

American Guild of Music

NEWS

2005 Great Lakes Regional Info Inside!

[About AGM](#) |
 [Resources](#) |
 [Publications](#) |
 [Competitions](#) |
 [Links](#) |
 [Student Lounge](#) |
 [FAQ's](#)

American Guild of Music
Building excitement in the music industry since 1901

NEW Redesigned Website Debuts!

2004 American Guild of Music [Privacy Policy](#)

Whats New At AGM

Welcome to the American Guild Of Music new website. Feel free to explore all of our features. Visit the Student Lounge and play games. Go to the Photo Gallery and view past competitions. See video of past competitions. **Click here for your special**

At A Glance

- [Join Online](#)
- [Membership Renewal](#)
- [2005 Great Lakes Regional Contest](#)
- [2005 National Convention & Contest](#)
- [AGM Videos](#)
- [Grants and Awards Applications](#)
- [Word Search Game](#)



Building Young Musicians Today - For A Better Tommorrow

The first phase of the newly redesigned AGM website is now on line. It is bright and colorful and easy to navigate. It has a bright blue and orange color scheme and has easy navigation bars, one the runes horizontally across the top to take to you to the main sections: The sub navigation bar runs down the side and is in the shape of a piano keyboard.

A 30 second flash intro entices visitors to enter the site. The home page has a scrolling news ticker that informs the user of new and important issues on the site. Next to the news ticker is the "At A Glance" bar which takes the user

to important sections of the site without further navigation.

The main sections of the website are: "About AGM", a section that gives the user a look at the AGM's past, present and future everything you need to know about the guild. Photographs of past contest and video clips of past contests are available for all to view. Also in this section is a detailed story of the history of the AGM.

"Resources" is a section that holds important documents such as the rules, syllabus, test lists, information about grants, exams, theory, and the AGM Hall of Fame.

Continued on Page 3



American Guild Of Music Building Young Musicians Today - For A Better Tomorrow

The News is published quarterly and is complimentary to members of the American Guild of Music. Subscription rate \$10.00 per year. Extra copies: \$2.50 each. Advanced order only. Advertising: Write to the editor for rates. Articles and pictures for publication are solicited and will be used subject to approval by the editor.



FROM THE EDITOR

Wow! I have just finished the biggest project of my life, the first phase of the entirely redesigned AGM Web pages. The website was part of my capstone project to complete my masters degree at Saginaw Valley State University. The planning for the site began two years ago and the actual work on the site began in October of 2003. The whole process took a long time but the end result was well worth it. We now have a website that improves the communication of the AGM. and that informs non members of what the organization is all about. I urge each of you to visit www.americanguild.org and visit the new site.

Also as a part of our effort to improve communication between members we have launched the first issue of our "E" newsletter - Allegro Vivo. The prototype issue of this newsletter is on line in the publication section of the site. This newsletter is geared specifically to the teacher and the fast lifestyle that we all live today, giving you the pertinent information that you need to know to attend contests or function in the American Guild of Music. This newsletter will be mailed to you via email shortly.

So as you can see the AGM is definitely moving forward and continuing to improve, albeit slowly but accurately. Proof that all good things come to those who wait. For those of you who are unhappy with the speed of the changes, I say be patient we are trying to get it correct the first time. We have many more improvements planned. Many more reasons to have a membership in the American Guild of Music. Stay tuned.

Richard Chizmadia
Editor In Chief



FROM THE PRESIDENT

It is an honor to once again serve the American Guild of Music Organization.

In 1986 and 1987 I had the opportunity to work as President of this organization. It has been 18 years since then. During this time the Guild has grown and expanded enormously in technology, diversity and guidance skills. Our directors are professionals and possess many skills including expertise knowledge and ability. This is then applied to motivational, musical and communication areas. It is also applied towards advancement and betterment of these contests, such as expansion of categories for a wide variety of instruments, and awards offering trophies for excellence and some having cash incentives.

The American Guild of Music is constantly evolving and is driven as our prime directive to achieve f m for you! We continue to look for new ways and ideas to enhance your experience. We are continuing to create new clinics, divisions and computer programs to make your experience wonderful and inspiring. We are occasionally humbled by human error and we hope if there have been any discrepancies or misunderstanding during any contests we request your patience, compassion and understanding. We want your experience a great experience! Our organization has one goal in mind at all times and that is to create the best, musically wonderful and grand social experience for everyone attending our Regional and National conventions.

As your President, you will see me every place I'm needed during our competitions. I will help in any capacity, making sure contests run as smoothly as humanly possible. I hope I will see you all participating and enjoying the benefits received by being part of all the American Guild of Music contests.

"THE REWARDS ARE GREAT IF YOU JUST PARTICIPATE!"

Barry Carry
President.

AGM NEWS

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Information Technology
Chris Gavula, *Detroit, Michigan*

Welcome New AGM Members! New Board Member Appointed

We would like to welcome the following new members to the American Guild of Music family.

EDB Studios
Warren MI

Jenny Chen
Troy MI

Pianoworks
Ferndale MI

Rainbow Academy
Knoxville TN

Howard C. Richards Middle School
Fraser MI

AGM News/Regional and National info:
Richard.Chizmadia@americanguild.org or 248-336-9388

Membership/Volunteering:
Daren.Peplinski@americanguild.org or 586-939-6190

Rules/Syllabus info:
George.Osius@americanguild.org or 734-525-0829

Ombudsman:
Stephen.Petrunak@americanguild.org or 586-739-2062

You may contact any of our board members by Email simply by placing a period between their first and last names, followed by @americanguild.org.

For example, if you wish to send a message to our President:
Barry.Carry@americanguild.org. Or, use the postal system and send any correspondence to American Guild of Music, P.O. Box 599, Warren MI 48080-0599 att'n -who you wish to receive the message. You may also call our offices at 248-336-9388 for any other assistance.

Please visit our member's web sites. If you have a web site you wish listed, contact the membership chair.

www.jp4music.com
www.theorytime.com
www.1stmichigan.com
www.evola.com
www.hammell.com
www.huberbreese.com
www.encoremusic.info
www.kingschoolofmusic.com
www.niagara.com~jlummen
www.clik.to/drumkeyproductions
www.dreamwindproductions.com



The President of the AGM, Mr. Barry Carry, has accepted a leave of absence request from Chris Gavula and has asked Theresa White to finish his term that expires this July. Chris has spent six years on the Board of Directors and it was with a heavy heart that he asked for the leave. His work schedule in the private sector has limited his ability to participate in Guild

functions. He will continue to work with the All Around tabulations and has accepted the new post of IT director. Theresa, an elementary music educator in the Anchor Bay School District (a suburb of Metro Detroit), has been attending AGM events since she was a pre-teen competitor. She has taken on the responsibility of score room coordinator at AGM contests and will be reforming the student council. Thanks for all your hard work, Chris- and

The List!

future events
american guild of music

July 27-30, 2005

104th National Convention & Contest
Netherlands Hilton Hotel
Cincinnati, Ohio

April 24-26, 2005

28th annual Great Lakes Regional Contest
Hyatt Regency Hotel
Dearborn, Michigan
February 7, 2005 GLR entry deadline

www.americanguild.org Is Receiving Great Reviews

Continued from page 1

The section of the site that is getting the most attention is the "Student Lounge" The first phase of the lounge has a doodle drum set and keyboard and word search puzzle that is interactive, informative and fun. Theory quizzes, hangman, and a chat room will be introduced in 2005. The student lounge is intended to give AGM students a place to hang out on line and learn while doing so.

Besides a links and FAQ's section there is a section for contest, and a section

that holds copies of the AGM newsletters. The "Competitions" part has all the documents and information you need to enter any of the AGM contests. Coming soon will be on line registration for the competitions. In "Publications" you can obtain past and present copies of NEWS and read the new "e"newsletter - Allegro Vivo.

The new website has received great reviews:- "Wow! I am a systems and ebusiness manager at DaimlerChrysler and am very impressed by the AGM site. You are to be congratulated on the content and "multimedia" presenta-

tion-" **Brian Klott, former AGM contestant and guitar teacher.**

"Well, a very well done website indeed....videos were nice and worked on my computer...I then saw the scrolling menu...very cool. I liked the red dots over the top menu when you drag your mouse over the words..." -

Diane Alberts, teacher, and mother of an AGM contestant.

If you have not yet visited the new americanguild.org, do it today. It is information at your finger tips.

28th Annual Great Lakes Regional Contest Information

General Information

All students must submit a \$5.00 program fee and a \$10.00 Facilities fee per family. All entry forms must be printed legibly in black ink. Do not fold or staple. Completed Entry forms and payments should be mailed to AGM National Contest, PO Box 599, Warren, Michigan 48090. Make checks/money orders payable to the American Guild of Music. Checks must be payable in U.S. Funds. Incomplete entry forms or entry forms without payment will be held until information or payment arrives. Forms may be submitted by fax at 248.336.9388. **All monies for faxed entries must be received within 48 hours or entries will be denied.** Sorry, no refunds will be given, unless entries are rejected by the Contest Director. **All Canadian entries must be postmarked no later than February 1, 2005. All entries mailed in the contiguous United States must be post marked by February 7th, 2005.**

Late entries will not be accepted without a late payment fee of \$20.00 PER STUDENT and the permission of the contest director. A limited amount of scholarship funds are available as grants. See Scholarship Information elsewhere in *NEWS* Accommodations for those with disabilities will be made for those who submit a request in writing. Official Year 2005 Entry forms, Rules and Regulations, and a 2004 AGM Syllabus may be obtained on line at www.americanguild.org or by submitting the order form below. For further information, contest updates or future AGM events call the AGM Hotline at 248.336-9388, or go to www.americanguild.org

ELIGIBILITY & Membership

All students must be entered by their own teacher. The teacher or the studio must be a member of the American Guild of Music. First time teachers may enter on a complimentary basis. An individual teacher may become a Professional member for a \$55.00 new member fee or \$40.00 renewal. This allows the professional teacher to enter only their students. A music studio with more than one teacher may become a Studio Store member for a \$80.00 new member fee, or a \$60.00 renewal. This fee allows all teachers at the studio to enter students. **All dues must be sent to 35176 Lana Lane Sterling Hts, MI 48312**

Awards Ceremony

Students and Teachers who participate in the Great Lakes Regional Contest should plan to attend the Grand Awards Ceremony held on Sunday evening. Entertainment is provided while waiting for the contests to end. All Trophy presentations will be done at this time, except for Evaluation Trophies which are given out at the time of performance. All score sheets are given at the end of the awards ceremony. A representative from each studio must be present to obtain any awards for that studio. No awards will be shipped.

Contest Hours

Friday, April 22, 2005

Test List 4PM - 9PM

Groups: 5PM - 11PM

Saturday, April, 23, 2005

Solos: 8:AM- 6PM

Groups: 8AM - 11PM

Carnival 7:30 PM

(all times are approximate and subject to change)

Sunday, April, 24, 2005

Solos: 8AM - 6PM

Groups: 8AM - 5PM

Awards: 5:30PM

2005 Contest Fees

SOLOS: \$14.00 each (for 1st, 2nd or 3rd solos) \$9.00 each (for four or more additional solos)
\$22.00 for Evaluation Solo ONLY

N.A.I.C. Qualifications \$25.00

Duets \$9.00 per person

Ensembles, Bands & Pop Combos \$7.00 per person

Showband/Showchoir \$30.00 per group plus \$4.00 per member

Battle of the Bands \$50.00 per band plus \$10.00 per member

Theory Test (levels 1-9) \$2.00 per level Theory Test (level 10) \$4.00 (pay at contest)

Canadian Entries will be accepted at par with U.S. money.

Program Fee - \$5.00 per student Facilities Usage Fee \$10.00 per Family

ORDER FORM

Name _____

Address _____

City _____ State/Province. _____

Zip/Postal Code _____ Email address _____

Phone _____ Fax # _____

PLEASE SEND ME
GROUPS _____ RULES _____ SYLLABUS _____

All forms are available on line

Mail to: PO Box 599, Warren, Michigan 48090, or Fax to: 248.336.9388.

For further Information call: Richard Chizmadia 248.336.9388 email:AGM@americanguild.org

www.americanguild.org

What's New At the Great Lakes Regional

For the second year in a row a whole new team is in place to run the Great Lakes Regional. We look forward to a contest that is once again successful. Please read all contest materials carefully. Here is a brief synopsis of pertinent information. Remember that there is a **\$10.00 Facilities Usage Fee per family**. If you stay at the hotel, you will get \$10.00 refunded off of your hotel bill.

NEW THIS YEAR

There have been minor adjustments to the NAIC Age limits have been put in place and there will now be an honorable mention given at the regionals. The honorable mention recipient will be able to advance to the finals if the champ or runner up decide not to attend the national contest. Please see the NAIC section in the rules for complete details.

Major changes have been made to the bat-

tle of the bands. The time limit for this division is now 20 minutes. The regional battle of the band winners will advance to the final round at the national contest cash awards will now be awarded to the first place winner at the national contest. See rules and regulations for more information and complete details.

The way we compute length of study with a second instrument has changed. If a contestant enters one or more divisions for a second instrument, a handicap of 50% of the difference between the length of study of the primary and secondary instrument will be added to the length of study of the secondary instrument. Subsequently if the secondary instrument length of study exceeds that of the primary instrument, a handicap of 50% of the difference between the length of study of the secondary and primary instrument will be added to the primary instrument's

length of study.

We have added an age achievement category for strings.

Two new concerto divisions have been added. One for piano and one for non-keyboard instruments. There will be four divisions- Elementary (ages 5-9), Junior (ages 10-12), Senior (ages 13-15) and Advanced (ages 16-21). First, second and third place awards will be awarded in each division. The winners of the Senior and Advanced Divisions will advance to the North American Open Concerto Championship at the nationals.. Cash awards will be given to the winners at the Nationals in Cincinnati. For complete details please see the 2005 rules and regulations.

The host hotel for the **28th annual Great Lakes Regional Contest** is the Hyatt Regency, Dearborn, Michigan. The hotel is located at Fairlane Town Center directly across from the Fairlane Mall. Easy access to the hotel via the Southfield expressway. Exit either Michigan Ave, or Ford Road. Special AGM rates are \$113.00 for singles & doubles. Rates do not include state or local taxes. Check in date for the convention is April 22, 2005 and the official check out day is April 24, 2005. These rates are available a day prior and a day after the contest. Reservations must be placed by March 30, 2005. All reservations received by that date will receive the facilities usage fee be refunded to their hotel bill. .

To ensure room availability, please make your reservations before March 30, 2005

Stay at the Hyatt Hotel

We hope that each and every teacher will still encourage their students to stay at the Hyatt for at least one night. Staying at the hotel is less stressful than driving back and forth. Use this stay at the Hyatt as a reward for the students hard work, dedication and practice.

For each teacher who has students reserving at least 10 rooms for 2 nights or 20 rooms for one night, they will get one free room for one night to be used at the contest. This room can be used for themselves, or they can designate the room to a student. All rooms must be individually booked. A list of all the families that are booking rooms must be submitted to us in writing by March 27, 2005. Upon confirmation of all the rooms booked, a free room will be reserved by us for that teacher or the designated student. Send all booking information to PO Box 599, Warren, MI 48090. Call 313-593-1234 for reservations

It's Time to Apply For The Great Lakes Regional Grant

The Great Lakes Regional offers a Grant for AGM members that will cover the entry fees for the contestant. The student submits an essay titled 'Why I Want to Attend the Great Lakes Regional Contest' and the teacher sends a letter describing why the student deserves a grant.

Deadline is January 27, 2005.

Send to:
PO Box 599
Warren, MI 48090
e-mail to:
AGM@americanguild.org

Not A Member? Join the American Guild of Music

Name _____
Address _____
City _____ State _____ Zip _____
Home Phone _____ Email _____
Business Phone _____ Business Name _____
Instruments taught _____

PROFESSIONAL MEMBERSHIP - Open to Artist, Teachers, Orchestra Members, Arrangers, Composers, etc. First Time Dues \$55.00 Yearly renewal \$40.00 Voting status

STUDIO- STORE MEMBERSHIP - Open to Music Stores and Studios engaged in musical instruction with multiple teachers. (all teachers can enter contests) and/or retailing of musical instruments and merchandise. First Time dues \$80.00 Yearly Renewal \$60.00

MUSIC PUBLISHER/TRADE
\$150.00 annual fee
(status)

ASSOCIATE MEMBER \$30.00 (non voting status)
 COLLEGE STUDENT \$20.00 (non voting status)
open to parents, members of family or hobbyists

Mail to American Guild of Music 35176 Lana Lane, Sterling Hts, MI 48312

2004 NATIONALS RESULTS

TOP 2004 ALL AROUND INDIVIDUALS

(in no special order)

PIANO:

Michelle Agustyn, *Perla Cudal*
Lizette Melo-Benitez, *Perla Cudal*
Monica Castillo, *Perla Cudal*
Francis Gonzales, *Perla Cudal*
Anthony Urgena, *Perla Cudal* (Champion)
Timothy Urgena, *Perla Cudal*

KEYBOARD:

Alex DeGuzman, *Perla Cudal*
Sonny Del Rosario, *The Keyboard Touch*
Griffin Durias, *Perla Cudal*
Sharlynn Fernandez, *Perla Cudal*
Alexis Santos, *Perla Cudal* (Champion)
Maricar Virina, *Perla Cudal*

GUITAR:

Spencer Brown, *Omaha Conservatory*
Elizabeth Hirst, *John Lummen School of Music*
Adam Kachman *Stephen Petrunak*
Francis Minjeur, *Stephen Petrunak*
Fraser Morgan, *John Lummen School of Music*
Sean Pare, *The Music Cellar*
Josh Shadik, *Jerry Luck Studio* (Champion)
Derek Smith, *John Lummen School of Music*

VOCAL:

Arianna Bardoni, *King School of Music*
Sara Cook, *King School of Music*
Shannon Dyer, *King School of Music*
Lorraine Fernandez, *Perla Cudal* (Champion)
Kelli Finger, *King School of Music*
Tess McEvoy, *Katie Walsh Studios*



My name is Alexandra Santos, 12 years old, 7th grader and an honor student of Ascension Catholic School in Oak Park, Illinois. I am excited to learn that I am the All Around Keyboard Champ for 2004.

I have been taking piano lessons for five years now with Mrs. Perla Cudal and keyboard lessons for about a year with Mrs. Janina Cudal Knechtges. American Guild of Music has been a big part of my life since I was a baby. I used to go with my brother, Victor, every time he had piano and keyboard lessons, not to mention all the competitions he had. When I started competing, I realized it wasn't as easy as my brother made it look. You have to practice a lot, which was not one of my favorite things to do before.

I have been competing for a while now but still I am always nervous about it. I would like to thank the AGM. The AGM has helped me a lot in building my self-confidence.

Two months before the competition, I practice a lot and I actually enjoy it. It's a good excuse to go to Mrs. Cudal's place every day to practice my duets and ensembles and at the same time, to see my friends. When I'm not practicing, I am usually hanging out with friends, watching movies, or at school. I am on the basketball and soccer team. Besides piano and keyboard, I am also learning to play violin.

I want to take this opportunity to thank my parents and brother who always give me moral support, whether I win or lose, they are there for me. Thanks also to them who drive me all the way to Carol Stream which is one hour away from my home, rain or shine. Just like my brother, I want to compete until my high school years. Thanks again AGM.

2004 NATIONALS RESULTS



Hi, I'm Anthony Urgena, 14 years old and a freshman at the Bartlett High School under their special program called Academy of Science and Technology.

I have been trying so hard for the last few years to win the All Around and at last I made it this year. I am so happy and honored to be the AGM All Around Champ-in piano for the year 2004.

I could not do it by myself though, I would like to especially thank my teacher Mrs. Perla Cudal who kept inspiring me, kept telling me that I have some musical talent. Even though she was so frustrated with my seldom practicing, she did not give up on me. She had me go to her place everyday after school just to be sure I will practice, and it paid. I also want to thank Mrs. Janina Kenechtges who always helped me every time she came to Carol Stream.

I have been playing the piano for the last six years. Besides piano, I also learned how to play the saxophone. I am now a member of our school orchestra playing the string bass and also the orchestra's piano accompanist. My hobby is just playing volleyball which I am right now a member of the volleyball team of our school.

Special thanks to my parents, especially to my mom who, this year drove alone the whole night to take me, my sister and brothers in this competition, my dad was unable to take days off to be with us. Also to my friends too who believed I'll make it this year and gave me their support all the way.

Last, but not least, Thanks American Guild of Music for giving me an opportunity to be a part of this prestigious organization.



Hi, my name is Lorraine Joyce Fernandez, and I am 17 years old. Since I was a little girl, I have always enjoyed singing. Three years ago, I started competing, in vocal, with Mrs. Perla Cudal. At the 2004 Pittsburgh Nationals, I won runner-up trophies in the Broadway NAIC Qualification and Championship divisions. Now that I have found out that I have also won the Vocal All-Around award, I finally feel that I have reached my goals.

I am currently a senior at Harry D. Jacobs High School where I am involved in Madrigals and Varsity Mixed Choir. This year, I was also selected to be a part of IMEA (Illinois Music Educators Association) along with 300 other students in Illinois. It is fulfilling to accomplish many of my musical goals, but I plan to achieve more in the future! I would like to thank my parents for driving me to competitions in different states and for giving me the opportunity to compete in what I enjoy doing most. I would also like to thank Mrs. Cudal, Janina Knechtges, and my duet and trio partners for helping me achieve the Vocal All-Award award.

HALL OF FAME



By Daren Peplinski

The AMERICAN GUILD of MUSIC Hall of Fame is proud to welcome three new members. Due to circumstances beyond control, the voting for this year's inductees was held during the Pittsburgh National Convention rather than the usual Great Lakes Regional. Last year saw the first ever unanimous selection when Ruth Piksa was listed on ALL fourteen ballots. This year not only saw the second unanimous selection, but also the first living inductees. The 2004 class consists of: William "Billy" Steed, Myron Floren and Richard Chizmadia. Remember, nominating someone for induction to the Hall is easy. Send an email to daren.peplinski@americanguild.org, send a note to American Guild of Music Hall of Fame, 35176 Lana Lane, Sterling Heights MI 48312-3851, or phone the director at 586-939-6190. The requirements have been mentioned before, but in general a nominee must be someone that has dedicated themselves selflessly to the AGM and its ideals. It may be a current or former member of the American Guild staff or board of directors, a studio/store that has consistently proven that they are concerned with the advancement of the music industry through Guild activities, an instructor that has had a positive impact on the face of Guild competitions, a student that has continually been a champion in AGM competitions, or someone that has been a longtime supporter of the American Guild of Music.

William "Billy" Steed held many positions during his years with the American Guild of Music. Secretary-Treasurer, Vice President, President, Convention Manager, Contest Director, AGM News Editor- Billy did it all. Throughout the 1950's and 1960's he was a major force in shaping what the American Guild has become. He basically kept the American Guild viable at a time when the future of the Guild was in serious doubt.

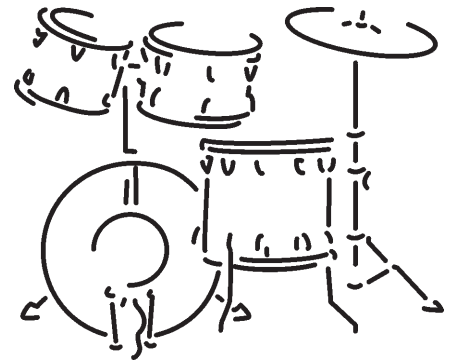
Myron Floren is best known as the accordionist with the Champagne Music Makers of Lawrence Welk fame. Before he became well known through recordings and television appearances, he traveled the usual musician's road- little money, no food, but an unquenchable thirst to perform. During those early days, he was a staunch supporter of the AGM, and still has not forgotten his roots. Although time (and a grueling performance schedule) has started to take its toll, Myron still has fond memories of the American Guild of Music. We hope to publish a message from him in a future edition of AGM NEWS.

Richard A. Chizmadia is known to more people attending Guild events than anyone else currently involved in this organization. He is the man responsible for staging our elaborate competitions and is the standard bearer for what The AGM is and where it is going. He tirelessly works behind the scenes in preparation for Guild events, usually beginning two years prior to a competition with site selection and hotel negotiations. He is the editor of the AGM NEWS, a past president and a continual advocate for the AGM. Richard is not only one of the two living inductees, but he is also only the second unanimous selection. He continues to raise the level of what is expected of the AMERICAN GUILD of MUSIC.

The Hall of Fame committee is still accepting nominations and everyone is asked to help honor someone that has left an indelible mark on your organization. Another aspect of the Hall is the accumulation of past award winners. We have been compiling a list of winners of North American Invitational Champions, North American Age Champions, All Around Winners as well as Mark Peel, Ruth Piksa and Elmer Herrick winners. The lists are not complete and we are asking anyone with any information for assistance. If you won one of the above awards, taught someone who did, or know of a past winner- please send a note to Daren Peplinski. The winners, along with their instructors and studio, will be listed on a plaque in the Hall of Fame. We are also still attempting to verify the correct birth dates of past presidents Elmer Herrick and Mark Peel. Due to irregularities in our archives, we need to confirm the birth dates of these two Hall of Fame members. Any information will be greatly appreciated.

Plans are in place allowing anyone visiting the new AGM website to view the Hall of Fame including photographs and biographies of inductees, winner lists and other historical items. Look for more information in the next AGM NEWS.

Drum **ROLL**



By Daren Peplinski

As promised last time we are going to take an in depth look at rudiments, our musical building blocks. Our subject today is the first in a two part look at the paradiddle, one of the most versatile of all rudiments. The paradiddle is as useful to drum set applications as it is to rudimental solos. Many rudiments receive their names from the sounds they make and the paradiddle is no exception as it sounds like par-a-did-dle. The paradiddle is basically the first two strokes of a single stroke roll followed by the first two strokes of a double stroke roll- and that is the easiest way to remember the sticking of the paradiddle.



All paradiddles begin with what is commonly referred to as an inferred accent, and it is not always notated- but it is always there. One of the difficulties in paradiddle performance is to keep all four notes sound the same (with the exception of the first note, which has an accent or pulse). Generally the last two notes aggregate closer together as tempo increases making the diddle faster than the single.

The next rudiment is the double paradiddle, which has the first four strokes of a single stroke roll followed by two strokes of a double stroke roll.



There is still one accent on the first note with the other five notes sounding the same. With increased velocity of the double paradiddle a common error is including a slight crescendo, which must be avoided.

Before we look at artificial and stutter diddle we need to look at two paradiddles that are derivatives of the standard single paradiddle. The first is what is known as a reverse diddle (or in Detroit the Hamtramck diddle). Basically it is a paradiddle played backward.



Since it is a backward paradiddle, there is an accent on the fourth note of each quad. A common problem with this rudiment is avoiding an accent on the first note of each quad.

The next paradiddle is known as a paradiddle shift and is created by starting the paradiddle on the second note of a single stroke roll, followed by two notes of a double stroke roll and the first note of the next group of two single strokes.



The accent, always on the first note of a paradiddle, is placed on the fourth note of each quad- as this is the first note of the next paradiddle.

Next time we will look at windmills, diddly-diddles, flamadiddles and other fun paradiddle applications. Remember to play rudiments open-closed-open. Practice hard and enjoy!

Studio



Notes

Midi and Computers

Midi

By Rich Vogellehner

Welcome to Studio Notes
In this issue I will discuss
sequencing on the computer.
I sequence using Steinbergs
Cubase SX 2. You may be using
something different but for the
most part the basics are the same.

The basic setup will include your
computer and a multi-timbral syn-
thesizer or tone module some kind
of midi box to go from keyboard to
computer, and of course your soft-
ware. The synth or tone module
should be set up to receive on
independent midi channels; a set-
ting like performance mode, multi-
mode is what is what you would be
looking for. The MIDI interface
would be computer out to synth in.

Now you are ready to start
sequencing. Your sequencing pro-
gram should have a "track sheet"
screen to view and edit your midi
information that you are recording.
Start by selecting a drum kit set to
channel 10 on your
synthesizer/module, and then click
on track 10 on your sequencing
program. Now you can input infor-
mation using your synth keyboard
or step enter using the mouse.
Here comes the cool part. After
you record your part, a bar will
appear showing that you recorded
MIDI data on that track. Double

click on that bar. It should show
note data in a player piano roll fash-
ion. You will also notice all the
information that goes with a key
event like velocity, length, start and
end time etc. If you want to change
or copy an event all you have to do
is select it and do it. Your editing
capabilities on the computer are
done fast and easy.

To record a new track such as bass
or piano, select a new track on your
sequencer software and a new chan-
nel on your synth/ module. Try to
match the channel you are using on
your synth/module, to the track you
are using on your sequencer. This
makes for easy reference later. You
should be able to label the individ-
ual tracks on the sequencer pro-
gram. After you create one verse,
go ahead and work on the chorus.
After finishing one chorus start
working on the bridge. You will only
need to record one chorus, verse,
etc.

After all the parts have been record-
ed, it is time to arrange them into a
song. Here is where the copy func-
tion comes in handy. Let's say you
want 2 verses to begin the song,
just select your verse, copy, paste,
and now you have 2 verses without
having to record it twice. You can
do this as many times as you want
with any part of the song.

Caution: Duplicating parts is
great, but remember you are get-
ting an exact copy. I like to go
back after the arrangement is
done and change some drum
parts, use different sounds, or
add little tag endings. This gives
the song some variance. This
where the production work comes
in which is a whole new article.
There are so many programs for
sequencing. They range from \$60
to \$700+. Be sure to pick what's
best for you and make sure you
have a fast computer. Try to
avoid using any screen savers,
virus programs, etc. while running
your software.

If you have any questions , write
me at:

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***Rich Vogellehner is a profes-
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