

***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](mailto:georgiamta@gmail.com). If you would like to be added or removed from this list, please contact Debra Murphy, Arts Awareness and Advocacy Chair, at [murf2227@bellsouth.net](mailto:murf2227@bellsouth.net).



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### **PAM ASBERRY**

Gwinnett County MTA  
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<http://asberryschoolofmusic.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.

Equipment: none

*Pam Asberry earned her Master of Music Degree in Piano Performance and Piano Pedagogy from Southern Illinois University at Carbondale. She teaches privately in Dacula, GA and is a member of the Redeemer Piano Ensemble and the Asberry Hardy Piano Duo.*

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### **DR. JERI-MAE G. ASTOLFI, NCTM**

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#### ***“New piano music from Canada”*** (flexible duration)

This session will feature a stylistic variety of post-1950 elementary to advanced-level piano music written by Canadian composers. Emphasis will be 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.

Equipment: piano, music stand, projector and screen (but possible without projection)

***“The Three Primary Systems of Pre-College Piano Training in Canada”*** (flexible duration)

An examination, comparison, and discussion of the three primary systems of formally-structured pre-college piano study in Canada. Aspects to be addressed include: what each system has to offer, the cause of their continued popularity and success, the drawbacks of teaching in this format, and what can be gleaned and adopted from these systems.

Equipment: piano, music stand, projector and screen (but possible without projection)

***“Non-Traditional Piano Techniques and Repertoire”*** (flexible duration)

Using non-traditional elementary through advanced piano literature as the basis for exploration and discussion, this presentation will focus on identifying and decoding non-traditional notation (including symbols, graphic notation, pictures, instructions, etc.), how to practice and perform them, and how and when to introduce piano students to new music. This discussion may also include complementary topics such as introducing, teaching and performing music for piano+electronics (including piano+iPad), incorporating new technologies into practice and performance (such as the iPad, AirTurn, etc.) and other new-music related topics.

Equipment: piano, music stand, projector and screen (but possible without projection)

*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 College, Demorest, Georgia.*

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**PATRICIA CALLAWAY**

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***Poulenc’s “Le Travail du Peintre” as a multimedia presentation*** (30-60 minutes)

One of Poulenc’s late song cycles based on poetry of Paul Eluard about the works of his friends, Picasso, Chagall, Braque, Gris, Klee, Miro, and Villon, presented with slides of the painter’s works.

Equipment: Performance space with video screen, piano, video projector

*Patricia Callaway is the principal teacher in The Healthy Voice Studio, having retired from twenty years of college teaching in voice and music history. She has performed a dozen or more full solo recitals, almost always with pianist George Mann, including most of the Schumann song cycles.*

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## **CAROL GINGERICH**

Western Georgia MTA

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### ***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 20<sup>th</sup> 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 20<sup>th</sup> Century Piano Repertoire: A Fond Millennium Look Back*** (40-75 minutes)

Have you ever had trouble finding a piece of 20<sup>th</sup> 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 20<sup>th</sup> century and entered the 21<sup>st</sup> 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.*

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## **DR. MARK LAUGHLIN**

Georgia Southwestern State University  
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### ***Improvisation: 101*** (length as needed)

The workshop will address how piano teachers, without any previous background in improvisation, can begin to learn and teach students of all ages and abilities to improvise at the keyboard, utilizing any method. The session will demonstrate various ways to improvise, and how improvisation can be used in every aspect of music education including elementary, middle, high school, and adult students, from the first lesson to the more advanced performers. The session will also show teachers how to improvise various accompaniment patterns, as well as provide teaching strategies for improvising over chord progressions and pop notation in an easy to follow pedagogical manner.

Equipment: Piano (acoustic or electronic)

*Dr. Mark Laughlin, NCTM, serves as Associate Professor of Music at Georgia Southwestern State University. His research and teaching strategies on improvisation have been featured at over 30 blind peer reviewed regional, national, and international conferences. In 2014 and 2015, he was named quarterfinalist for the annual Music Educators Award presented by The Recording Academy and the GRAMMY Foundation, and he is a member of the Editorial Board for the [Piano Pedagogy Forum](#), located at the Francis Clark Center for Keyboard Pedagogy.*

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## **HUU MAI**

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### ***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.

Equipment: Piano and music stand

*Huu Mai—pianist, violinist, teacher, vocalist, conductor, and composer—is a representation of musical versatility. Currently principal guest soloist with the Gwinnett Symphony Orchestra, he is a recipient of the Steinway Foundation's John Innes Grant, and was invited to perform for President George W Bush. His students have been recognized locally and nationally in performance and composition.*

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**GEORGE MANN**

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***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.

*George Mann, 2007 GMTA Teacher of the Year, has been active as performer, clinician, and adjudicator around the South. He was Professor of Music at the University of West Georgia from 1974 until retirement in 2003. He currently teaches in his home studio in Lithia Springs.*

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### **KATHY MORRIS**

Columbus MTA

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### ***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.*

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**SUSAN OTTZEN**

Decatur MTA

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***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.*

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**DR. TOM PEARSALL**

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***Piano Safari – an innovative approach for elementary level students*** (45-60 minutes)

*Piano Safari* is a new series published by Katherine Fisher and Dr. Julie Knerr that promotes the development of relaxed, musical playing and good reading skills through a fun and effective blend of rote and reading pieces, flash cards, and creative activities. This workshop will guide participants through the method and materials.

Equipment: Piano and screen for PowerPoint presentation with table top for projector.

*Tom is Professor of Music at Georgia Southern University where he teaches group piano and piano pedagogy and maintains a private studio. He is a Past President of the Georgia Music Teachers Association and currently serves on the executive committee for the National Group Piano and Piano Pedagogy Forum (GP3). His book, “Keyboard Fundamentals Illustrated: Pentachords, Chords, Cadences and Scales/Arpeggios” is available through Kona Press.*

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**DAVID PEOPLES**

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***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.*

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**DR. JUDITH S. SIEGEL, NCTM**

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***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.*

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**CATHY THACKER, NCTM**

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***An Overview of GMTA Auditions: Why Should I Participate?*** (45-60 minutes)

Our students are already busy – why in the world would we want to involve them in another event?! This presentation explores the benefits of participating in GMTA Auditions and explains the process of entering students. Included is a handout of some representative repertoire.

Equipment: Projector, if possible (for power point presentation)

*Cathy Thacker is the VP of GMTA Auditions and a past President of Gwinnett County MTA. Currently a church pianist in Lilburn, GA, she has been involved in church music ministry for over 30 years. Her private studio in Snellville, GA has 45+ students of all ages. Her students participate in recitals, Federated Festivals, local competitions, master classes, and Piano Guild.*

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**DR. JERICO VASQUEZ**

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<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

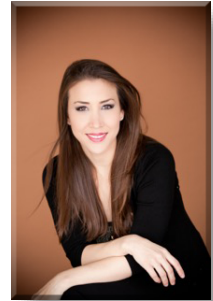
*Acclaimed as a pianist of “intelligent ardor and exceptionally clear and bright technique,” Jerico Vasquez is Artist-in-Residence and Coordinator of the Keyboard Program at Shorter University in Rome, GA. He is an active member of MTNA and the Rome MTA.*

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**DR. LYNN WORCESTER**

Shorter University

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***Memorization Techniques for the Intermediate to Advanced Piano Student***

Memorizing piano music is an integral component to performing the piano literature. This workshop will discuss different approaches to memorizing repertoire including mental practice, harmonic analysis, visualization and mental imagery. Specific repertoire from intermediate to advanced levels will be used to present effective memorization strategies. Practical suggestions for a wide range of levels will be offered.

***Music Wellness for the Advanced Pianist***

Given today’s fast-paced lifestyle, maintaining overall wellness and balance can be a challenge for the advanced pianist. This workshop will present a variety of strategies to improve the physical, mental and emotional health of today’s advanced pianist: stress management, performance anxiety, stretches and exercises to incorporate into your daily routine, injury prevention, warm-up suggestions, and effective practice. Practical strategies for maintaining balance in the hectic schedule and lifestyle of today’s musician will be discussed.

***The Chopin Preludes: Which Should Come First?***

Chopin’s *Preludes* Op. 28 hold a significant place in the piano repertoire and several of the preludes from this set have become a part of the standard teaching literature. A short biography of Chopin as a pianist and teacher, followed by brief history of the Chopin Preludes will set the stage for this topic. This workshop will present eight of Chopin’s preludes, discussing the musical and technical aspects of each. The teaching points of these preludes will be evaluated and recommendations made since each has its individual musical ideas and challenges for the performer.

***Technical and Musical Concepts to Teach in the First Three Years of Piano Study for the Average Age Student***

What can you add to a method book to ensure your student learns the technical and musical concepts desired by the end of three years of piano study? This workshop will present all technical and musical concepts to teach to the beginning piano student, approximately ages seven to ten, using a few different popular teaching method books and a variety of teaching pieces suitable for the average-age beginning student. Recommendations will be made from the piano teaching literature suitable for the beginning piano student in addition to suggestions for effective teaching strategies for your piano students.

*Dr. Lynn Worcester is Assistant Professor of Music in Piano and Director of Piano Pedagogy at Shorter University, Rome, GA and is an active member of Georgia Music Teachers Association. A native of southern California, she is in demand as a soloist, chamber musician, lecturer, and adjudicator. Worcester has won numerous national awards and prizes and has performed with members of the Los Angeles Philharmonic Orchestra at Clayer Performing Arts Theater and at international venues. Mastering a wide span of classical repertoire, she has collaborated and performed with composers such as Frederick Rzeswki on Morton Feldman's Piece for Four Hands. She has participated in numerous international summer festivals including Wiener Musikseminar in Vienna, Carinthia International Piano Academy in Austria, Bösendorfer International Piano Academy in Vienna, Levico Summer Festival in Italy, the Beverly Hills International Music Festival in Los Angeles, and most recently, the Atlantic Music Festival in Waterville, Maine. She is a member of the faculty at Blue Lake Fine Arts Camp in Twin Lakes, Michigan and has enjoyed teaching there during the summers since 2013. She holds degrees from the University of Oklahoma, Baylor University and California State University, Fullerton, and has studied under Jane Magrath, Krassimira Jordan, Eduardo Delgado, and Robert Watson.*

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