

NORTH DAKOTA MUSIC TEACHERS ASSOCIATION

Newsletter, May 2009

Arlene Gray, President



A Message from your President:

The advent of technology has interrupted the old ways of doing business. Our computers have become the mainstream means of communication. The size of the computers has changed from room size to table size, to briefcase to hand held devices. Mobile iphones are commonplace. The race to become techno has been matched only by the greed and rise of bad credit.

Oh my, there must be some good news with this rush of change. Like it or not, we need to embrace the good portions of technology and not concern ourselves with the excesses.

The MTNA Conference in Atlanta was uplifting and inspiring. The keynote speaker, Don Greene, was worth hearing. He has worked with Olympic athletes and now works with musicians. He compares the two convincingly. Our minds are powerful tools of training and focus. We can shape our own success and feel good about the outcome. As teachers we assist our students to become strong performers by walking them through performance rehearsals in the training phase. We have all done this before recitals. We are probably doing this now for spring programs. Some students resist, some make excuses, some absorb the advice and soar.

Soaring is exactly what we want for our students. Soaring is what my spirits did while attending workshops in Atlanta. There is an article in the newsletter about other workshops I attended. Hopefully you may glean a portion of the inspiration from the workshops I was able to attend.

"Stay the course", "keep your nose to the grindstone", "keep your shoulder to the wheel", "remain focused"; advice has been around for centuries. Reminders are good. Words are strong when used wisely. I hope we keep a strong course for music education by inspiring ourselves and in turn inspiring our students.

Our past president, Ruth Stenson, of Thief River Falls, died at age 53 from cancer in late March. While in office, she invited the new head of MTNA, Gary Ingles to North Dakota. The conference was in Bismarck that year on the BSC campus. We had a Renaissance theme with Gary and Ruth the king and queen of the evening banquet. Gary spoke at the banquet. He has fond memories of his visit to North Dakota with Ruth. This past June conference in Bismarck Ruth was at the NDMTA Conference. She again danced in the banquet room, but with Dances of International Peace. Her face glowed and she was eager to share the simple dances with her church youth. Each year I saw Gary at a Conference or Summit, he fondly recalled his visit to North Dakota and would ask about Ruth. He sent a personal email response after learning of her death.

Life is precious. We create memories of lasting value when attending Conferences. Please put the June conference on your calendars and come to Fargo. Some of the topics may appear not what you think. Come and be inspired. Come and renew friendships. Come and meet the new, young teachers attending for the first time. There is truly something for everyone at an NDMTA Conference. Melody Bober is one of us, a teacher from the plains, and will inspire us. In turn, our students will be inspired.

Please pay your dues, invite a young teacher into the organization, bring the new member to the conference and together be uplifted at Conference. This profession of teaching music is a wonderful life. We need to remain inspired. We need the lift that only a conference can bring. Technology is a means of communication, but it is only a tool. IT DOES NOT REPLACE the one to one contact of people with people. It does not bring the lift that one receives by being surrounded by music loving teachers. Come to Fargo and be inspired.

Rally Newsletter Article

Sheryl Kjelland okjellan@polarcomm.com

We just finished holding our NDMTA Rally this month in Park River, and it reminded me why we do NDMTA Rallies each year.

Rallies are great motivators for teaching and learning theory.

Rallies give the students an extra reason to be "interested" in scales, arpeggios, tonic triads, etc.

Rallies give students an extra reason to practice hearing intervals, working on harmonizations, and dictations.

Also, Rallies give students another opportunity to perform in public and to receive constructive comments from adjudicators.

Rallies really are a win-win-win situation.

As State Rally Chair, I encourage you to give serious consideration to including an NDMTA Rally in your schedule of events for the next teaching year. Please contact me if you have questions, or if I can be of assistance. Thanks

Report on the West Central Division Meeting at MTNA Conference

Arlene Gray, President

West Central Division Meeting, March 29, 2009, Atlanta, GA, 5 PM called to order by Director, Thomas Ediger. Every one of the eight states were represented by presidents and/or members. The third place National Young Artist Composition winner is a student of Roger Foltz of NE. Janice Wenger of MO has completed her term as MTNA Vice President. Dates for the next two Conferences were announced: 2010-March 20-24 in Albuquerque, New Mexico, 2011-March 26-30 in Milwaukee, Wisconsin. Division President, Thomas Ediger is encouraged to attend state conferences within his district. We simply need to provide travel funds and an invitation to him.

The MTNA Board of Directors approved significant actions to stabilize the organization. 1) Three MTNA staff positions eliminated, 2) 2009 Leadership Summit suspended, 3) Board will meet twice, not three times, 4) the number of pages in the magazine, American Music Teacher will be reduced slightly, 5) elimination of the MTNA membership card.

Newsletters are to be sent to Thomas Ediger and Marianne Bryan, Director-Elect.

Every state encouraged to fund an MTNA Foundation Fellow each year.

2010 Division Competitions will be at the University of Missouri-Kansas City, January 8-10. Rotation of states hosting competitions:

Missouri - 2010	South Dakota - 2011
Colorado - 2012	Kansas - 2013
Nebraska - 2014	North Dakota - 2015
Iowa - 2016	Minnesota - 2017

Each state gave a report. Many states have tried the summer conference. The jury is still out to which date is preferable - fall or summer.

Synopsis of the state reports:

SD: Nov conference with Friday Pedagogy separate from competitions. Eileen Sharkey newest MTNA Fellow.

CO: Beth Klingenstein's new pedagogy online reviewed. June conference with local artists giving concerts, workshops and master classes. President visited all 16 local and 2 collegiate chapters. New theory program introduced. Silent Auction at conference funds for Foundation, hosted a chamber music festival with ratings.

MO: Commissioned Composer Honorable Mention this year. Conference changed to June.

Iowa: New Foundation chair. Leadership reorganized into separate Board and Finance Committee. June conference.

KS: summer conference this year.

MN: Board looking for ways to cut costs. Newsletter online. Play-a-Thon at Mall of America raised over \$8000 (yes, three zeros!) for Music Link.

NE: Fundraisers have included chocolate chip cookie sale - "Chip in a Buck" and a raffle. Three Foundation Fellows this year. October conference featuring wellness.

ND: June conference with Melody Bober. Newest Foundation Fellow Diana Shroch. The state is very proud of Beth Klingenstein for writing her book on piano pedagogy.

Meeting adjourned.

VCSU Honors Carole Flatau
Beth Gigante Klingenstein

Carole Flatau, a charter member of NDMTA was inducted into the Valley City State University Music Hall of Fame at a Recognition Banquet held Saturday, May 9th, at the Valley City Town & Country Club, honoring Carole Paulson Flatau (Class of 1960). The evening was filled with memories and stories, celebrating the service of this distinguished individual to Valley City State University and the musical culture of North Dakota and beyond.



Carole Flatau has had a long and distinguished career in music. Her career began in Valley City where she served as an independent piano teacher and church organist until 1985. She is a charter member of the North Dakota Music Teachers, starting her membership in 1957 and serving as president from 1972 to 1974. In 1985, she moved to Florida where she accepted the prestigious positions of Director of Keyboard Publications for Columbia Pictures and later Music Editor at Belwin/CPP and Warner Brothers.

In 2000 she returned to Valley City where she now operates an independent music studio, serves as an organist at Epworth United Methodist Church, and is a free-lance editor and composer. She owns her own music publishing company, Noteworthy Publications.

Flatau was recognized as the North Dakota Music Teachers Association Teacher of the Year in 2002 and as a Music Teachers National Association Foundation Fellow in 2005. She is nationally recognized as an advocate for traditional American music, including folk songs and patriotic music.

Valley City State University is proud to accept this distinguished alumni and long-time member of NDMTA into their Music Hall of Fame.

Reminder for May:
Please pay your dues
now.

It's not too late to register for the 2009 North Dakota State Conference in Fargo June 11-12

The theme is **"The Well-Balanced Musician: Teacher and Student"** with guest clinician Melody Bober. Even if you miss the May 11th early registration, just add a late fee of \$15.00 and come and join us. The registration form was in your February newsletter with the complete schedule. There's even a session, if you live close enough, to invite your students and parents to come and join us and meet Melody and hear some of her new music, and even purchase some right on the spot.

We in Fargo are excited about this informal and fun time to connect with our colleagues across the state and look forward to seeing you soon. Jan Herr and Michelle Gelinske Heaford, Co-Chairs

WEDNESDAY, June 10

- 5:00 p.m. Certification Examination**
- 6:00 p.m. NDMTA Board Supper Meeting**
Bethel Family Life Center
- 6:00 – 10:00 p.m. Set up of exhibits**
Foyer outside Family Life Center

**NDMTA
2009
CONFERENCE
SCHEDULE**

THURSDAY, June 11

- 8:00 a.m. Registration and Silent Auction begins**
Bethel Family Life Center
- 9:00 – 10:00 a.m. Workshop Session #1**
Melody Bober "The Healthy Musician"
- 10:15 – 10:45 a.m. Break**
- 10:45 – 12 noon Workshop Session #2**
Melody Bober "Games for All Musical Occasions"
- 12:15 – 1:45 p.m. IMTF Luncheon**
(Independent Music Teachers Forum)
Carole Flatau "Why We Do What We Do"
- 2:00 – 3:15 p.m. Session #3**
NDMTA Business Meeting
President Arlene Gray presiding
- 3:15 – 3:45 p.m. Break**
- 3:45 – 5:00 p.m. Workshop Session #4**
Melody Bober "Alfred Showcase" highlighting her new music

- 6:15 – 7:30 p.m. Informal Dinner** (This will be informal instead of our formal banquet)
- 8:00 – 9:15 p.m. "Grand Ole Prairie Performers"** Bethel Worship Center
Ever hear of Prairie Home Companion or The Grand Ole Opry? Well, this isn't it, but it is an informal time, so come ready to laugh. Event open to the public. FREE Admission
- 9:30 p.m. Reception**

FRIDAY, June 12

- 9:00 – 10:00 a.m. Workshop Session #5**
PANEL - Karen Okerlund, Corinne Nustad, Sue Nagel and Judy England
"Nurturing the Well-Balanced Student: Getting to Know Them"
- 10:30 – 12 noon Workshop Session #6**
Melody Bober – "Fun New Ideas for Group Lessons"

NORTH DAKOTA MUSIC TEACHERS STATE CONFERENCE

“The Well-Balanced Musician: Teacher and Student”

June 10-12, 2009

Bethel Church, Fargo, ND

REGISTRATION FORM

Name _____
Street Address _____
City _____ State _____ Zip _____
Phone (home) _____ (work or cell) _____
Email _____ Local Association _____

NDMTA Member? ___ Yes ___ No ___ This is my first ND conference (have never attended)

Certified? _____ MTNA certified ___ ND state certified

REGISTRATION FEES: (does not include meals)

Full Conference	\$80.00
Thursday only	\$50.00
Friday only	\$40.00
<u>First</u> Time Attendee / Student Full Conference	\$40.00
Student One Day only	\$20.00 _____

MEALS (Meals must be prepaid. Price includes gratuities) Meal registrations are no longer accepted after June 3 and there will be no refunds after that time.

Wednesday Executive Board Meeting Supper: Italian Feast	\$ 9.00 _____
Thursday IMTF Luncheon: Quiche, Fresh Fruit, Beverage, Dessert	\$ 9.00
Thursday Conference Banquet (Check one)	\$14.00
Choice #1 Salmon _____	
Choice # 2 Garlic & Herb Crusted Pork Loin	

LATE REGISTRATION - postmarked after May 11, 2009 \$15.00

Total enclosed \$

MAIL COMPLETED FORM AND CHECK PAYABLE TO NDMTA

MAIL TO: Michelle Kallod
419 8th Avenue South
Fargo, ND 58103

NOTE: Requests for refund must be submitted in writing to Michelle Kallod's address and postmarked no later than June 3. A processing fee of \$15 will be assessed for all refunds.

Plan NOW for the Silent Auction – Kathy Bresee will be covering the Silent Auction for the 2009 NDMTA Conference. We usually take in almost \$350-\$400 for NDMTA and I am hoping that we will do even better this year. Local associations as well as individual members of NDMTA are all encouraged to donate something to the auction. Let's continue to make this a truly fun and profitable fundraising event!

Items should be new, of good quality, and reasonably priced.

Donations can be music items (music, books, CDs), fun items (baskets of chocolate or coffee, ND products), luxury items (jewelry, scarves), or useful items (kitchen towels, table runners, etc.)

You can bring your items to the Bethel Family Life Center first thing on Thursday morning or if you are on the board, Wednesday evening at the Board Meeting. Now is a good time to plan what you will be bringing. All items will be accepted, no matter how small or large. Let's see if we can all bring an item and all bid. See you in June with auction item ready to put on the table.

Notes and Reflections from the Atlanta MTNA Conference

Arlene Gray, President

NOTES Commissioning Composer limit from MTNA is \$750 per state. Be sure to review the entire contract with the composer before signing. State may specify instrumentation, number of performers, level of the piece, for example educational or professional. Artistic freedom is preferable, but state may set limits. Piece must be original and performed in public the first time at state Conference. A public dress rehearsal is okay with prior permission from MTNA. The recording must be at the premiere performance or afterward. If states combine to support of commissioned composer, only the first performance is the premiere. Network with students, teachers and composers to find a candidate. Some large states present composer works and names anonymously to the board for consideration. Begin the choosing and appointment process two years in advance.

REFLECTIONS Board the airplane in Bismarck at 4:30 am, stops in Minneapolis, Detroit then Atlanta. The Atlanta airport has huge pots of blooming daffodils and pansies near the drop-off and pick-up area. I have twenty four hours with native Atlanta folks. They have normal working lives and welcome me warmly into their friendly fold of fellowship. They apologize for the soft rains. I take delight in the blooming flowers and blossoming trees. Even the trees have leaves on them in contrast to the barren snow and ice covered trees, fields and yards in North Dakota. North Dakota reaches national news with record floods in all of the state, particularly the Red and Missouri rivers.

The Saturday opening concert was stunning. Met former president, Paulette Kilts, now of Florida. Sat behind Marilyn Moe and Anne Morris of Fargo. The encore by the tenor soloist was This Little Light of Mine. The concert and the encore had much rubato. Silence in the huge room was very effective.

Return to my room on the 49th floor. From my room I look down on the CNN headquarters. The hotel is round and tops off at 72 floors. There is a bar at the very top floor, 73rd, which I enjoy on my final evening at conference. I sip on a huge virgin smoothie and nibble bar-B-Q wings. In one hour the floor has made a complete turn giving me the entire view of the city. I ask the waitress for a second souvenir glass. She brings me one in an over-sized white bag. I leave her a generous tip.

My first workshop was by Heather Schmidt of the Canadian RCM in Toronto. Her workshop covered memory of music. Preparing to memorize integrates aural, visual and kinesthetic memory. More than a month before the performance, think through the piece away from an instrument. Review the score frequently. While practicing, stay engaged in the learning process. Focus and control your adrenaline rush. Under stress the brain reverts to

old brain flight-or-fight response. Slow down breathing with deep, slow breaths. This interrupts the adrenalin rush. It kicks in the relaxation response actually altering and neutralizing the adrenalin rush. Be certain to engage the diaphragm in smooth and regular breaths. This deep breathing is good to do for efficient practice. Memory slips are going to happen. Talk through recovery. Replace negative self-talk with positive words. Balance criticism and compliments. Find good items in a performance. Be able to improvise. Rehearse memory at different tempi. Early memorization makes for early musical enjoyment. Slow rehearsal=fast adjustment to performance venue and instrument.

State President's Advisory Council. (SPAC) President Gail Berenson spoke about promoting the Foundation Fellow program. Financial burdens have affected MTNA. Cuts made in staff (one full time, two part time), programs streamlined, three year program cuts made, 2009 Summit suspended, board will meet two times instead of three times and the magazine will be smaller in pages to cut cost of publication. Funds are separate: 212K Foundation, 493K Endowment and 411K Trust. The board is watching expenses carefully. CEO Gary Ingle reported that general liability will continue for all MTNA events. ASCAP royalties for copyrighted music will continue. 501C3 tax exemption fees will continue to be free to all state organizations. Awards and grant incentives will remain in the budget. Membership cards will be renewed by email unless postage required. AMT now limited to 80 pages for budget reasons. Ads for the magazine have dropped. Membership dues drive the budget. Professional affiliation remains important. SPAC discussed motions and defeated each: 1) form a discussion group of SDAC, 2) designate 2012 as year of the piano, 3) place Summit as part of Conference. New chairperson 2009-2010 is from Kentucky.

Arts Awareness Advocacy met. Look for Alliance for Arts Education on internet. Have teachers, students and community groups network for the Arts. Partnerships need solid communication and vision of Cultural Policy, identity, unity. Define mission; conferences for whom? New teachers, old teachers, educators, community, professionals, hobbyists, students? Children helping children-Ronald McDonald House programs. The process is lifelong. Local newspapers need heart-warming local news articles. Musicians must be taught from elementary ages through entire life. Develop a relationship with the local media. Use photographs and names. Use ipod and video, youtube, blogs. Educators need arts advocacy mentorship class instruction. Example: one student for a PhD: 1) commissioned a composer to write a work for children, 2) art work by children, 3) children's poems, 4) t-shirts from Target, 5) children's choirs sang the new commissioned work, 6) news media covered the story start to finish. VALUE SUCCESS. The serious study of music has benefits to the brain.

Workshop by Nils Frank of Reading, UK, presented lesser known music published for advancing students. Pieces are good for Auditions and Competitions. Piano Pictures, Album of the Young, Album Leaf transcriptions by Chopin, Romantic Piano Anthologies Vol 1 & 2. Ernesto Nagareth of Brazil writes concert pieces for large hands, using four note chords.

Workshop, How to Talk to a Tuba. My favorite of the week. Four college teachers shared insights about successful collaboration of instruments: piano, strings, brass and woodwind. Seating of instruments is vital to sound: Strings are directional, have F holes facing audience. Brass need to face each other or away from audience. Woodwinds are multidirectional and can be placed anywhere. Eye contact is essential between all players for visual cues.

CUES Strings breathe and move bow in time of basic pulse. Brass must have embouchure in place. Often a bit late since air must travel through yards of tubing. Use the "chicken wing effect", moving arms for cue or tap rhythm. Woodwinds also need embouchure ready so they use breath for cue.

CUT OFFS: Strings have bowing motions: stop or lift off. Brass need to move the instrument in a circle or move elbows. Woodwinds use instrument motion or arm-elbow motion in time.

ARTICULATION: Strings use bowing terms in French: Legato=day-ta(sh)-shay; Hammered=mar-tel-lay; Bouncy=sew-tea-yay; Tremolo=Ree-che-veh-shay. Crescendo on strings is natural with an up bow. Decrescendo is natural with a downbow. Brass have many variables for articulation. First concern is use of the lips. Second is the use of airflow. Air needs to be consistent to create a quality tone. Staccato notes seem longer because of a late start. Anticipate the start of the note. Too much tongue creates an undesirable spitball tone. Woodwinds

imitate strings in articulation and brass in use of tongue and airflow. Distance of tongue from reed determines tone quality.

ACCENTS: Strings not limited by breathing. Use of bow start or stop on string or above string. Brass: stop air, not use of tongue. Woodwinds: use both tongue and air. Air is first consideration. Tongue adds definition, if needed. Performers must discuss how and when to phrase during rehearsal. Seasoned performers have a sense of when to shape phrases and do so easily. Important to determine cues before a performance.

TUNING: Strings have four pitched strings tuned in perfect fifths. Tempered tuning to match the piano is actually higher than string ensemble tuning. Double check open string tunings. Use of vibrato is most effective when width of vibrato is "on pitch" and moves below the pitch. Brass need warming up with air flow for several minutes. Often high notes are flat=relax neck, lower notes tend to be sharp=open mouth, jaw a bit. Woodwinds pull out the center of the horn for lengthening the tube. A heavy reed sharpens the pitch. Loud tones come from a firm embouchure.

This session ended with a stunning, balanced performance by piano, viola, tuba and clarinet. The piano was open half stick, the tuba was center, the viola player to the right of the tuba player, the clarinet player to the left of the tuba player.

A workshop on group lessons filled only a portion of my notebook page. Hear-Do-See-Label is a sure-fire recipe for success. Hear=preparation, Do=coordination and having the playing experience, See=natural look at the script (notation), Label=terminology, music vocabulary. This emulates the Suzuki method in brief.

Technology workshop. One college has an ipod for every faculty member to communicate with students. Ipod provides possibilities for: video clip, podcast, photography, DVD conversion, tape of teaching, Victor Borge clips (humor). Email, memos, note taking, books are replacing CD and DVD collections. Students save time using technology and respect teacher's effort to use the new tools. Within a private studio: 1) make a playlist of tunes for students to hear, 2) select youtube spots for viewing, 3) locate podcasts to recommend to students, 4) record audio or video for students, 5) record practice sessions or lessons, 6) create audio/video files. There is quite a long list of possible products for the above recording. Good luck!

Jazz workshop RHYTHM most important element. Wrong note hit four times consecutively becomes a right note...(!) ANY note can be harmonically justified in jazz. Rhythm must be accurate. Call and response basic form in jazz. Begin with two or four measure call and response phrases. Recycle and reuse phrases. Twelve bar blues-use key of E flat with an A natural as the tritone. It is also the G flat pentachord. Give specific parameters for improvisation. Begin with low intensity harmony. Increase the spice as tolerated. Ensemble begins with "The Head" twice through the 12 bar chorus. Everyone improvises in a 12 bar chorus, then the end is a full 12 bars twice, "The Head" again. There may be changes within the 12 measures, but there are always 12 bars in a set. DO NOT OVER EXPLAIN TERMS. Rote aural examples are best for learning jazz. Be patient in the early stages and students will love the 12 bar blues. Allow for improvisation and creativity. Reading music gives a false sense of ability at the piano. Bill Evans took ten years of lessons before he learned to improvise at the piano. Be patient. Pace yourself with R H melody, while keeping L H solid, steady rhythm. Listen to the jazz greats: B B King, Muddy Waters, The Rock Guys, Oscar Peterson, Sonny Rawlins, Herby Hancock, Miles Davis, Wynton Marsallis, Charley Parker. Blues work will reveal the true musicianship in a piano student. (bold challenge to introduce students to the Blues)

Justin Colman presented a workshop on Entrepreneurism for the musician. Serious music study creates persons with wonderful marketable skills: time management, quick thinker, decision maker, exceptional skills in processing of data. Justin attended music school expecting to become a professional pianist. His advice was eclectic. Know the score! Musicians in serious training have exceptional minds. (flattering) Prepare a personal website to make yourself visible. Have a specific goal in mind. Make your design attractive and unique. Keep it simple and simple to use. Look professional. Develop a specific program. Kids all need band. Introduction to the Piano is a product. Define the project/product, defend the budget, present choices and consequences. Follow up on your proposals. Sell-do not take orders.

That was the extent of my workshop and meeting attendance. Every night there was a concert to attend. One night the West Central Division folks met for a meal together in Aunt Pitty Pat's Porch, the place of filming a portion of "Gone With the Wind" and very unique, southern-style building with delicious food.

Walking from room to room I often found familiar faces attending the same workshops. It felt like we were in school every morning and afternoon. The exhibits were available to visit between sessions and over noon hour. I found several books that I needed for students while walking through the exhibit hall.

My return trip was nearly a panic. April Fools' day and I was late returning to the airport. This meant buying another ticket to get home which cost more than the original round trip ticket. This expense comes out of MY pocket, folks. The NDMTA budget covered my registration, hotel room and first airline ticket. Thank you for a marvelous trip to the deep south. I have been so busy with work since my return that I am writing this past the deadline for this newsletter.



Membership retention will be more important than ever this spring. With the fluctuations in our economy and uncertainty with jobs and investments, more people are continually assessing their expenditures and trying to find ways to lower costs.

MTNA membership continues to be the best investment a teacher can make in his or her future. It is up to each one of us to convince our colleagues to continue membership in their professional association. Dues notices were mailed in April. Encourage one another to renew memberships before summer teaching when possible reduced income begins.

Any communication between a member and prospective or new member influences that member's retention decision. The value of a member is seen across the entire membership lifetime and includes the contribution of time as well as income and expenditure of money. The Association must "deliver the goods"—fulfill a member's expectation—every day and at every opportunity.

Involvement of the member is the key to retention. Find ways to involve new members immediately in the association, even if it is bringing refreshments for the social hour! Follow-up on all new members with phone calls, a written thank you for joining, invites and rides to meetings, invitations to be on a committee—**THE PERSONAL TOUCH!**

Assign a mentor or friend to each new member to help the new member see the *value* of the association. Begin to use the special talents that each member brings to the association. Define goals in terms of music and teaching, not in terms of an individual discipline, i.e. piano teaching, so that instrumental and vocal teachers feel welcome. Develop commonalities among the different membership groups.

Above all, focus on understanding and exceeding member expectations! Best wishes for 100% member retention!

Jerry Schroeder

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