

Georgia's Own is a listing of GMTA members who are willing to present topics through workshops and programs to the various GMTA local associations. Individuals included in this listing must be GMTA members in good standing with paid dues for each membership year and must keep their contact information updated through Mandy Reynolds, GMTA Executive Director at georgiamta@gmail.com. If you would like to be added or removed from this list, please contact Debra S. Hughes, Arts Awareness and Advocacy Chair, at bndhughes@comcast.net.



PAM ASBERRY

Gwinnett County MTA

pam.asberry@gmail.com / 404-434-8004

<http://pamasberry.com>

Teaching the Transfer Student (45-60 minutes)

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. No equipment required.



Zdenek Fibich, The Forgotten Czech (45-60 minutes)

Overshadowed by his nationalistic contemporaries Smetana and Dvorak, Czech composer Zdenek Fibich wrote in the style of the German romantics and made valuable contributions to the music literature of the Romantic period. Composing more for the piano than any other instrument, he wrote hundreds of solo and ensemble works demonstrating a gift for melody and a command of miniature forms reminiscent of Schumann. In this presentation we will explore the life and music of this wonderful composer. A projector, screen and a piano are required.

Self-Care for Teachers (45-60 minutes)

As music teachers, we can become so focused on meeting the needs of our students and others that we neglect ourselves. Running businesses from our homes creates additional challenges. Unless we make conscious effort to manage our wellbeing, the demands of career and personal life can create overwhelming stress result in burnout or illness. In this intimate workshop we will explore ways to maintain healthy lifestyles and create opportunities for professional growth and renewal. No equipment required.

Fostering Creativity: From Potential to Performance (45-60 minutes)

Human beings were born to create. Yet many of us hold beliefs about ourselves, our lives and other people that limit what we do, who we are, and who we can become. Forged in childhood, these beliefs affect all aspects of our lives, from interpersonal to professional. In this workshop, we will learn to identify these self-limiting patterns of thought and explore habits and rituals to help unlock inner creativity, enriching both teaching and performing. No equipment required, but a projector and screen are helpful.

Pam Asberry (M.M., B.M.) is solo and collaborative pianist, composer and arranger, and educator. Described as "one of the most promising solo piano artists in New Age music today" (B.T. Fasmer, New Age Music Reviews), she is also an award-winning recording artist and has released five solo piano albums to date.

DR. JERI-MAE G. ASTOLFI, NCTM

Northeast Georgia MTA

jgastolfi@piedmont.edu / 706-778-8500 ext.1528

www.jeri-mae.com



Jokes Aside... (flexible duration)

This presentation explores various compositional techniques employed by composers from the renaissance era through the present day to evoke humor in music. Along with identifying these elements and discussing their pedagogical and interpretive implications, studio recital ideas will also be suggested. Intermediate to early-advanced piano repertoire will serve as the vehicle for exploration.

Equipment (if possible): piano, music stand or lectern (or table), projector and screen

The Brain on Piano (flexible duration)

This presentation, inspired by both pioneering and current research, explores the broad and unique impact that piano playing is shown to have on the brain. Discussion of the implications of these fascinating discoveries will include applications for teaching and business practices.

Equipment (if possible): piano, music stand or lectern (or table), projector and screen

New Piano Music from Canada (flexible duration)

This presentation features a stylistic variety of post-1950 elementary to advanced-level piano music written by Canadian composers. Special emphasis is given to pieces created for specific pedagogical purposes, teacher favorites, student favorites, and competition pieces. Other practical applications and as well as opportunities for composer-collaboration will also be presented.

Duration: flexible

Equipment (if possible): piano, music stand or lectern (or table), projector and screen

Unique New Teaching Resources for Non-Traditional Piano Techniques (flexible duration)

This interactive session explores new and unprecedented pedagogical repertoire and resources dedicated to guiding students of all levels through the art and soundscapes of non-traditional piano techniques. In tandem, commonly used non-traditional techniques of piano playing will be identified, defined, and demonstrated, alongside the topic of piano safety. This hands-on presentation features demonstration and participation by audience members and also includes a resource handout.

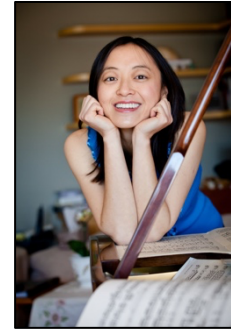
Duration: flexible

Equipment (if possible): grand piano, music stand or lectern (or table), projector and screen

Canadian pianist, Jeri-Mae G. Astolfi, has been critically lauded for her “brilliant” “persuasive” and “beautiful” performances. Her tireless devotion to new music has led to the commission and premiere of numerous works that have been featured on live radio broadcast and commercial release. Astolfi is an Artist-in-Residence at Piedmont University, Demorest, Georgia.

DR. CHENNY GAN

Associate Professor of Piano and Collaborative Piano
Wesleyan College
Macon MTA
cgan@wesleyancollege.edu / (478) 757-5147

***Jazz, Pop and Contemporary Improvisation for the Classically Trained Pianist***

Music crosses boundaries, and being fluent in different styles is increasingly more important for musicians today, both in performance and in teaching. This workshop introduces basic concepts of Pop, Jazz and other contemporary styles of Improvisation. The workshop is ideally designed for classically trained pianists who have always been curious about delving into improvisatory genres but did not know where to start, but it is also open to teachers and students of all backgrounds. Get the fear out of making stuff up and start “jamming” yourself or with your students!

Spice It Up! Incorporating Improvisation into the Classical Repertoire

Contrary to common notions, Bach, Mozart, Chopin & Co. were not stiff purists and literalists. In fact, they were closer to Thelonious Monk or Dave Brubeck in practicing their art, with Improvisation at the center of many of the masterworks they produced. This workshop aims to inspire teachers and performers alike, by showing ways to add elements of creativity and improvisation into the traditional classical repertoire in tasteful and idiomatic ways. Works from the Baroque to Romantic eras will be food for reconstructive thought. Together we will explore freedom from the Urtext and make pieces come alive by injecting fresh, adventurous and stylistically authentic touches into the music we all know and love so well.

Using Technology Creatively and Effectively as a Musician

As the recent pandemic has shown us, the future of the performing arts is on an accelerated trajectory towards flexible and hybrid models of performance, teaching, and learning. The need for technological literacy as musicians has never been greater and is most likely here to stay. This workshop aims to help answer questions, alleviate stress, and soothe some of the fears about technology use in our work as musicians. The goal is to help each participant find tools and strategies that will allow them to stay creative and relevant in their own music-making and teaching. This workshop may be effectively done online via Zoom or in person. Each participant should have an internet-capable device, such as a laptop or tablet available, and should bring 1-2 questions about technology to the workshop to foster active engagement.

CAROL GINGERICH

Western Georgia MTA
caroljoypiano@aol.com / 678-839-6273

***French Culture and Music: The French Piano Style of Fauré and Debussy***
(40-75 minutes)

Have you ever travelled to a new country and felt like a completely different person? That is an example of the profound effect culture can have on our lives, and of course culture has a strong impact on how music is composed and performed. The taste of the food, the colors of the landscape, the textures of clothing and architecture all play a role in the formation of music. This seminar will explore the role that French cultural aesthetics played in the formation of the particularly French piano style of Faure and

Debussy. Through interactive comparisons and contrasts participants will gain an understanding of the differences between French and American culture, in order to be able to perform this repertoire in an authentic performance practice style. Pedagogical strategies for teaching and performing will be discussed along with demonstrations from the repertoire.

***Visual Images in Debussy's Piano Music* (40-75 minutes)**

Most pianists are aware that there is a close connection between Debussy and the so-called Impressionist painters, but most of us have not seen the paintings that were his source of inspiration, nor have we considered exactly how they influenced him. In this seminar we will explore the relationship between Debussy and the visual arts in order to create more authentic performances of his music. We will view slides of actual paintings and explore painting techniques while also listening to the corresponding piano pieces.

***"I Teach, Therefore I Am, And Therefore My Students Will Learn": Exploring Teaching and Learning Styles* (40-75 minutes)**

Often as piano teachers we "teach like we were taught", passing on the same strengths and weaknesses inherent in our own training. How often do we begin a piano lesson never having considered the most important question for ourselves, that of "why", and the important question for our students, of "how"? In this seminar we will look at some of the great teachers in history, for example Socrates and John Dewey, and use them as models to examine some of the important philosophical foundations for the "why" of teaching. We will then interact in groups in order to discover our own teaching style. Next, we will consider the important topic of our students and their differing learning styles and we will particularly look at those styles which relate directly to music: aural, visual and tactile. We will consider different pedagogical strategies which we can use to meet individual students' learning styles, and end with a very special concern of contemporary piano teachers, that of ADD (Attention Deficit Disorder).

***A Cyberspace Cruise to YouTube, Piano Flicks and the Internet* (40-75 minutes)**

In the exciting, ever changing technological world in which we live, we and our students have easy access to a plethora of information related to the piano. This is a very different world from the one in which most piano teachers were trained. Some of us view this world with suspicion, dread and lack of familiarity, while on the other hand, many of our students eagerly, but blindly, embrace it. However, cyberspace can provide amazing opportunities to motivate, inspire, and educate our students, while also creating hands-on experience with critical evaluation. For piano teachers it is a golden opportunity to connect with our students as we can learn from them, and it provides us with access to novel forms of material. This workshop will provide a variety of educational examples from YouTube, Piano Movies, and the Internet, and will include examples of possible student projects appropriate for all ages. Video clip examples of my student's work will also be shown.

***Intermediate Repertoire Choices Made Easy: Technical and Interpretive Factors in Pedagogical Sequencing* (40-75 minutes)**

Have you ever had trouble deciding which sonatina to teach first or which Chopin prelude is hardest? Of course many factors go into making such a choice, but in this seminar we will focus on the technical and interpretive demands of the repertoire. Together we will explore and label standard intermediate repertoire as early, mid or late. In terms of technique you will be given a chart (hand out) that lists typical technical demands for each category using such criteria as: scales (are they hands-together and for how many octaves), chords (are they triad or four-note),

ornaments (are they present and if so which ones) and octaves (staccato or legato). We will also briefly discuss pedagogical strategies for fingering and teaching these technical aspects. In terms of interpretive demands we will consider such things as: objective versus subjective point-of-view, the type of emotions which need to be felt and understood and the artistic maturity demanded of the performer. We will then weigh and balance both the technical and interpretive demands in order to give a summarizing label to the repertoire as being either early, mid or late. Participants should be encouraged to bring along scores which they would like to discuss.

Teaching the Young Child Using Traditional Piano Methods (40-75 minutes)

Many of us are familiar with the names of non-traditional piano methods for teaching young children aged 3-5 years old. These names can include Kindermusik, Suzuki, Music and Movement for Young Children, and they have much to offer. However, what about those teachers who are not trained in these methods and/or are interested in exploring what a “traditional” piano lesson might have to offer the younger siblings of their current students? They need not feel at a loss. There is well documented research as to the psychology and philosophy of teaching young children which can aid us in our teaching. And very recently there has been an influx of methods for young children from the creators of the traditional piano methods which many of us currently use. In this seminar we will look at the exciting materials and methods available to us: Alfred (“Music for Little Mozarts”), Jane Bastien (“Piano Party”), Musikgarten and Robert Pace (“Music for Moppets”). We will also discuss the special psychological needs of young students and their parents. Teaching the young child is an enjoyable and profitable way to expand our studios.

The Pianist’s Encounters with Space: A Philosophical Journey (40-75 minutes)

As pianists we spend so much time trying to solve concrete, practical problems such as those of fingering, pedaling and the logistics of memorization, that we sometimes don’t have or take the time to think about the more nebulous, less concrete aspects of music making; those aspects which although harder to define and “pin down” are actually what make the difference between a merely well executed performance and a performance that is truly a work of art and is deeply moving to the listener. One such aspect of music is the concept of space. In this seminar we will look at three situations in which pianists encounter space. The first is that of the space between phrases, or phrasing, and how we delineate it. To understand this better we will compare musical space to the negative space that painters use, and this will enable us to take an abstract concept and make it more visual. Secondly, we will look at a smaller unit of space, that is the space **between** notes, or articulation. We will look at a simple pedagogical strategy for teaching our students the difference between 4 common articulations: legato, tenuto, portato and staccato. Lastly, we will explore a much vaster concept of space, that of the space or time between learning sessions that is necessary for optimal learning experiences. All together it should be a day of entering into the abstract world of our minds in order to make a difference in the concrete world of our playing.

Exploring Musical Style: A Quick Summary Guide to Performance Practice for the 4 Musical Periods (40-75 minutes)

Have you ever sat down to play or teach a piece, say by Bach, and then wondered how it is fundamentally different from a piece by Chopin? Have you ever wondered in which period to begin the ornaments on the note above the printed note, and when to begin on the printed note? When should we play very legato and when should our touch be drier? And by the way, what does “drier” really mean? To use the pedal or not to use the pedal, that is the question. Should I put my feelings into the music or strictly respect what is on the score? How can I make this composer sound really alive even though he has been dead for 100 years? Yes, the topic of performance practice can be confusing, but in this seminar we will attempt to answer these questions. We will

begin by exploring the social, political and cultural worlds that created the Baroque, Classical, Romantic and 20th Century style periods. You will also receive a descriptive guide of performance style characteristics for each. We will focus on standard intermediate and early advanced repertoire and will also peruse the helpful new books by Nancy Bachus (Alfred). Come on out for a walk through the paths of musical time.

***Exploring Fun Materials and Methods for Teaching Musicianship* (40-75 minutes)**

Do you always leave music theory, sight reading and ear training until the end of the lesson and then run out of time to teach them? Do you avoid them all together because you never enjoyed learning them and aren't exactly sure how to motivate your students to want to study them? Well then you are not alone. This topic, that of musicianship, is probably one of the most neglected in the piano teaching world, and yet is the one factor that can make for truly spectacular performances by our students. Today there are many new materials on the market to make this an inspirational part of the lesson. Together we will explore some of the fun new materials published by the Fabers ("All About Music"), Alfred ("Music for Little Mozarts), and Robert Pace ("Musical Games and Activities). Methods for using these materials in both private and class settings will be discussed, along with a review of pertinent computer software. We should have fun together exploring these and so will your students when you try them out in your own studio.

***Celebrating the Celebration Series: The Canadian System of Piano Pedagogy* (40-75 minutes)**

The United States is sometimes referred to as a "melting pot" and this is also true in the world of piano pedagogy; many different cultural traditions have contributed to piano training in this country. Currently, one popular piano method is the Celebration Series, a Canadian publication. Having grown up as a pianist with the Canadian conservatory system I have found it to have been invaluable to me as a pianist and teacher. In this seminar I would like to share with you some of the Canadian methods and materials that I have found to be helpful. We will begin by comparing this system to its original model, the British Conservatory system. Together we will explore the Celebration Series Repertoire Albums, Student Guides and Studies Albums and also look at complimentary materials such as the "Brown Scale Book", an excellent technical manual, and the unique "4 Star Sight Reading and Ear Training" series. Today there are many excellent piano curricula on the market and the Celebration Series is one of these. It can provide a helpful model curricular framework from which to construct your own teaching.

***Having Fun With 20th Century Piano Repertoire: A Fond Millennium Look Back* (40-75 minutes)**

Have you ever had trouble finding a piece of 20th century repertoire that both you and your student liked? Do you yourself have trouble liking or even understanding this repertoire? Now that we have left the 20th century and entered the 21st century we may be able to look back on this repertoire with fresh and appreciative eyes. In this seminar we will explore the world forces that shaped this repertoire, listen to performances of attractive teaching pieces from the elementary to the advanced level, and explore pedagogical teaching strategies for making this repertoire more appealing and understandable for our students. Repertoire selections will be taken from standard pedagogical materials including the Jane Magrath, Robert Pace, Francis Clark, Alfred and Celebration Series collections.

Fun With Musicianship: The Teaching Legacy of Robert Pace (40-75 minutes)

Robert Pace is one of the true pioneers of the “Comprehensive Musicianship” approach to teaching the piano; that is the art of intertwining performance, music theory, ear training, sight reading, composition and improvisation into one well balanced program that leads to excellence in piano playing. He has gone so far as to declare that he never teaches a piece of repertoire unless the student is able to identify every theoretical part of its construction, recreate a similar piece through improvisation and conventional notation, and aurally be able to identify all the musical constructs that occurred. This is a very high challenge for us as teachers indeed. One of the most fun and unique aspects of his ideas are his methods and materials for teaching improvisation, composition and ear training. We will look specifically at the exciting ideas found in Creative Music 2 and Musical Games and Activities (GB Scott).

Dr. Carol Gingerich is an Associate Professor at the University of West Georgia where she teaches applied piano, piano pedagogy, keyboard literature, collaborative piano and class piano. She is a graduate of Columbia University - Teachers College, Westminster Choir College, and the University of Western Ontario.

PORTIA SHULER HAWKINS, NCTM

North Fulton MTA

Pshawkins8@aol.com / 678-852-8364

A Piano Program featuring the Music of African-American Composers

This program features music of outstanding African-American Composers that has become part of the standard performance repertoire and audition repertoire. It also features American composers as well as songs from famous musicals.



Atlanta pianist, Portia Shuler Hawkins, holds degrees from Fisk University and Yale University School of Music. Her private piano teachers include: Geneva Handy Southall, Matthew and Anne Kennedy, Ward Davenny, Francis Whang and George Walker. Mrs. Hawkins has taught at Georgia Perimeter University, Spelman College, Clark-Atlanta University, and Agnes Scott College. Her CD, “African-American Sampler”, is heard on WABE-FM radio, Atlanta, and several public radio stations throughout the country. Several years ago, she edited a piano collection of works by William Grant Still at the request of his daughter, Judith Still. Presently, Portia performs collaborative concerts throughout the region, teaches privately in her Roswell studio, and frequently serves as a vocal and instrumental accompanist. Mrs. Hawkins is an adjudicator for and an active member of the Georgia Music Teachers Association, The National Federation of Music Clubs, and Mu Phi Epsilon International Professional Fraternity. She was named Teacher of the Year by North Fulton Music Teachers Association.

DR. YINGZHOU HU, NCTM

Atlanta MTA

yhu@cau.edu / 614-749-1536



Nikolai Kapustin: Exploring the Jazz Landscape from the Perspective of a Classical Pianist (45 minutes)

Discover the fascinating fusion of jazz and classical styles through piano works with Nikolai Kapustin. Explore his innovative approach to music-making and gain insights into his pedagogical significance for classical piano students.

Ultimately, this presentation aims to demonstrate the pedagogical significance of Kapustin's work for classical piano students. Through an exploration of his pedagogy, literature, and technique, attendees will gain valuable insights into the fascinating fusion of jazz and classical piano. They will discover new avenues for artistic growth and exploration and be inspired to push the boundaries of their own musical abilities.

Exploring the Piano Repertoire of African-American Women Composers and Its Implications for Pedagogy (45 minutes)

This presentation explores the pedagogical distinctive features of piano works by African-American women composers Florence Price, Margaret Bonds, and Undine Smith Moore, and their implications for diversifying and enriching piano pedagogy.

The contributions of African-American women composers to the Western classical music tradition have been historically overlooked and undervalued. This study seeks to explore the piano repertoire of African-American women composers and its implications for pedagogy.

Specifically, it aims to explore the pedagogical distinctive features of the piano teaching pieces of Florence Price, Margaret Bonds, and Undine Smith Moore and analyze the musical structure and elements of their works and examine how they reflect the composers' unique experiences and perspectives as African-American women. The study will investigate how the inclusion of works by African-American women composers could broaden and enrich the piano repertoire and pedagogical practices, and contribute to the larger conversation of diversity, equity, and inclusion in the music education of piano students.

Equipment: Piano

Dr. Yingzhou Hu, NCTM, has performed throughout the United States and abroad in Asia, Europe, and Africa. He currently teaches and coordinates Keyboard Studies at Clark Atlanta University in Atlanta, GA.

DEBRA S. HUGHES, NCTM

Gwinnett County MTA

bndhughes@comcast.net / 770-401-1978



“MUSIC IMITATES LIFE” (45-60 minutes)

This session demonstrates how music teachers can use verbal word pictures (visuals) to help students gain better understanding, remember and hopefully execute music skills. Dynamics, positioning, memorization, rubato, exercises, form and many other topics are included for increased student musicianship.

Equipment: podium, screen & projector for power point presentation

“HOME AGAIN, HOME AGAIN, JIGGETY JIG” (45-60 minutes)

Music students are lonely practicing at home. This presentation examines how the private music instructor can involve parents for higher student success. Motivation, parental guidelines and home encouragement are the top issues discussed. Useful handouts are included.

Equipment required: podium, screen & projector for power point presentation

Debra S. Hughes is active as a performer, clinician, composer, adjudicator and music instructor. She is a past stage performer, soloist, conductor and award winning church and public school music director. Her students have been accepted in music programs throughout the US and currently teach, perform, compose and enjoy music. She maintains a family friendly, delight driven music studio in her home in Snellville.

HUU MAI

Cobb County MTA

HuuTmai@gmail.com / 770-374-0707



Developing Artistry: Keys to Unlocking Musicality (45-60 minutes)

In the competitive environment we live in, music as an art can be forgotten so easily. This is an exploration of the pitfalls and keys to inspiring creativity within the aspiring and not-so-aspiring student.

The Art of Practice (45-60 minutes)

In the techno-social-commercially driven society we now live in, efficiency in learning is of paramount importance. And so, in this extremely informative presentation, I will share, in simple to understand form, how the brain learns, common misunderstandings and errors we often make as teachers, and how to practice far more effectively. "There are no world class musicians. Only world class performances." "If you want to play like a concert musician, you must train like one."

Circular Technique (45-60 minutes)

After dealing with tendinitis and carpal tunnel syndrome practicing 8 hours a day, I realized something had to give. I threw out my technique and dove into the physiology of the human body, analyzing the physics of the systems and developed this three step approach that can effectively tackle all technical challenges.

Breathing and Rhythm – The Missing Link to Expression (45-60 minutes)

As a vocalist and conductor, I often find myself searching for that magical sound. The kind that lures you into its story, rich in complexity, and ever-changing in its momentum. I've heard it said that musicality cannot be taught. In this presentation, I explore the two elements I believe can merge the music and the performer and ways we can train our students to become liberated in their musical expression.

Developing Virtuosity (45-60 minutes)

In an attempt to upend mediocrity, this program surveys the materials, training regimens, and various schools of technique available to pianists to help lay a foundation for mastery at all levels of development.

The All-in-One Music Lesson (45-60 minutes)

In this program, I delve into the challenge of providing a 'complete' musical foundation for our students. Through examples of lesson structures, creative tools, and interdisciplinary methodologies, I demonstrate possible ways in which the modern private music teacher can fill gaps from music theory, history, and beyond to provide a curriculum that allows for individualism, creativity, and inspiration.

Equipment: Piano and music stand

Huu Mai—pianist, violinist, teacher, vocalist, conductor, and composer—is a representation of musical versatility. He has served as Artist-in-Residence with the Gwinnett Symphony Orchestra and president of the Cobb County MTA. Among his accolades are receiving the Steinway Foundation's John Innes Grant, and his personal invitation to perform for President George W. Bush. His students have been recognized nationally and internationally in performance and composition. Mr. Mai currently serves as Artist-in-Residence at the Kennesaw State University School of Music where he teaches on the piano faculty.

KATHY MORRIS

Columbus MTA

mkm1511@bellsouth.net / 706-327-9655



Keys to Improvisation (30 minutes-2 hours)

This fascinating formula totally changed my perspective of the piano and took away my fears of playing without a score. If you have always wanted to improvise or to teach improvisation and haven't quite known where to begin, this workshop can help you. Learn an intriguing way to develop your own improvisation using both a chordal and melodic approach.

EQUIPMENT: Piano, lectern or music stand, possible screen/projector for video clip (not required)

Kathy Morris, NCTM, has loved teaching in her great-grandfather's historic home for 25 years. She holds a Church Music degree from Shorter College, enjoys composition, and is founder of The Church Music Academy.

SUSAN OTTZEN

Decatur MTA

sottzen@gmail.com / 404-378-7756

www.susanottzen.com



Decatur Harp Camp (5-day workshop with concert at the end)

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

Equipment: Harp, Lever or pedal if possible

Decatur Piano Camp (1-day workshop with concert at the end)

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.

Equipment: Keyboard

Susan Ottzen, previously with the Atlanta Symphony Orchestra, has 16 years of experience teaching and leading harp and piano camps. She also gives Group Piano lessons at assisted living facilities. "100 days of Practicing" through Piano Explorer is an important part of her studio. Numerous students have completed 100 or 200 days of practicing.

DAVID PEOPLES

Gwinnett County MTA, Northeast Georgia MTA

peoplescontact@gmail.com / 678-250-3283



Opening Pandora's Box: Streaming Radio for the Modern Studio (30 minutes)

Use Pandora as a way to evaluate your student's musical interests while introducing them to a world of listening repertoire that stretches into 1000 years of music history. This workshop introduces Pandora and how to interpret the data your student will enter (likes/dislikes, seeds, etc.) and use that information as pedagogical data.

EQUIPMENT: Projection requested, but can be presented without a projector

David is currently on faculty at the University of North Georgia. He earned his doctoral degree from the University of Memphis and attended the University of Texas at Austin for his undergraduate. David is an active composer, teacher, and lecturer.

DR. JUDITH S. SIEGEL, NCTM

Greater Marietta MTA

yourpianostudio@me.com / 770-710-8537 (studio/cell) 678-909-5121 (home)

www.yourpianostudio.com



More than just repertoire! (30 minutes)

Discusses what areas should be included in each lesson and why.

Why Theory and Technique matter (30 minutes)

Analyzing music through the theory, form, and technique.

An unknown Concerto Found: The Journey, The Find, The Years in Between, and The Premieres (30 minutes)

Concerto Symphonique, Opus 9, by Theodor Leschetitzky found by the presenter in 1972; a lifetime of work to bring it to the world.

Piano Olympics with Alexander Peskanov (30 minutes)

Piano Olympics with Alek is an exciting event for children/students of any age to play before a living composer. I can explain his Manual of all levels.

Piano Life after Cancer (30 minutes)

What the presenter did to recover from breast cancer surgery – a personal study with a happy ending.

Equipment: Piano

Dr. Judith Siegel is a former President of local associations in Virginia and Florida with separate doctorates in piano performance and music theory.

CATHY THACKER, NCTM

Gwinnett County MTA

csbt88@gmail.com / 678-294-8939

www.cathythacker.com



Middle Movement Syndrome (45 minutes)

Our students often perform in recitals or competitions the first or third movement of piano sonatas because the music is flashy and impressive. Like a middle child with older and younger siblings, the second or middle movement is frequently overlooked. We will explore some beautiful middle movements that are worthy of our consideration. Discover some music that is richly expressive or humorous, and then learn or teach these “neglected” pieces.

Equipment: Piano

Respect the Fermata! (30-45 minutes)

My pet peeve when judging happens to be the careless observance of fermatas. The fermata is an important, universally used musical symbol, yet students often ignore it or mistake it for another symbol. We will explore the history and meaning of the fermata, its usage in vocal, orchestral, and piano repertoire, some stylistic interpretations, and some humorous examples. We will also ask the question: is it possible to hold notes with a fermata too long?

Equipment: Projector and Screen

Cathy Thacker, NCTM, is the current GMTA President and the immediate Past President of Gwinnett County MTA, as well as their 2018 Teacher of the Year. She has presented three solo programs at GMTA state conferences and a collaborative presentation on William Gillock. Her private studio in Snellville has students of all ages; her students participate in recitals, Federated Festivals, local competitions, master classes, and Piano Guild. She is an adjudicator in the Southeast for Piano Guild and throughout Georgia for competitions and festivals.

DR. JERICO VASQUEZ

Rome MTA / Shorter University

jvasquez@shorter.edu / 706-233-7281 (office) 713-392-8662 (cell)

<http://su.shorter.edu/dr-jerico-vasquez/>



Building Technique: Hanon, Philipp, and everything else... (60 minutes)

Thoughts and suggestions on developing a confident, virtuoso piano technique through Hanon and Philipp exercises, scales, and arpeggios.

My Friends Chuck and Sid: A Fresh Approach to Traditional Technical Exercises (60 minutes)

This presentation explores creative approaches to Hanon's *The Virtuoso Pianist* and Isidor Phillip's *Exercises for Independence of the Fingers*, with the goal of making these technical exercises relevant and enjoyable to young piano students.

Creative Housekeeping: The Private Studio as a Business (60 minutes)

A lecture on knowing our worth as music teachers, and learning how to manage and keep that worth through a profitable music studio.

The Fusion of Literature and Music in the Romantic Period (60 minutes)

An exploration of the synthesis of literature and piano masterworks of several Romantic composers, including Schumann and Liszt.

Equipment: Piano

Acclaimed as a pianist of "intelligent ardor and exceptionally clear and bright technique," Jerico Vasquez is Artist-in-Residence and Coordinator of the Keyboard Program at Shorter University in Rome, GA. He is an active member of MTNA and the Rome MTA.

Updated September 2024