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Association Notes	1
From Independent Teacher Assoc Editor	2
Product Review: Harmony Hamsters	3
NATS Membership News	3
Words of Inspiration	4
NATS Membership Summary	4
In Memorium	4
2013 NATS Summer Workshop	5
Health Care Reform & Voice Teachers	6-7
How To Master The Art of Influence	8-9
Boston Conference Call for Presentations	9
The Case Against Makeup Lessons	10
A New Name: Royal Conservatory Music Development Program	11
Boston Conference Call for Papers	11
NATS Winter Workshop Review	12-13
International Notes	14
ICVT 2013	15
Call For National Office Nominees	16
53rd NATS National Conference	17
2013 NATS Art Song Competition	18
2013 NATSAA Competition	19
2014 NATS Music Theater Competition	20

ASSOCIATION NOTES

NATIONAL Student Auditions!

In 1952 the Southwest District Convention featured a student competition, the first of what would later be known as NATS Student Auditions. As NATS grew, so did student auditions and now thousands of students participate in chapter, district, and region auditions each year, providing students with constructive feedback on their progress and deemed by members as one of the most important activities NATS organizes. Originally for classical repertoire only, auditions now encompass music theater as well. NATS members provide thousands of hours of volunteer service to organize, execute, and judge auditions each year – providing a valuable service to singers of all ages. Student auditions end at the region level in many parts of the country. UNTIL NOW!



The NATS Board of Directors has been planning for the launch of NATIONAL level student auditions for the first time in NATS history. Beginning in 2014, winners of region-level auditions will have the opportunity to submit their application for participation in the NATIONAL semifinal and final rounds. A committee chaired by Texoma Region Governor Deborah Williamson spent more than a year creating a process that requires the least amount of revision of current auditions while adding a national round of auditions.

Details are being finalized and will be publicized soon so that all planning at the region level can be finalized and implemented. If your region has not previously held auditions at the region level, the opportunity will now exist for your students to participate at this level and proceed to the national level. Monetary awards will be given to winners in each division. The finals and winners concert will take place as part of the **NATS National Conference** in Boston in July 2014.

It is unlikely that the organizers of the first student auditions could visualize the impact

continued on page 3 ...

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

I joined NATS 13 years ago when I was an inexperienced teacher working alone in my converted garage. I was in a new town and my mentor was five states away. I needed NATS for education, and I needed NATS for connection. I emailed the local chapter and was connected to Charles Peterson – now a good friend and mentor.

According to the field of psychology, we all need at least one connection for fulfillment. Whether we join NATS for education, adjudications, or networking, chances are that valuable connections will be made. I have received much from NATS academically, but what I value the most are the connections. I value the quality relationships, built with trust, security, and belonging, which provide me fuel and help me be creative and confident.

Reading articles, participating in online discussions, 40 tweets a day – these aren't necessarily connectivity. With most of my NATS friends, such as with Charles Peterson, the connections are renewed infrequently; perhaps once or twice a year while sitting together at an adjudications table or a board meeting. Some connections take deliberate work to maintain. I make coffee dates with other teachers or we buy seats together for musicals. Facebook might not offer a quality connection, but it can keep the bond stronger between our opportunities to spend time together.

But any bridge building can be quickly ruined by a trauma. An insult, bullying, or a statement that is perceived as belittling, is all it takes for a member of our community to feel like the snail that has been poked and pulls back into its shell. In the end, the loss of connectivity has greater impact than the trauma that initiated it. Loss of connectivity among colleagues and friends can lead to anger, anxiety, boredom, disinterest, restlessness, and dissatisfaction with local chapters, NATS, or even teaching itself.

The most common cause of lost connectivity is life. Life interferes with the opportunities to create connections and to maintain them. Life interferes with the opportunity to heal from trauma. But in the end, connecting is what we are all about as professionals; connecting with our students and teaching them to connect with their audiences, directors, and fellow performers.

Take time to make connections a prominent part of your life. Find ways to look your colleague-friends in the eye and enjoy a smile and laughter, a lively debate, or just a handshake and hug. In Seattle, we recently lost a cherished teacher, Jacinta McLachlan (formerly Koreski). There were many times over the years that I thought, "I need to connect with Jackie about this" but didn't do it. You can bet I'm making connections a top priority now.



My Best Wishes for Your Success,
Nancy Bos
Independent Teacher
Associate Editor for *Inter Nos*
nancy@studiobos.com



2013 Membership Cards Now Available Online at NATS.org



If you have paid your membership dues for 2013, you can now download and print your 2013 NATS Membership Card directly from the [NATS website](http://NATS.org). 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 2013 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 us at 904.992.9101, Monday-Friday 9 a.m. - 5 p.m. Eastern Time.

STILL TIME TO RENEW FOR 2013!

If you have not already paid your 2013 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 any other NATS activities.

[Renew Online](#) or call the NATS office during business hours.

National Student Auditions!

— continued from page 1

today's network of student auditions has on the lives and careers of thousands of students and teachers each year. Thanks to the vision of today's leaders an expanded vision for student auditions will allow further recognition of outstanding singing at the national level by our students as we gather in Boston to celebrate the singing art.

I close my column in this issue with special recognition for an individual who has made significant contributions to the work of NATS. For more than 11 years Susan Grizzard has been employed by NATS in various capacities, most recently as membership services coordinator. Due to some health issues, Susan found it necessary to resign her position, and her last day at NATS was Feb. 22. Susan was responsible for handling all membership records and our membership database, as well as providing valuable service to regional governors and chapter officers as they prepared for auditions and other activities each year. She also has provided valuable assistance at our national conferences. Over the years, Susan's job duties shifted as the organization grew and our staff expanded. Ever constant was her calm demeanor and professionalism. Thanks Susan for all your many contributions and your service to NATS, and best wishes in all your future endeavors.



Allen Henderson,
NATS Executive Director

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

PRODUCT REVIEW: Harmony Hamsters app for iPad

[Harmony Hamsters](#) is a new iPad app for learning to sing harmony. As its website states, Harmony Hamsters "is a fun way to learn harmony singing." Currently, the app includes four rounds and songs in three-part a cappella harmony. The childish graphics make it an instant hit with singers under age 10. If an older student sees the value in learning to sing harmony, they are likely to find the interface charming, although perhaps a bit belittling.

Each song has three cartoon hamsters singing, one on melody and two on harmony, or all three singing different stages of a round. The student can reduce the volume of the parts he or she doesn't want to hear by shrinking the hamster. Once the student has learned a melody or harmony part, the volume of the other parts can be increased to increase the challenge of holding his or her own pitch — or reduce the volume of the hamster in order to sing the part alone.

I have used the app with two middle-school aged students in my studio during lessons. In one case, the motivated student chose to buy the app for home use. Both students found it to be challenging and versatile enough to meet them at their level. The app is simple to understand and should be a useful tool for anyone who struggles with harmony. It is a good value for the teacher who has an iPad in the studio.

It was developed by voice teacher and quartet singer Lea Baker from Sydney, Australia. The app is available through the [Harmony Hamsters website](#) for \$2.99.

— Nancy Bos, Associate Editor

Call for Submissions

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 and will be reviewed by Independent Teacher Associate Editor Nancy Bos, nancy@studiobos.com.

Words of Inspiration

"THAT crazed girl improvising her music.
Her poetry, dancing upon the shore,

Her soul in division from itself
Climbing, falling She knew not where,
Hiding amid the cargo of a steamship,
Her knee-cap broken, that girl I declare
A beautiful lofty thing, or a thing
Heroically lost, heroically found.

No matter what disaster occurred
She stood in desperate music wound,
Wound, wound, and she made in her triumph
Where the bales and the baskets lay
No common intelligible sound
But sang, 'O sea-starved, hungry sea.' "

— **W.B. Yeats, The Collected Poems**

"You've probably got that part nailed. Butt in seat, smile on your face.
We often run into people who understand their job to be showing up
on time to do the work that's assigned.

We've moved way beyond that now. Showing up and taking notes
isn't your job. Your job is to surprise and delight and to change the
agenda. Your job is to escalate, reset expectations and make us
delighted that you are part of the team.

Showing up is overrated. Necessary but not nearly sufficient."

— **Seth Godin, Author**

"No one wants advice – only corroboration."

— **John Steinbeck, Author**

"If I cannot fly, let me sing."

— **Stephen Sondheim**

NATS MEMBERSHIP SUMMARY January 1 - December 31, 2012

ACTIVE	2008	2009	2010	2011	2012	+/-
1st Quarter	6,235	6,123	6,659	6,669	6,705	+1%
2nd Quarter	6,367	6,312	6,870	6,861	6,894	-
3rd Quarter	6,527	6,706	7,186	7,171	7,171	-
4th Quarter	6,619	7,001	7,360	7,343	7,371	-

EMERITUS	2008	2009	2010	2011	2012	+/-
1st Quarter	325	333	350	375	394	+5%
2nd Quarter	327	335	346	373	391	+5%
3rd Quarter	325	333	348	374	390	+4%
4th Quarter	329	339	356	382	393	+3%

NEW & REACTIVATED	2008	2009	2010	2011	2012	+/-
1st Quarter	153	149	268	274	257	-6%
2nd Quarter	209	223	432	391	358	-8%
3rd Quarter	354	556	707	638	610	-4%
4th Quarter	493	850	890	732	793	+8%

RESIGNATIONS	2008	2009	2010	2011	2012	+/-
1st Quarter	63	34	54	69	40	-42%
2nd Quarter	82	86	56	97	52	-46%
3rd Quarter	82	87	56	97	53	-45%
4th Quarter	103	98	68	98	60	-39%

LAPSED	2008	2009	2010	2011	2012	+/-
1st Quarter	415	596	570	874	823	-6%
2nd Quarter	314	430	504	773	744	-4%
3rd Quarter	286	391	451	723	699	-3%
4th Quarter	273	370	426	692	667	-4%

IN MEMORIAM August 2012-January 2013

W. David Weber

Betty Jeanne Chipman

Neal M. MacLaren

Jacinta McLachlan

Martha Pender

NATS Summer Workshop

JULY 21-23, 2013
Whitworth University, Spokane, WA



Starting the Journey:

Creative Teaching Tools for Teens and Pre-teens

Starting young people on a positive vocal path for a lifetime of joyful singing, as vocation or avocation, is one of the most important goals teachers can set in their work. Spokane Workshop presenters will share insights and practical "tricks of the trade" for working with pre-adolescents, changing voices, and young adults in wide-ranging song literature from pop to music theater to classical.

REGISTRATION

NATS Member
Early Registration ... \$195.00
Early Registration Deadline:
May 1, 2013

HOUSING

Quality Inn Oakwood, Spokane, WA
QualityInnOakwood.com

Special Attendee Room Rate:
\$88.00 single/double

All NATS group guests will receive complimentary wireless internet, complimentary breakfast and free parking. Hotel is located near Whitworth University.

On-campus housing at Whitworth University will also be available.

Kathleen Arecchi,
Vice President for Workshops

Scott D. Miller,
Local Coordinator



Inspire Success!

Robert Loewen, on the faculty of The Royal Conservatory School and The Young Artists Performance Academy of The Royal Conservatory of Music in Toronto; years of experience teaching pre-college singers, many admitted to prestigious universities and conservatories in the U.S. and Canada.



Children SING!

Barbara Wilson Arboleda, MS CCC-SLP, owner director of VoiceWize; a speech-language pathologist and singing teacher specializing in pre-adolescent voices.



Keep Them Singing!

Patrick K. Freer, Associate Professor, Georgia State University; recognized internationally for his work with adolescent singers focusing on the male and female voice change and techniques for involving adolescents in successful singing experiences.

Royal Conservatory
**MUSIC DEVELOPMENT
PROGRAM**



WHITWORTH
AN EDUCATION OF MIND AND HEART

Please visit <http://workshops.nats.org>
for additional presenter information, or to register

Contact us: 904.992.9101 or info@nats.org

A Brief Overview of Health Care Reform For Voice Teachers

by Samantha Bos

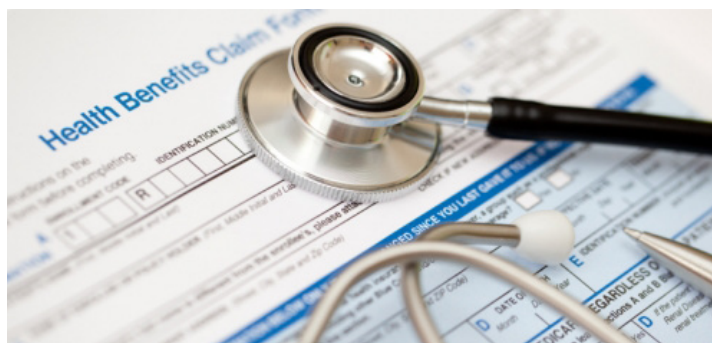
The bad news is, the Patient Protection and Affordable Care Act of 2010 is confusing, will affect almost everyone differently, and has the potential to create a big stir in the healthcare industry. The good news is, a lot of the big changes are not coming until January 2014 (giving a little less than a year to sort everything out) and hopefully between now and then there will be plenty of information explaining exactly how the law will affect you. This article will provide some insight into how the health care laws work and some of the consequences for small businesses and self-employed voice teachers

What exactly is the Patient Protection and Affordable Care Act of 2010 and what does it do?

The Affordable Care Act was created to guarantee insurance to more than 30 million people. This act was controversial in part because it will require Americans to buy insurance or pay a fine to the government if they are caught uninsured. However, it is not time to panic yet; if someone is still uninsured they have until Jan. 1, 2014, to purchase coverage before facing a penalty. The goal of the Affordable Care Act is to eventually guarantee that every American has health insurance and to reduce the amount of money the federal government pays in health care costs.

How does this affect the general population?

So far, most of the changes that have taken place due to the Affordable Care Act have been on the side of the insurance companies. They can no longer deny anyone for preexisting conditions; furthermore, they can no longer set lifetime maximums and refuse to pay for people who have hit a limit. Insurance plans can no longer drop you from the plan without proving that you knowingly lied on your application; additionally, new plans must pay for preventative care, and young adults up to the age of 26 can remain on their parents' health insurance if they do not receive insurance through their jobs. Check with your current health care



provider about these options, as some plans that were created before 2010 could still grandfather in old clauses that denied some of these rights that are now guaranteed by the law.

How does this affect self-employed voice teachers and small businesses?

In terms of how the new law will affect self-employed voice teachers, I turned to Jean Ann Douglass, the program director for insurance at Fractured Atlas. According to Douglass, the biggest change for single, self-employed voice teachers will be that they will be required to purchase insurance by Jan. 1, 2014. Provisions in the law and the creation of the exchange system should hopefully bring costs down. According to Douglass, if you are the head of your family and currently buying health insurance, little should change except for some of the limitations on insurance companies listed above. For voice teachers who are working at another institution full-time or part-time for the benefits but who are thinking of becoming independent teachers, state run health insurance might be an option.

For small businesses, the Affordable Health Care Act has put in place a

continued on Page 7...

AFFORDABLE HEALTH CARE
FOR AMERICA ACT

A Brief Overview of Health Care Reform For Voice Teachers

— continued from page 6

tax credit to offset the cost of providing insurance for their employees. Currently, small business owners may qualify for tax credits of up to 35 percent, with that number increasing to 50 percent for some businesses in 2014. To check if your small business qualifies, go to the [IRS website](#). Part of the law requires that businesses provide all of their full time employees with insurance or pay a fine. For some businesses, it may be cost-effective for them to reduce the number of full-time workers they have and pay the fine rather than provide health care to all of their employees.

The goal is for the new law to lower the cost of health care. If all goes according to plan, it will hopefully be plausible, if not advantageous, for voice teachers to work as self-employed or part of a small business. At this point, however, it is still too early to tell if the plan will work as it should.

What do I have to look forward to?

The next major change that will affect the general population will come Jan. 1, 2014 when it will become mandatory for everyone to have insurance. Currently states are working with the government to establish exchange systems – markets for people to shop around and buy cheaper insurance plans. Another controversial aspect of the new law, yet unresolved for some states at the time of the writing of this article, is the role that states will play in guaranteeing health care. The federal government has allowed states to set up the exchanges as they choose, partner with the federal government to set up an exchange, or opt out and allow the federal government to run the exchanges for those states. Some states have already set up their own systems, others have agreed to partner with the federal government, and a few have adamantly refused to participate in the system. For information on your state's coverage and exchange, visit [healthcare.gov](#), a website created by the White House, and search your state, or you can search your state's health options through your state's website. The exchanges will be opened starting the in the fall of 2013.

Also effective Jan. 1, 2014, will be new tax credits for middle income families who make between 100 to 400 percent of the poverty line and who are not eligible for other coverage. There will be an increase in Medicaid, also effective Jan. 1, 2014, and more limitations will be placed on insurance companies at this time, such as being unable to drop someone if they participate in a clinical trial.

Samantha Bos is currently enrolled at Trinity University where she is pursuing a B.A. in English and a Masters of Arts in Teaching. She is a member of Phi Beta Kappa and intends to teach middle school English post-graduation.

Additional Websites for More Information:

This is a complex issue that will affect many people differently and this article has just scratched the surface. Hopefully in the upcoming months more information will come out about how individuals will be affected. Until then, here are some useful websites:

[NYT Review of the Health Care Reform](#)

Information concerning the history of the Affordable Care Act and some of the logistics concerning how it will come into play the future, as written by the *New York Times*.

[The White House Guide to Health Care](#)

A timeline of what is happening when, as well as resources to find coverage. This website is comprehensive and has links to the states' health care websites.

[The Kaiser Family Foundation Review of Health Care Reform](#)

The Kaiser Family Foundation is a non-profit, non-partisan private foundation that focuses on health care issues, providing information to the media, policymakers, the medical community, and the general public. [This Kaiser article](#) concerning exchanges is especially helpful in explaining how exchanges work.

[About.com Review of the Affordable Care Act](#)

A comprehensive review of the changes that have come about because of the new law and what people have to look forward to in the coming months and years.

[WebMD Summary of Benefits](#)

A great article that has information on what the general population can expect in terms of benefits from the health care reform. The rest of webmed.com has more information on the Supreme Court decision regarding the legality of the individual mandate (did the government have to the power to demand that all people buy health care) and what the law will mean to insurance companies. Some articles on the site are outdated.

[Forbes Article on the Penalty Tax](#)

A look at some specific numbers in terms of how much a family may have to pay if they choose to forgo insurance and instead opt to pay the "penalty" tax.

How to Master The Art of Influence

Adapted from an article by Thomas Dawson

Think for a moment about how skillful you are at influencing people. Influence is the most important attribute of a successful teacher. Influence is not something with which we are born. It can be learned, and with focused diligence on your part, you can become a master at influencing students.

Let's begin by defining what influence really is. First, influence is not coercion. Influential people have a highly developed skill that has a direct impact on the thinking, decisions, and behaviors of others. This influence moves people in a positive way that instills trust and respect. Influential people have a vivid picture in their mind of how they want others to respond to them, and a high percentage of the time they make that picture become reality.

As a creative performer, you already know the value your influence skills have on making every performance successful. How can you be more influential as a teacher? The following principles represent the most powerful "guidelines" to master the art of influence with others.

As you read each of them, assess your strengths and weaknesses. Which principles already shape how you interact with your students every day? Which of these principles do you know to be true, yet don't practice (and why not)? Which ones are new to you and provide inspiration you can act on to grow your influence right away?

Balance your desire for results with strengthened relationships.

To be influential, you must achieve your results while strengthening your relationships with others. You can push too hard; achieve a result but damage the relationship by being forceful and coercive. On the other hand, if you are timid and passive, and avoid standing up confidently, you diminish the respect students have for you, which in turn diminishes your influence significantly. In an independent studio, both are the kiss of death. Influential people have a knack for balancing both their desire for results with actions that build stronger relationships.

It's all about them and never you!

To be truly influential, create opportunity for others first. People do things for their reasons, never for yours. In every conversation, put your focused energy on making them successful first. Your growing influence will be a natural result. You'll know you are growing your influence when you hear yourself saying "you" more than "I" in your conversations.

People do things for emotional reasons, not logical ones.

Ultimately, people act for emotional reasons – even those who seem completely logical by nature. Most of us want to experience pleasure.



If you can show people why your method will help them feel pleasure, your influence with them will grow significantly.

People want more of what is in short supply.

When you structure your studio so that your services are exclusive – that your business is full and that you only work with a few clients at a time – your studio will be more attractive to prospects. That's because people want more of what they believe they can't have. In creating greater demand for your products and services, you have to be special and specialized. When you (and your studio) become the known expert for solving a specific problem, singers with the problems you solve will seek you out. This enables you to be selective about the singers you take on. When there is scarcity for your time, you also create more influence.

People are influenced by how remarkable you are.

When others are remarking about you in positive ways, you become remarkable! All influential people are remarkable. The more your current students and students-to-be hear of you through trusted third

continued on Page 9...

How To Master The Art of Influence

— continued from page 8

party sources (the web, friends, colleagues, theaters, accompanists), the more your influence grows. To build your influence, you must engage in the activities that people in your market are currently doing, including volunteering your time and expertise with leaders in your target market.

People are influenced by people they like and are like them.

To be more influential, connect with your students. Talk about things that they care about, show common ground and shared values. Remember that like attracts like. Being perceived by others as a trusted member of the tribe enhances your influence. Of course, in this regard, your actions must speak louder than your words. To be influential with your students, there are two questions they need an affirmative answer to:

Can you solve my problem? Do I want to work with you?

Common ground will go a long way towards their answer to the second question, and it will influence their answer to the first. It's not difficult to be likeable when you are genuine, humble, courteous, respectful, and show empathy for others.

Pulling is more influential than pushing.

There are two ways to influence other people: you can push them, or you can pull them. Pulling implies there is a magical, powerful, attractive, and influential force behind your actions. Pull people into your orbit with the gravity of your caring, listening, and sharing of ideas that will serve your students' success. Serve another person's success and you will immediately be influential to them.

Elevate and Inspire.

Project an image of confidence and mastery. More importantly, your influence takes a quantum leap when everything you do elevates and inspires confidence and mastery within your students. I believe this to be a prerequisite for leadership. Lighting the way for others by your own example is the surest method for influencing the thinking and behavior of others.

Thomson Dawson is a business development advisor for early stage creative entrepreneurs based in Ojai, California.

<http://www.whitehotcenter.com>

CALL FOR PRESENTATIONS

NATS members and friends are invited to submit proposals for special sessions to be presented at the 53rd NATS National Conference:

Boston Marriott Copley Place
Boston, Massachusetts | July 5 - July 9, 2014

Proposals related to the following topics are particularly encouraged:

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

All proposals must be submitted electronically to info@nats.org.
Proposal guidelines and format are posted at:
www.nationalconference.nats.org

Proposals that do not follow these guidelines will not be considered.

53RD NATIONAL ASSOCIATION OF TEACHERS OF SINGING
NATIONAL CONFERENCE

Deadline: June 1, 2013

BOSTON 2014

Marriott
BOSTON COPLEY PLACE

The Independent Music Teacher and the Case Against “Make-Up” Lessons by Cynthia Vaughn

The number one issue I’m asked about in workshops with independent voice teachers is “What do you do about make-up lessons?” My short answer is that I have a strict cancellation policy with no make-up lessons, except in the rare case that the instructor must cancel. That may seem harsh and inflexible. Cancellations and make-up lessons, however, are the quickest ways to rob yourself of the joy, inspiration, and steady income of teaching singing.

This is a challenge mostly faced by independent teachers since university faculty can usually factor lesson attendance and participation in the semester grade. Early in my college teaching career, I had an adjunct position with a weekly time sheet for lessons taught, with no compensation for cancellations and no-shows. I successfully argued that adjunct instructors were being penalized for students’ irresponsible behavior and the contracts were later amended to pay instructors for the hours we were scheduled to teach. Independent voice teachers don’t have the leverage of a grade book or voice jury to keep our lesson schedules consistent.

My adult voice students rarely have a problem with the strict studio policy. They are some of the most reliable weekly students and if something comes up unexpectedly, I am likely to receive a message similar to this one from Michael N: “Hello, Cynthia. I got stuck in a meeting at work and won’t make it to my lesson. Sorry about that. I’ll keep working on the Gershwin and Italian songs and just see you next week.” He respects my time and there is never the expectation that I will reschedule the late-notice cancellation. On the other hand, if the student notifies me in advance that he will be out of town for business, I will go out of my way to find a time to reschedule or swap times with another student. A little respect goes a long way.

I also have some teen students who never miss a lesson. Their voice lessons are a priority; the highlight of their week. These dedicated students have a strong work ethic, are leaders in their school music programs, and often pursue music at the college level. The biggest challenge is schedule changes requested by parents of some teen students, or by the teens themselves. In addition to our online studio policy, I recently drafted a response to a mother who wondered why we couldn’t be more flexible and do make-up lessons “like her piano teacher always does.”

Of course, there will be times when you will veer from your policy on a case-by-case basis. I have had students call from the hospital emergency room to cancel a lesson, or students with a death in the family. Some situations call for common sense and compassion. However, having a clearly stated lesson attendance policy that respects your time as well as your expertise, will reduce cancellations and allow you to focus on technique, repertoire, and vocal artistry.

Cynthia Vaughn owns an independent voice and music studio in Fort Collins, Colorado (www.MagnoliaMusicStudio.com). She and Meribeth Dayme are co-authors of [The Singing Book](http://www.WWNorton.com) (www.WWNorton.com).

An open letter to our voice students at Magnolia Music Studio:

How flexible are we with the school year schedule? Not very.

One of the challenges of being a one-room school house is that our teachers have limited lesson spots as we all share the same venue and calendar. This is by design and keeps the studio quite full and our students quite committed. For the most part, it works very well as students are guaranteed their weekly spot and our teachers very rarely cancel. I am able to keep exceptionally qualified faculty because they know that lessons are prepaid and that they will be paid for their scheduled time. Committing to a student’s lesson time and honoring the teacher’s time means that there is very little flexibility in the schedule. We understand that occasionally everyone has to miss a lesson due to illness or something unexpected. We won’t reschedule on short notice less than 48 hours, but with advance notice the instructor may possibly be able to reschedule no more than one lesson per six-week session, sometimes by switching with another student. This follows our studio policy as well as recommended professional guidelines for independent music teachers.

The biggest challenge is for active teens who are busy with sports, drama, academics, dance classes, piano lessons, student government, and jobs as well as their voice lessons. I know that situation perfectly because I WAS one of those smart, busy kids and I raised two active, creative teens! :-) We ask you to choose a lesson time that will avoid as many conflicts as possible. If your current lesson time is not ideal or was the only time available, plan now for a more compatible time as future lesson spots open. Especially consider sports schedules and after-school musical rehearsals. If you need to take a six-week session off, just let us know. We can’t hold a spot for you, but you will be at the top of the list for openings when you are ready to return. Most busy students opt to hold onto their lesson time, even if that means occasionally missing a lesson. You are reserving a session of lessons (like a semester of dance or karate), which will ideally be six lessons. However if you must miss a lesson, you will be given priority at a Saturday studio class. Of course, it’s not the same as an individual lesson, but it does keep your skills and motivation to practice. Your teacher can also send you a lesson plan via email for a missed lesson. We want you to succeed and to be the best singer you can be!

—Cynthia Vaughn, Magnolia Music Studio

Achievement Program to Undergo Name Change; Will Remain Outstanding Resource for Members

by Allen Henderson, NATS Executive Director

As most of you know, this past year NATS was involved in the implementation of the Carnegie Hall Royal Conservatory Achievement Program, and we helped launch the new voice series entitled *Resonance* at the NATS National Conference last summer in Orlando. Carnegie Hall and The Royal Conservatory announced recently that Carnegie Hall will be focusing on other initiatives in the future and that The Royal Conservatory will be solely responsible for the program moving forward. In addition, the program will be rebranded without the Carnegie Hall name.

Royal Conservatory
**MUSIC DEVELOPMENT
PROGRAM™**

While we wish Carnegie Hall the best in its future endeavors, the reality for NATS and its members is that this branding change will have no effect on the overall program.

While the covers on some of the published materials may change, no changes in the materials introduced this summer for the voice series will take place and any materials you already are using will be fully compatible moving forward. The primary involvement of NATS staff and members

who were asked to assist in the development of the *Resonance* series was with RCM and Frederick Harris staff, and we have every confidence that minus the Carnegie Hall name, the program will continue to be a valuable tool for singers and teachers in America for the foreseeable future.

Several of our NATS chapters and regions have introduced this program to members this year, and we are excited about the reception it has received among the membership. Ultimately, NATS' involvement has been and will continue to be based on providing the very best resources and programming for voice teachers and their students and supporting the development of national standards against which all students can be measured.

As NATS is an important partner in this initiative, I have been assured that NATS will be kept well informed during this transition phase so that we can pass along the most accurate information to our members who are using the Royal Conservatory Music Development Program in their studios. Please feel free to contact the NATS office if you have questions about the program or this change. [You may also find this following FAQ helpful.](#)

CALL FOR PAPERS

The National Association of Teachers of Singing would like to invite all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 53rd National Conference at Boston's Marriott Copley Place (July 5-9, 2014):



53RD NATIONAL ASSOCIATION OF TEACHERS OF SINGING
NATIONAL CONFERENCE
Deadline: June 1, 2013

Topics for poster papers may include:

- Voice Pedagogy
 - The Private Studio
 - Vocal Repertoire
 - Commercial Styles
 - Voice Science
 - Technology and Teaching
 - Performance Practice
 - Musicological Studies
- ... or any other topic related to the art and science of singing and teaching singing.

Abstracts should not exceed 500 words in length and should be sent in MS Word format as a file attachment to an electronic mail. Only electronic submissions will be considered.

Please send abstracts to:

John Nix, Associate Professor of Voice and Voice Pedagogy
The University of Texas at San Antonio
Poster Paper Coordinator, NATS 53rd National Conference
john.nix@utsa.edu

Body, Mind, Spirit

JANUARY 4-6, 2013, SAN ANTONIO, TEXAS



THE REVIEWS ARE IN! "What pleasantly surprised me was the interaction of the participants, both within the presentations and casually outside of the presentations.

The workshop is an incredible value! I wish I could attend every NATS workshop. It was an amazing experience! These workshops were life-changing because we learned and experienced so much valuable information that was really empowering. I loved every minute of this conference and found all the workshops extremely helpful ... and I am a veteran teacher!

Chuck Hudson's work is brilliant ... will be very useful in working with my students. Great experience- I learned so much and enjoyed connecting with teachers from all over the country!"

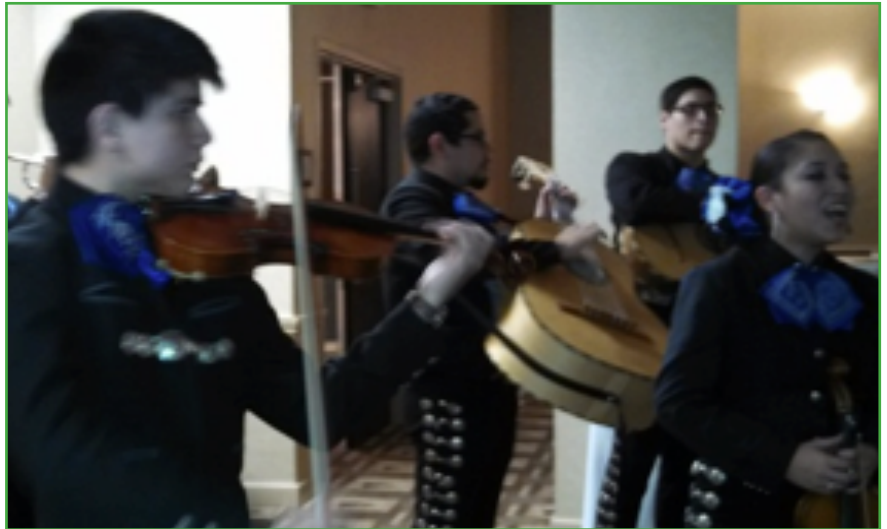
NATS Winter Workshop Attracts Diverse Group to Lone Star State

by Kathleen Arecchi, Vice President for Workshops, NATS

We arrived in San Antonio to low temperatures that made Texas natives shiver. But for those of us from more wintry climates, 35 degrees was still warmer than what we had left at home. And what a geographically diverse group we were! Half of the attendees hailed from the great state of Texas, while the other half came from as far as Hawaii, Alberta and British Columbia, Pennsylvania and New York; 21 states or countries in all!

The workshop opened with a welcome from me as the NATS vice president for workshops, and Allen Henderson, NATS executive director. We quickly segued into the session "Dalcroze Eurythmics for Singers," conducted by Dr. David Frego. For two hours we were all on our feet exploring rhythm and movement, often laughing as we discovered coordination challenges, sometimes groaning as we stretched our bodies in expressive movement. It was an exhilarating way to start our weekend journey.

Dr. Diana Allen then led us into the world of Body, Mind, and Spirit in a different way in the first of her two sessions on "Rethinking the Mind/Body Connection." In this session we learned to identify the many ways in which we and our students allow mental and physical issues to interfere with optimum performance. In her second session, we learned strategies that we can all employ to push interferences aside and set up the conditions that allow high quality performances. Diana's thought-provoking sessions generated a lively exchange



Mariachi Los Cincos performs at the workshop opening buffet reception on Jan. 4.

of ideas, and Diana fielded many inquiries following each session. Anyone interested in learning more can go to Diana's website Peak Performance for Musicians at: www.musicpeakperformance.com.

Prior to Kristine Hurst-Wajszczuk's evening session on the role played by personality type in student-teacher interactions, we took a break and enjoyed the complimentary reception provided by the DoubleTree Hotel and NATS, complete with an extensive Mexican buffet and a young mariachi band, Mariachi Los Cincos. We were a very merry coterie when we regrouped to learn about our own personality types as Kristine guided us to an understanding of the "Jung Typology Test" that we had all taken online before this session. Anyone wanting to learn more about results like ENTP, ISFP, et.al., should visit [Human Metrics](http://HumanMetrics.com) and take the free online test.

Bright and early on Saturday morning, Chuck Hudson led us through the first of four sessions on "Successful Creativity for the Singer." In the two Saturday sessions, Chuck put all of us through the physical exercises that he has employed so successfully in working with young professional opera singers. We learned the importance of the "ballistic regard," ability to isolate body actions, to vary the timing and intensity



Workshop Presenters Diana Allen, Chuck Hudson and Kristine Hurst-Wajszczuk

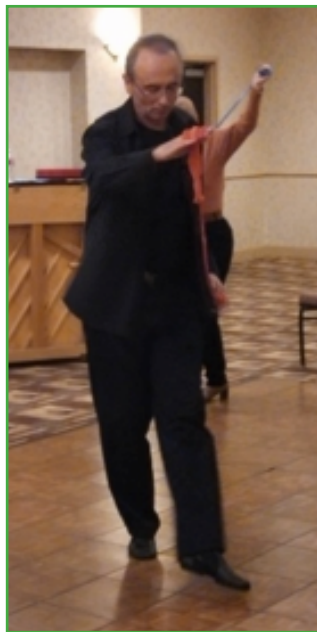
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NATS Winter Workshop in San Antonio

— continued from page 12

of specific movements, and to improvise dramatic action without words with one or more scene partners. We were absolutely fascinated by the results that we achieved. To view short videos of these introductory sessions, see the resources section on this page.

On Sunday, we became the observers to sessions in which Chuck coached young singers from UT-San Antonio on arias and scenes, employing the same principles to which we had been introduced on Saturday. Everyone expressed fascination at the immediate changes in performance quality shown by the young singers, and they expressed their satisfaction at what they had accomplished so quickly.



David Frego leading a tension/release exercise.

Spread out through the weekend were the additional sessions by Diana Allen and Kristine Hurst-Wajszczuk, and Bill McCrary got us started on Sunday morning with his session on Tai chi for the Singer in which we all participated in connecting mind, body, and spirit through this ancient tradition of graceful movement combined with deep breathing – meditation in motion.

A special treat was having current NATS President Kathryn Proctor-Duax and Immediate Past President Don Simonson join us for the workshop.

If you look closely at the videos you will see them as fully engaged in the exercises as everyone else and serving

as great role models on how to take advantage of the professional development opportunities NATS provides.

And, of course, special mention has to be made of the terrific work done by the workshop's local coordinator, Linda Poetschke, who did everything from duplicating materials for participants and creating workshop folders to locating singers and the mariachi band.



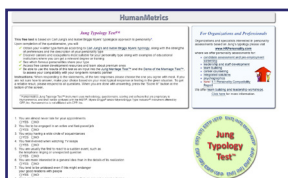
Linda Poetschke, Kathryn Proctor-Duax, Kathleen Arecchi, Donald Simonson.

As the 2013 NATS Winter Workshop came to closure on Sunday afternoon, participants were feeling exhilarated, enthusiastic, and perhaps just a tad bit exhausted! Happily, everyone expressed their pleasure in having participated in this three-day intensive on elevating mind, body, and spirit to produce powerful performances.



Tai Chi follow-up with Bill McCrary.

Resources From San Antonio



[HumanMetrics.com](http://www.humanmetrics.com)



Chuck Hudson Video 1
<http://youtu.be/MLtXXA7yak>



Chuck Hudson Video 2
<http://youtu.be/dyMPHFSlyoQ>



Chuck Hudson Video 3
<http://youtu.be/OPtTyeaKrwI>



Tai Chi Exercise
<http://youtu.be/HlwBPpXizqY>

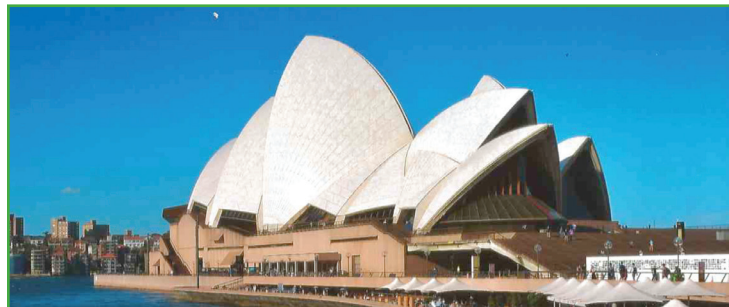
INTERNATIONAL NOTES

**Marvin Keenze, International Coordinator and
NATS Advisor to the ICVT**
mkeenze@comcast.net

ASOCIACION MEXICANA DE MAESTROS DE CANTO (AMMCA):

Manuel Villanueva Rodriguez is a 35-year-old teacher and conductor who lives on the western coast of Mexico in the city of Tepic in the state of Nayarit. I met him at the Fourth National Congress of the Asociacion Mexicana de Maestros de Canto (AMMCA) held in January in Puebla. I was greatly inspired by the story of his Vocalis ad Libitum project and want to share it with you. Here are his words. "I am the conductor of the Narayit State Choir and also dedicating my efforts to the teaching of music to young people. We are promoting choral and vocal groups as well as artistic activities throughout our area because I think that our country needs it. Teaching is not only about notes and techniques, it's about growing up spiritually, intellectually and getting involved with social issues about how to help each other to serve and give. I received the call for music and art to make our world a better place. I am a worried man that has taken action. AMMCA is a place where I have found more than just friends, but also great people who think the way that I do, giving me this nice feeling that I am not alone and that there is much to share between us as we achieve our goals of working as a team."

The AMMCA Congress was held at the impressive Cultural Center/Complex of the Universidad Autonoma de Puebla. It is easy to see why Manuel speaks so enthusiastically about the Association. Founder and President Cecilia Montemayor has developed a vital group of teachers, singers, students, musicologists, historians, and lovers of the singing art that come from all areas of the country. Her work is a model for others seeking to form a similar organization and it inspires us with creative ideas. I was there to talk about NATS, the ICVT, and the opportunities that a professional association can offer to the cultural life of a country. Another international presenter was the Canadian soprano Suzie LeBlanc (info@suzieleblanc.com), who lives



in Nova Scotia. She taught six lively sessions on the interpretation of Baroque arias. She is the artistic director of LE NOUVEL OPERA and an honorary patron of the Elizabeth Bishop Society of Nova Scotia. Other sessions were on comparative pedagogy, national pedagogical characteristics, the physiological and anatomical functions in singing, performance practices for early music, the use and interpretation of the electroglottograph, the libretti of Mexican comic opera, a psychological study of the characters in the opera CARMEN, and some preliminary exercises for voice building.

ICVT8 2013 CONFERENCE IN BRISBANE, AUSTRALIA: Here we are in the year of another International Congress of Voice Teachers. All registration and program information may be found at www.icvt2013.com. We could not have a more appealing location to meet for this eighth conference, and our gratitude goes out to the members of the Australian National Association for hosting us. Dr. Rowena Cowley (Sydney) is ANATS president and Adele Nisbet (Brisbane) is the chair of the conference. The venue is the Queensland Conservatorium of Griffith University on the South Bank in Brisbane.

As typical of an ICVT event, there will be a varied program that includes performances of song literature from many countries, pedagogical demonstrations of the teaching of a variety of musical styles, recitals, lectures on voice science and health, poster board presentations and exhibits, and a session on developing an effective online continuing education program, to name just a few. There will be a social event at the City Hall with the Lord Mayor of Brisbane. Those of you who have had experiences with Australians know that they have a unique affinity for good humor and fun. You will soon forget your "jet lag" as you are caught up in the excitement of learning and friendship.

As this conference approaches I want to thank those who contributed to the successes of our previous conferences in Strasbourg, Philadelphia, Auckland, London, Helsinki, Vancouver, and Paris. We have a great history and now have 30 national association members around the world.



Registration is now Open!

Join us for the first time in Australia where the world's leading singing teachers, researchers and performers will be gathered for the 8th International Congress of Voice Teachers from 10-14 July 2013.

Don't miss this unique opportunity to visit Brisbane in the Sunshine State of Queensland for five days of music, song, discussion and learning. Be inspired by the best in the business and further develop your knowledge from a truly international line-up, covering all aspects of learning and teaching singing, vocal performance and research.

Also included in the ICVT program will be performances presented by the Queensland Music Festival and Opera Queensland, giving you the opportunity to experience exciting Australian and International singing talent.

*We are Delighted to
Announce our Special Guests*

INAUGURAL RICHARD MILLER LECTURE

Professor Ingo Titze

A look back at the evolution of voice teaching and research since the first ICVT in Strasbourg

KEYNOTE SPEAKERS, DISTINGUISHED PERFORMERS
AND PEDAGOGUES INCLUDING:

Eminent Swedish Baritone, **Håkan Hagegård**

British Music Theatre Maestro, **Mark Meylan**

Renowned Swedish CCM performer and researcher,
Dr Daniel Zangger Borch

ICVT 2013 Congress Secretariat



For all enquiries please contact:

ICVT 2013 Congress Secretariat
C/ - The Association Specialists Pty Ltd
PO Box 576, Crows Nest NSW 1585 Australia
T: +61 2 9431 8600
F: +61 2 9431 8677
E: icvt2013@theassociationsspecialists.com.au

Key Dates

Early Registration Closing Date:	29 March 2013
Accommodation Rate Guaranteed (pending availability):	31 May 2013

Website: **www.icvt2013.com**

Please visit the website for online registration and for up-to-date information about the Congress.



CALL FOR SUGGESTIONS FOR NOMINEES FOR NATIONAL OFFICE DEADLINE, March 15, 2013

From

**Donald Simonson, Past President
Chair, National Nominating Committee**

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., I hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2014.

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

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

1. Submit the name, contact information, and NATS organizational experience of the nominee. It is strongly suggested, but not required, that nominees for President-Elect have past or present experience as a member of the NATS Board of Directors. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.
2. Include the names of those in your chapter, district, and/or regions that support the suggested candidate so that the nominating committee members may contact the possible nominees for a professional résumé, qualifications for the office and any additional information needed by the committee.
3. Send these materials to **Donald Simonson, Chair, NATS Nominating Committee, 202 Music Hall, Iowa State University, Ames, IA 5011, or via e-mail to drs@iastate.edu by March 15, 2013.**

The National Nominating Committee will select one candidate for each open office subject to approval at the 2013 NATS Board of Directors meeting.

Prior to the election, the slate of candidates will be published in ***Inter Nos*** and online at **NATS.org**. Your participation in this nominating process is an essential part of electing national officers.

National Nominating Committee:

Donald Simonson (Chair), Nancy Bos, Victoria Lavan, Linda Poetschke, Matthew Hoch, and Nancy Walker

53RD NATIONAL ASSOCIATION OF TEACHERS OF SINGING NATIONAL CONFERENCE

July 5 - 9, 2014



**Join your NATS colleagues for networking, education, and
a celebration of the voice profession!**

- Sessions will inspire your teaching techniques in a wide variety of topics.
- Learn more about current and upcoming publications at our Publisher Showcases.
- Learn about the latest products and services available to voice professionals.
- Exciting concerts and master classes

Boston Marriott Copley Place

110 Huntington Avenue · Boston, Massachusetts 02116

The Boston Marriott Copley is a luxurious 70,000-square-foot full-service hotel that recently completed a five-year renovation, making it a destination of choice in one America's most historic cities.



Christopher Ameson, Program Chair
Leslie Goldberg, Coordinating Committee Chair
Thomas Enman, NATSAA Coordinator
Richard Weidlich, Guest Artist Coordinator
Lori Anderson York, Singers/Pianists Coordinator
Donna Ames, Volunteer Coordinator
John Nix, Poster Paper Session Coordinator
Susan Jones, Volunteer At Large
Leslie Holmes, Volunteer At Large
Dan Johnson Wilmot, Volunteer At Large
Cindy Dewey, Volunteer At Large

nationalconference.nats.org



2014 *Art Song* Composition Award

1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Boston, MA July 5-9, 2014, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

REQUIREMENTS - The work must be: (1) a song cycle, group of songs, or extended single song of approximately 15 minutes in length (13-17 minutes acceptable); (2) for single voice and piano; (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary); (4) composed within the last two years (after Jan. 1, 2012).

ENTRY FEE - \$30 for each entry (payable in U.S. funds to NATS).

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via ArtSong.nats.org beginning in August 2013. Application should include:

- (1) A PDF copy of the vocal-piano score(s). Copies must be neat, legible and clearly edited and should include: [a] composition title; [b] poet's name; [c] person or agency granting text setting permission; and [d] length and date of composition. THE COMPOSER'S NAME SHOULD NOT APPEAR ANYWHERE ON THE SCORE.
- (2) A digital recording of composition(s). Recordings may be performance or working quality, but must be with voice and piano. Titles of compositions only must be on recordings.

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

DIRECT INQUIRIES TO:
Carol Mikkelsen, Coordinator
cmikkels@valdosta.edu

ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2013

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

NATSAA 2014

43rd NATS Artist Awards Competition for Singers



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

Generous monetary awards
sponsored by the NATS Foundation.

Scholarships to AIMS in
Graz, Austria are awarded to
remaining semifinalists.



HAL•LEONARD®

ELIGIBILITY:

- Age 21-35 on November 15, 2013
- Must be a member of NATS (in good standing), OR coached for at least one year by a current NATS member

FIRST PRIZE

Over \$13,000 in cash and prizes:

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

SECOND PRIZE

Over \$6,000 in cash and prizes:

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

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

APPLICATION RECEIPT DEADLINE:
NOVEMBER 15, 2013

PRELIMINARY AUDITIONS: March – April 2014

See Regional Schedule at www.natsaa.org

NATIONAL SEMIFINALS: July 2014 in Boston, MA

NATIONAL FINALS: July 5, 2014 in Boston, MA

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

APPLICATIONS WILL BE ACCEPTED ONLINE AT NATSAA.ORG BEGINNING AUGUST 2013

NATS National Music Theater Competition

The **ONLY** national competition
for the music theater soloist!

Seeking out and promoting the best
emerging talent in the field in 2014



1ST PRIZE:
\$5,000

PLUS a concert at the next national
conference, \$1,000 Gift Certificate from
Hal Leonard, Career Management
Services package from Stage Door Access

2ND PRIZE:
\$2,500

PLUS a \$500 Gift Certificate from
Hal Leonard Corporation

3RD PRIZE:
\$1,000

PRELIMINARY ROUNDS (MAY 2014)

Online Video Submission

Competition Sites New York City, Los Angeles and Chicago

SEMIFINAL AND FINAL ROUNDS

July 4-8, 2014, Boston, MA

as part of the NATS National Conference
Approximately 24 singers will advance
to the semifinal round in Boston

ELIGIBILITY

All singers age 20-28 as of March 1, 2014.
Reduced entry fee for students of NATS members.

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

APPLY ONLINE BEFORE:
MARCH 1, 2014

www.musictheatercompetition.com



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