



NORTH DAKOTA MUSIC TEACHERS ASSOCIATION

A Friendly Reminder

The Dues letter will be coming from National in April. Members should check their information and update it so that their information is correct in the Membership Directory and on the Website.

May 2007

Volume 1 Issue 3

In This Issue:

A Message from your President:



Meetings, workshops, master classes, concerts, competitions – this is what my inspiring trip to Toronto entailed. “Reach to a higher level” it prompted me – as a teacher and as a musician. Pedagogy Friday began this event – and the Royal Conservatory of Music of Canada shared their program with us. It was full of video/ audio clips of piano students in all varying levels, with their “good, bad, and ugly” performances!! I won’t soon forget the student who began the Kabalevsky Etude in A minor at one tempo, and was fairly flying by the end! Yet this same student did a soul-touching rendition of the John Lennon “Imagine”. You see, life is full of surprises, and we teachers must be flexible to find just the place for each student’s fulfillment. What a challenge that is for us!

Marvin Blickenstaff’s master class was another highlight for me – as he worked with a young gal on Clementi’s Sonatina Opus 36 No. 3 in C Major. I will never, EVER, think of this first movement in anything different than “Three notes down”, which by words alone describes the shaping of that theme, only to be finished by “Three notes up”!! I hope I have intrigued you enough to go look this one up!

Another highlight was the 14 year old pianist, Kit Armstrong, who played Bach, Mozart, Mendelssohn, Debussy, and Chopin in his concert. His first concerto debut was at the age of eight, he began college at Chapman University in California part-time at the age of 7, while finishing high school, and two years later was a full-time undergraduate student. He now studies with Benjamin Kaplan in London, and is also a much acclaimed composer. Can you believe it???!!!

The competition winners’ recitals were also looked forward to. West Central Division’s high school piano winner, Jeffrey Lee, from Colorado, was first place national winner. That was definitely an exciting performance, as much as his WCD performance! One other national winner was Mitchell Breeling of Nebraska in the Junior Composition Competition.

One final note (no pun intended!) – at the Foundation meeting I was so, so proud of our state. Again this year, we had the highest % of members donating to Foundation - WE’RE NUMBER ONE!! In the category of donations received that were \$25 or more per person, our state was NUMBER 5 (out of 50!!). YEA!! Remember, foundation is what allows national to give out grant money – for teacher enrichment, local association, state matching, and many more to research!! Brian Chung from Yamaha Corporation gave a motivating “off-the-cuff” speech at that meeting, reminding us that of \$60,000 in award money, 2/3 of that was from the foundation fund!! Foundation also helps the programs that encourages collaboration between music industry and MTNA, and gives us impetus for the future as a way to access the roadway to bigger money donations!

Corinne Nustad

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NDMTA TIMELINE

5 Years Ago

Eoise Halvorson was memorialized in the May, 2002 issue. She passed away on February 19, 2002 after teaching piano for 58 years in Williston.

10 Years Ago

Dianne Hardy and Kathleen Johnson received the North Dakota State Master Certification.

A call went out to all members to support teachers who were battling the infamous flood of 1997.

15+ Years Ago

In June, 1991, President Diane Echhorst congratulated Donilyn Mathsen and her teacher Barbara Rask on her performance as Divisional winner representing ND at the national convention in Miami.

“Musical Memories” NDMTA Convention June 7-8, 2007

By Ellen Croy

The Northwest Music Teachers Association would like to invite you to the NDMTA State Conference on June 7-8, 2007. All sessions will be held at Williston State College in Room 216. Composer Robert Vandall will present three sessions.

A recital will be presented by the James Cockman III, the West Central Young Artist Winner in piano, and the Commissioned Composer, Russell Peterson will also perform. Various other workshops will be given during the conference. Please join us for this time of learning and connecting with teachers across the state.

Silent Auction

By Beth Klingenstein

The Silent Auction is back by popular demand! Local associations as well as individual members of NDMTA are all encouraged to donate something to the auction. Let's 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), luxury items (jewelry, scarves), or useful items (kitchen towels, ten years of free maid service).
- A note stating the approximate value should be attached to each donated item so that people can bid accordingly.
- All items can be given to me at the registration desk between 8:00-9:00 am on Thursday, June 7th. If you must register late, please find me and I will set up your item.
- Silent bids can be placed up until the start of the business luncheon on Friday, June 8th. Results will be tabulated and announced at the end of the luncheon.
- All items must be paid for and picked up at that time as no items can be mailed.
- Let's see if we can all bring and all bid! All items will be accepted, no matter how small or large. See you there!

See the Convention schedule and registration form provided separately with this newsletter.

FOOD FOR THOUGHT:

I was trying to explain the word tenuto to a 5th grade boy, who is my humor for the week, every week. He said, “did you say ‘tenoodle’?” Had a good laugh!

The IMTF Luncheon at the NDMTA State Conference Features Beth Gigante Klingenstein: “What We Charge and Why.”

Beth states that the independent music teacher is notoriously underpaid. She will explore why this is so, and what can be done about it? Results of a nation-wide survey on the rates and workloads of the independent music teacher will be included. The survey offers some genuine surprises into what affects our income, how we determine our workload, and the control we have over our own economic status. Beth will give suggestions on ways to take charge of our own economic success.

Beth Gigante Klingenstein is nationally recognized for her practical, humorous and motivational presentations on the professional issues affecting today's music teacher. Her presentations have been well received by music teachers across the country, offering helpful insights for the seasoned professional as well as the novice.

Thursday June 7 at noon!

- Submitted by Corinne Nustad

UVMTA Holds Piano Rally

By Darla Sheldon

The Upper Valley Music Teachers Association held a Piano Rally on Saturday, April 21, 2007 with 90 students registered. UVMTA currently has seven members (can you believe that!!!), three of which brought students. Six members served as keyboard examiners & written test monitors. Nine volunteer parents participated as door monitors for the Performance Rooms. Performance Judges were Ruth Stenson from Thief River Falls, MN and Carol Thompson of Red Lake Falls, MN. It was a very successful day and hopefully the students learned more because we as teachers have to be more on the ball and make sure we are covering the things in the Syllabus. Yes, it's more work for us as teachers, but I feel I am more organized and goal oriented when I do rally. I think those who don't do rally are totally missing out on one of the best teaching tools that NDMTA offers.



front (L to R): Mia Presteng (Grafton), Darla Sheldon (Park River),
back row (L to R):
Jessica Marquardt (Mayville), Cyndee Ditzer (Grafton), Sheryl Kjelland (Park River), Val Heuchert (St. Thomas).

Evelyn Sampson Award

An award of a \$400.00 scholarship to Junior Composers Institute at Augsburg College, Minneapolis, Minnesota

Rules:

1. The teacher is a member of the North Dakota Federation of Music Clubs.
2. The selection of the winner will be based on:
 - a) the completeness of the application
 - b) the entrant's written statement
 - c) the principal teacher's recommendation
3. The decision of the selection panel is final.
4. A person may win the Evelyn Sampson Endowment Award only once.
5. The award will be paid directly to Junior Composers Institute.

Instructions:

Entrant's written statement

Required: Age, musical background, list of compositions including instrumentation.

Recommended: School activities, other interests, achievements, future plans, etc.

Teacher's Recommendation

Required: Statement of student maturity, trustworthiness, responsibility.

Recommended: Statement of expectations for the entrant.

If interested, the application form is available online at <http://www.ndfmc.org/>. It will be posted in the Awards, Junior Division and Summer Music Centers pages. *(FYI, after checking these sites, the application form was not found. Please find attached on the last page of this newsletter for your convenience.)*

UVMTA Share the Joy of Piano Rally!!



Lunch bread was provided by Sheryl, Val, and Darla of BBQs, potato salad, bars, and a cold drink.

UVMTA Honors Recital was held Wednesday, May 2, 2007 at 7:00 p.m. at the Park River Our Savior's Lutheran Church.

Grant Opportunities for NDMTA Members and Local Associations

By Beth Klingenstein, Grants Chair

“Writing a grant” has an intimidating sound to it, but it is not as hard as it sounds. There are many organizations and foundations offering grant money for the arts, and it is true that some grants are difficult to write and even harder to receive. The good news is that, as members of NDMTA, we have access to grants that are not difficult to write and that have a high success rate for funding.

Music Teachers National Association offers three types of grants:

- **Teacher Enrichment Grant:**
 - o Amount awarded: \$250, \$500, \$750 or \$1000
 - o Applicant may apply for one project per year
 - o Beginning date for the project must be after May 1, 2007
- **Local Association Matching Grant:**
 - o Amount awarded: not to exceed \$500
 - o Local association must match the funds
 - o Project must take place after July 1, 2007
- **State Matching Grant:**
 - o Amount awarded: \$500 to \$1500
 - o Deadline for applications: unclear (last year’s form is on the website)

North Dakota Council on the Arts offers a number of grant programs; the following are well suited to our members:

- **Professional Development Grant:**
 - o Maximum grant: \$500
 - o Deadline date: postmarked no later than four weeks before the project
(this grant can assist with the cost of attending conferences, taking lessons, etc.)
- **Special Projects Grant:**
 - o Grant amount may not exceed \$600 or 50 percent of the total project
 - o No group may receive more than one Special Projects Grant per year.
 - o Deadline date: postmarked no later than four weeks before the project
(this is a good grant for a local association to pursue)

If any NDMTA member or local association is interested in applying for any of these grants, I would be happy to help you. Feel free to call or email me for more information or for help.

Beth Klingenstein
beth.klingenstein@vcsu.edu
1-800-532-8641, ext. 3-7269

Request this newsletter via e-mail

by Warren Granfor

It's easy to get the NDMTA newsletter quicker, cheaper, clearer, in full color, and with no unsightly staple holes. Simply e-mail Sara Hagen at sara.hagen@vcsu.edu and let her know that you would like the newsletter electronically. Also include the e-mail address to which the newsletter should be sent.

We have managed to drop the cost of the newsletter considerably by doing our own copying, addressing, and postage, but it still costs NDMTA around \$100 per mailing (not to mention the man hours involved in folding, stapling, and stamping). Many people have opted for e-mail over snail mail, but we still send out over 130 paper copies. If even half of these asked for e-mail subscriptions, it would reduce the price tag to less than \$40. I encourage everyone who is able, to request this newsletter via e-mail, and let NDMTA budget those postage funds to better use.



MTNA

MUSIC TEACHERS NATIONAL ASSOCIATION

MTNA is continually working to support the development of music teachers across the United States. An important component of that development is membership recruitment and retention. Did you know that there is a way in which you can help the National Headquarters better reach potential members?

It's very likely that you know of teachers in your area who would be good candidates for membership in MTNA. Perhaps someone who has talked about joining, but has never gotten around to it or maybe someone is looking to network with music teaching colleagues. As part of our Membership Recruitment Plan, we would like for your association to submit, by return e-mail, three names and addresses for those individuals. We are requesting three names as a guideline, but feel free to submit any number you would like. We will then enter their names in our database as prospects and invite them to become members. We know that all of you are extremely busy, so let us assist you in recruiting new members.

We look forward to working together to bring the benefits of MTNA membership to many new music teachers.

Bits and Bytes Tech Tips

By Sara Hagen, NCTM
Technology Chair

Here are a few music appreciation websites for you to check out this summer.

MY TOP PICK!

Free-ed.net offers lots of *free* content on many subjects, including this video site on music:
www.free-ed.net/free-ed/Humanities/Music/music01_vod.asp

Basic elements of music
http://trumpet.sdsu.edu/M345/Elements_of_Music1.html

Experience Music! textbook supplemental site from McGraw-Hill
www.mhhe.com/experiencemusic

Talking About Sound and Music
<http://cnx.org/content/m12373/latest/>

Amy Beach on PBS
<http://www.pbs.org/wnet/ihas/composer/beach.html>

ShapeNotes
<http://www.paperlesshymnal.com/shapnote/shaped.htm>

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Recreational Music Making RMM Teacher Training Seminars

Co-sponsored by MTNA and the National Piano Foundation

*"I liked that starting piano as an adult is fun and you can still learn how to play."
"I liked that learning in a group was fun and challenging and our teacher was exceptional."*

These are just a couple of the comments adult students wrote on a survey after they had taken RMM piano classes in Dallas, TX. Their comments are consistent with those heard from RMM students throughout the U.S. Once these students start RMM classes, they want to keep enrolling. Demographics suggest that piano teachers can anticipate a huge influx of adult piano students if they are interested in teaching them.

- 10,000 boomers turn 50-years-old every day, and 8,000 turn 60 every day.
- These boomers control 70% of the nation's net worth.
- Boomers are now more about having experiences than things.
- Learning to play the piano has been a lifelong dream for many of them.
- They are looking for a stress-free environment to learn how to play.
- Many of them can take classes during the day when teachers' school-age students aren't available.
- Classes can be taught with as few as two pianos and four to six students in a class.
- They can be taught in teachers' studios, piano stores, churches, senior centers, assisted living centers, retirement communities, etc.

RMM Teacher Training Seminars:

MTNA and the National Piano Foundation are joining forces to offer RMM teacher training seminars in four locations around the country. Attendees will learn:

- How to recruit and retain adult students.
- How to teach them in small groups with group teaching techniques.
- How to create a stress-free environment for students, which also becomes stress-free for the teacher.
- How to prepare lesson plans and choose materials appropriate for RMM classes.

Seminars will begin with registration at 8:00 a.m. on Saturday morning and will conclude at noon on Sunday. Attendees will be divided into groups around mid-afternoon on Saturday and will work together to prepare and teach an RMM class on Sunday morning. Attendees will be strongly encouraged to recruit and teach one or more RMM groups when they return home.

Seminar Locations and Dates:

- June 30–July 1 Madison, WI
- July 7-8 Harrisburg, PA
- July 14–15 Seattle, WA
- August 11-12 Raleigh-Durham, NC

Hotel Information:

After the hotels are confirmed for the four seminars, the details will be posted on the National Piano Foundation website (www.pianonet.com) under the *Recreational Music Making* tab on the home page.

Registration:

To register, send the form below with a \$95.00 check (U.S. funds) payable to the National Piano Foundation and send to NPF, 5960 W. Parker Rd., Suite 278, #233, Plano, TX 75093. The seminar fee will cover materials, lunch and dinner on Saturday, and refreshment breaks.

Clinicians:

The three clinicians are experienced RMM teachers who have successful programs and have learned that this kind of teaching has expanded their income as well as their teaching enjoyment.

Brenda Dillon

- RMM piano teacher at Plano Senior Center in Plano, TX
- Author of *Piano for Fun and Fulfillment*, a course designed for introductory RMM classes
- Project Director for the National Piano Foundation
- Serves on the Board of Trustees for the Frances Clark Center for Keyboard Pedagogy

Autumn Keller

- Creator of *Music and Muffins*, a senior adult piano program (from beginning to advanced levels) in a studio in Billings, MT
- National Teacher Trainer for Musikgarten, an international early childhood music and movement program and consultant for the book, *Musikgarten Adults: Enjoying the Piano Together*
- Clinician for national, regional and local musical and educational conferences
- Master's of Education

Debra Perez

- RMM piano teacher at Valley Keyboards in McAllen, TX (20 RMM classes per week at two retail locations)
- Teacher trainer at monthly pedagogy sessions for teachers with a mentorship program for young teachers
- National clinician on topics including group piano pedagogy, the adult hobbyist, and technology and the art of teaching
- Degrees in Piano Performance

RMM Registration Form:

Deadline for registration is two weeks prior to the seminar you wish to attend. As the number of attendees we can train at each seminar is limited, attendance will be determined by the applicants who register the earliest. No refund will be given after the deadline for registration has passed.

For more information, contact Brenda Dillon (Brenda@dondillon.com) or by telephone at 972/625-6882.

Seminar Registration Form:

Please enroll me for the seminar I have circled:

June 30-July 1 Madison, WI

July 7-8 Harrisburg, PA

July 14-15 Seattle, WA

Aug. 11-12 Raleigh-Durham, NC

Please print:

Name: _____

Street address: _____

City, State, Zip _____

Phone: _____ E-mail _____

Composition.. Just Do It!

By D. Eileen Geske, a teacher in the trenches

The approach I use with my music studio students as they compose for the past 35+ years is “just do it!” I met Lyle Taylor in 1978 and he introduced me to a technique for the average teacher to succeed in teaching composition. He was a private teacher, originally from Bowman, ND, who was composing right along with his students. He had all of the music handwritten in a spiral-bound booklet, which I purchased and still own. This was very impressive to me.

Thinking this was the coolest and most unique idea ever, I immediately gave my students their first assignment in September, not knowing what I was doing, let alone what I was getting into. I learned right along with the students. Starting out in a “grassroots” fashion taught me many lessons and answered a lot of questions like, “Why teach composition?” and “How do I begin?” The “just do it!” attitude applied to myself and my studio, a trait from my German heritage.

Finding out that not every student likes the idea of “making up a tune” didn’t bother me. Like “basic” English or Biology in school, the students not so much “into” making up their own tune survived an eight- to twelve-bar tune form memory, which was the basic requirement. A two-month time limit of composition technique into the regular lesson plan gives

Fair Use and Other Copyright Laws

By Sara Hagen

We are all responsible people who want to do the right thing: so let’s learn about our responsibilities to fellow musicians who own the music we want to use with our students.

Fair use implies that the use of the material must not substitute for or discourage normal sales. If your use of the music would allow you or your students to avoid making a purchase, then that use is questionable. Also, only 10% of the work may be copied for academic purposes. Lastly, the use must be noncommercial in nature. That one is pretty easy for us! The other two are more often encountered that we like.

What can you do?

- *emergency copying to replace purchased copies for imminent performance is acceptable as long as it is replaced
- *multiple copies may be made for academic purpose as long as it does not constitute a whole section or more than 10% of the work

Fair use continued p. 10

Don’t forget to visit the new www.MTNA.org!

Composition....Just Do It, cont.

both the teacher and student a definite goal in sight. This provides the less-enthusiastic students with some relief and the inspired students with a beginning taste and outlet for their creative juices.

Why teach composition? Composition brings to life most of the theory, ear training, and improvisation that the average student will be exposed to in a few short years. Composition gives the students a great opportunity to explore the keyboard and play much more difficult music, including rhythms and playing across the range of the instrument much sooner than they would ever do otherwise, considering the typical pedagogy of current texts. Performing their own compositions gives them an important intrinsic reward of gratified accomplishment.

For a teacher like myself who did not have a degree in music at the time or a strong background in theory from my own continuing private studies, I can list very easily the many things I learned from teaching composition such as: (1) form, including simple introductions and endings, (2) mode or patterns like pentatonic, major, minor, etc., (3) ear training—it's all about sound, sound, sound!, (4) articulations and dynamics, including staccato, legato, loud, soft, pedal vs. no pedal, (5) style and accompaniment choices using chords from the earliest lessons like I, IV, and V7, (6) notation...and the list goes on. I cannot even begin to tell you of all the lessons I learned as I helped my students with these ideas.

For those of you who hesitate to try composition, I encourage you to Just Do It! To borrow another phrase often used in the market place—How may I help? There are several teachers around the state who would be more than willing to answer any questions you have. I am listed in the directory and would be happy to answer your call anytime.

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Treasurer's Report

QTR 3 Jan- Mar 2007

By Ann DeLorme- Holmen

ASSETS

Checking	10,480.93
Savings	4,970.16
Gate City CD	<u>5,515.49</u>
Total Assets	\$20,966.42

INCOME

Interest: Checking	7.94
Interest: Savings	36.88
Membership Dues	40.00
Rally Syllabi Sales	387.00
Partial Reimbursement	700.00
Grant Income	600.00
Audition Donation	75.00
State Pride Donations	<u>35.00</u>
Income Subtotal	\$1,892.64

EXPENSES

General Board	73.85
Sec. of State Filing Fee	10.00
Rally	691.00
January Newsletter	101.39
Travel Grants	1,000.00
WCD: Piano Rental	742.00
WCD: Piano Tuning	1,200.00
Bismarck MTNA	75.00
Handmade Designs	<u>61.25</u>
Total	\$3,954.49



A Look Back... MTNA in Toronto March 27, 2007

This photo is from the Gala in Toronto. ND people pictured are L to R: Seated, Sharon and John Wesbrook. Standing L to R: Wally Bloom, Sara Bloom, Joan Teichmann, Jennifer Teichmann (Joan's daughter), and Carole Flatau.



Sharon Wesbrook holding her certificate after being honored as a new MTNA Fellow in Toronto.

Fair Use and Other Copyright Laws, continued

- *purchased printed music may be edited provided that the fundamental character of the work is not changed (lyrics may not be altered or added)
- *a single copy of recordings of performance may be made for evaluation or rehearsal purposes but must be retained by the teacher, unless distribution rights have been secured through the copyright holders
- *a single copy of a sound recording of copyrighted music may be made (if the institution or teacher owns the original) for purposes of aural exercises or exams and must not be distributed without permission

What can't you do?

- *copy to avoid purchase
- *copy for performance, except as listed above
- *copy without copyright notice
- *copy to create anthologies or compilations
- *reproducing consumables such as worksheets, tests, etc.
- *charging customers beyond the actual cost of copying

Copyright ultimately means that no one but the copyright owner has the right to copy without permission.

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Applied Pedagogy, Fall 07 (MUS 358, 3 cr): Offers a valuable foundation for those teaching or planning to teach applied instruments or voice. Topics include business policies, learning styles, and a unique studio curriculum (music theory and history, chamber music, improvisation, summer camps, and technology).

Piano Pedagogy, Spring 08 (MUS 359, 3 cr): Enhances the teaching of current and future piano teachers. Topics include method books, piano repertoire, and piano skills (practice, memorization, performance, sight-playing, pedaling, fingering, and technique).

Excellent options for those seeking MTNA Certification!

For more information: beth.klingenstein@vcsu.edu or 800-532-8641 x37269

Dr. Sara Hagen: *Recognized leader in applications of music technology*



Music Business Seminar I, Fall 07 (MUS 309, 3 cr): Provides a unique review of music careers by going directly to the professionals! Participants meet online to discuss career options with industry leaders such as Henry Panion, III (lead arranger and conductor for Stevie Wonder), Dr. Victoria McArthur (Alfred Publications), Justin Goldberg (former Sony executive), George Litterst (TimeWarp Technologies), Carole Flatau (independent publisher), David Miles Huber (sound engineer and author), and Kelly Demoline (KellysMusicandComputers.com).

For more information: sara.hagen@vcsu.edu or 800-532-8641 x37270

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- Mrs.
- Miss

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