



GEORGIA MUSIC TEACHERS ASSOCIATION



FALL NEWSLETTER 2023

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

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2023 GMTA STATE CONFERENCE

November 2-4 at Shorter University

Make plans to join us at the 2023 GMTA State Conference at Shorter University! Registration and schedule information are now available online, including banquet and lunch options. Click the buttons below or visit our website at: <https://georgiamta.org/conference.php>.

REGISTER NOW

CONFERENCE SCHEDULE



**Noa Kageyama,
Pedagogy Headliner**



**Simone Dinnerstein,
Conference Recitalist**



**Brandon Walker,
Commissioned
Composer**

More conference details on pages 4-9



FROM THE PRESIDENT

CATHY THACKER, NCTM, GMTA PRESIDENT

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With some of the hottest temperatures on record in Georgia, it is difficult to imagine that the fall season is almost here. I'm certainly looking forward to cooler temperatures and fall colors! Hopefully, you were able to avoid the heat and enjoy some down time over the summer to recharge your batteries for the new school year. The GMTA FAC and Executive Board have worked diligently throughout the summer to prepare for the 2023-24 year, and I appreciate everyone's dedication.

One event to enjoy this fall is the GMTA state conference at Shorter University in beautiful Rome, Georgia, scheduled November 2-4. Jeri-Mae Astolfi, our VP of Programs, and her committee have been busy making sure that every detail for the conference is perfect. I especially appreciate the assistance of Jerico Vasquez and Amy Neal from Shorter University. You will love hearing the outstanding lineup of programs throughout the conference. Plan on attending; get reacquainted with your friends from around the state, and make some new friends.

MTNA Competitions will be held on October 27-28 at Piedmont University; Yanni Chan, VP of Competitions, is carefully planning this event. Be sure to help her if she asks for your assistance, and check the website for important information. Complete guidelines for this event can be found online at [mtna.org](https://www.mtna.org). I hope that many Georgia teachers and students are going to participate.

Be sure to visit the GMTA website for the calendar of events and up-to-date news. GMTA provides many wonderful opportunities for teachers and students. I encourage each of you to take part as we promote music throughout Georgia.

I just returned from the MTNA Leadership Summit held in Cincinnati for state presidents and division directors. Many colleagues are excited about the upcoming national conference held in Atlanta on March 16-20, 2024. Tim Topham will be the keynote speaker, and Sean Chen will perform the Tuesday recital and conduct the advanced master class. Travel expenses will be less expensive than at other times, so mark your calendars to attend this conference!

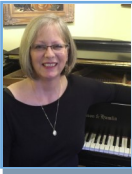
I look forward to seeing you in November at the conference!

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COLLABORATIVE PIANO





FROM THE PRESIDENT-ELECT

KRISTI HELFEN, NCTM, GMTA PRESIDENT-ELECT

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The local association presidents and I met via Zoom on Saturday, August 26, and 11 out of 17 local associations were represented. Each Local President shared about their association's plans for the upcoming school year. As always, they have many exciting student events and programs lined up.

One of the items that often pops up in our discussions is how to get more members to attend meetings. One member shared that he had invited program presenters to come in, and on a couple of occasions only one or two members showed up. Many of our LAP's chimed in with ideas, some of which were: (1) offer more programs that are geared to elementary and intermediate students, (2) have a roundtable discussion among the members on a pertinent topic, (3) include a program on technology (MTNA recently did a webinar on this and a recording is available), (4) have an informal coffee get-together with teachers, (5) have teachers bring music they are willing to part with and have a music exchange.

Some of our associations are growing in membership, so congratulations to all of you who are working to make that happen!

Make a commitment this year to support your local association by attending more meetings and getting more involved. There are so many wonderful opportunities for both students and teachers alike!

I look forward to seeing you at our conference in November at Shorter University. Jeri-Mae Astolfi has arranged some outstanding headliners and a wonderful lineup of program presenters. You won't want to miss it!



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2023 GMTA STATE CONFERENCE

JERI-MAE ASTOLFI, NCTM, GMTA VP OF PROGRAMS

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A very special thanks to Shorter University for hosting us this year and to faculty members Dr. Jerico Vasquez and Professor Amy Neal for all of their help. We are looking forward to hearing from our Pedagogy Headliner, Dr. Noa Kageyama, our Conference Recitalist and Masterclass Clinician, Simone Dinnerstein, our Commissioned Composer, Brandon Walker, and our 16 session presenters.

I know you will love visiting historic Rome and Shorter's campus, including the performance venue, Brookes Chapel. We have a special Thursday evening concert that will feature our GMTA Concerto Competition winners as well as performances by some of Shorter University's music faculty. And of course, there are multiple opportunities throughout the conference to hear our student performers. I look forward to seeing you there!



MORE CONFERENCE DETAILS

VENDOR BOOTHS: Vendor booths are available to academic institutions, music-related businesses, and interested individuals. Contact Mandy Reynolds at <https://georgiamta.org/exhibitor-contract.php> if you would like to exhibit at the conference.

CONFERENCE HOTEL: The Hampton Inn and Suites by Hilton in Rome is only 2.5 miles from the Shorter University campus. Reservations are required no later than October 7 to receive the conference rate of \$139 per night (plus taxes). Call 706-622-5631 to reserve your room.

CONFERENCE CANCELLATION POLICY: Before the pre-registration deadline (October 16), the full registration fee—less a \$20 cancellation fee—will be refunded. After October 16, a percentage of the registration fee—less the \$20 cancellation fee—may be refunded at the discretion of the Executive Director and the GMTA President. No meal refunds are given after October 16.



American pianist **Simone Dinnerstein** is our **Conference Recitalist**. With her distinctive musical voice, The Washington Post has called her “an artist of strikingly original ideas and irrefutable integrity.” She first came to wider public attention in 2007 through her recording of Bach’s Goldberg Variations, reflecting an aesthetic that was both deeply rooted in the score and profoundly idiosyncratic. Since that recording, she has had a busy performing career, and all 13 of her albums have topped the Billboard classical charts. The Washington Post writes that “ultimately, it is Dinnerstein’s unreserved identification with every note she plays that makes her performance so spellbinding.” In a world where music is everywhere, Simone hopes that it can still be transformative.

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President

Amy VanderLugt, NCTM
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1st VP Programs

Nancy Elton, DMA
nancyelton@yahoo.com



Our **Pedagogy Headliner** is performance psychologist **Noa Kageyama**. He is on the faculty at Juilliard and is the performance psychology coach for the New World Symphony. Kageyama earned degrees from Oberlin (BA, psychology) and Juilliard (MM, violin performance) before making the leap to psychology. He received his MS and PhD in counseling and counseling psychology from Indiana University. Kageyama specializes in teaching performing artists how to utilize sports psychology principles to more consistently demonstrate their full abilities under pressure. Kageyama has been featured in *The Wall Street Journal*, *Musical America*, *Strings Magazine*, *Strad*, and *Lifehacker*. He maintains a private coaching practice and writes a performance psychology blog, *The Bulletproof Musician*, which has more than 100,000 monthly readers.





This year, GMTA is excited to welcome Brandon Walker as our 2023 GMTA Commissioned Composer. I am excited to share the following interview as a further introduction before we hear his new work at the conference.

- David Peoples, NCTM, Commissioning Chair

Where did you grow up, and what opportunities shaped you to be a composer?

I grew up in Southern California in Orange County and Los Angeles. When I was a kid, my father played classical piano music, like Beethoven and Scott Joplin, which inspired me to listen to Bach and Beethoven on vinyl or 8-track tape. My mother wrote spiritual songs with great care. It was an enriching combination of music in the house, where I found inspiration to begin playing and writing my own music at a young age.

In high school band, I wrote a collection of arrangements for our saxophone quartet, "Sax Appeal". Playing with this group and other pop/rock bands exposed me to the process of notating and performing charts. Junior and Senior year of high school, I performed in Orange Coast College's jazz bands led by Doc Rutherford. It was a great opportunity because Doc had connections with renowned jazz musicians and studio artists, where I could experience their compositions, arrangements, and performances at an advanced level.

I attended summer music camp at the Idyllwild School of Music and the Arts as a teenager. There, I studied with renowned saxophonist Douglas Masek, who encouraged me to look at the University of Southern California. I attended USC, and received a bachelor's degree with courses in composition, saxophone, piano, and jazz studies. These studies set the foundation, knowledge, and tools for being a composer in many styles.

I also grew up in Southern California... Georgia's great; what's been great for you here?

Two years ago, we moved to Tybee Island, in the Savannah area, after spending the last 20 years in Toronto, Ontario. It feels great to be back in the States. The lowcountry of Georgia gives me the best of both worlds, as I get to enjoy the perks of a small beach town with a thriving local arts scene, and at the same time, I'm less than 30 minutes from Savannah's culturally rich, historic area. Overall, I appreciate the community's friendliness, support, and acceptance in all aspects of life.

When working on a composition, can you give us a look at your process/routine?

I typically generate new ideas while practicing the piano or sketching on my iPad. I establish the basic form and structure of the piece, duration, and ideas for instrumentation at the piano. With a rough concept of a piece, I use an iOS composition software called "StaffPad" on my iPad with the Apple Pencil to write out a conductor score. I add individual instruments into the score as envisioned or needed. The program plays back quality samples after inputting each measure.

This process has developed my inner ear for writing music and hearing how various orchestral instruments and combinations sound. It provides immediate feedback and allows for quick reworking of details. Being able to "hear" a melodic line or phrase in my mind, pencil it in, listen to it, and refine it has allowed me to write whole compositions without touching a keyboard or instrument! Being free of the keyboard forces me to be more creative, but it can also lead to compositional dead-ends if the proper structure is not in place. Thus, I have found a hybrid approach works best. I use the piano to establish basic structure and harmonic progressions and the iPad for orchestration details.

StaffPad hand recognition is not for everyone, and I have heard about others being frustrated with it. But I have learned techniques to make it work for me, and the overall experience and ability to orchestrate with it is a joy. From my working draft of the conductor score and audio, if needed, I further refine the audio mix in ProTools DAW and music engraving in Finale Software.

In Finale, I focus on details critical for a successful live performance by an orchestra or ensemble. Although I have used that software for 30 years, it is time consuming to ensure every little detail, articulation, dynamic, bowing, etc., is perfect for the performers. While tedious, the quality of the extra focus and review is rewarding as well.



What challenges have you faced as a composer?

My challenges have less to do with music and more with being a small, self-managed business. Like any business, developing your brand, networking, generating opportunities, and hopefully income is critical. My biggest challenge is balancing the “business” and the “art” in a way that works for me and my well-being. Additionally, in this age for artists, producing content for social media and streaming platforms is necessary to have an audience, but very time-consuming. I am still feeling my way through this maze and weighing where best to spend my time. I admire artists who have figured out a balance between these things - great content with a deep audience.

“Stages, A Student’s Journey” is your new work to be presented at the conference. Can you give us some background and what to expect?

I often write music with the feeling or imagery of a “journey,” and in this case, I framed the journey from various perspectives: a music student, their teachers and mentors, and my own experiences.

I aimed to write an intriguing yet engaging work for the audience and musicians with different colors and emotions, using various string techniques, voicings, and phrase combinations between the soprano saxophone and string trio. The piece follows a student through four stages in learning music (or possibly anything in life). The program notes go into this in greater detail.

“Stages, A Student's Journey” is a suite for soprano saxophone and string trio, composed of four movements. The use of the number four is common in educational frameworks, such as the four learning types, four high school grades, and four levels of competence. This piece depicts four stages of a student's musical journey, with each movement representing a different stage of learning. The first movement - “The Discovery” - portrays the initial excitement and inspiration to learn music. The second movement - “The Exploration” - describes the growing curiosity and challenges of learning to play music. The third movement - “The Mastery” - is more complex and represents the student's increasing musical skill and proficiency. The fourth movement - “The Celebration” - is a triumphant and joyful piece that represents the student's achievement of their musical goals.

What advice would you give to instrumental or voice teachers who want to incorporate composition activities into their lessons but do not have a composition background?

That’s an excellent question. Discussing the key elements of music would be helpful to incorporate into your lessons. You could discuss sound, rhythm, melody, harmony, texture, structure, and expression. These are simple concepts to understand and easily identified when listening to examples. Different genres of music give more importance to some elements than others. The aspect that most audiences quickly identify or engage with is rhythm. That might be an excellent place to start! Don’t let them clap on 1 & 3, though, haha.

Another aspect of music composition you can discuss with students is asking them what part of the music makes it “magical,” emotionally or physically moving, or interesting. Is it a catchy rhythm? The passion of the performance? The calmness of the texture? The driving energy of the sound? The enjoyment of music is subjective, but performers who want to compose should focus on emotion to connect with their audience. Technique is important, but emotion is what will resonate most.

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Do you have advice for GMTA teachers teaching students aspiring to become a composer?

I advise teachers to help students understand WHY they want to become a composer and WHAT SKILLS are needed to reach their goals. For example, do they want to compose for themselves or an audience? What style of music are they interested in composing? What might define success in those terms? How can they build an audience?

For students making career decisions, do they want to make a living from composition (e.g., film/media composer, arranger, music publisher, concert commissions, teaching)? If so, what are the avenues for revenue, and what business skillsets are needed for success? How can they gain those skills?

Identify some valuable resources and tips for composers to learn and develop. Here are some that I find helpful when I mentor other composers (and for myself!):

- Study public domain scores on IMSLP or purchase from music publishers.
- Listen/watch conductor scores of music on YouTube.
- Read a few well-established orchestration books.
- Go to live orchestral and chamber concerts.
- Find a composition workflow that works for you. Is it writing at the piano with pen and pencil? Using a MIDI keyboard, samples, and software in a DAW (digital audio workstation)? What software tools do you need?
- Write (and or practice) something every day, even if for only 30 minutes. It doesn't have to be great or monumental. Practice and routine will go a long way.
- Work with your teacher as to what your strengths and opportunities are.
- Write from the perspective of the performer. This thought process will make your music more interesting. Will the performers be engaged in playing your music or thinking about their next meal?
- Iteration is essential to improving and writing something interesting. Focus on "great" vs. "just okay". It takes hard work to get your music to another level.
- Develop an "inner ear." Can you write down a melody, phrase, or rhythm that you hear in your head?
- Further, developing a vast mental recall of what instruments (and groups of instruments) sound like in different ranges is vital to great orchestration.
- Write music that you enjoy writing and listening to. If you don't, why should anyone else?
- Research great composers, historical and living that you admire. What made/makes them successful? There is a wealth of information, interviews, scores, and recordings online.
- Enjoy the journey. Learning and developing one's compositional skills is a life-long journey.

What keeps you busy musically (outside of composition)?

I perform solo piano at various venues in Savannah. I also play baritone sax with the Fabulous Equinox Orchestra, performing concerts, weddings, and large events. I have a background as a supervising sound editor in film/TV, so I often do recording, audio editing, and mixing for various clients.

How does your performance experience inspire your writing?

I am inspired by the desire to move audiences. Watching how they respond to music gives me clues about how to write. While style and complexity are important, the emotion expressed by the performance and received by the audience is most revealing. It is this emotion that resonates most deeply and connects us all.

If you could sit down and hang out with another composer (living or dead) and have an informal chat, who would it be, and what would you discuss?

Igor Stravinsky. He's likely the most complex composer that I relate to. In this age of technology, I have tools to simulate an orchestra with many complex parts interwoven, so I am always curious to know how great composers could "hear" such detail in their heads and then put it on paper. How did they get things right so often? And what did they get wrong along the way?

After the GMTA performance, what's your next composition?

We're almost to fall, but it's already winter in my music books! I am currently orchestrating a commission for an original holiday composition for the Scarborough Philharmonic Orchestra in Toronto, Ontario to premiere this winter. I am also working with The Tybee Ballet Theatre on arranging, editing, and adding new works for their Nutcracker-inspired performance, *Land of the Sweets*.



COLLEGIATE STUDENTS ATTENDING THE CONFERENCE

As always, the GMTA conference serves as a focal point for musical excellence and pedagogy in Georgia. GMTA continues its longstanding tradition of granting **FREE access to the conference for our Collegiate Members**. In appreciation of your commitment and passion for music, all GMTA Collegiate Members who attend the College Chapters Luncheon on Friday, November 3 from 12-1 in the Fitton Student Union will be provided with a **FREE lunch**. This will be an excellent opportunity to network and interact with Georgia's emerging and established music leaders.

IMPORTANT DATES TO REMEMBER:

- Conference dates: November 2-4, 2023
- Registration deadline: October 16, 2023

GUIDANCE FOR SMOOTH REGISTRATION:

- When registering for the conference, please refrain from selecting the lunch ticket option. We have already arranged a complimentary lunch for you, and selecting that option will result in an unintentional charge.
- There is no requirement for Collegiate members to use PayPal for registration completion. While the system might prompt that "registration isn't complete until payment is made," please be assured that this does not pertain to Collegiate members.

We eagerly await your participation and look forward to a memorable gathering of Georgia's musical community.

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Dear Colleagues,

As we near the end of membership renewal season, I am happy to share that our membership numbers have remained steady. As of August 15, 2023, GMTA has 498 members. MTNA provided a report comparing July of this year with July of 2022 that showed our membership had increased by 1.6%. There are still some who need to renew, so please reach out to your local members and colleagues to remind them about renewing their membership!

The GMTA podcast is returning for another season of episodes of conversations with teachers in our organization. If you have not given any of these conversations a listen, you can find it on most podcast apps including Spotify, Apple, and Stitcher. Every Monday, new episodes are released, and a YouTube teaser is made available to you on the GMTA Facebook page.

With the start of a new school year, my colleague, Dr. Joshua Pifer and I always take the first studio class to share with our students the benefits of becoming a collegiate member with GMTA. We remind returning students to renew their membership and encourage new students to join. Attending the GMTA Conference is always a highlight for our students and helps them develop as professionals in ways that cannot be replicated in the classroom. If you teach on the collegiate level, I hope you can find ways to encourage your students to join this meaningful organization as well.

We welcome the following new members to GMTA: Krystin O'Mara, Kenneth Wilson, Erin Nicovich, Oscar Suy-Perez, Gloria Cha-Gardiner, Kimberly Cavanaugh, Hannah Ramanou, Analine Acosta, Darius Johnson, Eunji Kwon, Nathanael Spanos, Ian Johnson, Jamie Cooper, Penny Li, Peter Fielding, and Eun Young Lee!

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MTNA CERTIFICATION

ROBIN ENGLEMAN, NCTM, GMTA CERTIFICATION CHAIR

As of July 31, 2023, GMTA had a membership of 440 and of those, 82 are nationally certified. Why certification? Read an MTNA member's explanation below:



I have three degrees in piano performance and am tenured at a public university, but I chose to become certified because I wanted the credential granted by one of this country's oldest and foremost music teaching organizations. Obtaining MTNA Professional Certification publicly acknowledges my years of training and experience and demonstrates my commitment to continued excellence in teaching.

*Erin Bennett, NCTM
Florida Certification Chair*

One of my goals as your state certification chair is to see the number of certified music teachers in our state increase. My hope is that you will explore the possibility of becoming certified this year by visiting the [certification webpage](#) or clicking on the logo above. Feel free to contact me with your certification questions at englemanr@bellsouth.net or 404-819-5450.



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- Friday, November 10, 2023
- Saturday, February 24, 2024
- Friday, March 8, 2024
- Saturday, March 23, 2024
- Friday, April 12, 2024



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MTNA COMPETITIONS

YANNI CHAN, GMTA VP OF MTNA COMPETITIONS

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Our 2023 state-level MTNA Competition will be held in-person at Piedmont University on October 27 and 28. The registration deadline for all levels of Performance and Composition Competitions expired on September 13.

Please see the MTNA national website for additional information. Please also be sure to add this email address to your contacts: mtnacompetitions.georgiamta@gmail.com

MTNA COMPETITIONS



GMTA AUDITIONS

VICENTE DELLA TONIA, NCTM, GMTA VP OF GMTA AUDITIONS

Congratulations to all students and teachers who participated in the 2023 GMTA State Auditions at Piedmont University. We look forward to the winners' performances this November at the GMTA Conference.

Important Dates:

- October 1, 2023: Fall registration deadline for GMTA Theory Test/GATE
- January 15, 2024: Registration deadline for Local Auditions and Pre-College Piano Concerto, Piano Grade 12, and Piano Duet
- February 26, 2024: Registration deadline for Regional Auditions (fees), and GATE scores due
- March 11, 2024: Registration deadline for State Auditions—College Piano, Voice, Instrumental
- March 16, 2024: Deadline for completed GMTA Theory Tests to be mailed to Trudi Norman
- March 22, 2024: Deadline for Regional Auditions video submissions
- March 27, 2024: Deadline for State Auditions Volunteer form/fee
- April 12-13, 2024: GMTA State Auditions at Piedmont University

MIAO-FEN LIN, PRESIDENT

The North DeKalb MTA is excited to share two FREE upcoming workshops. Remember to register ahead of time in order to reserve your spot.

CATHERINE ROLLIN Workshop & Masterclass at Northbrook United Methodist Church

Saturday, September 16 from 9:00am-3:00pm.

A catered lunch will be served. Catherine Rollin will present two topics:

Topic #1 The Magic of Imagery

Topic #2 Creativity and Composing: The States of Mind and Means of Inspiration

Email Marcena Kinney at MKINNEY5555@gmail.com to reserve your spot.

KEVIN OLSON Workshop at PianoWorks in Duluth

Friday, October 13 from 8:30-noon

Light refreshments will be served. Kevin Olson will represent the CCC Music Company, publisher of works by a variety of composers such as Philip Keveren, Mary Leaf, Wynn-Anne Rossi, and many others. The schedule for the workshop will be:

8:30 Registration

9:00-10:15 Workshop 1

10:30-11:45 Workshop 2

11:45-noon Q&A

Everyone who pre-registers will receive a FREE piece of sheet music, courtesy of CCC Music Company. To pre-register for this event, email pam@pianoworks.com with your name and email address.



www.ndmta.net

NORTH DEKALB MUSIC TEACHERS ASSOCIATION

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Derek Vann, VP of Membership

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SHELLEY REID, PRESIDENT

The Rome chapter is planning another busy year of events! Our fall business meeting opened our year on August 27, and our Fall Recital will be on October 22. Then in November, we are looking forward to hosting the GMTA conference at Shorter University. Our members are planning to bring home-made goodies, coffee, and water for the hospitality suite. The students at Shorter are putting together goody bags for participants. Also in November, we will have our annual Jazz & Pop Competition, a popular event with students.

In December, we will have Christmas on the Keys at the Spires at Berry College (a residential retirement community). Our students always enjoy sharing Christmas music with the residents while raising funds for both the RMTA Scholarship Fund & a local family shelter.

In February, we will be offering the GATE theory test, the GMTA theory test and local GMTA auditions at Shorter University.

At the end of March, we will have our annual spring competition. This year the focus is on Twentieth Century music. This has become a popular competition due to the cash prizes offered. We have four levels for participants with cash prizes for first and second place in each level.

Many of us are planning to attend the national MTNA conference this year since it will be held in Atlanta. We hope to see many of you there.

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CAMERON FUHRMAN, PRESIDENT

The Savannah Music Teachers Association is looking forward to building on the momentum we gained in our events last year!

Our calendar includes some tried-and-true events: a hymn festival, multiple student recitals in public spaces throughout the community, Piano Olympics (a keyboard skills/technique festival), the Art of Collaboration workshop (an afternoon outreach event focused on playing well with others), and, of course, GMTA local auditions and theory exams.

We plan to add two new events: Performance Evaluation Clinic, in which students prepare two contrasting works to play from memory for a judge. They receive feedback and gain performance experience without the pressure of an official score or ranking; held in early spring, this clinic prepares students for competitive events later in the spring. We also hope to host a Baroque Keyboards Day — exploring organ, harpsichord, and possibly clavichord techniques and instrument characteristics, allowing students (and teachers!) to learn more about the history and construction of these instruments.



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A key value of GMTA is rewarding students for excellent musicianship, and we do that through our General Award Fund as well as our named awards. Please consider how you and your local association can increase awareness of this aspect of our organization.

Donations for state conference raffles are a significant means of supporting the **GMTA Awards Fund**. As we look towards the Conference in November, I want to personally thank you for past as well as future donations. Local associations are so generous! As your association makes plans to donate this year, here are a few ideas to consider:

- Be creative! Print music, gift cards, seasonal baskets, local treasures, T-shirts, music gifts, etc.
- Be sure to attach a card to the donation stating your local association.
- Large associations that are able to donate a significant gift should consider dividing it into two (or more!) with a dollar value not to exceed \$50.00 for each one. Remember, the more gifts, the more raffle winners!

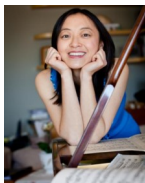
DONATE TO GMTA

The GMTA General 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 and MTNA Competitions. Donations not designated for a specific fund go into this fund.

The Nolting Award in 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: elementary, junior, senior, and young artist. Each student receives \$100.

The Broadhurst Award in Piano was established in 1992 by the Broadhurst family in commemoration of Joan Broadhurst. This award is presented annually at the GMTA conference to the winners of the MTNA Junior and Senior Piano Performance Competition. Each student receives \$200.

The Betty H. White Award Fund was established in 2019 by the White family in commemoration of Betty H. White. This \$400 award is presented annually at the GMTA Conference to one of the GMTA Teacher Grant recipients for a student in financial need.

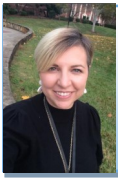


I would like to highlight two projects I've been personally involved in recently that really show the innovative and exciting energy of collaboration in GMTA.

Firstly, the MGMTA chapter is preparing for our biannual signature event called "A Grand Ensemble!" which will be held again this year on November 11th at Wesleyan College's Porter Auditorium. Four grand pianos will be moved to the stage and up to 8 pianists at a time will perform piano duets, trios and quartets together. Over 100 students will participate in this "monster" piano recital, from elementary to College age. The concert will also feature a teenage string trio and culminate in a spectacular performance by the teachers of MGMTA. An event of this scale involves massive organization and buy-in from numerous teachers, parents and students, and we are blessed to have this level of dedication and collaborative spirit within our chapter!

Secondly, Wesleyan College recently started a flexible Masters Degree in Music that allows older adults who have entered non-musical fields to earn a graduate credential in music without disrupting their lives. The program has recently become a corporate sponsor of the equally innovative [Georgia Musicale Group](#), founded by Dr. Utako Kanigawa, a retired Computer Scientist and passionate pianist. The partnership allows members of the Wesleyan graduate music student cohort (which currently includes a retired CFO, a practicing nephrologist, a fintech data engineer, a journalist, a public school teacher, and a law student, among others) to connect with the expanded performance opportunities offered by the GMG community. Meanwhile, Wesleyan has reciprocated by giving GMG members tuition discounts, beautiful locations for a musical retreat, and course audit options in the graduate music program. Though only a few months old, the synergy between Wesleyan and GMG has been actively felt across the state and even around the world as the two entities have identified shared networks, purposes and goals.

As we enter the age of AI, relationships and collaborations like those outlined above hold great potential for helping us to fulfill our passion for music and connection. And the more we can capitalize on our uniquely human trait of teamwork in joyful and creative ways, the more we will create a hopeful future full of music!



JUDGES LIST

MICHELLE PECK, GMTA JUDGES LIST CHAIR

Dear Teachers, remember that we always need judges for our events. Voice and strings judges are in high demand! Anyone who is interested in being included on the GMTA Judges List is strongly encouraged to apply. Applications and recommendations for applicants are submitted online on the Resources page of the GMTA Website or by clicking the button below.

To remain on the Judges List, GMTA membership dues must be paid. If you wish to remain on the list, but have not yet paid your MTNA/GMTA dues, please do so promptly.

GMTA JUDGES LIST



GEORGIA'S OWN

CAMERON FUHRMAN, GMTA ARTS AWARENESS & ADVOCACY CHAIR

Do you have a workshop or presentation that you would be willing to present to GMTA local associations? Consider joining the Georgia's Own list! This is a great opportunity to share what you have learned with other teachers and to connect with membership around the state.

Email Cameron Fuhrman at 88keys.cameron@gmail.com to join the list or with any questions.

GEORGIA'S OWN

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Steinway Piano Galleries: page 7

September 2023

30 Student Membership Renewal Deadline: Student membership year runs October 1-September 30

October 2023

1 Fall registration deadline for GMTA Theory Test/GATE

27-28 MTNA Competitions, Piedmont University

November 2023

2-4 GMTA Conference at Shorter University

December 2023

15 Deadline for articles to be included in the GMTA Fall Newsletter

January 2024

15 Registration deadline for local auditions, GMTA Theory Test, and GATE

15 GMTA State Auditions Registration Deadline for Pre-College Piano Concerto, Piano Grade 12, Piano Duet

February 2024

26 Deadline to pay Teacher/Student Regional Audition fees

26 Deadline for local associations to submit local ratings and GATE scores to GMTA Executive Director

March 2024

11 GMTA State Auditions registration deadline for College Piano and Instrumental

16-20 MTNA Conference in Atlanta, GA

16 Postmark deadline to mail GMTA Theory Tests to Trudi Norman

22 Regional Auditions video submission deadline

27 GMTA State Auditions volunteer form/fee due

April 2024

12-13 GMTA State Auditions, Piedmont University

May 2024

1 Graded GMTA Theory Tests (not GATE) and Certificates mailed to participating teachers

15 Deadline for articles to be included in the GMTA Summer Newsletter

June 2024

15 Deadline for all GMTA Expense Reports to be submitted to the GMTA Executive Director for reimbursement

30 Membership renewal deadline: Membership years runs July 1-June 30

Executive Board:

GMTA President	Cathy Thacker, NCTM	president.georgiamta@gmail.com
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VP of Programs	Jeri-Mae Astolfi, NCTM	programs.georgiamta@gmail.com
VP of Membership	Beibei Lin	membership.georgiamta@gmail.com
VP of Newsletters	Amy Neal, NCTM	newsletters.georgiamta@gmail.com
VP of GMTA Auditions	Vicente Della Tonia, NCTM	auditions.georgiamta@gmail.com
VP of MTNA Competitions	Yanni Chan	mtnacompetitions.georgiamta@gmail.com
Secretary	Fernando Ramos	secretary.georgiamta@gmail.com
Member-at-Large	David Watkins, NCTM	davidw48@comcast.net
Member-at-Large	Portia Hawkins, NCTM	portiashawkins@gmail.com
Immediate Past President	Jan Adams, NCTM	FAC.georgiamta@gmail.com
Executive Director	Mandy Reynolds	georgiamta@gmail.com

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Collaborative Performance	Chenny Gan	cgan@wesleyancollege.edu
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Judges List	Michelle Peck	michellenews@hotmail.com
Theory	Diane Boyd, NCTM	dianelboyd@comcast.net
Wellness	Debra Ramsey Dickensheets	dickensheetsmusic@gmail.com

Local Association Presidents:

Athens	Amanda Sacchitello	<u>amanda@keyspiano.com</u>
Atlanta	Vincente Della Tonia	<u>vdellatonia@gsu.edu</u>
Augusta	Colette Keogh	<u>cakeogh16@gmail.com</u>
Cherokee	Laura Lozier	<u>laura@lozierstudio.net</u>
Cobb County	Joe Camillo	<u>jfcamillojr@gmail.com</u>
Columbus	Tracy Xian	<u>tracyxian9@gmail.com</u>
Coweta-Fayette	Fernando Ramos	<u>neverfall@peoplepc.com</u>
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Northeast Georgia	Joe Chapman	<u>joe.chapman@ung.edu</u>
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Western Georgia	Dawn McCord	<u>dmccord@westga.edu</u>



**GEORGIA MUSIC TEACHERS ASSOCIATION, INC.
COMPARATIVE STATEMENTS OF FINANCIAL POSITION
JUNE 30, 2023 AND 2022**

ASSETS

	<u>2023</u>	<u>2022</u>
ASSETS:		
Cash in bank	16,603	21,471
Cash in savings	55,788	55,765
Award reserve funds	46,125	47,352
Property and equipment, net of \$2,112 and \$2,922 accumulated depreciation	<u>2,505</u>	<u>847</u>
TOTAL ASSETS	<u><u>\$ 121,021</u></u>	<u><u>\$ 125,435</u></u>

LIABILITIES AND NET ASSETS

LIABILITIES:		
Prepaid revenues	<u>\$ 9,798</u>	<u>\$ 9,797</u>
TOTAL LIABILITIES	<u>9,798</u>	<u>9,797</u>
 NET ASSETS:		
Fund Balance	<u>111,223</u>	<u>115,638</u>
TOTAL NET ASSETS	<u>111,223</u>	<u>115,638</u>
TOTAL LIABILITIES AND NET ASSETS	<u><u>\$ 121,021</u></u>	<u><u>\$ 125,435</u></u>

These financial statements have not been subjected to an audit or review or compilation engagement, and no assurance is provided on them.



**GEORGIA MUSIC TEACHERS ASSOCIATION, INC.
COMPARATIVE STATEMENTS OF ACTIVITIES
FOR THE YEARS ENDED JUNE 30, 2023 AND 2022**

	<u>2023</u>	<u>2022</u>
UNRESTRICTED NET ASSETS:		
SUPPORT, REVENUES, GAINS, AND RECLASSIFICATIONS		
GMTA dues	\$ 25,235	\$ 24,073
Advertising - newsletter	3,886	4,400
Auditions and competitions	42,675	36,527
Conference	9,954	7,463
Commissioned work	750	750
Loss on sale of asset	(366)	-
Net investment return	22	25
TOTAL	<u>82,156</u>	<u>73,238</u>
EXPENSES		
Executive Sec./Treas. compensation and taxes	28,669	25,878
Auditions and competitions	30,900	27,150
Convention	12,419	12,905
Commissioned work	1,700	2,010
Office expense and paypal fees	3,580	3,250
Website expense	964	566
GMTA Music teacher grants	1,350	1,300
Professional fees	1,750	1,750
Travel	3,425	600
Taxes and licenses	30	50
Depreciation	557	599
TOTAL	<u>85,344</u>	<u>76,058</u>
Change in unrestricted net assets	<u>(3,188)</u>	<u>(2,820)</u>
TEMPERARILY RESTRICTED AWARD FUNDS		
Investment income, net of investment expenses	19	21
Contributions received	655	1,175
Awards paid	(1,900)	(2,200)
Change in temporarily restricted net assets	<u>(1,226)</u>	<u>(1,004)</u>
CHANGE IN NET ASSETS	<u>(4,414)</u>	<u>(3,824)</u>
NET ASSETS AT BEGINNING OF YEAR	<u>115,637</u>	<u>119,462</u>
NET ASSETS AT END OF YEAR	<u>\$ 111,223</u>	<u>\$ 115,638</u>

These financial statements have not been subjected to an audit or review or compilation engagement, and no assurance is provided on them.



**GEORGIA MUSIC TEACHERS ASSOCIATION, INC.
COMPARATIVE STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED JUNE 30, 2023 AND 2022**

	<u>2023</u>	<u>2022</u>
CASH FLOW PROVIDED BY OPERATING ACTIVITIES:		
Increase in net assets	\$ (4,414)	\$ (3,825)
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Add: Depreciation, a non-cash expense	557	599
Net cost after depreciation of asset sold	567	
(Decrease)/increase in prepaid revenues	1	(181)
Net cash provided by operating activities	<u>(3,289)</u>	<u>(3,407)</u>
 CASH FLOW USED BY INVESTING ACTIVITIES:		
Purchase equipment	<u>(2,783)</u>	-
Net cash used by investing activities	<u>(2,783)</u>	<u>-</u>
 (DECREASE)/INCREASE IN CASH	(6,072)	(3,407)
 CASH AT BEGINNING OF YEAR	<u>124,588</u>	<u>127,995</u>
 CASH AT END OF YEAR	<u>\$ 118,516</u>	<u>\$ 124,588</u>
 SUPPLEMENTAL INFORMATION		
Interest expense	<u>\$ -</u>	<u>\$ -</u>
Income tax expense	<u>\$ -</u>	<u>\$ -</u>

These financial statements have not been subjected to an audit or review or compilation engagement, and no assurance is provided on them.

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.

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.

Advertising

Limited advertising space is available for firms or individuals who have a product or service of specific interest or benefit to GMTA members. All correspondence regarding advertising should be sent to the Executive Director, Mandy Reynolds by email: georgiamta@gmail.com

Submittals

GMTA publishes its online newsletter three times per year. Publication dates and their respective deadlines are as follows: January 15th (Deadline: December 15th) June 15th (Deadline: May 15th) September 15th (Deadline August 15th)

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