of Fame in 2003. Her memoir, *Life Is Not a Stage*, was released by Center Street/Hachette Book Group in September, 2011.

RECOMMEND YOURSELF OR YOUR STUDENT AS A MASTER CLASS PARTICIPANT:

The 2012 NATS National Conference will feature four major master class sessions. We welcome self-recommendations or recommendations of your student to participate. Classical, commercial, and music theater singers are needed. To recommend yourself or your student, please note the requirements for each session at <http://conference.nats.org>. An audio sample is required in order to be considered.

**SUBMISSION DEADLINE IS
APRIL 1, 2012**

2012 52ND NATIONAL CONFERENCE COMMITTEE MEMBERS:

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SAVE THE DATES



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*All NATS group guests will receive complimentary parking, Wi-Fi access in all areas, and a complimentary Deluxe Breakfast Buffet each day of their stay.

Kathleen Arecchi, NATS Vice President for Workshops
Linda Poetschke, Local Coordinator

FOR MORE INFORMATION ABOUT THIS EVENT AND PROGRAM UPDATES,
PLEASE VISIT US AT: <http://workshops.nats.org>

Cloud Computing for the Voice Studio

Cloud Computing is the act of storing files on outside computers using the internet rather than storing files locally on one computer. Advantages to storing music and documents “in the cloud” are that they are available on any computer or smart phone that is connected to the internet—at home, in the studio, on travel, or at the coffee shop, without carrying a laptop or transferring the files to a memory card – and there’s no concern about losing the files in a hard drive crash.

Examples of cloud computing include: email accounts hosted on web-based email services like Yahoo, Hotmail, and Gmail; word processor and spreadsheet documents stored online, as is the case with Google Docs or Windows Office Live; pictures, music, and other file types stored in an online disk drive, such as iTunes and Box.net. A voice teacher can use purchased accompaniment files on any computer if those recordings are stored “in the cloud.”

CONFERENCE HOTEL INFORMATION

Conference Attendees are encouraged to make room reservations at the Renaissance Orlando at SeaWorld Hotel where we have secured great room rates. Supporting our conference hotel helps support the programs offered during the conference and assures you of the lowest possible conference registration rate for this conference and those in the future. We look forward to having you join us in Orlando at the remarkable Renaissance Orlando Resort!

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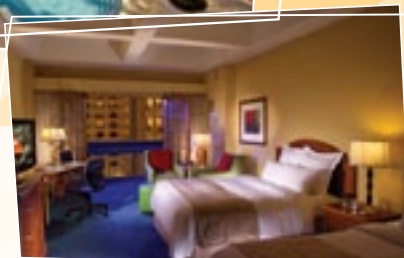
*Special conference room rate is \$145 single/double occupancy. Call the toll-free phone number OR register online by going to <http://conference.nats.org> and click on the “Reserve Online” link.



Across from Sea World, the hotel is located only minutes from Walt Disney World, Universal Studios, and International Drive. Come and experience the remarkable 10-story, 1.5 acre atrium filled with cascading waterfalls, twin skylights and a fascinating free-flight Venetian aviary. The water around here isn’t just fine; it’s teeming with life and laughter. And that’s just the beginning. Days spent at the Renaissance Orlando at SeaWorld are deliciously inviting. The tranquility of the sea will embrace you, a kaleidoscope of colors will dazzle you and a flood of entertaining possibilities might just sweep you away. Whether traveling on business or pleasure at this Renaissance Orlando at SeaWorld, come play with us and discover a refreshing new perspective in Orlando, America’s favorite playground.

***When making your room reservation by phone, please ask for the special room rate for the National Association of Teachers of Singing Conference and tell them you are with the “NATS” group.**

The deadline to make your room reservation to get the special NATS room rate is June 15, 2012.



52ND NATIONAL ASSOCIATION OF TEACHERS OF SINGING NATIONAL CONFERENCE June 29 – July 3, 2012 Orlando, Florida

REGISTRATION

This is page 1 of a two-page form. Please complete one form per registrant and return to NATS or register online at <http://NATSConferenceRegistration.com>.

Name	Street	
Email	City	State
Phone	Province	Postal Code
Name to be printed on your badge:		
Name of Joint Member or Guest:		
Name to be printed on Joint Member or Guest badge:		

Types of Registration	On or Before 4/01/2012	After 4/01/2012	Total Fee
<input type="checkbox"/> NATS Member – with Banquet and Recital Ticket	\$349.00	\$389.00	
<input type="checkbox"/> NATS Member – with Recital Ticket ONLY	\$299.00	\$339.00	
<input type="checkbox"/> Joint NATS Member OR Non-Member Guest of Registrant – with Banquet and Recital Ticket	\$299.00	\$339.00	
<input type="checkbox"/> Joint NATS Member OR Non-Member Guest of Registrant – with Recital Ticket ONLY	\$259.00	\$299.00	
<input type="checkbox"/> Non-NATS Member – with Banquet and Recital Ticket	\$399.00	\$449.00	
<input type="checkbox"/> Non-NATS Member – with Recital Ticket ONLY	\$349.00	\$389.00	
<input type="checkbox"/> Student – does not include Banquet OR Recital Ticket (Non-NATS Member with valid student ID)	\$100.00	\$100.00	
<input type="checkbox"/> Daily Registration, NATS Member (does not include Banquet OR Recital Ticket)	\$150.00	\$150.00	
<input type="checkbox"/> Daily Registration, Non-NATS Member (does not include Banquet OR Recital Ticket)	\$175.00	\$175.00	
<input type="checkbox"/> Daily Registration, Student or Non-Member Guest of Registrant (does not include Banquet OR Recital Ticket)	\$50.00	\$50.00	
All Daily Registrants, indicate days you will attend: <input type="checkbox"/> Friday <input type="checkbox"/> Saturday <input type="checkbox"/> Sunday <input type="checkbox"/> Monday			Registration Subtotal

Refund & Cancellation Policy

Cancellation requests will be honored through **April 1, 2012**. The NATS Executive Office must be notified of your intention to cancel in writing at the following address: 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257. Notice may also be sent by fax to 904-262-2587. Cancellations are not accepted by phone or the Internet. All refunds are subject to an administrative fee of \$50.00 USD. Refunds cannot be applied to subsequent events.

Refund & Cancellation Policy-deadline is April 1, 2012.

Register online at <http://NATSConferenceRegistration.com> or mail this registration form with payment to:

NATS Conference
National Association of Teachers Of Singing
9957 Moorings Drive, Suite 401
Jacksonville, FL 32257
(904) 992-9101 (904) 262-2587 (Fax)

REGISTRATION - PAGE 2

This is page 2 of a two-page form. Please complete one form per registrant and return to NATS or register online at <http://NATSConferenceRegistration.com>.

Name _____

Additional Registration Items	On or Before 2/16/2011	After 2/16/2011	Total Fee
<input type="checkbox"/> BANQUET TICKET (if you need additional tickets)	\$85.00	\$85.00	
<input type="checkbox"/> GUEST ARTIST TICKET - Adult (if you need additional tickets)	\$40.00	\$40.00	
<input type="checkbox"/> GUEST ARTIST TICKET - Student (Non-NATS Member with valid student ID)	\$15.00	\$15.00	
<input type="checkbox"/> PRE-CONFERENCE WORKSHOP SESSION 1 (w-registration)	\$45.00	\$45.00	
<input type="checkbox"/> PRE-CONFERENCE WORKSHOP SESSION 1 (w-no registration)	\$75.00	\$75.00	
<input type="checkbox"/> PRE-CONFERENCE WORKSHOP SESSION 2 (w-registration)	\$45.00	\$45.00	
<input type="checkbox"/> PRE-CONFERENCE WORKSHOP SESSION 2 (w-no registration)	\$75.00	\$75.00	
<input type="checkbox"/> SPECIAL PRE-CONFERENCE EVENT: Makahiki Luau at SeaWorld – Thursday, June 28, 2012 @ 6:00 PM	\$48.00	\$48.00	
Add'l Items Subtotal			
Registration Subtotal			
Grand Total			

☐ I would like to volunteer and give a gift of time at the 52nd NATS Conference. PLEASE CONTACT ME.

Method of Payment

☐ Check enclosed, payable to NATS

☐ Please charge to my ☐ Visa ☐ Mastercard Card Number _____

Expiration Date _____ Verification Code _____ (3-digit code found on signature bar on the back of your credit card)

Name as Printed on Card _____

Signature _____

SUPPORT NATS WITH YOUR GIFT OF TIME VOLUNTEER!

VOLUNTEERS NEEDED FOR THE 52nd NATIONAL CONFERENCE IN ORLANDO, FLORIDA

Please make plans now to help support the NATS 52nd Conference in Orlando, June 29 - July 3, 2012, by giving a gift of time and volunteering to help with Registration, Session Support, Ticket Staffing, being a Welcome Ambassador, or Volunteer Support Staff. Any gift of time will be greatly appreciated and will ensure that you are an important part of this wonderful event.

NATS Members, SNATS Members, and students of NATS Members can volunteer by contacting the NATS Executive Office at 904-992-9101, info@nats.org, or by indicating your interest on your conference registration form.

FOR MORE INFORMATION AND UPDATES: <http://conference.nats.org>



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Northwestern Region

American Academy of Teachers of Singing



We are grateful for the involvement and support of our sponsors which make it possible for us to provide excellent programs and guest artists for the conference event, as well as support for our competitions.