



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

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VOLUME 43, NO. 1 • SPRING 2010

ASSOCIATION NOTES

Interconnection

INTERCONNECTION – A STATE OF BEING CONNECTED RECIPROCALLY

"We live in a time that conspires to disconnect us, one from another, from institutions, from ideas, and from ideals, so that the individual is precariously alone.... What is connectedness? It is a sense of being a part of something larger than oneself. It is a sense of belonging, or a sense of accompaniment. It is that feeling in your bones that you are not alone. It is a sense that no matter how scary things may become, there is a hand for you in the dark. While ambition drives us to achieve, connectedness is my word for the force that urges us to ally, to affiliate, to enter into mutual relationships, to take strength and to grow through cooperative behavior."¹

When we join NATS we agree to connect ourselves to a professional organization that, at the same time, agrees to join itself with us. As we connect with NATS, the organization through its elected leaders, staff, and committees work to plan events, programs, publications, and research to help us all improve our teaching and performance. The synergy created by this interconnectedness when everything comes together results in exciting programming such as that we will see at our 51st National Conference in Salt Lake City; record numbers of applicants for the NATS Intern Program, Emerging Leaders Program, and Art Song Composition Award; and strong growth in membership. As we celebrate milestones, such as our total membership surpassing 7000 in 2009 and record participation in programs, the cycle continues to help new members and beginning teachers progress to become master teachers.

NATS is not satisfied for our interconnectedness to be insular. Over the past several years important partnerships have been developed or strengthened with ACDA, MTNA, NOA, MENC, Opera America, and most recently with the Royal College of Music Examinations. Our recent collaboration with NOA in Atlanta was an excellent event, made even better through the sharing of resources and speakers from both organizations. March 2011 marks our next collaboration with MTNA in Milwaukee. We hope to have a strong program presence at the next ACDA Convention in Chicago. Through these collaborations we build broader support for the

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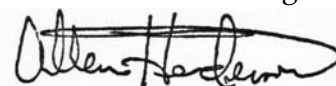
Mission: *The National Association of Teachers of Singing, Incorporated, is a nonprofit organization dedicated to encouraging the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promoting vocal education and research at all levels, both for the enrichment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

vocal art and the practical application of voice science. In these ways and others we become part of a larger movement.

With this issue of *Inter Nos* we welcome a new content focus on the Independent Voice Teacher. Nancy Bos has been appointed by President McCoy to develop and edit content focused on the independent studio for *Inter Nos*. Article submissions are welcome in the format described on page 3. Everyone can enjoy and be enriched through the varied perspectives represented in the diversity of our profession.

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



Allen Henderson,
NATS Executive Director

¹"Connectedness," pp. 193-209, in *Finding the Heart of the Child*, Association of Independent Schools in New England, Inc., 1993.

“Music expresses that which cannot be
put into words and cannot remain silent”

—Victor Hugo

Official Election Results for the 2010 National Officer Election



Candidate:	For	Against	Total Votes	Office
Kathryn Proctor Duax	933	6	939	President Elect
Anne Christopherson	935	6	941	Vice President for Membership
Mary Day	935	3	938	Vice President for Disc. Funds
Jeffrey Price	936	6	942	Vice President for Workshops
Nancy Walker	936	4	940	Vice President for NATSAA (2nd Term)
Lloyd Mims	935	6	941	Secretary/Treasurer (2nd Term)

Certified by Lloyd Mims, NATS Secretary – Treasurer; January 20, 2010

Comments? Questions? Concerns?

Send an email to:

inter nos
info@nats.org

INDEPENDENT VOICES



Letter from the Independent Teacher Associate Editor



Welcome to the first edition of the new *Inter Nos* section, “Independent Voices.” You will find articles and advice aimed at independent studios, but often applicable for all studios. The contributions on these pages are just the tip of the iceberg that NATS Independent Voice Teachers can offer each other through community and collaboration. *I am looking forward to hearing from you*; from beginning teachers with questions or advice, teachers with specializations to share, and teachers with decades of experience that we can learn from. Please get in touch with me by e-mail or through one of the social media sites listed in this edition.

I would like to tell you a little about myself. I teach in my home studio in Bellevue, Washington, a suburb of Seattle. I’ve been teaching since 1995 and specialize in CCM, with a special love of teaching music theater, rock in all forms, and country. I have worked as adjunct faculty at Cornish College of the Arts in Seattle; a wonderful place to teach. And, although the benefits of focusing all of my teaching on my home studio won out, I miss many of the community benefits of teaching at the college.

But that’s where NATS comes in – it is our community. This publication is just one of the ways that NATS is filling the gaps for independent teachers. I am grateful to NATS for all it already offers, but even more excited now that we are heading into a new era with new forms of communication, collaboration, and support. This is just the beginning of exciting things to come. ■

Sincerely,
Nancy Bos



Websites you’ll love:

The Music Instinct: Science and Song from PBS:
<http://www.pbs.org/wnet/musicinstinct/category/video/>

Expert tutorials on the recording and live music industry, including booking gigs, promotion and basic business advice from Star Polish:
<http://www.starpolish.com/advice/>

Definitions and examples of most vocal disorders from the office of Dr. Lucian Sulica, ENT:
<http://www.voicemedicine.com/>

A fun way to look at facial tension and the muscles responsible for expression – hands on fun. (make sure to check out the Naturalistic Model on Level 2):
<http://www.artnatomia.net/uk/artnatomyApplication.html>

Call for Articles

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Manuscripts should be sent electronically as a Word or Rich Text Document, or as a PDF attachment. All submissions will be reviewed by the Independent Teacher Associate Editor. Independent Teacher Article Submissions should be sent to Nancy Bos, Independent Teacher Associate Editor, at: email: nancy@studiobos.com. For questions, contact Nancy Bos at: phone: 425-653-5586; address: 14822 SE 50th St., Bellevue, WA 98006

What's So Special About Independent Voice Teachers?

"I'm an independent voice teacher."

"Really? A voice teacher! Is that your job or just a hobby?"

Defining what an "Independent Voice Teacher" was one of the key tasks in developing the new "Independent Voices" portion of *Inter Nos*. Outside of a few small music enclaves, the independent voice teacher is a rare thing; a unique subspecies of the genus *Entrepreneur*. The independent voice teacher's job is a combination of voice expertise and traditional entrepreneurial skills. There are essential basic skills, including: providing skilled voice

instruction; being professional and communicative; and having a bachelor's degree or equivalent music experience. However, the truly interesting aspects can be seen when we look deeper at the complex facets of working independently. That's where the "Independent Voices" column comes in. Below is a chart with many skills that an independent voice teacher needs to possess. We will begin to explore these areas that are so pertinent to us. ■

Financial

- Accounting/Bookkeeping
- Health Insurance
- Business Taxes
- Continuing Education Budgeting
- Conference Budgeting
- Retirement Planning
- Owner Financing
- Payment Collection

Technical

- Computer Skills
- Acoustics
- Physiology
- Basic Recording Skills
- Basic Microphone Skills

Management

- Schedule Management
- Basic Psychology
- Student Performance Outlets
- Teamwork with Accompanists
- Student Adjudication Outlets
- Secretarial Skills
- Maintain a Professional Environment

Marketing

- Community Involvement
- Business Networking
- On-line Networking
- Advertising
- Website

Personal

- Active Performer
- Mental Stamina
- Good People Skills
- Leadership Skills
- Self-Motivation
- Decision Making Skills

Music

- Adequate Music Library
- Advanced Music Reading
- Intermediate Piano Skills
- Advanced Vocal Technique
- Varied Repertoire
- Skills in Diction, Languages, Acting, CCM, and Classical Music

The task of the excellent teacher is to stimulate "apparently ordinary" people to unusual effort. The tough problem is not in identifying winners: it is in making winners out of ordinary people.

—K. Patricia Cross

Allergy Medications and Their Effects on Singing

By **Bernie Bauman**

A common question that comes up is: “I am a singer with allergies, so which allergy medication can I take that won’t affect my singing?” The answer to this question varies from person to person.

The most common and noteworthy side effects to antihistamines, particularly as they relate to singers, are xerostomia (dryness of the mouth) and drowsiness. Most antihistamines, sedating or not, may cause some degree of xerostomia. In general, the antihistamines that cause the least amount of sedation (drowsiness) also tend to cause the least amount of xerostomia, while the more sedating antihistamines tend to cause more xerostomia.

Claritin (Loratadine—OTC—over the counter) and Allegra (Fexofenadine—Rx only) cause little to no sedation, and Zyrtec (Cetirizine) has a low potential for sedation. Benadryl (Diphenhydramine—OTC) is an excellent drying agent, so it causes a higher incidence of xerostomia and has a much greater potential for sedation.

It is difficult to predict who will experience either of these side effects, or both, because of the varied responses from person to person when taking the same medication. So, the best suggestion is to start by talking with your doctor or pharmacist to determine what would likely be the best antihistamine for you to try, depending on the type and severity of your allergy problem. Take it when you don’t have to sing so that you can determine whether you will experience any side effects that would interfere with singing. Often, it is simply a matter of trial and error to determine what works best for you.

If your allergies are severe and do not respond to oral antihistamine medications, or if the side effects are too bothersome, you should talk to an allergy specialist about the possibility of getting allergy shots and/or using a corticosteroid medication to control your allergies. These options typically do not cause any xerostomia or drowsiness. In addition, there are many other drugs and substances that can cause a decrease in salivary secretions, e.g., alcohol, antihistamines and a host of other medications such as Accutane (acne); anti-inflammatories (NSAIDs); stomach medications like Zantac and Tagamet; inhalers like albuterol; antianx-

ety and antidepressant medications, such as Xanax and Prozac; antipsychotics; and diuretics. These medications are used by MANY people. Also worth mentioning are motion sickness medications, decongestants, and narcotic pain medications, which can cause dryness of the mouth because of their anticholinergic effects.

And, of course, there are many other things that can contribute to xerostomic effects, such as stress, fear, anxiety, and dehydration! In order to counteract dryness of the mouth due to any of these causes, including medications, you should make sure you are hydrated, and consider sipping sugarless fluids frequently, chewing xylitol-containing gum, and/or using a carboxymethyl cellulose saliva substitute as a mouthwash. ■

Bernie Bauman is a Clinical Pharmacist in the greater Seattle area.

Making Your Cancellation Policy a Benefit

By **Dr. Kari Ragan**

Deciding your voice studio policies can be a daunting task. However, your policies set the tone for the type of business you want to create. Although we are teachers, and love guiding singers along their journey, make no mistake, this is a business. One of the difficult components to managing a private voice studio is balancing the very personal relationship that is developed with each individual to that of it being a business that provides your income. It’s a very personal decision as to what tone to set for your voice studio.

The majority of teachers use a 24-hour cancellation policy. Due to the numerous activities of teenage students, I have found it useful to add that it is a 24-hour SICKNESS cancellation policy. In other words, if the student cancels for a last minute rehearsal, sports activity, or event other than illness, the student is still responsible for payment of that lesson.

After years of experience managing my own studio policies, I have found it helpful to be quite strict with my policies and only on rare occasion allow flexibility; however, inevitably the guilt comes. Therefore, creative planning can go a long way to appeasing people. I now use a waiting list, but prior to this, I allowed students to make up a lesson within the next month of a last minute cancellation if another

(continues on page 8)

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51st NATS National Conference

Conference Hotel Reservation Information



Conference Attendees are encouraged to make room reservations at the Little America 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 Salt Lake City at the beautiful Little America Hotel!

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***When making your room reservation, 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 10, 2010.



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student cancelled. However, the burden was on the student to contact me not the other way around. I also encourage students to trade with one another should the need arise. Most importantly, if a student is vocally under the weather but still able to utilize the lesson time, I have **alternate lesson plans** prepared. That might include a lesson in:

- theory
- music history
- listening lessons with discussion of *Fach*
- advanced planning of repertoire
- sight-singing guidance
- character analysis
- and translation work.

The list is endless of how to make use of lesson time. Students seem to really enjoy these alternative activities and learn a great deal as well. In particular, they enjoy the listening lessons that attune their ear to the different *Fachs* of classical music.

Another alternative to the last minute cancellation is a **bi-annual or quarterly master class**. When students cancel their lessons at the last minute, you wish them good health and remind them of the pre-arranged master class scheduled for just this reason. It is an alternative opportunity for singers to learn in addition to the weekly private lesson. Most importantly, they feel they have not “wasted” their money and the teacher is able to make up several cancellations in a couple of hours. It’s a “win-win” situation! The masterclass can also be used to recover from snow days.

There are many creative people in the field of voice teaching. In addition to these ideas, ask other colleagues in your area and you will be amazed at the vast array of ideas in the business of running a private voice studio. ■

Dr. Kari Ragan is a singer, clinician, and voice pedagogue in the Pacific Northwest.

Voices of Experience

One of the biggest advantages to a large community like NATS is intergenerational contact. In this section we benefit by hearing from teachers with extensive experience through decades of teaching.

From Marni Nixon, international opera/concert/music theater/recording artist and voice educator. Marni is

acclaimed for her dubbing of film actresses voices such as Deborah Kerr in The King and I, Natalie Wood in West Side Story, and Audrey Hepburn in My Fair Lady.

- There is no substitute for *vocalizing* in all modes of singing; be it belting, legitimate operatic singing, concert singing, musical theater and pop “mixing.” As a teacher, whenever possible, define the technical *differences* — the sensation you yourself as the teacher has of doing that yourself — and *experience* the physicality of it. Then the description from the student of the various sounds can be translated into each others’ vocabulary and connect the language/subjective/feeling/objective communication.
- The WHY of making particular and various sounds should also be investigated. Does one need to belt if we are singing an art song? Does one need to belt in singing, let’s say, Sondheim, Andrew Lloyd Webber, or those *Les Misérables* guys? Are there composers like Adam Guettel where one has to have knowledge of mixing, legit, and belting within one role?
- Try to make sure you are clear on what the “no-nos” actually seem to be in execution and WHY. Find and develop exercises, be they on sounds or phrases of music, and extended words that new sensations can be produced without harming the vocal folds. Don’t forget to ask students how *they* would describe what *they* are doing; if you have a feeling they are doing something well and healthily then that may be new for *you*.
- Thicker parts of the folds can be used successfully as well as the thinner edges (as in pure head voice). Differentiate between falsetto and head voice, etc. Easier said than done, sometimes, but necessary, eh?

From Janis Thompson-McConnell, independent voice teacher with an extensive background in music theater/operetta, as a choral conductor, and as a professional vocal soloist.

“Do You Hear What I Hear”

I like to think that students come to me because they have heard my students sing and like what they heard.

- I am constantly amazed with the differences and versatility of the human voice. Each voice is unique and finding the key to that specialness is what we voice teachers must strive to do.

- How does one “fix” a problem in a voice? If we don’t know, we must find the answer. How? Read, research, and ask respected colleagues.
- We singing teachers have an obligation to tune our ears. How many times have I asked myself, “What am I feeling when he/she does something not quite right?” Do I feel tension? Or is it intonation, or perhaps placement, or do they have a cold? We have to ask questions. We have to make our students aware of their sensations.
- I love it when a student sings a phrase (or, one hopes, a whole song) so freely and beautifully that I am emotionally uplifted and when asked how it felt, they knew it was “right” because it was free and they could feel the resonance.
- Sometimes we forget to check in with the owner of the voice and simply ask how it feels.

From Pearl Shinn Wormhoudt *who, at age 94, has more than 40 years of professional teaching “done” and still gives lessons. She has written two books, one on technique and teaching, Building the Voice as an Instrument, now out of print, and the current With a Song in My Psyche, On the Psychology of Singing and Teaching Singing.*

I’d like to share five ways I use that cut down the effort needed to sing:

- (1) If stressed, think of the word SELF, (taking care of), with S standing for serenity, E for exercise, L for love, F for food!
- (2) Laugh! I like to cause my students to laugh at the beginning of a lesson, so each week I find the funniest cartoon to show them, one that would have some personal kind of meaning to them.
- (3) My new mantra: Don’t work hard, work easy.....
- (4) Dance the song, while someone plays it for you...first just the rhythms, then the whole song, gesturing the meaning of the words.
- (5) Improvise! First learn to improvise speaking phrases of sounds that are a totally new “language,” then put these new sounds, or others, to an improvised tune, singing happily something with no sense. One never knows what will surface and it can be very surprising and get terribly funny. I teach all my students to improvise because it is so freeing to sound making. ■

Marketing Ideas for New Studios

By Dr. Kari Ragan

Until you have developed an established voice studio, a main concern is finding students. First you must know what type of student you are qualified to teach.

Will you teach beginning level singers or more advanced?

What genres are you qualified to teach; music theater, classical, fringe?

With what age group are you willing to work?

If you’re going to teach children, adolescent boys, or CCM (contemporary commercial music), it means you have pursued the current pedagogy of those special groups. Having a clear perspective of the type of student you are interested in and qualified to work with is a key to your success.

Finding new students in schools is the easiest for many teachers seeking to build a private voice studio. Your introduction to elementary, middle, and high school choral directors might include a link to your website that has sound clips, performance resume, and bio. This helps the director get a sense of your training and background. Then offer to give a master class to his/her students in addition to singing a couple of songs. Most importantly, in addition to leaving brochures and business cards, also pass around a notepad asking potential students to list their name, parents’ name, email addresses, and phone numbers. Then the ball is in your court to follow up with the parent rather than waiting for the student to make contact. This process will absolutely have faster and better results.

Group lessons are another great way to create interest for students who may not be ready to commit to weekly private lessons. Many private schools arrange for teachers to give group lessons on campus during class time or after school. For several years, I taught group lessons of 6 to 8 singers during choir period at a school. There are many benefits with regard to time management, financial aspects, introduction to the basics of singing, and much more.

Churches and other local adult and children’s choirs are another place to begin. Utilizing the same approach

(continues on page 12)

51st NATS National Conference

Main Program & Breakout Sessions



Song Search: Finding Old and New Friends – Carol Kimball

In her plenary session Carol Kimball will reacquaint us with lost gems and introduce us to new treasures from the vast library of art song repertoire. Carol is the author of *Song: A Guide to Art Song Style and Literature*, a widely used text and reference that has

become the principal one-volume American source on the topic. She is Professor of Voice Emerita and a Barrick Distinguished Scholar at the University of Nevada, Las Vegas, and writes "The Song File," a regular feature in *Journal of Singing*.



Do You Hear What I Hear? When to Refer – D.D. Michael

Is that rough quality you hear in your young baritone something more than just an instrument in need of rest? D.D. Michael will share her knowledge of voice disorders to help you understand when to refer your students to the care of a physician and/or speech language

pathologist. Deirdre D. ("D.D.") Michael is a singing teacher and a voice therapist. She is Assistant Professor and Director of the Lions Voice Clinic in the Department of Otolaryngology at the University of Minnesota, specializing in treatment of voice disorders in singers.

Can You Hear What I Hear? Are You Sure? – Stephen Austin/Kris Chesky

Your ears and your sense of hearing are critical components in your teaching toolbox. Drs. Austen and Chesky will share the results of their



recent research into hearing in musicians. It is anticipated that they will also share some preliminary results from the hearing research study taking place at the conference.

Stephen F. Austin is a singer, voice teacher, and a trained scientist. Dr. Austin is associate professor of voice and voice pedagogy at the University of North Texas. He is associated with the Texas Center for Music and Medicine.



Kris Chesky holds degrees from Berklee College of Music (B.M.), and the University of North Texas (M.M.E., 1988; Ph.D.). As co-founder and Director of Education and Research for the Texas Center of Music and Medicine, he holds a unique joint faculty position within the UNT College of Music and the

UNT-HSC Department of Medicine in Fort Worth, and currently serves on the Board of Directors for the Performing Arts Medical Association, the Scientific Review Board for the *Medical Problems of Performing Artists Journal*, and the Editorial Review Board for *International Trumpet Guild Journal*.



Body Mapping – Kurt-Alexander Zeller

Having an accurate map of your surroundings is essential for effective interaction with your environment. In his Body Mapping sessions Kurt-Alexander Zeller will help you create an accurate understanding of your vocal instrument and the carrying case which houses it, your body. Tenor Kurt-Alexander Zeller is

Director of Opera and Vocal Studies at Clayton State University. As a certified Andover Educator, he conducts workshops in Body Mapping for musicians from coast to coast and is coauthor (with fellow Andover Educators Melissa Malde and Maryjean Allen) of *What Every Singer Needs to Know about the Body*.



Écoute: Pieces of Reynaldo Hahn – Norman Spivey

Based on the life and music of French composer Reynaldo Hahn, this performance draws on his experiences and relationships and celebrates the inspirations of his music. The performance moves between text, music, and poetry to evoke not only a singular composer,

but also an era when cultures were defined by their artists. Norman Spivey has long had an affinity for the French art song, and combines his love of music and theater in this original one-man show. He is coordinator of the voice area at Penn State. He has held office at the chapter, district, regional, and national levels of NATS.



The Male Voice: Master Class – Stephen King

The male voice presents a number of unique pedagogic issues. Stephen King will offer his insights into those issues and strategies to address them. Stephen is Professor of Voice and Chair of Vocal Studies at Rice University's Shepherd School of Music. Additionally, he

holds appointments as voice teacher for the Houston Grand Opera Studio and the artist faculty of the Aspen Music Festival, while maintaining a large studio of professional singers who are singing on the national and international stage.

51st NATS National Conference

Main Program & Breakout Sessions



Singer's Mental Fitness – Lynn Eustis

Drawing on her many years of experience as a voice teacher and professional singer, author Lynn Eustis will share her insights of the inner turmoil that singers and teachers of singers must face on a daily basis. She will also guide participants in discussions on examining the singer's life. Dr. Lynn Eustis, soprano, is currently

Associate Professor of Voice at the University of North Texas. She performs frequently throughout the country and in the Czech Republic and she is the author of three books, including *The Singer's Ego*.

"When a singer truly feels and experiences what the music is all about, the words will automatically ring true."
—Montserrat Caballé



The Female Voice: New Findings – Ingo Titze

Having published over 500 articles on the voice, and universally recognized as one of the world's leading voice scientists, Dr. Titze will share the findings of his latest research on the workings of the female voice. Ingo R. Titze is a University of Iowa Foundation Distinguished

Professor in the Department of Communication Sciences and Disorders and the School of Music, as well as the director of the National Center for Voice and Speech which is located at the University of Utah and a sister site at the University of Iowa. Dr. Titze is the father of vocology, a specialty within speech-language pathology that he has defined as "the science and practice of voice habilitation."

BREAKOUT SESSIONS

- Unleashing Bodily/Kinesthetic Intelligence
- Audiation: Developing Musical Independence in Singers
- Mindful Voice: Ten Tenets from the Cognitive Revolution
- How to Teach Belting
- Beyond the Spiritual: 20th Century African American Women Composers
- Voice Students from the Fringe
- Studio Management and Technology
- It Takes a Team: Managing Voice Disorders
- Working with the Recreational Singer
- Teaching Children
- Technology and Career Enhancement for Singers and Teachers
- Rock and Roll is Here to Stay!

OTHER NOTABLE SESSIONS

- **Toe to Head: A Physical Therapy Approach to Postural Alignment and Performance Improvement** – Physical therapist Jodi Barth with her assistant Gincy Stezar will present a special two hour session on ways for singers to improve performance.
- **Stepping On Stage 1: Preparation for your Opera Audition** – A panel of established professionals from the

theater and successful singer training programs share their insights into the current standards and demands of the opera stage. Several young singers will present trial auditions for feedback from the panelists.

- **Stepping On Stage II: Preparation for your Music Theater Audition** – A panel of prominent professionals from the world of music theater will share their insights from the world of music theater. Aspiring professional artists will have the chance to sing for the critique of the presenters.
- **Hearing Study** – Attendees at this year's conference will have the opportunity to participate in research on the hearing acuity of teachers of singing by completing a short self assessment followed by a hearing test administered by an audiologist. Appointments will be scheduled throughout the conference. Preliminary results of the study will be announced at the final plenary session.
- **Solo and Choral Singing: A Symbiotic Relationship** – Do your voice and choral colleagues misunderstand each other's efforts to improve the singing of students? How can you start a conversation with your choral faculty to understand the common ground between the voice studio and choral rehearsal? Join with a panel of voice teachers and choral directors to be part of a national conversation on developing a "common language" between the choral rehearsal and voice studio for the benefit of your students.

as above, you can facilitate an introduction to these groups. The nice thing about adult choirs is that some of those singers will be available during the day when your school-age students cannot attend.

Home-schooling programs are generally very eager to have a music outlet for their students; this can come in the form of group lessons or private lessons. In my experience, homeschoolers are very flexible with their schedule during the day, again providing opportunities for teaching earlier in the day. ■

Dr. Kari Ragan is a singer, clinician and voice pedagogue in the Pacific Northwest.

Social Networking and the Voice Studio

By Nancy Bos

Social Networking—online communities of people who share common interests—is in the media and on the lips of professional marketers everywhere, and it is here to stay. Over 300 million people use Facebook alone, and that doesn't consider those who use MySpace, Twitter, LinkedIn, and other forums. So what place does Social Networking have in your voice studio business plan? Should it even have a place?

By looking at the pros and cons of adding Social Networking to your studio marketing, you can determine if it is worth getting familiar with the options. The down-side is simple and straight-forward; Social Networking can be a time hog. You *will have to* keep it in line, keep it professional, and keep it short. You might also be concerned that you don't know the ins-and-outs of setting-up and running an account. The up-sides are also simple and straight-forward; it's free and it opens communication lines. If you are interested in developing a professional presence in your business and music communities, would like to spread your influence as a clever voice teacher, and provide an easy way for tech-savvy prospective students to find and screen you, then you need to build Social Networking into your business.

Set-up is usually very easy on these sites. They all use simple tutorials that take you through the set-up process step by step. In very little time you will have achieved the level of Social Network Master. Remember that if it weren't astonishingly user-friendly, there wouldn't be so many people using it.

With your confidence in place, it is good to know where to begin. To help prioritize, let's look at a summary of what these sites can do for you.

LinkedIn (www.linkedin.com) — With 55 million members, LinkedIn describes itself as a “professional network of trusted contacts” where you can “create a profile that summarizes your professional expertise and accomplishments.” The main benefit to a LinkedIn profile is that it is often the first page to come up for a name search in Google. Also, the account holder controls all of the content, which includes professional experience, education, references and connections. Creating “connections” is not a matter of racking up the most friends you can, but more a matter of quality networking that represents your professional level. It is also useful for connecting to singers and accompanists that you might want to contact occasionally. An example is my LinkedIn Profile – <http://www.linkedin.com/in/nancybos>

Twitter — Twitter is a micro-blogging service that enables users to send and read messages known as *tweets*. Text messages of up to 140 characters are displayed on the author's profile page and delivered to the author's followers. It can be useful to a voice teacher whose students are following them. It is a quick way to notify a large group of people of studio news or to share short advice or links. It is only useful, however, if you can maintain a group of active followers. An example is my Twitter page – <http://twitter.com/Singing101>

MySpace — MySpace is a social networking website that is also an invaluable tool for performing musicians; it is the LinkedIn of musicians, where samples of music, videos and tour information are posted. It also happens to be the preferred social networking site for teenagers. On MySpace, users post professional and personal stats, video, audio, blog, comments, fans, causes and other details. Performing artists enjoy using it because it is a simple way to market their music in an easy to understand format. Here is my MySpace page – <http://www.myspace.com/nancybos> and an example of my singing.

Facebook (www.facebook.com) — Facebook is also a social networking website to connect with friends and colleagues on a casual basis. However, it also has a professional side. Pages can be set up for your voice studio, helping you to collect fans, and keep the fans posted on studio news and events.

Facebook can be a little confusing to navigate—with activity tabs on all sides of your profile page – but it is widely used by adults and is an excellent way to notify friends of studio events and links. An example is my Studio Facebook page – <http://www.facebook.com/pages/Nancy-Bos-Voice-Studio-StudioBos/302698778111>

At the least, I recommend completing a LinkedIn page. It is a professional site and does not require any upkeep or postings after you reach the 100% completion stage. MySpace is similar in that once you set up your site there is little you need to do to maintain it. Facebook can be a little more time consuming as posts from your fans or friends keep calling you back to respond. And Twitter encourages checking-in and posting one or more time a day. Twitter is only valuable to the truly wired-in voice studio. ■

Advice from Collaborators

As independent voice teachers who often work alone, we cherish feedback from collaborators to improve our service. Here is some advice to consider from a few of those collaborators.

I would love to see teachers become more involved in (aware of) the stage performance process. We often create an idealized performance attitude in the studio that can be quite different from its application in the hall. Does the student push or pinch the voice in the larger space? Do they understand how and when to mark? Can they maintain vocal control and healthy technique in emotional passages? *Dr. Glenn Guhr is an independent voice teacher and singer/actor/director in the greater Seattle, WA area.*

“Teach what’s in front of you.” It reminds me that each student is unique, and it helps me trust my intuition when it comes to grappling with more challenging vocal issues. It’s also encouraged me to stay engaged in, and to enjoy, the present moment. *Gin Hammond is a stage actress, voice over artist, and voice and dialect coach.*

Soloists need to be confident and secure in their singing, and they must know their music well enough that it doesn’t matter what the accompanist plays. They will work with pianists who have never played their music, and who will not play what they’re used to hearing. Teach them to lead with their singing, and to know that a confident singer makes the accompanist’s job easier. *David Close is a collaborative pianist working in a wide variety of genres.* ■

Save the Dates

March 26–30, 2011

For the

NATS/MTNA

Collaboration Workshop

In conjunction with the MTNA 2011 National Conference

Hilton Hotel

Midwest Airlines Center

Milwaukee, Wisconsin

For more information about this NATS/MTNA Joint Event, please visit us at www.nats.org for more information coming soon!

NATS Winter Workshop in Collaboration with the National Opera Association— FIRST THE WORDS... THEN THE MUSIC

Frigid temperatures and below zero wind chills did not dampen the spirits of the almost 250 NATS/NOA members and their students who participated in the invigorating sessions on ornamentation (**Martha Elliott**), problems concerning the young and the aging singer (**Thomas Murry**), sessions on voice science (**Scott McCoy**), and “The Un-Master Class” (**William Westney**). Our expert presenters inspired and engaged workshop participants, answering their questions, working with them and their students in master classes, and involving them in creative movement, ornamentation exercises, and analyses of spectrograms.

Donald Runnicles, principal guest conductor of the Atlanta Symphony, presented the keynote address. The eminent **George Shirley** served as master of ceremonies at the high-spirited banquet and he presented a master class. (Professor Shirley will serve on a panel at the NATS National Conference in Salt Lake this summer. You won’t want to miss him or his charming wit!)

NOA sessions included the Collegiate Opera Scenes competition, and presentations on stage movement, the staging of oratorio, children’s opera, and preparing singers for opera auditions. Workshop attendees had the wonderful problem of choosing which sessions to attend and regretting that they could not attend every session by all the presenters.

Comments from our excited workshop participants include the following:

“I really enjoyed the collaborative aspect with NOA so that I could choose between sessions. The presentations were very helpful and informative.” (no name)

“The sessions were informative and encouraging and the opportunity to network was so valuable. It was a very good experience!” M.D., IL

“Wonderful way to network! Wonderful, organized program. Loved the content. Having NATS with NOA was a great idea.” (M. M., IN)

“The best part of the workshop was networking—having time/breaks to visit with people. The milk and cookie breaks gave us opportunities to connect and discuss this profession of ours. I loved the variety of the sessions.” (L.B., SC)

NATS events offer singers an opportunity to reaffirm the value of our art and the passion we share for teaching and performing. Come join us in Salt Lake City for the 51st NATS National Conference! Involve yourself in the marvelous lectures, poster paper presentations, master classes, and opportunities to network. Please come join the fun! ■

Respectfully submitted,
Suzanne Draayer
NATS, VP for Workshops



Workshop participants attend a session



Workshop faculty

FIELD NOTES

Vice President for Discretionary Funds and Field Activities

Assuming the responsibilities of the Vice President for Discretionary Funds and coordinating the many SNATS chapters has been an interesting and challenging addition to my teaching and my life in general. Professor Herald Stark introduced me to the National Association of Teachers of Singing and since that time the organization has been an important part of my academic life. I've been blessed with opportunities to serve NATS in positions of leadership in both the Iowa district and the Lewis and Clark chapters as well as serving as the Central Regional Governor. Working with other NATS members and gaining an ever increasing awareness of the accomplishments of the organization and its members is a gift. In that light, I wish to thank you for the opportunity to continue to serve and promise you that I will seek a greater understanding of the responsibilities of the position so that I can better serve you.

Helping to fund the many worthwhile experiences that regions and chapters are creating is exciting. I only wish that the year had ended before the money ran out.

By way of reminder, NATS discretionary funds are intended to assist chapters and regions in sponsoring master classes, lectures, recitals, workshops, and other activities that enrich the professional life of teachers and students. Amounts up to \$600.00 can be requested, but all grant requests over \$150.00 must be matched by funding from local sources. Only Regional Governors and Chapter Presidents may file applications, and these are not intended to be used as prize money for student auditions. Applications and expense vouchers are available online, and although there have been some glitches, the administrators at the National Office are doing everything they can to address each issue.

In 2009, twenty-five grants from Discretionary Funds were awarded for chapter and regional activities. Each of our fourteen regions received at least one grant and three requests were denied due only to a lack of funds. Activities ranged from master classes with emphasis on Music Theatre, Fine Art Singing, Contemporary Commercial Singing; workshops with emphasis on Breathing, Vocal Repertoire, the Psychological Issues in Singing, Working with the Male Voice; and numerous recitals by both seasoned and new young vocal artists.



Since taking office in mid May I have been in contact with sixteen NATS members willing to act as advisors to new Student SNATS Chapters. Records show that we now have a total of ninety chapters. It is exciting to know that young singers are actively interested in the work of NATS and willing to put time and energy into gaining a better understanding of the teaching of singing. These chapters meet on a regular basis; visit Health Sciences Vocal Disorders Labs; and sponsor workshops on various topics including the Alexander Technique as applied to vocal production, Yoga for singers, pedagogy, literature, performance anxiety, vocal technique, and methodologies of teaching voice.

I remind you that grants up to \$200.00 per chapter, per year will be awarded to SNATS chapters for worthwhile projects. As with NATS Discretionary Funds, *The SNATS Discretionary Fund is not a primary source of funding for special events, but an ancillary one. If a program is financially successful to the extent that discretionary funds are not needed, please notify the SNATS Coordinator immediately so that those funds can be released to other applicants.* Only SNATS chapter Presidents may apply for these funds. Application forms and vouchers are online.

Come be part of the 51st National Convention, July 2-6, 2010, in Salt Lake City. Volunteer help is needed to ensure a successful conference. SNATS members who volunteer to work a minimum of 10 hours during the convention will receive a complimentary conference registration, valued at \$100.00. Any gift of time will be greatly appreciated and will ensure that you are an important part of this wonderful event. If you are willing to act as a welcome ambassador, help with registration, provide session support, or help where needed please contact: Mary Day, at vpdiscretionary@nats.org or mary.day@briarcliff.edu. Students who are not SNATS members can volunteer by calling the NATS Executive Office at (904) 992-9101. ■



Mary Day, DMA

Greetings from the Indiana University Student Chapter of NATS. On February 12th and 13th, fifteen young professionals from five states and four NATS regions gathered at the Indiana University Jacobs School of Music to present their research as part of the 6th Annual New Voice Educators Symposium. Topics covered a wide variety of pedagogical, literary, and philosophical issues.

If you are interested in watching archived video of any of the presentations please visit our website at: http://www.indiana.edu/~iusnats/NVES_sixannual.shtml. ■

Cordially,
Sean McCarther, *Vice President, Indiana University Student NATS*
Co-Chair, New Voice Educators Symposium

— 51st NATS National Conference —

Pre-Conference Workshops • July 2, 2010 • 9:00 a.m. — 1:00 p.m.

Workshop 1

Words First: Creating Dynamic Diction Classes for Singers



In a first for NATS, we gather teachers of foreign language diction for singers in this important workshop led by Dr. Andrew Adams. How did you learn to teach diction class? While voice pedagogy classes have become commonplace, few, if any, courses in the pedagogy of foreign language diction for singers exist. How can we effectively and efficiently cover the many

intricacies of various languages? Be part of the conversation as we explore the diverse settings in which diction is taught and how we can engage student singers in this important aspect of their development. Dr. Adams will provide an overview and history of teaching diction and then propose strategies and methodologies to create effective and memorable diction courses.

Andrew Adams is the Assistant Professor of Piano at Western Carolina University. He earned the Bachelor in Piano Performance from the Kansas City Conservatory of Music and the Master of Music in Vocal Coaching and Accompanying from the University of Illinois, where he was a student of John Wustman. In April 2005, he completed his Doctorate in Piano Performance at the University of Colorado at Boulder, where he was a student of Robert Spillman.

For six summers (1996-2001) he was a vocal coach at the Utah Festival Opera Company in Logan, Utah, and was Head Coach of the festival for the 2000 summer season. Dr. Adams served as Vocal Coach and Director of Collaborative Piano at Iowa State University from 2003 to 2006. He has published articles in and serves on the editorial board of *Journal of Singing*. In addition, he has accompanied vocal and instrumental recitals throughout the United States and in Russia.

Workshop 2

A Studio with a View: Employing Visualization Software in Your Daily Teaching



Technology continues to offer teachers of singing new tools for understanding and training voices. Dr. Brian Monson will offer a pre-conference workshop to acquaint teachers with how real-time acoustics and physiological information about your students singing can positively impact your studio teaching. *A Studio With A View: Employing Visualization*

Software In Your Daily Teaching, will provide an introduction to an array of acoustic visualization software programs and help you learn to use the information they provide to enhance your teaching and your students' singing.

Brian B. Monson is a researcher at the National Center for Voice and Speech in Salt Lake City, Utah. A native of Logan, Utah, he most recently returned from The Royal Institute of Technology in Stockholm, Sweden, where he has been pursuing his current research interest in the perception and neuroscience of the singing voice.

Recommend a Student or Yourself as a Master Class Participant

The 2010 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://www.nats.org> (conference registration online). An audio sample is required in order to be considered. Submissions will be sent to Donald Simonson, Conference Program Co-Chair, at presidentelect@nats.org.

SUBMISSION DEADLINE: APRIL 1, 2010

Conference Advertising and Sponsorship Opportunities

Join us at our **51st National Conference** to be held in Salt Lake City, Utah. The Board of Directors and hundreds of members of the National Association of Teachers of Singing will gather July 2-6, 2010 at the Little America Hotel and Towers for five days of education, networking, and many cultural experiences. We want to feature your products, services, and/or schools at this spectacular event.

Help support the important programs that are part of the NATS National Conference and promote your product throughout the event and beyond by becoming a Conference Sponsor, Exhibitor, or Advertiser. We have a package that will meet your marketing goal and your budget. We can also work with you to create the opportunity that is right for you.

NEW THIS YEAR- There will be a dedicated Grand Opening of Exhibits on the opening evening of the Conference in conjunction with the opening evening reception for three hours prior to the NATSAA Final Auditions on Friday, July 2, 2010. This will be a dedicated time slot for attendees to visit the Conference Exhibits.

Our members are professional voice teachers in university and private studios from around the world. Please consider taking this opportunity to get your message to them in the most direct manner possible, by choosing any of our variety of marketing options. You will also make yourself eligible for future marketing discounts on other NATS advertising opportunities.

Please contact us for more information or to reserve your space:
NATS Executive Office, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257
Phone: 904-992-9101 • Email: info@nats.org

Online Registration is now open at www.nats.org by clicking on the link on the Home page or clicking on the programs tab and then choosing the "National Conference" page.

NATS 51st National Conference: ECHOES OF SONG

July 2 – 6, 2010, Little America Hotel & Towers, Salt Lake City, Utah

Thursday, July 1:

Pre – Conference Tour and Registration

- 1:00 Red Butte Gardens and Great Salt Lake Tour – tickets must be purchased in advance
- 2:00 NATSAA Semifinal Competition
- 4:00 Conference Registration Office Opens
- 8:00 Mormon Tabernacle Choir Rehearsal – Open to Public-LDS Conference Center

Friday, July 2: Opening Day of Conference

- 8:00 Pre-conference City Tour – tickets must be purchased in advance
- 9:00 Pre-conference workshops (optional, extra cost)
 - Words First: Creating Dynamic Diction Classes for Singers (Andrew Adams)
 - A Studio With A View: Employing Visualization Software In Your Daily Teaching (Brian B. Monson)
- 2:00 Conference Opening Ceremony
- 2:30 Male Voice Masterclass (Stephen King)
- 4:30 Solo and Choral Singing: A Symbiotic Relationship
- 5:00 Exhibit Hall Grand Opening
- 5:30 Grand Opening Night Reception
- 8:00 NATSAA Final Auditions
- 9:30 NATSAA Finals Intermission Reception Sponsored by the NATS Foundation

Saturday, July 3: Program Sessions Day 1

- 7:30 Body Mapping 1 (Kurt – Alexander Zeller)
Singer's Mental Health 1 (Lynn Eustis)
- 9:00
 - Studio Management and Technology (Cynthia Vaughn, Kristine Hurst – Wajszczuk)
 - Utah Festival Opera Presentation
 - Unleashing Bodily/Kinesthetic Intelligence (Karen Leigh – Post)
- 10:30 The Female Voice: New Findings (Ingo Titze)
- 12:00 Poster Paper Sessions and Publisher Showcases
- 2:00 Stepping on Stage 1: Preparation for your Opera Audition
- 3:30 Art Song Competition Winner Recital
- 4:30
 - American Academy of Teachers of Singing Presentation
 - Beyond the Spiritual: 20th Century African-American Women Composers (Phyllis Lewis – Hale)
 - Voice Students from the Fringe (Nancy Bos)
- 8:00 Kelli O'Hara Concert at Abravanel Hall

Sunday, July 4: Program Sessions Day 2

- 7:30 Body Mapping 2 (Kurt – Alexander Zeller)
Singer's Mental Health 2 (Lynn Eustis)
- 9:00
 - Mindful Voice, Ten Tenets from the Cognitive Revolution (Lynn Holding)
 - Don't just sing...say something! (Florence Birdwell)
 - Working with the Recreational Singer (Martha Randall, Tim Sharp)
- 10:30 Song Search: Finding Old and New Friends (Carol Kimball)
- 12:00 Poster Paper Sessions and Publisher Showcases
- 1:00 Forum with the Editorial Staff of the *Journal of Singing*
- 2:00 Kelli O'Hara Master Class
- 4:00
 - How to Teach Belting (Lisa Popeil)
 - It Takes a Team: Managing Voice Disorders (Kari Ragan, Karen Wicklund, Leda Scarce)
 - Rock and Roll is Here to Stay (Michael Rocchio)
- 5:30 Écoute: Pieces of Reynaldo Hahn (Norman Spivey)
- 8:00 2008 NATSAA Winner's Recital: Courtney Huffman

Monday, July 5: Program Sessions Day 3

- 7:30 Body Mapping 3 (Kurt – Alexander Zeller)
Singer's Mental Health 3 (Lynn Eustis)
- 9:00
 - Audiation: Developing Musical Independence in Singers (Christopher Mitchell)
 - Teaching Children (Robert Edwin)
 - Technology and Career Enhancement (Julie Baron)
- 10:30 Do You Hear What I Hear: When to Refer (D.D. Michael)
- 12:00 Toe to Head: A Physical Therapy Approach to Postural Alignment and Performance Improvement (Jodi Barth, Gincy Stezar)
Poster Paper Sessions and Publisher Showcases
- 2:00 Stepping On Stage II: Preparation for Your Musical Theater Audition
- 4:00 Can You Hear What I Hear: Are You Sure? (Stephen Austin, Kris Chesky)
- 6:00 Pre-Gala Social Hour and Reception
- 7:30 Gala Banquet Celebration: Dinner, dancing and entertainment—Special Guest Speaker: Simon Estes

Tuesday, July 1: National Business Meeting

- 8:30 Meeting and Auld Lang Syne
Depart for Home

51st NATS National Conference Registration

Salt Lake City, Utah – July 2-6, 2010

Little America Hotel and Towers

Please use one form per registrant. Photocopy as necessary.

You can also register at our web site, www.nats.org, and pay securely with your credit card.

Name: _____ Phone: _____

Joint Member or Guest Name: _____

Address: _____ City: _____

State/Province: _____ Postal Code: _____

Country: _____ Email: _____

Name as you want printed on your badge: _____

Name as you want printed on Joint Member or Guest badge: _____

Registration Fees For The Conference Are As Follows:

Full Registration includes admission to the Grand Opening of the Exhibits and Welcome Reception on Friday evening, as well as one Guest Artist Recital ticket. The Dinner & Ball Banquet ticket(s) and Pre-Conference Workshop Sessions must be purchased separately, except where inclusion is noted. Please remember to indicate each item you wish to register for.

	Received on or Before May 1, 2010	Received After May 1, 2010	Number Ordered
NATS Member (includes Banquet and Recital Ticket)	\$315.00	\$350.00	_____
Dinner Choice: Beef ____ Fish ____ Vegetarian ____			
Without Banquet	\$275.00	\$310.00	_____
Joint NATS Member Accompanying NATS Member above; Or Non-Member Accompanying Guest (includes Banquet and Recital Ticket)	\$265.00	\$290.00	_____
Dinner Choice: Beef ____ Fish ____ Vegetarian ____			
Without Banquet	\$225.00	\$250.00	_____
Non-NATS Member (includes Banquet and Recital Ticket)	\$350.00	\$385.00	_____
Dinner Choice: Beef ____ Fish ____ Vegetarian ____			
Without Banquet	\$310.00	\$345.00	_____
Student* (does not include Banquet or Recital Ticket)	\$100.00	\$100.00	_____
*Student is a non-NATS member with a valid student ID (must present at registration).			
Single Day Registration**	\$125.00 (Full Day)		_____
(does not include Banquet or Recital Ticket)	\$ 75.00 (Half Day)		_____
All daily registrants, indicate days: ☐ Friday ☐ Saturday ☐ Sunday ☐ Monday			
Student Single Day Registration*	\$ 35.00	\$35.00	_____
(does not include Banquet or Recital Ticket)			
*Student is a non-NATS member with a valid student ID (must present at registration).			

Registration continues on next page



Additional Items you can add to your registration	Fee	Number Ordered
Additional Banquet ticket (Dinner and Ball) Dinner Choice: Beef ____ Fish ____ Vegetarian ____	\$75.00 each	_____
Additional Guest Artist Recital ticket for Adult	\$40.00 each	_____
Additional Guest Artist Recital ticket for Student (with valid ID)	\$15.00 each	_____
Pre-Conference Workshop Session with FULL registration (Please only check one per registrant.) Workshop 1 ____ or Workshop 2 ____	\$45.00	_____
Pre-Conference Workshop Session with NO registration (Please only check one per registrant.) Workshop 1 ____ or Workshop 2 ____	\$75.00	_____
Pre-Conference Sight Seeing Tour 1 Red Butte Gardens & Great Salt Lake Tour – July 1 (1:00 – 6:00pm)	\$40.00	_____
Pre-Conference Sight Seeing Tour 2 Salt Lake City Tour – July 2 (8:00am – 1:00pm)	\$45.00	_____
REGISTRATION ORDER CHECKOUT		
TOTAL PAYMENT DUE		\$ _____

VOLUNTEERS NEEDED!

Help support the 2010 NATS 51st Conference in Salt Lake City, Utah, 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. If you are interested in participating, please check your area(s) of interest below. The Volunteer Coordinator will contact you to schedule your volunteer assignment for the conference.

I am interested in volunteering for the 2010 Salt Lake City Conference in the following areas (check all that apply):

____ Welcome Ambassador ____ Registration ____ Exhibits
____ Sessions Support ____ Ticket Staff ____ Volunteer Support
____ Volunteer to participate in the Hearing Study

Method of Payment

☐ Check enclosed, payable to NATS
☐ Please charge to my Visa ☐ Master Card ☐ 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 _____

Refund & Cancellation Policy – Deadline is May 15, 2010

Cancellation requests will be honored through May 15, 2010. 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 NATS events.

**For more information or questions about the 51st National Conference,
Contact the NATS Executive Office
9957 Moorings Drive, Suite 401, Jacksonville, FL 32257
Phone: 904-992-9101 Email: info@nats.org**



The National Association of Teachers of Singing *Presents*



Special Guest and Gala Banquet Speaker — Simon Estes

World renowned star of opera and concert, Simon Estes made his professional operatic debut in 1965 with Deutsche Oper Berlin. In a career spanning over forty years, Estes amassed a repertoire of over 100 roles and has performed in virtually every major opera house and with every major symphony. Still singing around the world Mr. Estes has broadened his activity to include teaching (Iowa State University, Boston University, and Wartburg College) and philanthropy with educational foundations in Oklahoma, Iowa, Switzerland, and South Africa. In June of 2010, Mr. Estes, along with the choir from the Simon Estes Music High School-Cape Town, will perform in the opening ceremonies of the World Cup in South Africa.

LITTLE AMERICA *Hotel*

500 South Main Street, Salt Lake City, UT 84101

For Reservations, Call 800-437-5288

<http://www.littleamerica.com/slc/>

NATS Room Rate is \$144 sgl/dbl

REGISTER FOR 2010 AT
2008 PRICES!
NATS Member Early Registration
(Received by April 1, 2010) \$315
- Includes Gala Dinner and
Dance ticket

Deadline to make reservations
with the special NATS
room rate is June 10, 2010.
Mention the code "NATS"
to get the special rate.

In Memoriam

August 2009-February 2010

Sandra Belden
Gene Ferguson
Sophie Ginn-Paster
Daniel Hooper

Virginia Linn
John McLean
Ruth Melville
Harriet Michaels

Rosalind Phillips
Rawn Spearman
Jill Temple
Caralyn Tomlin