

GEORGIA'S OWN

Georgia's Own is a listing of our GMTA members who are willing to present topics through workshops and programs. Georgia's Own must be current members of GMTA and keep his/her contact information updated through Donna Trivette, our Executive Director. Contact information may be found on our GMTA web site (www.georgiamta.org) or in our Directory. If you would like to be added to or removed from this list, please contact Elizabeth Chitwood. (bchitwood@ec.edu)

NAME Pam Asberry

LOCAL AFFILIATION Gwinnett MTA

WORKSHOP LENGTH 45-60 minutes

WORKSHOP TITLE Teaching the Transfer Student

SHORT DESCRIPTION OF WORKSHOP CONTENT Transfer students come with a unique set of challenges and opportunities. In this workshop, we will explore ways to assess skill level, choose teaching materials, break bad habits, and keep motivation high.

NAME Jason Bennett

LOCAL AFFILIATION Athens MTA

WORKSHOP LENGTH 1 Hour

WORKSHOP TITLE "GMTA's Theory Achievement Program"

SHORT DESCRIPTION OF WORKSHOP CONTENT

Overview of GMTA's music theory tests, the curriculum they are based on, and how to use the curriculum and available materials to prepare your students for the tests.

NAME Keith and Priscilla Jefcoat

LOCAL AFFILIATION Northeast Georgia MTA

WORKSHOP LENGTH As needed

**WORKSHOP TITLE Four-hand piano recitals; workshops:
"The Four-Hand Teaching Literature"**

SHORT DESCRIPTION OF WORKSHOP CONTENT

Literature is based upon Priscilla's doctoral dissertation, "Intermediate Piano Duets by American Composers Published Between 1960 and 2000: A Selected Annotated Bibliography."

NAME Priscilla Jefcoat

LOCAL AFFILIATION South Metro Atlanta MTA

WORKSHOP LENGTH 45 minutes to 1 hour

WORKSHOP TITLE "How to Develop a Perfect Memory"

SHORT DESCRIPTION OF WORKSHOP CONTENT

Workshop deals with memory techniques involving left-brain and right-brain memory.

NAME Susan Ottzen

LOCAL AFFILIATION Decatur MTA

WORKSHOP LENGTH 5-day workshop with concert at the end

WORKSHOP TITLE “Decatur Harp Camp”

SHORT DESCRIPTION OF WORKSHOP CONTENT

Students at this workshop practice and perform 30 minutes of duet harp music and also play and create music games as a theory exercise.

NAME Susan Ottzen

LOCAL AFFILIATION Decatur MTA

WORKSHOP LENGTH 1-day workshop with concert at the end

WORKSHOP TITLE “Decatur Piano Camp”

SHORT DESCRIPTION OF WORKSHOP CONTENT

Students at this workshop practice and perform 10 minutes of duets and also play music games, i.e. “Twister,” with a large musical staff on the floor.

NAME Raisa Parmentier

LOCAL AFFILIATION Atlanta MTA

WORKSHOP LENGTH 1 hour

WORKSHOP TITLE “Piano and Harpsichord: Some Aspects of Adaptation of Baroque Performance Practice on Modern Instruments”

SHORT DESCRIPTION OF WORKSHOP CONTENT

The goal of the presentation is to introduce listeners to the main aspects of authentic performance practice of Baroque keyboard music, based on baroque treatises of the 17th-early 18th c. and modern researches. The presentation will be accompanied by live performance on harpsichord and piano so that listeners would be introduced to a real sound of the authentic instrument in comparison with the modern one.

*Note-Workshop requires piano and harpsichord. These can be provided if the workshop is in the Atlanta area.

NAME Dr. Emma Pettyjohn

LOCAL AFFILIATION Athens MTA

WORKSHOP LENGTH 30 minutes

WORKSHOP TITLE “Teaching Little Fingers to Play: The Organ, That Is!”

SHORT DESCRIPTION OF WORKSHOP CONTENT

Workshop is a review of the Wayne Leupold Organ Method for young students.

NAME Mary Walker

LOCAL AFFILIATION Columbus MTA

WORKSHOP LENGTH 1 - 2 hours, up to a half-day, according to what the group desires

WORKSHOP TITLE Various

SHORT DESCRIPTION OF WORKSHOP CONTENT

All lectures have to do with the problems we encounter in teaching the everyday, average student who makes up 90% of most piano studios. Topics include technique for the average child, decoding the music on the page for the average child, how to define and teach various types of practice, issues of motivation, the importance of knowing and learning theory when teaching the average child, and how to deal with the natural learning roadblocks that occur in any discipline.

NAME Betty White

LOCAL AFFILIATION South Metro Atlanta MTA

WORKSHOP LENGTH 30-45 minutes

WORKSHOP TITLE "Teaching Sonatina Favorites? How? Why?"

SHORT DESCRIPTION OF WORKSHOP CONTENT

Teaching sonatinas of different levels of difficulty (mostly) from classical period (Clementi, Kuhlau, etc.) and sonatinas for younger students from different periods.

NAME Betty White

LOCAL AFFILIATION South Metro Atlanta MTA

WORKSHOP LENGTH 30-45 minutes

WORKSHOP TITLE "Teaching Group Lessons"

SHORT DESCRIPTION OF WORKSHOP CONTENT

Group Lessons- how, why, what, when? Using games; also composer studies, skill development, etc.

NAME Betty White

LOCAL AFFILIATION South Metro Atlanta MTA

WORKSHOP LENGTH 30-45 minutes

WORKSHOP TITLE "Summer Piano Camps"

SHORT DESCRIPTION OF WORKSHOP CONTENT

Mozart for Intermediates; Music encounters for younger children on beginner level or 2nd year students.

NAME Sandy Yeargan

LOCAL AFFILIATION Rome MTA

WORKSHOP LENGTH Approximately 1 Hour

WORKSHOP TITLE "Teaching All Kinds of Minds to Play the Piano"

(Focusing on the Learning Disabled Student)

SHORT DESCRIPTION OF WORKSHOP CONTENT

Sharing teaching ideas, visual aids and piano texts that work well with helping this population learn how to play. Also, helping teachers to not be afraid to include these students in their studios.

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NAME George Mann

LOCAL AFFILIATION West Georgia MTA

WORKSHOP TITLES AND DESCRIPTIONS

Introducing Students to Romantic Piano Music

Music of the nineteenth century presents many new problems to developing pianists. This lecture/demonstration explores ways in which teachers can help their students to study and perform this literature with an appropriate concept of style as well as technical security. A repertoire list of easier works by the major piano composers of the nineteenth century is provided, including both familiar and less frequently performed literature.

The World of Schumann

"The Merry Farmer", "Soldier's March", and "Knight Rupert" are teaching standards yet how many of the other pieces from Schumann's Album for the Young are frequently played? This session will look at this collection of forty-one pieces as well as some of his other works as a way of gaining insight into this elusive but always fascinating composer.

Exploring the Sonatas of Haydn

Haydn wrote approximately sixty sonatas yet teachers too often do not venture beyond the few that are the most often played. This lecture/demonstration will survey the early and middle period sonatas - delightful, seldom performed music useful for teaching the Classical style.

Some Thoughts on Teaching Chopin

The study of Chopin's music is an essential part of every pianist's training. This session focus on some of the more accessible preludes, nocturnes, mazurkas, waltzes, and polonaises and the musical and technical problems these pieces present.

Introducing Erik Satie

The piano music of Erik Satie (1866-1925) occupies a unique place in keyboard literature. Whether Satie is considered extremely original or wildly eccentric, his influence on twentieth century music is undeniable. This lecture/demonstration will present an overview of his life and a varied selection of his piano works.

Couperin - A Neglected Baroque Master

The harpsichord works of Francois Couperin (1668-1733) occupy an important place in keyboard literature yet this is music seldom investigated by pianists. This lecture/recital will examine some of these compositions suitable for performance on piano.

Auditions – From An Adjudicator's Perspective

Auditions and competitions are a part of most young pianists' lives but too often these are not the positive experiences that they can be. Some of the things discussed in this session are choice of repertoire, preparation, performance, and the student and teacher's post-performance evaluation of the overall experience.

Technique for the Developing Student

This session focuses on technical skills useful for a student progressing into upper immediate repertoire. In addition to scales, arpeggios, etc., specific passages from familiar repertoire will be examined for technical problems and possible solutions.

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