



# GEORGIA MUSIC TEACHERS ASSOCIATION



WINTER NEWSLETTER 2019

OFFICIAL PUBLICATION OF THE GEORGIA MUSIC TEACHERS ASSOCIATION, AN AFFILIATE OF MTNA

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## TEACHER OF THE YEAR

### PING-YUN HSU

Every year, the Georgia Music Teachers Association recognizes one teacher as Teacher of the Year. Teachers are nominated by colleagues and a committee is formed to choose the Teacher of the Year. It is my pleasure to introduce you to the 2018 GMTA Teacher of the Year, Ping-yun Hsu, by sharing some of the letters of support written on her behalf.

Letters of recommendation from students, parents and colleagues describing our Teacher of the Year were inspiring to read. Students spoke about her positive impact and how she teaches the emotion of music. Some of her students shared:



"She was the first teacher that showed me what expression and emotion was when I sat down at the piano bench."

"She actively stood by my side every minute of my lesson because she was so passionate about the notes on the pages before me."

"She made me jump in my seat when she showed excitement through her own jumping beside me. Even to this day, I can still vividly picture our lessons in her studio."

Parents described her ability to individualize lessons for each child as one of her top qualities telling how the student always comes first. She has a vision for each of her student's future musical development and plans what is best for the student by guiding students, even those with top achievements, to her fellow piano teachers who she thinks will be the best for the students' future. Her insight and generosity is recognized and respected by so many teachers, students, and parents.

One parent commented,

"She is able to connect with her students and customize their piano lessons according to their strengths. She is a very positive and encouraging teacher who is able to make confident self-motivated musicians. She has a generous and special vision for each of her student's future development."



BY JOY POOLE, GMTA PRESIDENT

A colleague shared about her teaching studio that includes multiple practice rooms and a recital hall. "The studio is used for a number of special events, mostly geared towards enriching the student's musical experiences. She often holds masterclasses inviting other teachers to work with her students giving them the opportunity to learn from other teachers. Her reason for this is because she believes a student should learn as much as they can, from as many great teachers as possible."

With her desire to always put the student first, you can understand how so many of her students win top awards at the state and national level. Looking over past state winners, you will find that her students are among the finest in our state.

Not only is she considered an outstanding teacher, but you will also find the 2018 GMTA Teacher of the Year serving our organization. She has chaired Audition events numerous times and volunteers at the Region and State levels each year. I personally cannot think of a year that she has not volunteered in the GMTA Auditions. She has also served on the board at the local and state levels. She is always willing to help and take care of anything that needs doing. Her support of the local and state associations is an example for each of us.

A former student states: "She is one of the most incredible mentors and human beings in general because she does all things with humility and intentionality. Her goal in teaching piano and serving her students and parents did not run off of attention or recognition but rather the small things that were far more important than her own pedestal. She is quite frankly the humblest and kind[est] person I know."

Our 2018 Teacher of the Year was nominated by Huu Mai. She has inspired many students and teachers over her career and is a vital part to GMTA. Ping-yun Hsu, we applaud and congratulate you on this well-deserved honor!

Special thanks to the selection committee: Susan Naylor, 2015 Teacher of the Year; Jan Adams, 2016 Teacher of the Year; and Susan Andrews, 2017 Teacher of the Year. Thanks also to those who contributed to this article: Huu Mai, Elaine Liu, and Tiebin and Ethan Liu.

**The Atlanta Steinway Society Announces  
The 2019 C. MERRELL CALHOUN  
PRODIGY SCHOLARSHIP AUDITIONS  
\$1000 in Scholarships to be awarded**



**Piano Teachers... Do you have a promising teenage or pre-teen student who exhibits a prodigious level of talent and skill? Would he/she like to audition for the chance to win \$500 for 1<sup>st</sup> place, \$300 for 2<sup>nd</sup> place or \$250 for 3<sup>rd</sup> place awarded each year by the Atlanta Steinway Society? Please consider entering your student(s) this year in our auditions. No registration fee is required.**

**Qualifying Auditions are scheduled for Saturday, March 23, 2019  
held at Steinway Piano Galleries, 5950 North Point Parkway, Alpharetta, GA**

**PLEASE CLICK ON THIS LINK FOR ON-LINE REGISTRATION AND FULL DETAILS**  
<https://www.atlantasteinwaysociety.com/c-merrell-calhoun-prodigy-competition.html>

**REGISTRATION DEADLINE: MIDNIGHT, MARCH 20<sup>TH</sup>, 2019**



Happy New Year! As we start a new term of officers for the Executive Board, I would like to congratulate Rebekah Healan Boles and her officers for an outstanding job over the past two years. Under Rebekah's leadership, GMTA members have benefited greatly from updates to state auditions, member initiatives and updated job descriptions for each board member. We are so appreciative of her hard work and attention to every detail to make GMTA successful. Many thanks to Rebekah for her tireless dedication to GMTA. I would also like to thank the GMTA Executive Director, Mandy Reynolds, for her outstanding work. You can be assured that GMTA is in good hands with her assistance. Thank you also to the incoming board members. I appreciate each of you giving your time to serve on the board and I look forward to serving alongside you.

We had a record number of registrations for the 2018 state conference held at the University of Georgia thanks to a membership "free conference" initiative proposed by Rebekah Healan Boles. Members enjoyed wonderful and enlightening sessions, recitals and concerts. Congratulations to Ping-yun Hsu who was awarded the well-deserved honor of 2018 GMTA Teacher of the Year. Much appreciation to VP of Programs, Chenny Gan, for an outstanding conference. Thanks also to Dr. Martha Thomas, Dr. Pete Jutras, the University of Georgia and Athens MTA for being such gracious hosts.

The 2018 MTNA Competitions were organized by Dr. Joanna Kim on the campus of the University of North Georgia. Congratulations to all our students and teachers who will represent GMTA at the MTNA Southern Division Competitions and to the Southern Division Young Artist Composition Winner, Zachary McDonald, Student of James Ogburn. Thank you to University of North Georgia staff, division chairs and Dr. Kim for a successful event.

Looking ahead, GMTA offers Auditions, GATE and GMTA Theory Test events for your students. Please pay close attention to all registration deadlines for these events. You can find complete info at [Student Activities](#) on the GMTA Website. We look forward to seeing your students at the Regional and State Auditions.

Once again, thank you to Rebekah Healan Boles and the outgoing officers for their outstanding service to GMTA. I look forward to serving as President alongside the board members and welcome any suggestions on continuing to improve our organization.

## Inspiring Musical Achievements

We support music making, teaching and learning through our world-leading assessments, qualification & resources worldwide since 1889.

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Margaret Liu, ABRSM Representative, Georgia, USA  
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[www.abrsm.org](http://www.abrsm.org)





This is an honor I must share with my students and their parents, my team members for the past 50 years of teaching piano. My humble contribution to this collection of Teaching Tips begins with a saying by the ancient Chinese philosopher, Lao Tzu: “When the student is ready, the teacher will appear. When the student is *truly* ready, the teacher will disappear.” To me, this means knowing how to set high expectations for students and parents from the beginning, but it also means knowing when to stop teaching a student who is ready for their next state in learning about music and about life.

From my college degree in music in Taiwan, I gained strong technical skills, but I learned to enjoy music as a fine art when I studied for my graduate diploma at the Freiburg Conservatory Music in what was then West Germany. My graduate thesis was a comparison between general themes and styles in Eastern and Western music, as well as cultural differences in teaching and learning. I realized that my training in Asian education system taught me mainly to practice piano for certain skills but left little room for me to enjoy what I was playing. For my first exercise in graduation school, however, a professor asked me to close my eyes and run my hands over the entire instrument, making no sound but creating a powerful emotional response in me. I cried, because I always thought piano was a machine—I never realized that it was a living thing.

Over the years, my students have also represented both sides of my musical experience. Either they are skilled but play robotically, or they lack the necessary skill to support their natural creativity. Once I had a very gifted student who had perfect pitch and was a 4th grade spelling bee winner, but he didn’t seem to enjoy practicing piano. During a lesson, I asked him to tell me if a certain musical phrasing was pleasing to him or not, and he said nothing. He didn’t know how to form a personal opinion, so I told him that when playing piano, the heart must sense and the body will then move naturally, and the fingers are what integrate those feelings into a performance. It took him three hours to decide what sounded good to him, but this ability to make an aesthetic judgment is the most important thing that we teach.

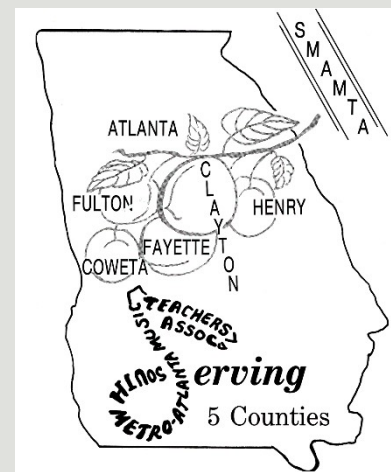
**When a student is ready, the teacher will appear.** Starting with total beginners is my preference, and before I agree to take on a new student, I have a face-to-face interview with the students and parents. I keep no written policies, but I ask for personal accountability to a set of expectations. “The day I eat is the day I practice” should be their motto, which means practicing piano every day is necessary, though not for any specific length of time. I also ask parents to sit in on every lesson, if possible, in order to assist their child when practicing at home. If they can’t commit to these actions, then the student’s progress will be slow.

My first lesson is to explain the instrument and to let the student understand that the piano is not a piece of machinery but a living reflection of your mood. From then on, our focus

includes basic technique and half of my practice assignments are technical for all students, regardless of their level. Their repertoire music covers four styles: classical, romantic, impressionist, and contemporary. With an emphasis on musical phrasing, I encourage students to develop their own original interpretation while staying faithful to the details, and to regard me as their guide to understanding music as a language.

If my students win awards for their playing, it is not due to my efforts as a music competition coach. Their success is due to their hard work and passion for music. Among their repertoire, my students choose two different period pieces that they most enjoy, and I let them know that if they put in 200% effort at practicing for a competition, then they’ve done their job, because competitions are just trainings for meeting life’s challenges. I organize recitals for my students four times a year so that they can learn to feel free playing for the public. Only for our annual recital is there a formal program because usually the students just introduce themselves and talk about their pieces, as in an informal concert or coffeehouse setting.

**When a student is *truly* ready, then the teacher will disappear.** Once I start to enjoy my students’ playing, then I believe that it’s time for a change. When I can say, “That’s the kind of music I want to hear,” and when I can see my students’ passion, especially in their romantic repertoire, then I tell them that they should start the next school year with a new piano teacher. This is because my very best students have learned all they can from me about musical feeling. Plus, if there’s too much familiarity in our relationship, then my teaching is less effective. Sometimes this happens after a student has won a competition, but usually it occurs after five or so years of private lessons. Identifying who their next teacher is should take many conversations over a period of two to three months, but my main concern is to find the best match. I insist on having a personal conversation with the new teachers to whom I refer my best students so that they understand that I haven’t rejected them. Rather, I have the honor of sharing with them the foundational skills for expressing their own feelings through music, and this is a lesson that takes a lifetime with many teachers to master.





## 2018 CONFERENCE

JAN ADAMS, NCTM, PRESIDENT-ELECT

With the innovative idea of Past President Rebekah Healan to offer free registration to members, this was a record year for GMTA Conference registrations. It was a beautiful weekend to enjoy the UGA campus. Many thanks to Chenny Gan for organizing this conference, Martha Thomas for coordinating details on the UGA campus which enabled our conference to run smoothly and Mandy Reynolds, GMTA Executive Director, for providing countless hours both during and prior to the conference.

Peter Mack was both our Conference Recitalist and Pedagogy Headliner. His sessions were both entertaining, memorable and knowledgeable. I was especially impressed with the fact that he attended many of our Georgia's Own sessions. He was truly a teacher who is always learning and eager to listen to ideas of others. The recital - featuring music during the World War I era - became more special with his anecdotes about each piece.



The banquet recognized Ping-Yun Hsu as GMTA's Teacher of the Year. A quote from her teaching tips is very fitting of her: "When a student is ready, the teacher will appear. When the student is truly ready, the teacher will disappear". Lao Tzu, Chinese philosopher. Ping's humble attitude as a teacher and her service to GMTA makes her a wonderful choice to represent Georgia.

Our Georgia's Own sessions offered great variety in both subject matter and presenters. There was something for everyone. Thank you to each presenter and presider for helping make our conference a success!



It was very fitting to have Lauren McCall, a UGA graduate, to return to UGA as GMTA's Commissioned Composer. Her composition for a cappella SATB chorus, *Winter-Time*, was especially inspiring. Other performances were given by GMTA Concerto Winners, Annabel Shue, piano and Jennifer Deng, violin.

Numerous talented students were highlighted in the MTNA and GMTA Winners' Recitals. Thank you to Joanna Kim-

Doyle, Chenny Gan and Cathy Thacker for organizing these recitals.

The GMTA Betty Nolting Composition Award and the Broadhurst Junior Piano Award as well as two Steinway Grants and four GMTA Grants were given to various students and teachers.



The 2019 GMTA Conference will be November 7-9, 2019. Mark it on your calendar to be there. It promises to be another exciting time for musicians of Georgia.



Peter Mack, Professor of Music at Cornish College of the Arts in Seattle, not only served as 2018 GMTA Conference Pedagogy Headliner—he was also Conference Recitalist and proved to be a consummate artist, giving a highly memorable and fascinating program of lesser-known works. Throughout the program, Dr. Mack’s comments from the stage provided valuable context for each composer and his/her work.



Inspired by the centennial of the end of World War I, the first half of the program consisted of music written before, during, and after the war.

The first two works were written by sisters **Lili Boulanger** and **Nadia Boulanger**. Lili, the younger of the two, was the first female winner of the Prix de Rome prize in composition. *D’un Jardin Clair* (“In a Bright Garden”) is the second of her *Three Pieces for Piano* (1914), and Dr. Mack produced a shimmering palette of colors. He quickly transitioned into Nadia Boulanger’s *Vers la Vie Nouvelle* (“To a New Life”), a work written at the end of WWI and after the death of Lili. Nadia Boulanger, known as both composer and teacher of a generation of composers and teachers, displayed great emotional and harmonic depth in her writing.

Next was *In Memoriam* (1919) by **Albert Coates**—the first piece, *Angelus*, was written in memory of his brother and depicts the solemn ringing of bell tones; the second, *Lacrymosa*, honors his nephew and showcases a lyrical tenor melody, sorrowful “cry” of descending intervallic seconds, and gentle procession of repeated chords.

Arguably the most terrifying piece of the program—both in subject matter and overall effect—followed. **Leo Ornstein**, one of the leading 20th-century American experimental composers, wrote *Suicide in an Airplane* (c. 1915) depicting WWI pilots. With early airplanes being nothing more than wood and fabric, the average lifespan for pilots was potentially mere weeks. With its violent tone clusters and rapid ostinato patterns simulating the sounds of engines and flight, *Suicide* was chilling in the way only a live performance can achieve.

*Troubled Water* (1967) by **Margaret Bonds** is based on “Wade in the Water,” the classic spiritual which had been used during the Underground Railroad as a message to escaped slaves trying to hide their scent from the dogs tracking them. Dr. Mack played with conviction and exquisite control, capturing both the soulful singing and rhythmic precision of the work.

Pianist **Billy Mayerl** is considered by some as the “English Gershwin.” His *Railroad Rhythm* (1938) was performed by Dr. Mack with great effervescence and verve—one could hear sounds of the train and the laughter, cocktails, and tinkling silverware in the dining car. In contrast, *Susi* (1937), by Czech composer **Erwin Schulhoff**, was wistful and tender, with a simple lilting rhythm and sweet melody evoking the happier time of the Golden Twenties.

Finally, **George Gershwin’s** *Rhapsody in Blue* (1924) showcased imagination and virtuosity—here, Dr. Mack captured the bright timbre of the clarinet, the clarity of the woodwind articulations, the full orchestral brilliance of the work. His vivid portrayal of the iconic work was at times dreamy and expansive, at times highlighting the bustle and cacophony of the city. By the time the rollicking final section began, the audience was already dancing in their seats along with our featured artist.

Dr. Mack provided the audience with one encore: his own charming, intimate rendition of “Georgia On My Mind.” Despite the familiarity of the selection, it seemed the perfect fit for a wonderfully uncommon program.

### Steinway Piano Galleries Music Educator Grant Recipients

Rebekah Healan—Student Scholarship

Debra Hughes—Student Scholarship

Alexandre Tchaykov, student of Dr. Liza Stepanova, UGA—2018 Georgia Young Artist Piano Performance winner from the MTNA Competition

### GMTA Music Educator Grant Recipients

Pamela Asberry—Teacher Professional Development

Amanda Latona—Student Scholarship

Diana Cleland—Collegiate Grant

Sarah Deal—Collegiate Grant



### PEDAGOGY HEALINER: DR. PETER MACK

BY: COLETTE KEOGH, NCTM

The 2018 GMTA Conference Pedagogy Headliner and Recitalist was Dr. Peter Mack. He inspired and entertained with two extended sessions, “The Art of the Phrase” and “Lower the Rear End of the Elephant Slowly onto the Keys”, which was presented in two parts.

Dr. Mack demonstrated how musicality can be taught through phrase structure and patterns. Most phrases fit into one or more type of pattern; Question & Answer, 3 Tries, and “Happy Birthday” phrasing. Many examples were given showing how to identify which phrase pattern the music suggests and how it can be applied. Dr. Mack pointed out that some phrases may have several different interpretations and that the performer makes the decision on which pattern to use.

He also explained that there are four ways that individual phrases can be shaped. Each one emphasizes a different aspect of the phrase. For example, a singer would aim for the high note in the phrase, a dancer would emphasize the down-beat, an architect thinks about 2/3 of the way through the phrase is perfect for a climax, and a composer would want the most interesting dissonance to stand out.

Dr. Mack believes there are many ways a phrase can be interpreted and through experimentation the one that pleases the performer can be found.

In his second talk, “Lower the Rear End of the Elephant Slowly onto the Keys”, Dr. Mack began with the analogy that teaching students is like entering a Medieval city through one of its many gates. If one is locked you can go the next gate and might get through. This is how his many colorful and amusing metaphors have developed.

Attendees were introduced to different types of imagery to help students learn and remember basic concepts. Dr. Mack shared amusing stories and fun topics used to assist students with practicing, performing, phrasing, counting, technique, and pedaling.

Dr. Mack is an internationally renowned performer and pedagogue. Thank you, GMTA for inviting him to our conference!



**Pam:** *What instruments do you play? For how long? And how old were you when you began playing?*

**Lauren:** I play clarinet, piano, saxophone, and trombone. I have played clarinet since I was eight, piano since college, and saxophone and trombone since high school. Clarinet was the first instrument I learned.

**Pam:** *What is the difference between improvisation and composition? In*

*your opinion, what are their respective merits?*

**Lauren:** I think improvisation involves creating music on the spot without the need to hold on to the musical idea, while composition can also involve creating music on the spot but often involves the need to concretize it in some form. I think both are very important because they involve using creativity through different methods. Both can result in beautiful music; both can teach about the musical possibilities of particular chords and progressions. With the examples of many great improvisers like John Coltrane and Thelonious Monk along with composers like Beethoven and Mozart, the perspectives on approaching chords and rhythms that can make up a particular composition are endless. Many times I use improvisation as the starting point composing; with students; other times I use deleted sections of short compositions I have written as a springboard for students to explore composing.

**Pam:** *When did you start composing - and what or who were your early passions and influences?*

**Lauren:** I started composing in high school. As a kid, I always enjoyed making up songs, but I had never put anything down on paper until high school. Some of my early influences were band literature, especially brass ensembles, and some jazz compositions. I was also influenced by stories, nature, folk tales, and life events. Growing up, I listened to R&B, pop, and rap, all of which greatly influenced my use of rhythm in my music, and I attended a church that sang only a cappella music which influenced the contrapuntal writing that occurs frequently in my work.

**Pam:** *Which composer were you most influenced by and which of their pieces has had the most impact on you?*

**Lauren:** I was impacted by Percy Grainger's arrangements of *Spoon River* and *Molly on the Shore*, Gustav Holst's *The Planets*, and Duke Ellington's *Sacred Concerts*. I am inspired by the colors explored in each of these composer's works along with Grainger's folk roots, Holst's powerful brass writing, and Ellington's breadth of chordal writing.

**Pam:** *Can you describe the first piece of music you ever wrote?*

**Lauren:** The first piece I wrote was for a jazz chamber ensemble. It was called *Courting Mr. Peacock*; it had a heavy bass line and a saxophone melody.





**Pam:** *What is your creative process when you write music? Do you have a specific way in which you go about composing?*

**Lauren:** Sometimes I will begin with a musical idea and then a theme; other times I will do the opposite. I really like to keep myself open to various approaches hoping that will prevent writer's block.

**Pam:** *Do you compose using pen and paper? Music notation software? Something else?*

**Lauren:** I compose using pen, paper, music notation software, and a recorder. Many times, I start with a recorder so I can get my ideas out, and I like to brainstorm on paper when it comes to the scope and shape of my compositions. I like to compose on paper to also have an artifact of my work. Sometimes I will use the recorder to record what I want one part to sound like, then I might play piano to accompany it to figure out the harmonic structure of a particular aspect of my piece.

**Pam:** *When you were asked to do the commissioned work for the 2018 GMTA conference, what parameters were you given?*

**Lauren:** I was told that I could write a piece in any medium.

**Pam:** *How long did it take you to finish the work?*

**Lauren:** It took me about six months. During this time, I was able to have a portion of it read by a chorus, and I received feedback from the chorus members and several professors.

**Pam:** *What do you like best about the piece?*

**Lauren:** I like the text painting of this piece. I think it really brings the poetry from Robert Louis Stevenson's poem *Winter-Time* to life.

**Pam:** *What challenges have you faced as a composer? Have they changed over the course of your career?*

**Lauren:** Sometimes as a composer it is hard to get people to take me seriously. Sometimes I also face situations in which others try to pigeonhole me into being what they believe I should be based on my race and even my gender. These things haven't changed over the course of my career so far, but I feel a lot of composers face similar challenges because composing can be so competitive. Overall, I feel I have improved in my ability to not take these things personally. Many times, people have certain assumptions about me but once they hear my music, they open up more to me. When I compose, I write more as an expression of myself, largely for my own enjoyment, education and growth, and I have learned not to let the opinions of others determine who I become. I have also learned that I have to remain dedicated and to persevere. Over the years I have even had professors who didn't believe I would be able to be a composer, but I have learned that there is more than one way to define what a composer is.

**Pam:** *What do you personally consider to be incisive moments in your work and/or career?*

**Lauren:** The first time I ever saw a piece of mine performed was amazing. I had just submitted my piece to a call for scores, so I didn't know if I would be able to contact the performers beforehand and didn't have a clue what to expect. It was all very new for me, and I was nervous, but the premiere really brought my work to life and it made me feel confident. This encouraged me to continue writing and to explore other sound worlds as a composer. At the time I didn't know whether or not this might be a career choice for me, but I knew then that I would continue writing no matter what. I think the other incisive moment was when I taught in South Dakota on a reservation. This was a very difficult experience for me but music was the thing that kept me going when I was lonely or having a hard time.

**Pam:** *Is there a piece of music you wish you had written?*

**Lauren:** My father's older brother left behind many short songs and unfinished works when he passed in the 1980's. A couple of years ago, my grandmother sent me a large folder containing many of these and I would like to finish some of them. It is really interesting looking at this music because it definitely has a feel from the time period of the 70's and 80's. I really want to take care to create the best works that I can with his pieces. I never got to meet this uncle, but having experienced his music makes it feel almost like I have.

**Pam:** *If you could have been present at the premiere of any one work, which would it be?*

**Lauren:** I would like to have been present at the premiere of the composition *Unconditional Love* by Geri Allen. For me this is a very powerful work, and the creativity of her writing is beautiful. I think seeing a composition like this have wonderful musicians breathe life into it would be awesome.

**Pam:** *The role of the composer has always been subject to change. What is your view on the political/social/creative tasks of composers today and how do you try to meet these goals in your work?*

**Lauren:** I believe a composer can have many roles. Some are able to give a voice to the voiceless. Some experiment in really innovative ways that stretch the bounds of music and the arts. Others are meant to create beauty and tell stories. I feel as technology becomes increasingly important to our world that composers can get audiences more and more involved in the composition process. I am trying to meet all goals by being forthcoming with any social issues that speak to me. I am also growing in knowledge about music technology with the goal of writing some new compositions that will get audience members actively involved in the composition and performance of the works.

**Pam:** *Thank you, Lauren McCall, for sharing your time and talent with us. I look forward to following your creative journey!*

*Lauren McCall is a composer and musician from Atlanta, Georgia. She studied music and science, received her master's degrees from the University of Georgia in 2010 and has had her compositions performed around the world. Lauren enjoys collaborating, writing chamber music, electronic music, and music for vocal ensembles and soloist. Along with composing, Lauren also enjoys playing classical and jazz music on the clarinet, saxophone, and piano. For more information, visit [www.laurencmccall.com](http://www.laurencmccall.com).*



Here are the 2019 dates and sites for Regional and State Auditions. Thank you to all of my wonderful State Chairs and Regional Coordinators, who work so hard to make Auditions run smoothly! We still need a few people to complete the positions available. Please contact me at Yien Wang <[yienwangpiano@gmail.com](mailto:yienwangpiano@gmail.com)> if you wish to help.

DATE	WHAT
February 25, 2019	Registration Deadline for GMTA Regional Auditions and for reporting GATE test scores
March 15, 2019	Postmark Deadline for completed GMTA Theory Tests to be mailed to Diane Boyd
March 16, 2019	GMTA Regional Auditions
March 18, 2019	Registration Deadline for GMTA State Auditions
March 30, 2019	GMTA State Auditions for Pre-College Piano and Piano Concerto, UGA, Athens, GA
April 6, 2019	GMTA State Auditions for College Piano, Instrumental, Voice and Instrumental Concerto, Kennesaw State University, Kennesaw, GA

### State Audition Chairs:

Grades 4-5	Ping-Yun Hsu
Grades 6-7	Robin Engleman, NCTM
Grades 8-9	Anne Sun
Grades 10-11	Diane Boyd, NCTM
Grade 12/Concerto	Nancy Elton
College/Adult	Dr. Elena Cholakova
Instrumental: Strings & Concerto	TBA
--WW, Brass, Guitar	TBA
Voice	Dr. Pat Callaway

### Regional Coordinators:

Region I – Gwinnett, N. DeKalb, NE GA	Ping Xu – Brenau University
Region II – Athens, Augusta, Golden Isles, Savannah	Colette Keogh, NCTM – Augusta University
Region III – Columbus, Coweta-Fayette, Macon, S. GA, S.Metro Atlanta	Yien Wang – Columbus State University
Region IV – Decatur, N. Fulton, Atlanta	Anne Sun – Agnes Scott College
Region V – Cherokee, Cobb, Greater Marietta, Rome, West GA	Jan Adams – University of West Georgia



The 2018 - 2019 MTNA State Performance Competitions were held on October 26-27, 2018, at The University of North Georgia in Dahlonega, Georgia, under the supervision of Dr. Joanna Kim, VP of MTNA Competitions. There were 94 total entrants participating. There were 87 solo entrants and four chamber ensembles in the Performance Competitions. There were three entrants in the composition category.

State Coordinators were Joy Poole, Junior Coordinator, Rebekah Healan, Senior and Chamber Music Coordinator, and Dr. Joanna Kim, Young Artist Coordinator. Rebekah Healan was the State Composition Coordinator. The 2018-2019 MTNA Southern Division Competitions will be held through an online video-only round.

The 2018-2019 MTNA National Competitions will be held March 16-20, 2018 in Spokane, Washington.

- Article submitted by Dr. Joanna Kim Doyle, NCTM, Previous VP of MTNA Competitions

**SCHOOL OF MUSIC**

**PIANO** Faculty

**Robert Henry** *Coordinator, Piano Studies*

Julie Coucheron

Huu Mai

John Marsh

Judy Cole, Collaborative Piano

Erika Tazawa, Collaborative Piano

**Degrees:**

Bachelor of Arts in Music

Bachelor of Music in Performance

Bachelor of Music in Music Education

musicKSU.com

**KENNESAW STATE UNIVERSITY**

College of the Arts

## HUU MAI, FACULTY SPONSOR

College Sponsors are given the opportunity to nominate their chapter to represent Georgia in the MTNA Collegiate Chapter of the Year selection. The 2018 Collegiate Chapter of the Year was MTNA@KSU. The students hosted many events throughout the year and are planning for future growth and collaboration with other collegiate chapters. Below are some of the goals and events at Kennesaw State University:

- Hosted its first Summer Camp for pre-college students in July. Here is a link to an article published by the Chapter: <https://owllife.kennesaw.edu/news/129229>.
- Members presented three recitals for local students and community over the last year and a half.
- Presented for the Cobb County MTA chapter with which MTNA@KSU closely affiliates.
- Presented for the Georgia MTA 2018 State Conference at UGA.
- Hosted the Cobb County MTA Chapter on KSU's campus for their March 2018 meeting and presented a recital for the Cobb County MTA members.
- Held multiple recruitment events on campus to build membership, which they hope will reach 30 by the end of the fiscal year.
- Will be hosting another Summer Camp in June 2019 for local students.
- Is planning on collaborating with other collegiate chapters in-state to build a stronger network for future music teachers in Georgia.



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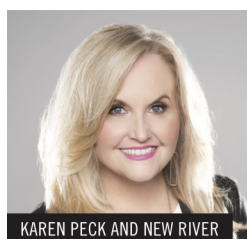
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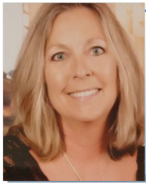
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I feel a little “déjà vu” writing this article, as I was GMTA VP of Membership for 2008-2010, and now here I am again!

Looking over the membership statistics for GMTA, it seems like the recession we had several years ago had an impact on our membership. As of now, we have 657 members, but we had around 800 members at one time. It may have been that teachers were not able to retain students and felt they could not afford membership. It may have been that teachers could not thrive and had to look for other means of financial stability. But, thank goodness, those days are past us (for now) and we need to look for ways to bring those former teachers, new teachers, and even seasoned teachers who have never been a part of GMTA into the fold.

Those of us who have been a vital part of GMTA know the benefits membership has to offer. But, how do we get that information out to teachers who are not members? How do we reach them so they can enjoy the benefits as well?

First, start with your local area. I’m sure you all know teachers around you who are not members of GMTA. You occasionally receive a student transfer from a teacher you don’t know. Or, you go to your local music store and run into a teacher whom you’ve never heard of. They’re out there! We just need to keep our eyes and ears open. Invite them to your local meetings and gatherings! You may even be able to get a list of teachers from your local music store. As I write this article, I am hosting our local association Christmas party, and I’ve invited almost as many member prospects as we have member teachers. Even if only one attends, that’s one person who will get to know our teachers, and hopefully want to become a part of our organization.

We need good teachers! But we especially need “not so good” or “new and inexperienced” teachers! What do I mean by that? Well, good teachers are wonderful. We already know that we can count on them as a great resource and already know that we can refer students to them when necessary. But, what about the other teachers? I recently heard a new teacher make a comment that she didn’t want to join our membership because we were all experienced teachers and she felt intimidated by our experience and knowledge. That’s why we DO want to bring these teachers into the fold – to learn how to become great teachers! We were all beginning teachers at one time. You only become better with training and experience.

After the holidays, I intend to invite each one of the local teachers on my “prospect” list to my home or out to lunch, and discuss individually all the benefits of membership – the conferences, the camaraderie, the social gatherings, the sharing of teaching methods and techniques, not to mention the discount benefits, insurance benefits, tax and insurance guides, teaching journals, grants and scholarships, and the list goes on!

Now is a great time to invite nonmember teachers to join GMTA. First time members can join now for only 50% off the national, state, and local dues. They will be able to participate in all activities and events up to July 1, 2019. And, local associations, if you have extra funds, you might consider a “complimentary” half year membership to encourage new teachers and help them take that “leap.” Sometimes, teachers hesitate joining just because they really don’t know what GMTA is all about. I encourage and challenge each local association to take at least one new teacher under their wing and show them the best of what you have to offer. No doubt, they will continue their GMTA membership for a lifetime!

(P.S. If you have ideas on how to reach potential members, please contact me so those ideas can be shared here.)



# ARTS AWARENESS & ADVOCACY

DEBRA HUGHES, NCTM, ARTS AWARENESS & ADVOCACY CHAIR

“Georgia’s Own” is an online listing of GMTA teachers who are willing to serve the local chapters as seminar speakers and music education presenters. Currently there are 16 persons on the updated list willing to travel to your Association to share their expertise. Please go to Member Resources on GMTA’s website to see the complete list. 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 to Georgia’s Own, please contact Debra Hughes, NCTM, GMTA Arts Awareness & Advocacy Chair, at [bndhughes@comcast.net](mailto:bndhughes@comcast.net).

**ARTS AWARENESS:** The arts are an economic and employment powerhouse; the arts mean business in Georgia in economic activity, tax revenues and full time jobs. The state arts agency’s budget was cut by 90% during the recent recession. After a decade, it is time to restore funding for the arts in Georgia. Investment in the arts and in arts education will improve Georgia’s current status of being ranked 50th in the U.S. by the National Assembly of State Arts Agencies for per capita state support. (NASAA Report Feb 2018, p 11) Can YOU make a difference? Is there a way that we can help achieve an increase in state funding for the arts and arts education (K-12) in 2019?



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The GMTA Teacher of the Year Award is presented annually to a member of GMTA in recognition of lifetime achievement as a music teacher, with excellence in teaching, musicianship, professional activity, and service to the community and/or state.

Any GMTA association or member may nominate any other GMTA member for the Teacher of the Year. The GMTA Teacher of the Year will be selected from nominated applicants and entered in the MTNA Teacher of the Year competition.

The online submission form will require the following information or uploaded documents: <https://georgiamta.org/teacher-year-application.php>

- Teaching/professional achievement
- Number of years of teaching experience
- Evidence of teaching excellence (i.e., students' success)
- Accomplishments/contributions to MTNA
- Participation in Local, State, and/or National MTNA programs
- Community Involvement
- Former student and/or parent letter of support (upload document)
- Professional colleague letter of support (upload document)

Nominations will need to be submitted online by Monday, September 9, 2019.

The winner will be acknowledged at the 2019 GMTA Conference Banquet.

With so many fine teachers in Georgia, please consider nominating one of your favorites.

For a list of past Teachers of the Year, and to read their Teaching Tips, go to: <https://georgiamta.org/teacher-of-the-year.php>



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**The Betty Nolting Award Fund for Composition** was established in 1987 and initially funded by beloved GMTA member Betty Nolting. It is given at the GMTA Conference each year to first-place winners in the MTNA Student Composition Competitions for the state-level competitions in each age category.

**The GMTA Broadhurst Junior Piano Award Fund** was established in 1992 by the Broadhurst family in commemoration of Joan Broadhurst. This award is presented annually at the GMTA Conference to the winner of the MTNA Junior Performance Competition.

**The GMTA Honors Award Fund**, established in 1993, includes honorary and memorial gifts and is awarded at the discretion of the GMTA Finance Advisory Committee. Awards from this fund are given to senior string, vocal, and brass/woodwind winners of GMTA Auditions. Donations not designated for a specific fund go into this fund.

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Presenter Proposals for the 2019 GMTA Conference are now being accepted. Please submit the online form by April 1, 2019, to be considered for the 2019 GMTA Conference. The venue is Columbus State University. The Conference will be held on Thursday through Saturday, November 7-9.

Questions? Contact Owen Lovell, VP Programs, at [owen.lovell@gcsu.edu](mailto:owen.lovell@gcsu.edu).

To submit a proposal, click here: <https://georgiamta.org/conference-proposal.php>



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**COLLABORATIVE PIANO**

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## February 2019

- 25 Deadline for GMTA Regional Auditions Registrations
- 25 Deadline for Regional Coordinators to submit Judge information to VP of Auditions

## March 2019

- 15 Deadline for completed GMTA Theory Tests to be mailed to Diane Boyd
- 16 GMTA Regional Auditions
- 16-20 MTNA Conference, Spokane, Washington
- 18 Registration Deadline for GMTA State Auditions
- 30 GMTA State Auditions for Pre-College Piano and Piano Concerto, UGA

## April 2019

- 6 GMTA Council of Local Association Presidents Meeting and GMTA Executive Board Meeting, Kennesaw State University, Kennesaw, Georgia
- 6 GMTA State Auditions for College Piano, Instrumental, Voice and Instrumental Concerto, College Piano Concerto, Kennesaw State University

## May 2019

- 1 Deadline for articles to be included in the GMTA Summer Newsletter. [csbt88@gmail.com](mailto:csbt88@gmail.com)
- 1 Graded GMTA Theory Achievement Tests (not GATE) & certificates mailed to participating teachers

continued on next page




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## August 2019

- 1 Deadline for articles to be included in the GMTA Fall Newsletter. [csbt88@gmail.com](mailto:csbt88@gmail.com)
- 12 Officer reports due to Secretary for upcoming Board meeting
- 17 GMTA Council of Local Association Presidents Meeting and GMTA Executive Board Meeting, Location TBD

## September 2019

- 9 Application deadline for GMTA Teacher of the Year, Steinway Teacher Awards, GMTA Teacher Grants (Deadline always on second Monday of September)
- 30 Student Membership Renewal Deadline. Student membership year runs from October 1 thru September 30.

## November 2019

- 7-9 GMTA State Conference, Columbus State University, Columbus, GA



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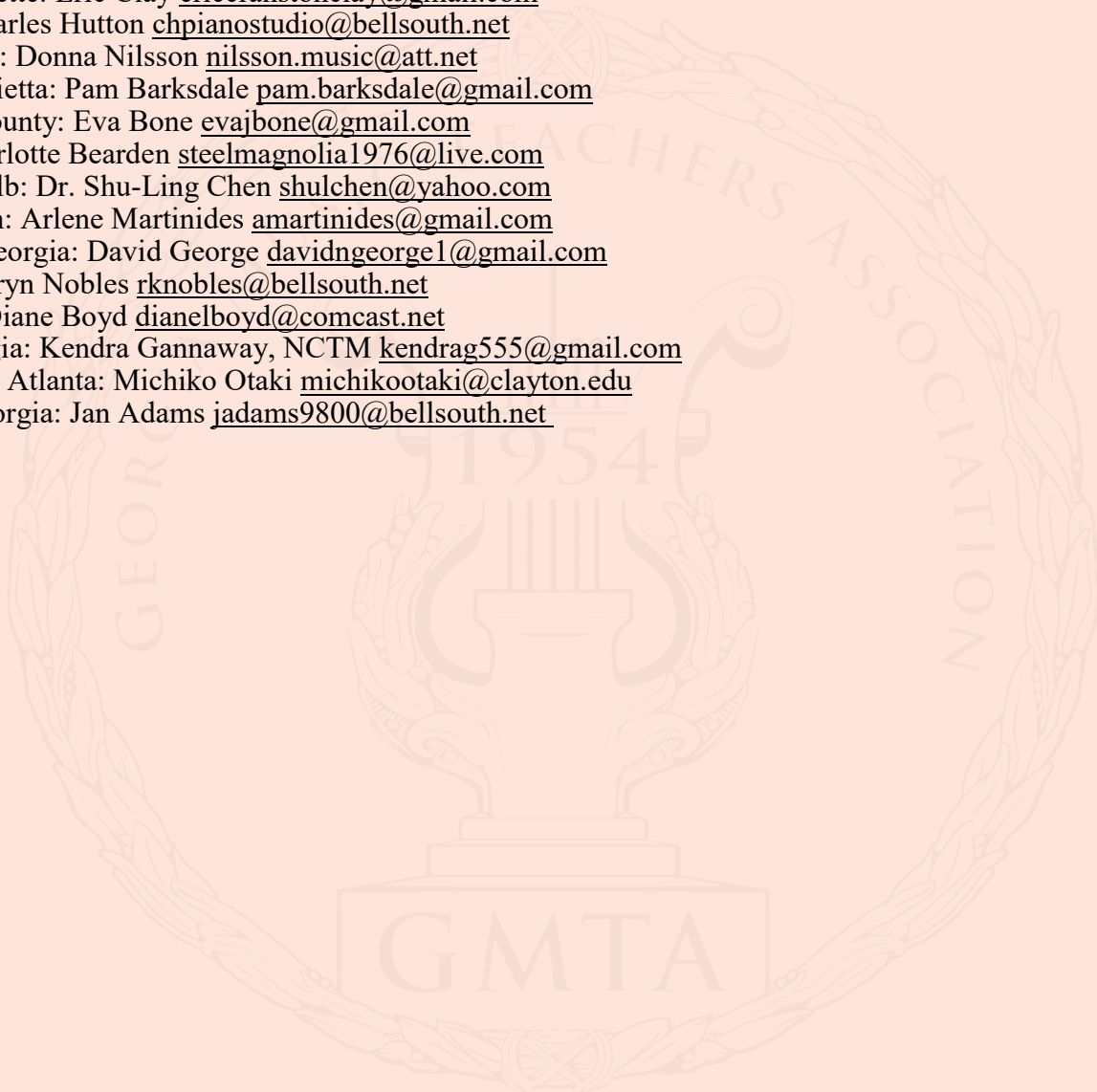
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The Georgia Music Teachers Association (GMTA) is a member of the Music Teachers National Association (MTNA) and memberships are jointly held in both organizations. Members receive subscriptions to *The American Music Teacher*. Membership is open to individuals professionally engaged in any field of musical activity and dues should be sent to MTNA, 1 W. 4th St., Ste. 1550 Cincinnati, OH 45202. MTNA is available toll-free at 1-888-512-5278 to answer your questions regarding membership dues or on the web at [www.mtna.org](http://www.mtna.org).

### Notice

The GMTA Newsletter is an information journal focusing on matters directly related to MTNA, GMTA and local associations only. It does not promote the studios of individual teachers or institutions by publishing articles regarding the accomplishments of teachers, students, or an institution's activities. Paid advertising is available for this purpose. GMTA expressly reserves the right to refuse publication of any article, photograph, or advertisement contrary to the objectives of MTNA or the Associations. All articles are subject to editing due to size or content.

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### Submittals

GMTA publishes its online newsletter three times per year. Publication dates and their respective deadlines are as follows:

January 15th (Deadline: December 1st) June 15th (Deadline: May 1st) September 15th (Deadline August 1st)

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