

*Johansen-Werner
Music Studio*

*2007-2008
Piano and
Composition Student
Handbook*

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How to Benefit from this Handbook

Each student receives a binder that contains the handbook and relevant handouts concerning note reading, theory, and performance information. There is a fee for the binder which is due at the second lesson of the fall session. All future handouts, memos, music scores from me, and any other relevant information will go into this binder at no additional charge for the year. In households with multiple students, each student will receive a binder. This will enable us, student and teacher, to keep necessary materials for each student's lesson in their individual binder and will help avoid the confusion of multiple handouts and missing handouts at lessons. Only the binder of the oldest student in the household will receive the handbook insert. The one time charge for the complete binder (oldest student) is listed with "tuition and fees," which is distributed as a handout to each student. Additional binders in each family are a reduced fee. There is no charge for any additional handouts through the year. The fee is intended to offset my costs for binder, paper, and printing.

The handbook portion of your binder attempts to describe most of the events in which students of the Johansen-Werner Music Studio participate. It also contains policy information about the studio, educational philosophy, and expectations for the student, teacher, and parent. The handbook is designed to give you an overview of what you might expect throughout the year in terms of time schedules, calendar dates for special activities, fees for these activities, and preparation goals for the students of the studio.

It is suggested that you read the entire book when you receive it. Place some of the key dates on your calendar. Make a list of questions if you have any and contact me with your questions. Then refer back to this book as the time nears for fee payments for special activities or the special events draw near.

I will send memos home as needed to alert you to some deadlines. These memos will be placed in the front pocket of each student binder. I will suggest you read again from the handbook the information that is pertinent at the moment.

The outside back pocket of the binder will contain the payment page. On the payment page is a list of tuition payments for each month of the year and the due date for those payments. The due dates for tuition are always the last lesson of the previous month. I will not send home reminders regarding payment. If your payment is late, the higher fee will automatically be due. If you have any questions, please feel free to contact me.

Please keep track of your binders since they are to be brought to each lesson. There will be a three dollar charge for a replacement copy of the handbook and a six dollar charge for replacement of an entire binder.

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BACKGROUND INFORMATION about BONNIE JOHANSEN-WERNER

Bonnie Johansen-Werner is a freelance musician in Joliet, Illinois where she teaches piano, voice, and composition in her private studio. She teaches music theory, sight-singing, and ear training at the University of St. Francis where she also serves as one of the staff accompanists. In addition, she teaches applied voice at Joliet Junior College. Bonnie publishes with The United Methodist Publishing House, Alliance Publications, and Darcey Press. She is a member of ASCAP (American Society of Composers, Authors, and Publishers), the American Composers Forum, the Iowa Composers Federation, the Illinois Association of Teachers of Music, the National Guild of Piano Teachers (American College of Musicians), Music Teachers National Association, (MTNA), and the Fellowship of United Methodists in Music and Worship Arts. She is active in the Joliet Area Music Teachers Association. She is a Colleague in the American Guild of Organists (AGO) and participates in the Fox Valley AGO chapter. Bonnie is a Diaconal Minister in The United Methodist Church, affiliated with Grace United Methodist Church in Naperville. In addition she is one of the staff organists at St. Luke Presbyterian church in Downer's Grove. Her compositions are primarily for choir, vocal solo, and keyboard (mostly organ). Her most recent publications are "Variations on 'Antioch'" (Joy to the World) for organ which was released in July of 2006 and "Variations on 'Nun danket'" (Now Thank We All Our God), released in December of 2006. Her composition teachers include Alice Parker, Richard Hillert, and Carl Schalk. She has graduate training in voice and vocal pedagogy, studying with Karen Brunssen. She also trained as an observer and accompanist in lessons with the late Bernard Taylor of New York City. Bonnie is currently training in the Taubman technique of piano performance with Teresa Dybvig of New York. Bonnie has a B.M.U. in Music from Augustana College, magna cum laude, where she majored in piano performance, an M.C.M. from Concordia University (River Forest) where she pursued an emphasis in liturgical composition, has served as a full-time organist/choral director at First United Methodist Church in Moline, Illinois, and served as the McCosh Assistant Professor of Music at Upper Iowa University for 13 years. She has completed graduate theological studies at Garrett Evangelical Theological Seminary, Methesco, and the University of Dubuque Theological Seminary. Bonnie is married to Duane Werner and is the parent of two adult children, Matt and Rebekah, and grandparent to Victoria and Matthew.

DUANE WERNER

Duane Werner is a retired musician who served for 31 years as the Diaconal Minister of Music for Grace United Methodist Church in Decatur, Illinois. Mr. Werner also taught as an Adjunct Associate Professor in piano and voice on the faculty of Upper Iowa University for seven years. Mr. Werner holds a B.A. degree in Music, with honors, from Elmhurst College, and a M.M. degree from the University of Illinois where he majored in organ performance. In retirement, Mr. Werner is active as a substitute church musician for numerous congregations in the western and southern suburbs. While at Grace United Methodist Church in Decatur, Mr. Werner developed a music program which included seven choirs, five bell ringing ensembles, four vocal ensembles and a Madrigal ensemble. He was responsible for the church's weekly television broadcast and, in 1990, was organist and musical director for an internationally televised service of worship originating from Grace United Methodist Church, Decatur, and Peace United Methodist Church in Berlin, Germany. Mr. Werner holds memberships in the Fellowship of United Methodists in Music and Worship Arts, and the American Guild of Organists. Mr. Werner is married to Bonnie Johansen-Werner and is the parent of three children and grandparent of four.

On rare occasions, Duane Werner may substitute teach for a lesson. This will only occur when Ms. Johansen-Werner has a significant rehearsal or performance. You will always be notified one week in advance about a substitute teacher. If you have any questions or concerns, please feel free to contact Ms. Johansen-Werner to discuss them.

PHILOSOPHY OF TEACHING for piano and composition students

It is my experience through many years of teaching that students who can play, sing, or compose well generally love making music. Particularly as students reach the upper elementary grades and hear other students playing, they want to sound good in front of their friends and family. So ... if you want your student to love making music, you will encourage him or her to learn correctly as soon as they begin lessons. They will then have the best foundation for years of happy music production.

I love music and want my students to love it too ... and I can best help them to enjoy their music by teaching them to play, sing, or compose well. In each lesson the successful accomplishments of each student are stressed, while shaping the student's practicing to eliminate bad habits. Music is chosen that students enjoy and students are taught to develop their musical technique and style. Good performing is stressed students learn to read music, count correctly, perform dynamics, and create musical performances. As students progress in their studies they will have opportunities to help make choices of pieces to study.

Areas of music that are covered in piano lessons include note reading, rhythm (even and accurate counting), interval reading, scales, triads, arpeggios, sight-reading, ear training, transposition, and improvisation. Composition students work on rhythm, accurate notation (note writing), creativity, development of form, use of tonality, counterpoint, and part writing.

In addition, all piano students will have opportunities to create their own pieces of music. The most important reason is that this is fun ... I never cease to be amazed at the creative pieces students create. In addition, this helps students learn to be creative, lets them directly apply new skills they have recently learned, gives them a chance to play a piece where they have no wrong notes (since they wrote them all!), strengthens their confidence, and lets them use the entire keyboard.

I also believe that the success of a child's music education is the result of a partnership between the student, the teacher, and the parent. The student must commit him or herself to regular and correct practicing, the teacher must teach the student both what they should practice and HOW to practice it, and the parent needs to be an active encourager while carefully not becoming a nagging parent. It is extremely important to me for parents to talk to me when they sense problems in the music studies. Frequently I can make a difference in how a student does their practicing IF I am aware of a problem early.

STUDIO POLICY GUIDELINES

PREREQUISITES FOR LESSONS in piano or composition

Any interested student will be accepted for piano lessons. Students must agree to spend appropriate amounts of time practicing lesson material on a daily basis each week. Parents must agree to actively encourage their students to practice and to be involved in listening to their student's progress.

Composition lessons are available for students who want to compose more than can be accomplished in their piano lessons. Composition lessons are best established as an additional 15 or 30 minutes following the piano lessons. Students who study piano with a teacher other than myself will also be accepted for composition study. Students who are not studying piano will be accepted for composition lessons **ONLY** if they can easily perform works by Bach, Beethoven, Chopin, and other masters. Piano skills are essential for composing and I require that those skills continue to develop as students compose. Please note, though, that there is not a minimum level of piano skill required for composition lessons. Even very young composers can study composition if they are also studying piano.

Guidelines for acceptance of vocal students are found in the Voice Handbook.

COMMUNICATION WITH PARENTS

This handbook is prepared in early September and covers as much information as possible for the entire year. It is important for parents to read this handbook. In addition, occasional memos will be sent home with reminders of upcoming deadlines and any changes that may occur throughout the year. The memos will be placed in the clear pocket on the front of each student's binder.

Parents are encouraged to contact me with questions as necessary. If I am teaching you may reach my husband or an answering machine. Please leave a message (my husband is a musician so leave as much detailed information with him as you want) and I will return your call as soon as possible. You may also contact me by e-mail. I check my e-mail at least once a day on most weekdays.

PARENT VISITS TO LESSONS

Unlike band or choir rehearsals where much of the learning takes place during the rehearsal, all of the reinforcement of private lessons takes place AFTER the lesson, during the student's practice time. It is very important for parents to be aware of what is happening during their student's practice time. In some cases, especially with young children, parents should assist with the practice. With older students it is often best to be a silent observer, offering as many compliments as possible and only offering corrections if absolutely necessary. This will vary with each student.

Parents of students in grades two and earlier are required to attend lessons.

Parents are invited and encouraged to attend the last lesson of each month to hear and see their child's progress. This lesson will be a regular lesson, enabling you to learn of the strengths in your student's playing and also to learn of areas in which you can encourage progress. This is particularly important for students of elementary or middle school age.

Adult students may invite spouses or other interested individuals to this lesson if they wish.

OTHER VISITORS TO LESSONS

Parents are welcome to sit in on any other lessons if they wish. Siblings are not encouraged to attend. However, I realize that this is sometimes necessary. Those siblings who attend lessons on occasion are expected to be quiet and not interfere with the lesson. Friends of students are not encouraged to attend lessons.

MONTHLY IN-LESSON PERFORMANCES

The third lesson of each month each student will remain at their lesson for an additional five to ten minutes, overlapping into the next lesson. During the overlapping time the two students will perform for each other. The performances may consist of a finished (usually memorized) piece of music, scales or arpeggios, or a piece of music that is in process.

The intent of these in-lesson performances is to offer students more opportunities to prepare for performing in public something that scares many of us!

SELECTION of MUSIC for piano lessons

To allow students to develop their highest potential, the primary study materials will be based on classical music literature.

Beginning piano students will study from graded lesson books which make extensive use of folk songs and music written specifically for young children. Music will always be chosen to meet the current ability of the student and provide for musical growth.

Selected music from additional styles will be chosen to meet the needs of specific students. Often times I discover that students are eager to play the music of Bach, Beethoven, and other masters. Frequently when I suggest lighter pieces a student will say "but can I play a Bach 'Minuet' now?" or even more commonly, "Can I play Beethoven's 'Für Elise?'" On rare occasions students will be allowed to study one piece that is more difficult than their current ability level. In these instances we agree to work on small portions of the piece and make it a long term project.

Advanced students will play a balanced mix of music by composers from the Baroque, Classical, Romantic, and Twentieth-century eras.

I have a list of music most commonly used in lessons. When it is time to select new books for students, I will send home the list with the proper books selected. If you have any questions, please feel free to contact me.

BOOKS, BINDER, AND MATERIALS

Binder - The binder is described on page two. The fee for binders is printed with Tuition and Binder Fees on page 7. There is no charge for additional pages which will be added to the binder throughout the year. Every student is required to have a binder.

Metronome - All piano students and many voice students should own a metronome. This instrument helps a student keep a steady tempo while practicing and also directs a student to the correct tempo. Metronomes may be purchased at all fine music stores. I do not recommend the digital metronomes because they take too long to reset. Metronomes with a dial to set the tempo are much more efficient. Students who are interested in making serious progress will want to own a metronome early in their study.

Books - Students will be responsible for purchasing all necessary music books. Students are responsible for bringing their music to all lessons. If music is forgotten, the lesson will focus on technique and memorized music.

I do not recommend ordering music from Amazon.com as they do not have quick access to music lesson books. You will have much better success ordering from a music store. Music may be obtained from the following sources:

Brookdale Music - Order by telephone or buy music in person.

Brookdale is stocking most of the music used by this studio.

Tel. 630-983-5100

Website: www.brookdalemusic.com

Fax. 630-983-5287

Location: 1550 N. Route 59, Naperville, IL 60563

Burt and Company - Order by telephone, fax, or e-mail.

Tel. 800-548-2878

Website: www.burtnc.com

Fax. 888-830-2525

e-mail: orders@burtnc.com

J.W. Pepper - Order by telephone, internet, or buy music in person

Tel. 800-345-6296 (national order number) Website: www.jwpepper.com

Tel. 630-462-0787 (Carol Stream store)

Location: 130 E. St. Charles Road, Suite A, Carol Stream, IL

TECHNIQUE and MUSIC THEORY in piano and composition lessons

Students who learn to perform well generally enjoy their music making more and stay with their studies for longer periods of time. Consequently, all students will study technique exercises to enable them to perform to their best ability. Piano students will play scales, arpeggios, chords and cadences focusing on proper shape of hands and correct arm movement. Composition students will work with scales, chords, cadences, and four-part harmonizations.

Great care is taken to teach proper arm, wrist, and finger motion to prevent or reduce injury in later life. Piano playing, like many other activities including typing, computing, and video games, can cause carpal tunnel conditions as well as other injuries. It is important to me for students to learn a correct basic technique to minimize the potential long-term damage that can come from playing piano.

The exercises used to develop correct technique also teach basic music theory. Theory is the musical equivalent of grammar and involves key signatures, scales, rhythm, note reading, chords, and cadences.

IMPROVISATION and COMPOSITION in piano lessons

All piano students will create short pieces of music for their lessons. Since the arts are by definition supposed to be creative, I think it is very important that students be encouraged to create! Too often music lessons spend an entire lesson telling students to do this or do that, “round your fingers, play louder here, slower there,” etc. And soon a half hour passes and students have not been able to create anything of their own.

Most students will create short passages for each lesson that describe something of their own choosing. Students are encouraged to keep this music “in their head.” The primary reason for this is to keep it from becoming work. Notating music requires knowledge of clefs, key signatures, rhythm, etc. and writing a good manuscript is taxing.

Occasionally students develop a strong interest in composing. Students who are strongly interested in composing AND show good musical skill in their piano playing (correct technique, good counting, proper notes) will be allowed to notate some pieces as part of their lesson studies. The time spent on these compositions will be short ... the focus of piano lessons remains the study of piano performance. But conscientious students will be able to develop and refine their compositions and may enter composition competitions if they choose. Details about competitions will be found later in this handbook.

PRACTICE**PRACTICE** for all students

Learning by the student is dependent upon the cooperative efforts of student, parents, and teacher. The teachers role is to provide appropriate lesson material, teach proper technique, demonstrate proper practice procedures, encourage the student in his/her successes, correct the student in her/his errors, and provide for performance or competition opportunities. The student’s role is to practice using sufficient time and intelligence to progress. Parents are essential in helping their students get appropriate practice time free of distractions (television, computers, and the like). The combination is essential to outstanding success.

Suggested minimum practice times for students are:

Grade level	Total minutes per week	Minutes per day (5 days)
K-1	50	10
2-3	100	20
4-5	125	25
6-8	150	30
9-12	150 to 200	30 to 40

These are suggested MINIMUM practices times. Students with serious ambitions in music should practice additional amounts. Consult with me concerning recommended practice times for specific students.

A practice chart will be placed in each student's binder. Please complete this chart every week and bring it to your lesson.

Students need to be encouraged to practice each piece 5 or more times each day. Playing one time is not sufficient. Each piece should have the right notes with the right counting,

PRACTICE COMPETITION

Practice charts will be collected one month prior to recitals. Practice totals will be tallied. Students who have met their required practice times will be allowed to select one item from "the box" at the recital. To qualify students must keep the chart weekly, have parents initial it weekly, and participate in the recital.

Some thoughts on helping your student enjoy practicing...

Some of my students love to play and hate to practice. Come to think of it, I feel that way sometimes too. But I have learned that I love to play only when I practice well ... so I have learned to love to practice.

You can help your student love to practice in several ways. The first is to PRAISE him or her regularly. Find something in their music that you love to hear. Are they playing a piece about a star? "I could hear those stars twinkling when you played." While we all want to correct their mistakes when they practice, it is important to say many more positive things about their playing than negative things.

Have your student PERFORM. In my family the children performed regularly just for the family (which meant my mom and dad since our relatives all lived in other states). Sometimes we performed plays, with the three children playing several roles each ... even the dog had to play parts. Sometimes we gave mini-recitals and everyone (dog included) sat to listen to us play our instruments. We also cultivated family friends who loved music so on occasion two families would gather and everyone would perform (adults included). In our household my dad and some friends played the ukulele (which dad learned when I was a child ... probably to help encourage me), I was the pianist so I had to accompany, my brother played the trumpet and everybody else sang. Whatever form these gatherings might take, create events where your child can showcase his or her talents and have them perform amidst lavish praise. The praise and applause are the wonderful reward for practicing. Your students will play better if they receive the praise often.

TUITION, BINDER FEE and ATTENDANCE

FALL 2007 and 2008 TUITION Lesson tuition is to be paid in advance by the month. An envelope will be provided for each family at the beginning of the year stating the amount of tuition for each month and the due date for tuition. A discount is applied for tuition paid prior to the first of the month.

Joliet Studio	Per lesson when paid prior to the 1st of the month	Per lesson when paid on or after the 1st of the month
30 minute lessons	\$22	\$24
45 minute lessons	\$32.50	\$36
Binder fee	First binder in each family	Additional binders, each
	\$5.00	\$3.00

LENGTH OF LESSONS

Piano students working at AIM level III and higher are strongly encouraged to enroll for 45 minute lessons. Having spoken with a number of teachers throughout the greater Chicago area, I know that many students are benefiting from longer lessons to adequately prepare the theory and literature that enable them to become well-rounded musicians. This is especially true for those students who are also working on written compositions. I am aware that this calls for a greater financial commitment and therefore the choice is entirely yours.

Students who will actually enter AIM at level IV or higher are required to enroll in 45 minute lessons each week if they wish to enter AIM. Students at this level who have only 30 minute lessons may study some areas of AIM, but will not be allowed to enter. If you have questions, please discuss them with me.

Voice students who are preparing for a career in music may also wish to study in 45 minute lessons. Feel free to contact me if you are interested in this option.

ATTENDANCE, LESSON SEASON, and MAKE-UP LESSONS

Tuition payment for missed lessons is forfeited. Make-up lessons will be offered for students who miss a lesson due to significant illness or a death in the family, provided that 1) I am notified at least 24 hours in advance of the absence (unless the illness is sudden) and 2) there is time available. Make-up lessons will not be offered for absences for any other reasons or if there are no openings in my schedule. I will make every effort to make up lessons caused by illness. Make-up lessons are limited to one in the fall semester and one in the spring semester per student.

Students are responsible for being at their lesson on time each week. If needed, students may arrange with other students to switch lessons in a given week if another student is willing to switch.

The regular lesson season runs from the last week of August through the second or third week of June (whenever one week after Guild auditions occurs). Two weeks of vacation are automatically scheduled at Christmas. In addition, two vacation days are allowed per regular lesson season. Any additional absences will be charged the regular lesson fee. Musical progress cannot occur if lessons are repeatedly missed. Frequent absences will lead to the student being dropped from the studio.

Lessons will not be taught on Labor Day, Thanksgiving Day and the Friday immediately following, 2 weeks at Christmas/New Year's, and Good Friday. Lessons on Memorial Day and July Fourth will be rescheduled.

If I am unable to attend a lesson, a make-up lesson will be provided. If you cannot make the make up time offered, the payment will be transferred to the next month.

Termination of lessons after the first of the month will result in forfeiture of the remaining tuition paid.

There will be a fifteen (15) dollar charge for a returned check. After one check is returned, payment for lessons must be made by cash or certified check.

SUMMER LESSON ATTENDANCE

Summer lessons follow the same guidelines with one exception. Unlimited vacation weeks are allowed in the summer provided that you give me your vacation schedule at the beginning of the summer term. This will allow me to adjust lessons to fill "gaps" that occur. Thank you. Participation in summer lessons is not required.

INFORMATION FOR TRADING LESSON TIMES

A revised list will be available by late September of students who may be willing to trade lesson times on occasion if needed. Contact information will be provided. Please trade lessons only as necessary, and understand if someone cannot trade times with you. No one is ever obligated to trade lesson times

ADDITIONAL POLICIES**LESSON DECORUM**

Musicians (most of them, at least) still maintain a certain degree of mannerly behavior in performance and study. This studio promotes specific behaviors that are common among musicians. Male students are asked to remove hats during lessons. The only drink allowed in the music studio is water in a covered container. (Singers are strongly encouraged to bring water to their lessons.) Gum is not allowed in lessons.

WEATHER RELATED CANCELLATIONS

If the weather situation is so severe that you cannot attend a lesson, please notify me as soon as possible prior to the lesson. Every attempt will be made to reschedule the lesson. I do not cancel lessons due to weather, but I trust parents to make intelligent decisions as to whether they can safely attend a lesson when extreme weather conditions arise.

PERFORMANCES TO ATTEND

I strongly encourage you to take your students to performances of excellent music. They will become more interested in making good music on their own, inspired (at least temporarily) to practice more, and will develop the listening ability that helps them play better. It was through the interest my parents took in the arts, and in taking me to outstanding artistic performances, that I continued my music studies into middle school and high school. I strongly encourage you to instill that same love of the arts in your families.

A list of suggested area performance venues is found at the end of the handbook. It will be supplemented in occasional memos.

CALENDAR OF EVENTS

(Complete details about each of these events can be found on following pages. If dates change, memos will be sent to that effect.)

In-lesson performances	3rd lesson of each month
Parent visits to lessons	last lesson of each month
MTNA Composition Contest registration and entry due to me	September 8, 2007
ICF Composition Contest deadline	TBA, might be delayed until February, 2008
Guild Composition Contest entry and fee due (date subject to change)	November 8, 2007
JAMTA Duet Recital (this is a possibility. Date TBA)	November TBA
Guild Audition fee due	in your lesson the week of December 10, 2007
AIM fee due	in your lesson the week of December 10, 2007
Christmas Recital	Monday, December 17, 2007
Location: University of St. Francis	
Performance begins at 6:30 p.m.	
Rehearsals begin earlier.	
Auditions for JAMTA Recital	either of your 1st two lessons in January, 2008

AIM (Achievement in Music) Saturday, January 19, 2008

Time: The specific time will be assigned in January.
Location: Joliet Junior College
Participants: All piano students are eligible.

2008 JAMTA Recital Sunday, February 24, 2008

Location: University of St. Francis.
Performance time: 2 p.m.
Up to five students will be selected to perform. All students are expected to attend.

ICF (Iowa Composers Forum) Composition Competition TBA, 2008
Performance most likely in the fall of 2008

JAMTA Master Class for intermediate and advanced students (Friday, April 19, 2008)

AIM (Achievement in Music) Saturday, April 20, 2007

Location: Joliet Junior College.
Participants: AIM Levels II and higher perform.

Final Selection Date for Spring Recital Pieces late April

Johansen-Werner Music Studio Recital, Option 1 Friday, May 16, 2008

Johansen-Werner Music Studio Recital, Option 2 Sunday, May 18, 2008

Location: University of St. Francis Performance Time: 7 p.m.
Participants: All students.

or 2 p.m.

Summer Lesson Registration begins May 15, 2008

Fall Lesson Registration begins May 30, 2008

Guild Auditions Tentative dates are June 3-8, 2008

Time: A specific time will be assigned for your student.
Location: Lewis University, Romeoville.

Recording Sessions during lessons the week of June 11-13, 2008

Summer Lesson Schedule begins June 17, 2008

(further details regarding summer lessons will be available in May of 2008)

GENERAL INFORMATION FOR ALL RECITALS

Attire: for performers is dressy. Girls should wear dresses and boys are required to wear ties (suits are quite acceptable, but not required). Long dresses for girls are appropriate but not required. No bare midriffs, please. High school performers may be formal - long dresses and suits are appropriate.

Pieces to be performed include contest pieces, your best lesson pieces, or a Christmas piece in December. Due to the number of performers, you may not be able to perform all of your selections. The pieces will be selected at your lesson four to six weeks prior to each recital. They must be memorized with excellent counting, a steady tempo, lovely dynamics, and nice phrasing.

Warm-ups: A brief warm-up time is allowed prior to the recital. Specific times are printed for each recital (see below). I ask that audience members remain outside of the auditorium until the warm-ups are completed. One parent of each student in grades 5 and under may enter for the warm-up period to aid their student if this seems helpful. All warm-ups must be completed by ten minutes prior to the start of the recital. At that time audience members may enter the auditorium.

Audience: Please invite everyone you know to attend! Grandparents, aunts, uncles, neighbors, other lovers of music all are welcome.

Photo: Gather onstage at the end of the recital. We will take a full group photo and also photos by towns (for newspapers).

Help is needed to make the recital a success

Ushers: Students in grades 4, 5, and 6 will usher. You will help direct people to the auditorium and distribute recital programs. You will begin to usher as soon as you complete your warm-up.

Program cover: The cover may be designed by a student in grade four or higher. Please let me know if you are interested.

Refreshments: Students are asked to provide finger food ... decide how much to bring based on the number of people you think you will have attend. Any kind of cookie, bar,veggie or other finger food, purchased or homemade, is fine. Please take home any leftover cookies! Our household cannot consume cookies and stay trim, so please take leftovers home with you! Non-sweets are welcomed ... Ms. Johansen-Werner cannot eat any sugar.

Refreshment Coordinators: I am seeking two parents who will organize the refreshments as they arrive and will make lemonade. I will provide lemonade mix and water is available from a drinking fountain. People assisting with refreshments should arrive 40 minutes prior to the performance time. These people will be able to attend the entire recital.

Programs: Does anyone have access to a copy machine to reproduce programs? I will type the programs, but could really use a contribution to print them. I would like to include brief biographies of each student, which takes more paper, but helps students get to know each other. If you or your company could donate this service, you will appropriate receive credit in the program. (The donation is not tax deductible. Sorry.)

The Studio Recital is a major event in each student's life and we seek to do everything possible to make it a grand experience!

CHRISTMAS RECITAL

Date: Monday, December 17, 2007
 Warm-up times: 5:30 p.m. for vocalists
 5:55 p.m. for piano students in grades 5 and above
 6:10 p.m. for students 4th grade and younger
 Recital begins: 6:30 p.m.
 Location: University of St. Francis (USF) Auditorium
 500 Wilcox St., Joliet (about 5 blocks from my house)
 Entries: Students will be limited to two pieces per student unless additional time is
 available in the recital.
 Participants: All students

NOTE: Students with Monday lessons that begin at 4:30 or earlier WILL have lessons on this day. These lessons will be held in the auditorium at USF. Lessons later in the day will be rescheduled.

JAMTA RECITAL

Date: Sunday, February 24, 2008
 Warm-up times: Auditorium opens at 1 p.m.
 Specific warm-up times are not assigned.
 Recital begins: 2:00 p.m.
 Location: University of St. Francis (USF) Auditorium
 500 Wilcox St., Joliet (about 5 blocks from my house)
 Participants: 5 students from my studio (plus students from throughout Joliet)

Students performing in the JAMTA (Joliet Area Music Teacher's Association) Recital come from the studios of member teachers of the Joliet Area Music Teachers Association (JAMTA), of which I am a member. Each teacher is only allowed to enter five students in this recital.

Because there is a limit on the number of participants, we will hold auditions in January to select the students from this studio who will perform. This audition occurs during the student's lesson in either of the first two lessons in January, 2008. The piece you wish to perform (there is a limit of one) must be performed in that lesson from memory, to the best of your ability. Knowing this music at that time will allow you to improve the musical performance so it will be outstanding at the JAMTA Recital. All students in grades K through 12 may audition to participate in this recital. Both voice and piano students are allowed to participate. FYI - this studio has the only voice students involved in JAMTA. Singers are strongly encouraged to participate.

Pieces performed in the JAMTA recital will be used in AIM auditions, the Spring Studio Recital, Contest, and the Guild auditions. It is excellent practice to perform certain pieces more than once and I am delighted that we have an opportunity to do this.

All students, whether they audition for this recital or not, are expected to attend the recital. This is an excellent opportunity to hear good students from throughout Joliet perform and is a required event for members of this music studio. It also lets you hear piano pieces that you may wish to perform someday. I encourage you to attend this event as a family. It helps your student to grow in the arts when everyone in the family takes an interest in music!

There is no recital fee this year.

SPRING RECITALS

Two recitals are held in the spring to give all students an opportunity to perform a full range of pieces, Students at an advanced ability may perform in both recitals if they wish. Also, students may attend both recitals if they wish, even if they only perform in one recital.

Location: University of St. Francis (USF) Auditorium
500 Wilcox St., Joliet

Recital #1 Date: Friday, May 16, 2008 at 7 p.m.

Recital #2 Date: Sunday, May 18, 2008 at 2 p.m.

Times:	Friday	Sunday
Warm-up times for vocalists:	6:00 p.m.	1:00 p.m.
.... for pianists in grades 6 and older	6:25 p.m.	1:25 p.m.
.... or pianists 5th grade and younger	6:40 p.m.	1:40 p.m.
Recital begins at:	7:00 p. m.	2:00 p.m.

Participants: All students

Ideas to Prepare for Recital and Guild PERFORMANCES...

Students should perform at home for family members as much as possible prior to the recital. Turn this into a family recital. Have the student walk to the piano correctly. Applaud when he or she gets to the piano and bows. Give perfect silence while listening ... do not correct mistakes, do not frown just be supportive. When the performer is done, give them thunderous applause. (Applaud for a bad performance too ask me about my horror story!)

Please remember that very few people perform flawlessly. Mistakes are a natural part of performing (how many baseball players bat 1000?). Good performances are those where the performers don't let the mistakes show and keep their piece sounding musical. Please help your students learn how to define success in performance by applauding them for the many correct notes they play and the terrific music they make.

This does not mean that we practice mistakes on purpose, though. It is important to practice with as few mistakes as possible to give the best chance for a secure performance. Good performing is a balancing act of musicianship, correct notes, lovely phrasing, and covering those wrong notes that probably will appear.

Students are being taught to go forward on a piece when the memory fails them if they cannot remember where they are, they should either start over or go to the next section or next line of music. Encourage them in this.

A proven way to settle nerves when performing is to breathe slowly and deeply. This process increases the flow of oxygen throughout the body, and slows the flow of adrenaline. Help your performer to practice breathing slowly before they perform for you. And remind them of that again just before the recital.

Concentrate on performing musically. Help your performers understand that they are playing not just for themselves they are playing to entertain other people who love music. Their playing may make someone feel better, make someone happy who was sad, give someone energy. When we remember that our music is about other people too, I think it makes it easier and more fun to perform. If we make good music, a wrong note or two will barely be noticed.

Recital Etiquette

General etiquette for audience members:

- Turn off all pagers and cell phones.
- Do not enter or leave the auditorium while someone is performing. Wait until they complete their entire set of pieces before entering or leaving. You should only leave the auditorium at intermission or the end. However, for emergencies (very young children needing the bathroom, for instance) leave as discreetly as possible and in-between performances.
- Applaud when performers enter the stage. Applaud at the end of each piece (unless there is a piece which has more than one movement, in which case you wait until the end of the entire piece - there are few multiple movement pieces in our recitals).
- No photos during the performance. There will be time after the performance to take pictures of the students as a group and as individuals.
- Pay attention to all performers. This is considered common courtesy. In addition, students may hear pieces they want to perform in the future, and will improve their own musicianship by listening to the performances of other people. Students will learn to appreciate music by following the example of the adults they respect.
- Many parents enjoy listening to the students develop through the years, hearing other students perform pieces once played by your own children (or yourself), and encouraging all students.

Etiquette for performers:

- Singers should not bring water bottles on the stage. If you need them in the auditorium, please be discreet.
- Listen to all other performers. (They listen to you!) Do not bring games to play or books to read during the performances.
- Do not talk when someone is performing. This can cause the performer to forget what they are doing and keeps other people from hearing the music.
- Stay for the entire recital. Afterward please come to the stage for pictures.
- When you walk onto the stage, walk to the piano bench, turn to face the audience, and bow.
- If you have more than one piece, do a "seated bow" after each selection. After the last piece of your group of pieces, stand and bow. Your bow is how you say "thank you" to the audience for listening to you and applauding. Smile when you bow!
- Do not wear hats, caps, etc. when performing. No bare midriffs or clothing that is too revealing.
- Dresses for women and older girls should be below the knee. Young girls may wear dresses above the knee.
- Read all of the etiquette for audience members (above) - when you are not playing, you are part of the audience.

Entering Original Compositions in Recitals

Students who are composing may have their pieces performed in recital providing they meet the following criteria:

- music must be written on music manuscript paper, using accepted music notation rules (such as use of clef signs, notes written properly, stem directions correct, use of meter signatures and proper counting).
- music must be completed a minimum of two weeks prior to the recital
- if performers other than Ms. Johansen-Werner are used, the composition student will be required to provide suitable musicians and will reimburse those musicians an appropriate remuneration.

MTNA COMPOSITION COMPETITION

September 12, 2007 deadline

(Music Teacher's National Association. Go to www.mtna.org/scc.htm for more information.)

<u>Categories:</u>	Elementary:	Age 5 to 10 as of January 1, 2007.	Entry fee of \$40
	Junior:	Age 11-14 as of January 1, 2007.	Entry fee of \$55
	Senior:	Age 15-18 as of January 1, 2007.	Entry fee of \$75
	Young Artist:	Age 19-26 as of January 1, 2007.	Entry fee of \$85

Entrant Information:

- A student may enter the competitions in only one state.
- Competition financial obligations are the responsibility of the entrant.
- If there is only one entrant in a State-level category, there will be NO State Competition (but the entry moves to the Division or National level).

Submission Requirements:

- A student may submit only one entry.
- The performance time must not exceed ten minutes.
- A composition that includes a copyrighted text must be accompanied by a written statement from the copyright holder giving permission to use the text. If the text is in the public domain, a statement signed by the student and teacher indicating this fact must accompany the entry.
- A fully realized score, completely notated by the composer, is required. The manuscript must be in the composer's handwriting or in the form of a computer printout produced by the composer.
- Measures of the composition must be numbered, preferably at the beginning of each system.
- All materials must be labeled only with the name of the composition and the category (Elementary, Junior, Senior, Young Artist). Names of the student or teacher must not appear on the score.
- No change may be made to the manuscript once it has been submitted with the application.
- Any composition that does not meet the Submission Requirements will be disqualified.

Performance Requirements:

- The composition of each national composition competition winner will be performed at the 2008 MTNA National Conference in Denver, Colorado. National winners must be present at the performance to receive their award and must provide their own musicians.
- Winning compositions must be performed at the national conference on the instruments for which the composition was written.
- Teachers may perform a student's composition at any level (i.e. I can perform at the conference for you if I attend).
- For compositions using large ensembles (6 or more performers), use of a videotaped performance at the national conference is permitted.

Competition Rules:

- Performance parts are required for performances at the state, division, and national concerts, but do not need to be submitted with the original application materials.
- A copy of the score of each national winner will be kept by MTNA.
- MTNA is not responsible for lost or damaged manuscripts of parts (i.e. be sure to keep a copy).
- A composition may be in any style for any medium.
- Entrants must have prepared the composition with the teacher listed on the application.
- A national first-place winner may not participate in the same competition category again.

A word from your teacher

- Students interested in entering any composition competition need to begin months in advance of the deadline to notate their piece. Notating your own composition takes time and a number of rewrites. The process is time consuming but highly rewarding for those interested in the process. Feel free to ask me questions if you are interested.

THE INTERNATIONAL PIANO COMPOSITION CONTEST**(National Guild of Piano Teachers)
deadline****November 15, 2007 postmark**

-Solo piano compositions constitute the main entries, but compositions for piano and another instrument, piano and voice, and piano duets and duos are accepted when enrolled in the "special" classification.

-Each contestant receives:

1. A certificate of composition/report card evaluating the composition.
2. A composer NFSM fraternity pin.
3. PIANO GUILD NOTES (magazine) publishes a list of all winners in the *International Composition Contest (summer) Issue*.

-A total of 18 cash prizes including 5 NGPT Awards are given for the best compositions showing the most originality, imagination and skill. If ties are declared in any category, the designated award may be shared by two winners. Judges have the prerogative to not declare a winner in a category should compositions not meet "winning" standards. A list of monetary prizes is found in *The Guild Syllabus* (which your teacher has).

Student rules:

-Each student may submit more than one composition, but must pay the required fee per piece.

-Fees are due to the teacher one week prior to the national entry date. Fees are due to the teacher by November 7, 2007.

-Students may submit original manuscripts (in their own handwriting) OR clean, clear Xerox copies.

-Computer-generated manuscripts are acceptable ONLY in categories PA through PD, Collegiate, Young Artist, and Teacher classifications. Students in ALL other categories may submit computer-generated manuscripts but MUST ALSO send a handwritten copy of the manuscript.

-Any forms and compositional techniques may be used in any level.

-Compositions in theme and variation form count as one piece.

-When composing pieces in suite, sonatina, or sonata form, each movement counts as one piece and is therefore a separate enrollment.

-Compositions for piano duet, piano duo, piano and voice, and piano and one other instrument are acceptable, but must be enrolled in the "Special Category" classification.

-If a composition entered is a song, words must be accompanied by a written, signed permission from the author (unless published before 1890).

-Measures must be numbered with "forms" and "themes" clearly labeled on each composition.

Indicate modal compositions.

-There is a minimum and maximum number of measures required at each ability level. These levels are listed in *The Guild Syllabus*. Discuss this with your instructor.

-Only the student's name should appear on each page of the manuscript (no address). The teacher's name should not appear.

-Entry fees vary by ability level. Fees range from \$12.50 (8 to 24 measures) through \$29.50 (6 or more pages).

A word from your teacher

-Students interested in entering any composition competition need to begin months in advance of the deadline to notate their piece. Notating your own composition takes time and a number of rewrites. The process is time consuming but highly rewarding for those interested in the process.

Feel free to ask me questions if you are interested.

IOWA COMPOSERS FORUM STUDENT COMPOSITION COMPETITION

Entry Deadline: date has not been set. May be in February or April of 2008.

Performance date:

The performance, at a location to be determined, is in Iowa. First and second place winners receive a public performance of their piece. Winners MUST attend the recital for their piece to be performed.

The Student Composers Competition of the Iowa Composers Federation is open to students whose teachers are members of this organization. Awards are \$50 savings bonds to the top student winner in each category according to the grade the student will complete in the summer of the year entered. The grade categories and my requirements for entering each category are:

1. fifth grade and below: a) must use meter signatures (may be mixed);
b) minimum of 8 measures; c) must use a simple form (AB; ABA or similar)
2. 6th-8th grades: a) minimum of 48 measures; b) must include a chart describing the form;
c) must use one or more compositional technique (sequence, expansion, repetition, augmentation, or diminution - I will teach you!).

A piece of this scope will take 6 to 12 months to compose.

3. 9th-12th grades: same requirements as grades 6-8 with longer length.

Certificates or ribbons will be awarded to the top winner or winners in each category, as designated by the judges. Students selected for cash or certificate awards will be invited to hear or perform their works on a concert during the Iowa Composers Forum Annual Festival of New Music in the fall of the year. The concert usually occurs on a Saturday in the fall in a city in Iowa. For instrumental ensemble and choral works, ICF tries to arrange a performance, but may not be able to do so in all cases. The ICF reserves the right to declare no winners in a category if the judges determine there are no entries of sufficient quality.

Entries are now due early in 2008. Entries must include a written score of the work with all marks of the student's identity removed except his or her grade level completed in 2007. Only one entry per student may be submitted. In addition to the composition, the student must write a short biography, brief program notes, information about the composition including accurate timing, instrumentation, and date the piece was written. Ms. Johansen-Werner can help with the completion of this material. Your entry must be ready for Ms. Johansen-Werner two weeks prior to the entry date so she can complete the additional paperwork necessary with the application. There is no fee. The composition must be submitted by the teacher.

Two students from the Johansen-Werner Music Studio, Nate Dahlberg and Danielle Orihuela, have entered and placed at ICF Competitions.

Danielle Orihuela has placed twice, taking third place in 2005 and first place in 2007.

Anyone interested in entering a composition contest needs to be preparing their piece months in advance of the entry deadline. Notating music takes much time and concentration and cannot be done well in a hurry. Ms. Johansen-Werner will not allow any manuscripts to be submitted for contests if she does not believe they are adequately prepared.

COMPOSITION WINNERS IN SPRING 2006

Nate Dahlberg, First Place in ICF Student Composition Competition Elementary Division
Danielle Orihuela, Third Place in ICF Student Composition Competition Junior Division

COMPOSITION WINNERS IN SPRING 2007

Danielle Orihuela, First Place in ICF Student Composition Competition Junior Division

2007 JAMTA DUET RECITAL

A duet recital for November of 2007 is a possibility. Rules will be the same as for the February JAMTA recital (see page 14). 10 students (5 pieces) per teacher will be allowed to perform.

2008 PIANOFEST (Monster Concert!) NONE IN 2007 (PianoFests are held only in even numbered years.)

November, 2008 performance - the following guidelines are based on 2006.

The Kankakee Valley Music Teachers Association and King Music invite our piano students to participate in a piano ensemble concert at 1:30 p.m. on Sunday, November 12, 2006. This is at Northfield Mall in Bradley, Illinois. Students and teachers join together at multiple pianos to play duets at all levels (easy to difficult). Participating in this event takes commitment because of the distance and rehearsals involved. But playing in a large ensemble is tremendous fun. The students will have a ball and parents should enjoy hearing them play.

The fee for participants is \$15 for each of the first two children in a family and \$10 for additional children.

There are four different ability groups, including a group for beginning students. Each group has four to six pieces and students may learn and perform as many pieces as they wish. Many participating students will be learning four pieces. Participating students must learn all music in advance. Students who take summer lessons will have time to learn more pieces. Students who begin learning this music in late August may be limited to one piece. Memory is NOT required. Students who do not plan to take lessons all summer but want to learn more than one duet for the PianoFest may register for two to four "Duet lessons" in the summer.

All of these duets must be entered as pairs of students. Therefore it is helpful for me to assign pieces to students if I know as early in the season as possible who intends to participate.

Students will be expected to purchase the music for their duets. King Music (815-935-1115) stocks these pieces and I encourage you to order from them by mail. Specific metronome tempos are assigned for each piece. Duets MUST be learned with the metronome. If you do not have a metronome for daily use, do not enter PianoFest. Please number all measures in your music, using pencil (never, ever use pen in your music).

Students are required to attend one of the PianoFest rehearsals, preferably rehearsal two. I will be attending rehearsal two. The rehearsal will be brief - each piece gets played once, maybe twice. When your pieces are complete in the rehearsal, you may leave. Therefore, be prepared to drive to Bradley, wait until your piece is ready to rehearse, spend only 10 minutes rehearsing, and then leave.

Students will audition for me in their lesson the third week in September to be registered to participate in PianoFest. Duets at this time must be played at an even tempo with the metronome. They do not need to be at the final tempo. But counting and notes must be in excellent control and playing must stay with the metronome. Payment will be due to me at that time also.

Registration fee due					TBA
Rehearsal One at King Music (afternoon times)					TBA
	Group 1	1:00 p.m.	Group 3	2:45 p.m.	
	Group 2	1:45 p.m.	Group 4	3:30 p.m.	
Rehearsal Two	King Music (morning times)				TBA
	Group 1	9:15 a.m.	Group 3	11:00 a.m.	
	Group 2	10:00 a.m.	Group 4	11:45 a.m.	
Performance	Northfield Mall in Bradley;	1:30 p.m.			TBA

SCHOOL CONTESTS

Most high school and many middle schools participate in school music contests, either contests sponsored by the Illinois High School Music Association or contests the school sponsors itself. Some elementary schools also participate in such contests. All voice and piano students (voice students in particular) are encouraged to participate in these contests.

Because I have students in so many schools it is impossible for me to know what each school is doing. Therefore, I ask you to be responsible to talk with your music teacher in the fall to learn what your school is doing. Please learn of all rules governing the contests. If you wish, get the e-mail address of your school music teacher and I will contact them to learn more about the contest at your school. If you work with me, I will help you to prepare for these contests. Most contests take place in February or March, but registration for them occurs before Christmas, so please check on information early!

2007-2008 AIM (Achievement in Music) January 19, 2008 and April 19, 2008

All piano students will be eligible to participate in the AIM Auditions which are held at Joliet Junior College on a Saturday. These auditions involve a variety of playing skills, including scales, transposing, improvisation, sight-reading, music theory, and performance. The entry fee for AIM is \$10.00 per performance date. AIM Auditions are held twice a year and many students will be able to enter both times to progress through a succession of music levels. There are different requirements for each date of auditions.

On Saturday, January 19, 2008 the AIM participants will include all students entered in levels IA, IB, IC, and levels III and higher. Students entered in levels IA, IB, and IC are generally students playing in the first book of their lesson series. These students will perform scale patterns, simple sight-reading, simple ear training, locate notes on the keyboard, and perform two pieces. All of these materials will be prepared in their lessons and practice times.

The students playing in levels III and higher will perform scale patterns, chord progressions, triads in inversions, arpeggios, sight-reading, transposing, harmonizations, ear training, and a written test. Preparation for this material will start immediately because there is so much to learn! Students who participate in this event become well-rounded musicians who are versatile in their piano performances. Note that students at level III and higher will NOT play any prepared pieces on the January 19 date.

Students in levels III and higher return to AIM auditions on Saturday, April 19, 2008 to play two to four prepared pieces. The number of pieces performed is prescribed by the level in which the student enters. These same pieces will also be used as the audition for the JAMTA Recital, in the Spring Studio Recital, and in the Guild Auditions.

Students in level II (generally comparable to book 2 in lesson series) do NOT participate on January 19. These students participate on April 21 when they perform scale patterns, sight-reading, ear training, a written music knowledge test, and perform two pieces.

The judges for the AIM auditions are area teachers who volunteer their time to judge. Teachers are not allowed to judge their own students. Participants receive a judge's evaluation, a certificate, and a pin.

Voice students cannot participate in Joliet since there are not any other voice teachers available to judge. Voice students are strongly encouraged to participate in School Contests.

Any student who wishes to enter AIM level IV or higher is required to take 45 minute lessons each week to properly prepare for the audition. Students who play at that level but do not wish to enter AIM may take half hour lessons.

GUILD AUDITIONS in June**application fee due in December**

All piano students prepare for Guild Auditions. These auditions are sponsored by the National Guild of Piano Teachers. The auditions are held at Lewis University in Romeoville early in June. I am very excited to have our students performing in this event. I am especially pleased that a number of them will be entering their own improvisations ... we are among a rare few in the area who do this and I know that the judge is going to LOVE hearing the pieces that our students improvise. (Students entering in the earliest category, EA, may not enter improvisations.)

Students are strongly encouraged to participate in the 2008 Guild Auditions. Each entrant registers in advance for the auditions. Playing times are available during early June on Thursday through Wednesday, from 9 :30 a.m. through 5 or 6 p.m. For most students school is finished and I try to have all entries on Thursday or Friday. Each student is assigned a playing time that runs from 20 to 40 minutes. The Guild Auditions run on time. Students will play at their assigned time and leave as soon as they are done performing. I will mail our studio application in December to give us the optimal opportunity to request Thursday audition times. Since I must be present for the auditions, it is best to have all of my students perform on the same day.

The performers will be adjudicated (judged) on all aspects of their piano performance. Students may enter as few as one entry or as many as 20 entries. Most students enroll with ten (10) entries. A set of scales may be entered as one of your entries. Other entries include triads, arpeggios, ear training, transposing, sight-reading, and improvisation, plus numerous pieces. There is a charge for participation, based on the number of entries and the level of ability. Students receive a hand lettered certificate for their participation along with a detailed report card evaluating their performance, and a pin. Students also receive special recognition for 5, 10, or more years of successful participation. Advanced students may be eligible to earn recognition plaques and/or their names may be published in the national magazine of The National Guild of Piano Teachers.

Music chosen for use at the Guild Auditions is carefully selected to be at an appropriate ability level for your performer. Pieces are selected with the aid of guidelines that include specific suggestions for pieces at each ability level. Students who are new to this studio will be encouraged to enter at a level just below their maximum performance ability. This will allow time for the mastering of scales, triads, and other technical work that is an integral part of the Guild entry.

During the last week of November I will send specific information regarding your student's participation in the Guild Auditions, including the amount of the entry fee for each student. Please read the recommendation for their entry and get the entry fee to me no later than your first lesson in December, in a check payable to me since I must send one check to NGPT for all of my students. Please pay the Guild fee in a separate check from lesson tuition. If you know that you will need a particular day or time in June, please let me know at this time and I will do my best to honor it. If you can be flexible with your time, that will be helpful. I am listing fees for last year below to give new studio members an idea of what the entry fees will likely be. I have not yet received a copy of the new fees.

Each actual piece of music (not scales, etc.) played in the Guild Auditions may also be eligible for use in the Spring Recital. Due to time constraints, students might not be able to perform all of their Guild pieces in the Recital. These same pieces may also be used for the AIM auditions.

If you have any questions or concerns, please consult with me.

Entry Fee Levels for Spring 2007 (2008 entry fees may be higher):

Pledge Level	2 entries	\$17.50	or \$18.25
Local Level	2 or 3 entries	\$18.50	or \$19.25
District Level	4 to 6 entries	\$19.50	or \$20.50
State Level	7 to 9 entries	\$21.50	or \$22.50
National Level	10 to 14 entries	\$23.50 through \$26.75	
International Level	15 to 20 entries	\$27.00 through \$28.00	

The entry fee pays for a professional judge who is trained to work with students of all ages, plus the certificate and pin.

GUILD WINNERS IN JUNE 2007

Students are listed alphabetically within each category. Congratulations to all of you!

Anthony McDonald	EA	District
Katie Witsberger	EA	District
Emily Guidarelli	EA	State
Antonio Gonzalez	EA	National
Landon Luangsomkham	EA	National
Lauryn Luangsomkham	EA	National
Marissa Dillard	EB	2 year National
Leann Ernest	EB	National
Lynn Gonzalez	EB	National
Lori Pasch	H-EB	District
Meg Spesia	EB	2 year National
Liz Lorenz	EC	National
Danielle Orihuela	ED	4 year National
Linda Shea	EE	2 year National
Elizabeth Spesia	EF	2 year National
Janelle Pasch	ID	National

AIM WINNERS IN SPRING 2007

Juan Pedroza	Level IC
Marissa Dillard	Level IA
Liz Lorenz	Level IC
Meg Spesia	Level IC
Liz Lorenz	Level II
Danielle Orihuela	Level II
Elizabeth Spesia	Level II
Janelle Pasch	Level VI

SUMMER LESSON REGISTRATION

Registration for summer lessons can begin any time on or after May 15. In April I will announce my summer teaching hours. Summer lessons are open to anyone who wishes to study, but they are not required. Please consider carefully whether summer study will be good for you or your student.

The attendance policy for the summer allows for as many vacation weeks as you need, as long as you inform me one full week in advance of absences.

FALL LESSON REGISTRATION

Registration for fall lessons begins the day after Memorial Day. I will hold specific times for returning students if I receive a nonrefundable deposit equal to two weeks lessons. I will hold specific times for new students when I receive a nonrefundable deposit equal to five weeks of lessons. All deposits will be applied to the fall lesson tuition.

WHERE TO GO TO FIND GOOD PERFORMANCES**...in the SOUTH SUBURBAN AREA**

The following organizations sponsor concerts and recitals that are either free or have a minimal charge. As I learn of specific performance dates, I will send an addendum to the handbook.

University of St. Francis

Joliet Junior College

Lewis University

Joliet Drama Guild at Bicentennial Park

Fox Valley Chapter of the American Guild of Organists

... in the CHICAGO AREA

the Chicago Symphony Orchestra has a terrific children's concert series. Explore it at www.cso.org. The CSO has both individual and season tickets. While concerts can be expensive, they also have some inexpensive price options worth investigating. I encourage you to explore their website!

Concert Dates currently advertised:

(Most of this information was gleaned from web sites. Please confirm performances before attending.)

- | | |
|---------------------------------------------------------------------------------------------------------------------------------|--------------------------------------|
| Musica Viva Concert, Linda Ogden Hagen, soprano;
Barbara Vanderwall, piano
3 p.m. Joliet Junior College Auditorium. Free. | Sun, September 16, 2007 |
| USF Fall Program
7:30 p.m. University of St. Francis Auditorium. \$8 adults; \$5 students. 740-3404 | TBA |
| Musica Viva: Dr. Thomas Liley, saxophone; Cameron Hofmann, piano
3 p.m. Joliet Junior College. Free. | October 21, 2007 |
| USF Fall Program
7:30 p.m. University of St. Francis Auditorium. \$8 adults; \$5 students. 740-3404 | TBA |
| Metropolitan Youth Symphony Orchestra Concert
4 p.m. Joliet Junior College, Lewis, or St. Francis. Fee. | November 18, 2007 |
| The Joliet Symphony Orchestra at USF
7:30 p.m. University of St. Francis Auditorium. \$8 adults; \$5 students | tentative, Friday, November 30, 2007 |
| Schola Cantorum Christmas Concert
7:30 p.m. University of St. Francis Auditorium. \$8 adults; \$5 students. | tentative, Friday, December 7, 2007 |
| JJC Madri-Gala
7:30 p.m. Main Campus Dining Room. Fee. | December 7, 2007 |
| JJC Chorale Concert: Carols and Chocolate
3 p.m. Joliet Junior College. Fee | Sunday, December 9, 2007 |

Winter Honors Recital 7:30 p.m. University of St. Francis Auditorium. Free. Ms. Johansen-Werner may accompany. Performances predominantly by voice, piano, and guitar students. Free.	tentative, Tuesday, December 4, 2007
Musica Viva Concert: Charles Morgan, trumpet and trombone Phillip Spencer, organ. 3 p.m. St. Joseph Catholic Church. Free	February 3, 2008
Cinderella (musical) Times vary. Joliet Junior College, Fee.	March 1-3, 2008
Metropolitan Youth Symphony Orchestra 4 p.m. Joliet Junior College Auditorium, Lewis, or St. Francis. Free.	March 15, 2008
Musica Viva Concert: Dr. Thomas Liley, sax; Cameron Hofmann, piano 3 p.m. Joliet Junior College. Free	March 9, 2008
JJC Chorale and Chamber Singers Concert 7:30 p.m. Joliet Junior College. Free (?)	April 27, 2008
Tunes and Tastes, JJC Chamber Singers 7:30 p.m. Joliet Junior College. Fee (includes dessert)	TBA
Honors Recital 7:30 p.m. Joliet Junior College. Free (?)	May 8, 2008
Metropolitan Youth Symphony Orchestra 4 pm. Joliet Junior College, Lewis, or St. Francis	May 17, 2008

CAREERS IN MUSIC

A number of students are considering careers in music. Following is some information about a variety of careers in music, the educational requirements, the pros and cons of each career, and other information. Information about the various music degrees is found on a later page. I have tried to honestly portray each of these jobs, including some of the surprise expectations. While many of them look difficult (because they are), most of these jobs can be done by students such as you. Most of what makes you able to achieve these jobs is hard work and persistence.

These descriptions are not intended to scare you out of majoring in music. However, they are intended to help you see reality. You must be ready to work hard and deal with difficult situations to succeed as a musician. Most of my music friends have strongly considered changing majors at one or more times in their educational career. (I don't know how many concerts we had where half of us decided to switch to computer programming because we were so tired or frustrated by the work involved in music.) Only those who don't actually change their majors, survive to become professional musicians.

As you think of new questions you have, please let me know and I will update these pages.

ELEMENTARY MUSIC TEACHER

Minimum Educational requirements: Bachelor's degree in music education

Additional Educational recommendations: Master's degree increases your earning power. This can be completed in evening classes or summer school after you become a teacher.

Skills required: You must be able to sing in front of children, play classroom level songs on the piano or guitar. You should be playing at a minimum of AIM Level II by the time you graduate from high school.

Insurance considerations: Your employer, the school, usually provides health insurance and pension. This may change for all jobs as the years go on.

Can one make a full-time living? Yes. Positions are usually available for average and better music teachers.

SECONDARY (HIGH SCHOOL) VOCAL MUSIC TEACHER

Minimum Educational requirements: Bachelor's degree in music education with secondary certification.

Additional Educational recommendations: Master's degree increases your earning power. This can be completed in evening classes or summer school after you become a teacher.

Skills required: Basic piano skills, remedial ability to play many band instruments, vocal training to be able to teach students how to sing, a good ear for developing good choral tone, music history, music theory. Many of these skills are developed during your college training. You should be playing piano at a minimum of AIM Level II or III by the time you graduate from college.

Insurance and investment considerations: Your employer, the school, usually provides health insurance. They also usually provide a pension plan

Can one make a full-time living? Yes. Positions are usually available for average and better music teachers. Less qualified students sometimes teach elementary school. It is wise to choose an age level that you enjoy teaching.

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SECONDARY (HIGH SCHOOL) BAND TEACHER

Minimum Educational requirements: Bachelor's degree in music education with secondary certification.

Additional Educational recommendations: Master's degree increases your earning power.

Skills required: Basic piano skills, above average ability to play many band instruments, a good ear for developing good band balance, music history, music theory. Many of these skills are developed during your college training. You should be playing piano at a minimum of AIM Level II or III by the time you graduate from college.

Insurance and investment considerations: Your employer, the school, usually provides health insurance. They also usually provide a pension plan

Can one make a full-time living? Yes. Positions are usually available for average and better music teachers. Less qualified students sometimes teach elementary school.

PRIVATE PIANO TEACHER

Educational requirements: no requirements.

Educational recommendations: A Bachelor's degree gives you the qualifications to prove you know what you are teaching. It also increases your chance of earning a full-time living. A Master's degree strongly increases your earning power. It is very wise to take one or more business courses in college.

Skills required: You must be able to play better than the level of students you wish to teach. You must be able to find a variety of solutions to help your students learn how to learn. You need training in music theory, music history, and a well developed ear. You need a methods course to learn of the various teaching method books, teaching techniques, and competitions for your students. You also need some basic business skills to keep accounts, balance your books, and determine lesson rates to provide for your living needs. In addition, you need people skills to develop a studio that retains students. You should be playing at a minimum of AIM Level X by the time you graduate from college to maintain a studio that allows you to make a living.

Insurance and investment considerations: You have to provide your own health insurance and your own pension. You also should carry liability insurance. And you have to provide a studio in which to teach.

Can one make a full-time living? Yes. Some piano teachers just want to earn some extra money. Those who must earn a full-time living in this business must be smart and work hard.

ADJUNCT INSTRUCTOR IN MUSIC. An adjunct position is, by definition, part-time at the college level.

Minimum Educational requirements: a Master's degree in music.

Additional Educational recommendations: Experience as a performer or teacher and/or a DMA are very helpful.

Minimum skills required: Strong piano skills are essential. If you teach piano you may be expected to give concerts each year and develop a national or international career. If you teach voice, you may be expected to give vocal concerts or develop outstanding choirs. Many colleges expect you to publish or develop national concert careers. Piano majors should be playing at a minimum of AIM Level 12-16 or higher by the time you graduate from college.

Insurance and investment considerations. You will be required to provide your own health insurance, pension plan, and liability insurance. The college provides a place for you to teach your college lessons. Some colleges will allow you to do additional private teaching on the campus.

COMMUNITY COLLEGE MUSIC TEACHER

Educational requirements: Most community colleges require a master's degree in music. It is possible that some day they will require a Ph.D.

Additional Educational recommendations: A Ph.D. strongly increases your earning power and your ability to get a job at an outstanding college. OR win a series of international competitions.

Minimum Skills required: Good piano skills are essential. If you teach piano you will be expected to give concerts each year. If you teach voice, you will be expected to give vocal concerts or develop outstanding choirs. Some schools expect you to publish or develop national concert careers. Piano majors should be playing at a minimum of AIM Level 12-16 or higher by the time you graduate from college.

Insurance and investment considerations: Your employer, the college, will provide health insurance and the location for you to teach. They also provide a pension plan.

Can one make a full-time living? Yes. Hours are long in spite of the fact that summers are off. Much of that time you will be developing coursework or dealing with faculty committees. Most college music teachers I know work very hard.

FULL-TIME CHURCH MUSICIAN

Minimum Educational requirements: Usually a Master's degree in sacred music.

Additional Educational recommendations: Advanced study will increase your reputation but may not increase your earning power unless you concertize nationally.

Skills required: Very good piano skills are required for choral directors. Superb organ skills are required for full-time organists. Organists need transposition and improvisation skills. Many jobs require you to be both organist and choral director.

Insurance and investment considerations: Your employer, the church, will provide some level of health insurance (usually). They might provide a pension plan. They often allow you teaching privileges at the church (negotiate this when you work on your contract). They also should provide some professional development support (i.e. pay for you to attend at least one workshop each year).

Can one make a full-time living? Yes, but you have to work hard to get a position that provides a living wage. Jobs are competitive.

COMPOSER

Minimum Educational requirements: Most composers have a master's degree or higher. (Composers for video-games or TV commercials may have different backgrounds.)

Additional Educational recommendations: If you want to teach composition at the college level you will need a Ph.D. in composition, preferably from a major university.

Skills required: Well developed skills in traditional composition and a flair for experimental writing. Most college positions desire experience in electronic composition. Piano playing skills at least at level VI are essential. Higher level skills are preferred.

Insurance and investment considerations: As a freelance composer you provide your own health insurance and pension.

Can one make a full-time living? Yes, for a few individuals. You must develop a website and also actively cultivate contacts nationally and/or internationally to receive commissions. Some composers who make a full-time living choose not to teach and just go hungry until they start making enough money to live on. People who teach often do not have enough time to compose and cultivate contacts ("market their music") to work into a full-time living.

FOUR-YEAR (UNDERGRADUATE) COLLEGE PROFESSOR

Minimum Educational requirements: Some jobs can still be found with only a Master's degree in music. Many jobs, and certainly the better jobs, require a Ph.D. or DMA in music.

Educational recommendations: A Ph.D. or DMA is increasingly being required to achieve tenure (a permanent job).

Skills required: Strong piano skills are essential. If you teach piano you may be expected to give concerts each year and develop a national or international career. If you teach voice, you may be expected to give vocal concerts or develop outstanding choirs. Most schools expect you to publish or develop national concert careers. Pianists should be playing at AIM Level 12-16 by the time you graduate from high school.

Insurance and investment considerations: Your employer, the college, will provide health insurance and the location for you to teach. They also provide a pension plan.

Can one make a full-time living? Yes. Hours are long in spite of the fact that summers are off. Much of that time you will be developing coursework. Most college music teachers I know work very hard.

LOCAL PROFESSIONAL PIANIST OR ORGANIST

Minimum Educational requirements: None are required. But most professional performers have a Master's degree or higher.

Additional Educational recommendations: Practice, practice, practice.

Skills required: Outstanding performance skills. Good people skills are very helpful in developing a career. You should be playing at AIM Level 12 or higher by the time you graduate from high school. Ability to practice 4 to 6 hours a day as you get older.

Insurance and investment considerations: Unless you have a full time teaching position, or other job, you will need to provide your own health and liability insurance plus pension plan. You may have to provide your own teaching studio. You may have a job as an adjunct college instructor (see above).

Career possibilities: Full-time accompanist for a high school (these positions are rare), college accompanist (full or part-time), church organist.

Can one make a full-time living? Yes.

NATIONAL AND INTERNATIONAL ARTIST/ PERFORMER

Minimum Educational requirements: None are required. Most professional performers are working on or have achieved a DMA in music from an outstanding music school. Many are spending years working on a DMA while entering national and international competitions. They live off the earnings from the competitions, doing adjunct teaching, and getting teaching assistantships.

Additional Educational recommendations: Win several international competitions.

Skills required: Performance skills that put you in the top 5% of performers in the world. Ability to practice 6 to 8 hours a day. A very good memory is helpful. A love of travel is also essential.

Insurance and investment considerations: Unless you have a full time teaching position, or other job, you will need to provide your own health and liability insurance plus pension plan. You may have to provide your own teaching studio. Or you may have a job as an adjunct college instructor (see above).

Can one make a full-time living? Yes, if you are very, very good and have a superior work ethic.

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BROADWAY OR OPERA PERFORMER

Minimum Educational requirements: None are required. But most professional performers have a Bachelor's degree or higher in vocal performance.

Additional Educational recommendations: Take some acting classes in college and appear in numerous high school and college musicals.

Skills required: Outstanding performance skills. Good people skills are very helpful in developing a career. A love of travel is also essential. Outstanding sight-singing and ear training skills are needed. Excellent memorization skills.

Insurance and investment considerations: I'm not sure. I believe that full-time performers get insurance and perhaps pension through Equity. An Equity card is required in many areas to work in musical theater. Ironically, you have to be working in theater to get an Equity card. See

www.actorsequity.org.

Career possibilities: Performing in local musical theater (the Chicago area is excellent for this), regional theater or national touring companies.

Can one make a full-time living? Yes.

POP or ROCK STAR

Minimum Educational requirements: None are required. Many professional performers have a Master's degree or higher. Some have no degrees at all. And some have little talent, but lots of charisma.

Additional Educational recommendations: Dance and singing. Guitar playing can be helpful.

Skills required: Outstanding performance skills and/or personality and charisma. Good people skills are very helpful in developing a career. A love of travel is also essential. Ability to work long hours, and keep your mental balance while other people try to manage your career.

Insurance and investment considerations: You will provide your own. Your manager can assist you, but it helps if you have enough education that you will know if you are being given good advice.

Career possibilities: Performer on "college circuits," regional career, or national tour.

Can one make a full-time living? Yes.

COLLEGE DEGREES IN MUSIC

Associate Degree in Music

This is a two year degree in music. You will take two full years of applied lessons (your major instrument and one other lesson), four semesters of music theory, some music literature or music history, and some of your general education requirements. You must perform in an ensemble (choir, orchestra or band) every semester.

This degree prepares you to transfer to a four-year college. It will not qualify you to teach in the schools. It does give you a start on your professional performance skills.

The advantages of this degree: Working on an associate's degree can help you save money for your first two years of college. This can be very helpful.

Disadvantage of this degree: You do not have the stimulation of upper level musicians working around you in your ensembles and in other coursework. There are many people who take many years to get their associate degree, due to working while in school and other reasons. This attitude can be contagious.

Bachelor's Degree in Music

This is a four year degree in general music. You are expected to be practicing two to three hours each day when in college. If preparing for a concert career, you will practice more. This degree prepares you to teach privately, but not in the public schools. It can be the basis for further education, preparing you to teach at the college level. You will study music theory, history, performance (usually two instruments), and perform throughout college in either band, choir, or orchestra. You will take a number of general education requirements.

This degree prepares you to continue your education in a graduate program or to begin a graduate performance degree. It does not prepare you to teach in the public schools.

Bachelor's Degree in Music Education - Elementary

This is a four year degree in music. You are expected to be practicing two to three hours each day when in college. This degree prepares you to teach in the public schools, grades K through 8. It can be the basis for further education, preparing you to teach at the college level. You will study music theory, history, performance (usually two instruments), and perform throughout college in either band, choir, or orchestra. You will also probably have courses that teach you how to play all band instrumentals at a beginning level. This is because many elementary vocal music teachers also have to teach beginning band. You will take a number of general education requirements.

This degree prepares you to teach K-8 music in public or private schools.

Bachelor's Degree in Music Education - Secondary

This is a four year degree in general music. You are expected to be practicing two to three hours each day when in college. This degree prepares you to teach in the public schools at the high school level. It can be the basis for further education, preparing you to teach at the college level. You will study music theory, history, performance (usually two instruments), and perform throughout college in either band, choir, or orchestra. You will take a number of general education requirements.

This degree prepares you to teach high school music in the public or private schools.

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Master's Degree in Music

A master's degree generally takes two years to complete after your bachelor's degree. It consists entirely of music courses and you get to select an area of specialization. No matter what your specialty, you will study advanced music theory, music history, and music literature. Areas of specialization can include:

- Theory
- Performance
- Musicology
- Composition

DMA (Doctor of Musical Arts)

This is a performance degree. Students who complete this degree often are required to present six complete solo recitals, often from memory. You will be required to display a degree of superior performance in at least one area of specialization (such as German Romantic music). By the time you work on this degree you need to be practicing up to 8 hours a day and have excellent memory skills.

This degree prepares you for a career as a college professor at a major institution or an international performer. You need to love to perform and memorize with ease.

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Annual Roberta Savler Piano contest (CAMTA)

Normal application deadline: February 18

Contest Date: April 1

ages: high school seniors and younger

website: www.savler.org

e-mail contact:

telephone:

address:

first prize: trophy, performance in an Honors Recital

requirements; see list of required pieces. Teachers MUST work at the contest.

SVSO (Skokie Valley Symphony Orchestra) Young Artist Competition

Normal Deadline: March 21, 2006 for application.

Audition April 22, 2006 at Northwestern IL University in Chicago.

ages: 16 to 22

website: www.skokievalleysymphony.org

e-mail contact: skokievalleysymphony@nscpas.org telephone:

address: Skokie Valley Symphony Orchestra

first prize:

Grace Welsh Piano Competition

Normal Deadline: April 1

Contest: May 14-18

ages: 17 through 24

website:

e-mail contact: gquillman@corecomm.net

telephone: 630-323-1299

address: 156 Burlington Avenue, Clarendon Hills, IL 60514-1203

first prize: \$5000.00

Requirements: one Baroque work, one major Romantic work, one Impressionist work,
one work written since 1900, one complete classical sonata

St. Charles Art and Music Festival (International Piano Competition)

Normal Application Deadline: June 1

Contest: July

ages:

website: www.norrisculturalarts.com

e-mail contact:

telephone: 630-584-7200 ext. 14

address:

first prize: \$5000.00

Most Promising Student Pianist Competition

Normal Deadline:

Performance Date: May 7 & 8

ages: 0-18

website: www.arsviva.org

e-mail contact: SEMarcus@aol.com

telephone: 630-325-9999

address: 120 Burr Ridge Parkway, Burr Ridge, IL 60521

first prize:

Stravinsky Awards International Piano Competition

Normal Deadline: biennial competition in Champaign, IL

ages: 4 to 23

website: none

e-mail contact:

telephone:

address: 1003 W. Church Street, Champaign, IL 61821

first prize:

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SYSO (Suburban Youth Symphony Orchestra) Youth Opportunity Concerto

Normal Deadline:

ages: 0 to 20

website:

e-mail contact: info@syso.net

telephone: 708-799-4826

address: Suburban Youth Opportunity Concerto Competition

PO Box 1411; Homewood, IL 60430-1411

first prize:

Center for Musical Arts Piano Competition

Normal Deadline: (last listed for 2003)

ages:

website: CMAMusic@aol.com

e-mail contact:

telephone: 847-215-0222

address:

Danville Symphony Orchestra (DSO) Youth Concerto Competition

Normal Deadline:

Contest: March 3

ages:

website: www.danvillesymphony.org

e-mail contact: dso@soltec.net

telephone: 217-443-5300

address: Danville Symphony Orchestra, 2917 North Vermillion Street, Danville, IL 61832

first prize:

KGS (Knox Galesburg Symphony) Young Pianists Competition

Current Deadline: April 8, 2006

ages: 5 to 14

website: www.deptorg.knox.edu

e-mail contact: pstrick1@knox.edu

telephone: 309-341-7268

address: Knox Galesburg Symphony

first prize: Recital on May 7 at Knox College (distance makes this prohibitive)

DSO (DuPage Symphony Orchestra) Young Artist Auditions

Restrictions: Entrants must be a resident of DuPage County

Normal Deadline: January 15

ages:

website: www.dupagesymphony.org/docs/youngArtist.pdf

e-mail contact: LOHatWC@aol.com

telephone: 630-231-8078

address: DuPage Symphony Orchestra

PSO (Peoria Symphony Orchestra) Youth Artists Concerto Competition

Restrictions: Entrants must live within 50 miles of Peoria

Normal Deadline: April 8

ages:

website: www.peoriasymphony.org/psoguild/youth_concerts/competition

e-mail contact: execdir@peoriasymphony.org

telephone: 309-637-2787

address: Peoria Symphony Orchestra

first prize: