Fun Might Matter More!

Get your FREE book!
Songs your students will love

Monday, March 18th
1:00pm in Grand Ballroom C
Unleash Your Potential with The RCM

Boost Your Credentials

Refine your techniques, explore innovative methods, and join a supportive community with one of our comprehensive RCM teacher courses:

- **NEW** – Online Strings Teacher Course (for teaching elementary level violin)
- Online Piano Teacher Courses (for teaching elementary, intermediate, and advanced level students)
- Smart Start (Early childhood development music program founded in neuroscience)

Visit us at booths # 610, 611, and 612 and rcmusic.com.

Ensure Your Students’ Continuous Improvement

Explore our interactive tools designed to sharpen skills in-between and during instruction:

- Online Ear Training & Sight Reading
- Online Theory Placement Tool *FREE*
- Online Theory Study Guides
- Online Advanced History

Premium Publications

Fuel student progress with our expertly leveled repertoire, etudes, theory, and technical requirements. From beginner to virtuoso, our meticulously curated publications offer diverse musical selections you will both enjoy.
Dear Colleague,

It is our pleasure to welcome you to Atlanta, Georgia, for the 2024 MTNA National Conference. We are delighted, once again, to be hosting our annual conference, where you’ll find the chance to reconnect with old friends, refresh your teaching, rejuvenate your spirit and so much more. We are so glad you are here!

Since our organization’s inception, MTNA National Conferences have been valued and cherished events for our MTNA community and the music teaching profession as a whole; this conference continues the tradition. This year’s Conference Planning Committee, chaired by Vanessa Cornett, NCTM, along with Leah Claiborne; Michael Clark, NCTM; Katie Levine; Tom Pearsall, NCTM; and Leila Viss, curated an exceptional program of more than 100 sessions representing the breadth and depth of music teacher professional development and led by the top presenters in the profession.

You’re in for a treat with our guest performances this year. The ever-accomplished duo of soprano Sonya Headlam and pianist Martin Néron opens our conference with Saturday evening’s recital, while acclaimed pianist Sean Chen brings his “ravishing tone and contoured lines” to the recital stage Tuesday night. Performer, educator and author Tim Topham will deliver what is sure to be a provocative, inspiring keynote address.

Adding even more to this year’s enriching and enticing program are master classes led by professionals at the top of their game: Elementary Piano with Kevin Olson, Intermediate Piano with Alex McDonald, Advanced Piano with Sean Chen and Piano Technique with Theresa Bogard, NCTM.

Other highlights include the Conference Gala, with jazz vocalist Johnaye Kendrick, fresh off her GRAMMY win, and in-demand pianist Dawn Clement, the Awards Brunch, and the Accelerated Learning Track and “One For All” sessions. In addition, there are industry showcases and the always exciting Exhibit Hall, where companies will be sharing their latest products, services and innovations. And an MTNA Conference wouldn’t be complete without the National Competitions Finals and Winners Concerts!

All this is kicked off with Pedagogy Saturday, which features five engaging tracks: Artistry, Diversity, Equity and Inclusion, Musician Wellness, Recreational Music Making and Young Professionals. It will be an exciting four days that focus on you and enhancing your skills as a music teacher. Enjoy the conference and all it has to offer: catching up with old friends, forging new relationships and making new memories to last a lifetime.

Sincerely,

Peter Mack, NCTM
President

Gary L. Ingle
Executive Director & CEO
2024 National Conference

CONTENTS

WELCOME
Letter from the MTNA President and Executive Director & CEO .......... 2

MAPS
Meeting Facilities Map ................................................................................ Insert

SCHEDULES AND PRESENTERS
Featured Guests ............................................................................................... 6
Master Classes ................................................................................................. 8
MTNA Board of Directors and Committee Meetings ......................... 10
MTNA National Competitions ........................................................................ 12
Conference Schedule .................................................................................. 14–49
Poster Sessions ........................................................................................... 50–51
Conference Presenters ............................................................................... 54–74
Session Index ............................................................................................... 76–83

EXHIBITORS
Conference Exhibitors .................................................................................. 84–94

ASSOCIATION INFORMATION
MTNA FOUNDATION FUND ........................................................................ 52
Awards Recipients ......................................................................................... 98
Conference Leadership ................................................................................ 100
Distinguished Composer of the Year ........................................................... 102
MTNA Certification Program ........................................................................ 104

CONFERENCE INFORMATION
Sponsors and Supporters .............................................................................. 4
Advertisers Index .......................................................................................... 111
NATIONAL CONFERENCE
Thank You to Our Sponsors and Supporters

Conference and Reception Sponsors

Competition Sponsors
Alfred Music
Chopin Foundation of the United States
Ebony Music, Inc.
Kawai America Corporation
Evelyn Lindblad Folland Endowment Fund
Allen I. McHose Scholarship Fund
MTNA FOUNDATION FUND
The Jane Snow Memorial Scholarship Fund
Melvin Stecher & Norman Horowitz
Steinway & Sons
Weekley & Arganbright
Yamaha Pianos

Piano Providers
Kawai America Corporation
Steinway & Sons
Yamaha Pianos

Lanyards
My Music Staff
Since 1899, Willis Music has been dedicated to enriching musical education through quality sheet music from original compositions by William Gillock to John Thompson's timeless method. To help us celebrate our 125 years, we are giving you the chance to win $125 worth of Willis products! Visit us at booth #312 to enter and thanks for making us a part of your piano studios.

JOIN US FOR OUR HAL LEONARD SHOWCASE

Exciting New Music for Every Studio with Eric Baumgartner & Artina McCain
Sunday, March 17th at 8:00 AM
Grand Ballroom C

VISIT OUR BOOTHs FOR THE LATEST EDUCATIONAL PIANO RELEASES!
Willis: #312 | Faber Piano Adventures: #307 | Hal Leonard: #212
Sonya Headlam, soprano, performs music that spans centuries, from the Baroque era to the present. Recent highlights include her solo debuts with the Philadelphia Orchestra, Apollo’s Fire, the North Carolina Symphony, the Milwaukee Symphony and the New World Symphony. Committed to contemporary repertoire, she has performed pieces such as Yaz Lancaster’s song cycle *ouroboros*, Tyshawn Sorey’s *Monochromatic Light (Afterlife)* and Julia Wolfe’s *Steel Hammer*. Headlam performs a diverse array of art songs, from popular standards to lesser-known gems. Equally comfortable on the opera stage, her favorite role portrayals include Fiordiligi in Mozart’s *Così fan tutte* and Musetta in Puccini’s *La bohème*. Headlam holds a DMA from Rutgers University, where she received the Michael Fardink Memorial Award, and bachelor’s and master’s degrees from Miami University.

Martin Néron, pianist, is faculty at Westminster Choir College and artistic director of the Vocalis Consort, an ensemble that strives to showcase overlooked vocal works. He designed and managed the Canto Latino CyberChallenge Competition in 2021, which showcased vocal repertoire from Latin America. Martin has held residencies at Washington State University Pullman; SUNY Potsdam; University of Kentucky; Tennessee Tech University and Fundación Armonía (Ecuador), and he has led master classes and lectures throughout the United States. He was on the faculty at the Taos Opera Institute and vice president of the Joy in Singing Foundation. His scholarly work is featured in the *Journal of Singing* and Leyerle Publications. He holds degrees from the Manhattan School of Music (DMA), Westminster Choir College (MM) and Université de Montréal (BM).

Sean Chen, winner of the 2013 American Pianists Association’s DeHaan Classical Fellowship and bronze medalist of the 2014 Van Cliburn, is acclaimed for his “penetrating artistic intellect” (*Audiophile Audition*) and “ravishing tone and cogently contoured lines” (*Gramophone*).

Sean has appeared as soloist with the Indianapolis Symphony Orchestra, Fort Worth Symphony and Indianapolis Chamber Orchestra and has made debuts with the Chamber Orchestra and the orchestras of Milwaukee, Phoenix, Hartford, Santa Fe, Tucson, North Carolina, San Diego and many others. Sean has worked with Gerard Schwarz, Leonard Slatkin, Miguel Harth-Bedoya, Karina Canellakis, Nicholas McGegan, Marcelo Lehninger, Michael Buterman, George Hansen, Michael Stern and others. Solo and chamber music recitals have taken him to Jordan Hall in Boston, the Dame Myra Hess Series in Chicago, the Lied Center in Lincoln, New York City’s SubCulture, the Smithsonian, Amsterdam’s Concertgebouw and dozens of other venues throughout the world.

The Millsap Artist-in-Residence at the University of Missouri-Kansas City, Sean received undergraduate and graduate degrees at Juilliard. At the Yale School of Music, he earned an artist diploma as a George W. Miles Fellowship recipient and a student of Hung-Kuan Chen and Tema Blackstone. His former teachers include Jerome Lowenthal, Matti Raekallio and Edward Francis.
Tim Topham has been helping to reshape and recharge the often-traditional landscape of instrumental music education since 2010. Tim’s vision of a more creative, modern and integrated approach to music teaching has seen him speak on stages from the U.S. to the U.K. and Australia, publish numerous articles and record hundreds of podcasts and teaching videos for teachers.

In Tim’s 20-plus year career he has been a classroom teacher, private studio teacher, head of department and head of campus, teaching and coordinating subjects including outdoor education, mathematics, information technology and, of course, music. He has held teaching posts at schools including Oundle School UK, Guildford Grammar School in Perth and Xavier College in Melbourne.

His contemporary teaching strategies include improvising, chord playing, interpretation of lead sheets, understanding pop music, playing by ear, using technology and engaging with music in a way that resonates with young people and inspires them to continue playing well into adulthood.

Tim is the author of No Book Beginners, a leading text demonstrating the many benefits of delaying reading in beginner piano teaching. Tim holds a bachelor of music degree, a diploma of education and a master of business administration in educational leadership. He also holds a diploma in piano performance (AMusA). Tim is the founder of topmusic.co.

Johnaye Kendrick earned a bachelor of music degree from Western Michigan University. During her time at WMU, she received a DownBeat Student Music Award for Outstanding Jazz Vocalist.

Johnaye also holds an artist’s diploma from the Thelonious Monk Institute and has a master’s degree in jazz studies from Loyola University.

She has also been a featured vocalist with the Ellis Marsalis Quartet and the New Orleans Jazz Orchestra, which won a 2009 GRAMMY Award for “Best Large Jazz Ensemble Album” for Book 1, on which she is featured. Johnaye is a member of the jazz vocal supergroup, the GRAMMY-winning sâje.

She has recorded, produced and released two CDs for the johnygirl label: Here and Flying.

Johnaye is professor of music at the Cornish College of the Arts.

Pianist/vocalist/composer Dawn Clement has established herself as one of the most sought-after musicians today and has gained the attention and respect of musicians, critics and fans throughout the U.S. and abroad.

Dawn recently formed the Esthesis Quartet, which has released two albums. Dawn was the recipient of the CMA performance plus grant to compose for Esthesis Quartet and work with artist-educator Bill Frisell.

Dawn has expanded into contemporary pop with Tempest/Cobalt and most recently a self-released project of original songs titled Islands.

Dawn holds a bachelor of music degree from Cornish College of the Arts and a master of fine arts in music composition from Vermont College of Fine Arts. She is assistant professor and area coordinator of the Jazz and American Improvised Music Department at Metropolitan State University.
ADVANCED PIANO
Sean Chen
Tuesday, March 19, 9:15 A.M.

Sean Chen, winner of the 2013 American Pianists Association’s DeHaan Classical Fellowship and bronze medalist of the 2014 Van Cliburn, has appeared as soloist on return engagements with the Indianapolis Symphony Orchestra, Fort Worth Symphony and Indianapolis Chamber Orchestra. He made debuts with the Chamber Orchestra of Philadelphia, the orchestras of Milwaukee, Phoenix, Hartford, Santa Fe, Tucson, North Carolina and San Diego, the New West Symphony and many others in the U.S. and South America. Solo and chamber music recitals have taken him to dozens of venues throughout the world.

The Millsap Artist-in-Residence at the University of Missouri-Kansas City, Sean received undergraduate and graduate degrees from Juilliard. At the Yale School of Music, he earned an artist diploma as a George W. Miles Fellowship recipient and a student of Hung-Kuan Chen and Tema Blackstone. His former teachers include Jerome Lowenthal, Matti Raekallio and Edward Francis.

TECHNIQUE
Theresa Bogard, NCTM
Tuesday, March 19, 2:15 P.M.

Theresa Bogard, NCTM, is a dynamic, versatile performer dedicated to expanding the canon of traditional piano repertoire. Her early career focused on performances of music by women composers, and she continues to include works by other lesser-known composers in her programs. As a recipient of a Fulbright grant, Bogard explored historical performance practice and fortepiano studying at the Royal Conservatory of the Hague. That same year she was a top prize-winner in the International Mozart Fortepiano Competition. Bogard has performed on five continents and throughout the United States. Her discography includes a variety of recordings ranging from solo piano to chamber music collaborations, from music of living composers to her specialty in fortepiano and historical performance practice. She has served on the faculty of the InterHarmony International Music Festival and the Sulzbach-Rosenberg International Music Festival and has performed at Carnegie Hall’s Weill Recital Hall and at the Ravinia Steans Music Institute.

INTERMEDIATE PIANO
Alex McDonald
Sunday, March 17, 10:30 A.M.

Alex McDonald has soloed with the Orquesta Sinfónica del Estado de México, the Louisiana Philharmonic, the Fort Worth Symphony Orchestra, Orquesta Sinfónica de Yucatán and the Utah Symphony. Awards include second prize at the 2007 New Orleans International Piano Competition and second prize at the 2001 Gina Bachauer International Young Artist Piano Competition. Alex was a competitor in the 2013 Van Cliburn International Piano Competition.

He is the artistic director for the Basically Beethoven Festival. His students have been admitted to Juilliard and Eastman. The Texas Music Teachers Association awarded him the 2017 Outstanding Achievement Award in teaching. He was a juror for the 2023 Van Cliburn International Amateur Competition.

Alex received pre-college training under Lois Nielsion, his bachelor’s degree from the New England Conservatory with academic honors and distinction in performance under Russell Sherman and his master’s and doctoral degrees from Juilliard under Yoheved Kaplinsky and Julian Martin.

ELEMENTARY PIANO
Kevin Olson
Tuesday, March 19, 11:00 A.M.

Kevin Olson is an active pianist, composer and professor of piano at Utah State University, where he has taught courses in piano literature, pedagogy, accompanying, music theory, improvisation, commercial composition and rock-and-roll history, among others. In addition to his collegiate teaching responsibilities, Kevin coordinates the keyboard studies program at Utah State and oversees the USU Youth Conservatory.

Kevin has been a composer-in-residence at NCKP and has written music commissioned and performed by groups such as the 5 Browns, Music Teachers National Association, American Piano Quartet, Chicago a cappella, the Rich Matteson Jazz Festival, American Grands, the Festival for Creative Pianists, the American Festival Chorus and Orchestra and numerous piano teacher associations around the country. He gives workshops and performances nationally and internationally.

Kevin maintains a large piano studio, teaching students of a variety of ages and abilities.
Join Us for the TOMGEROU MUSIC MTNA SHOWCASE ATLANTA

You won’t want to miss...
- Teaching Ragtime Style with Variation
- Approachable American Impressionism
- Interval-based Solos: Balance & Voicing
- Teaching Ensembles—Student-Student Duets
- Texture in One Hand Solos
- Techniques for Repeated Notes

Monday, March 18, 2024 • 8:00 —9:00 am
Grand Ballroom D

Presented by
Tom Gerou  Evan Mitchell  Scott Price

Get Your SAMPLER and FREE GIFT for Attending!
Visit Our Booth for a 20% Discount

Let the Note-Taking Begin!

Introducing the HOT-OFF-THE-PRESS NFMC BULLETIN Selections!

2024–2028

TOMGEROU MUSIC • COM
# MTNA Board of Directors and Committee Meetings

The following Board and committee meetings are held during the conference. Please check with the respective chairs, as times and locations are subject to change.

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Meeting</th>
<th>Room</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thursday</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2:00–5:00 P.M.</td>
<td>Finance Committee</td>
<td>202</td>
</tr>
<tr>
<td></td>
<td><strong>Friday</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>9:00 A.M.–5:00 P.M.</td>
<td>Board of Directors</td>
<td>308</td>
</tr>
<tr>
<td><strong>Sunday</strong></td>
<td>11:00 A.M.–1:00 P.M.</td>
<td>Certification Commission</td>
<td>308</td>
</tr>
<tr>
<td></td>
<td>12:00 NOON–2:00 P.M.</td>
<td>Membership Committee</td>
<td>223</td>
</tr>
<tr>
<td><strong>Monday</strong></td>
<td>8:00–9:00 A.M.</td>
<td>Nominating Committee</td>
<td>308</td>
</tr>
<tr>
<td></td>
<td>8:00–9:00 A.M.</td>
<td>AMT Editorial Committee</td>
<td>223</td>
</tr>
<tr>
<td></td>
<td>1:00–2:00 P.M.</td>
<td>State Presidents Advisory Council</td>
<td>224</td>
</tr>
<tr>
<td><strong>Tuesday</strong></td>
<td>8:00–9:00 A.M.</td>
<td>MTNA e-Journal Editorial Committee</td>
<td>308</td>
</tr>
<tr>
<td></td>
<td>8:00–10:00 A.M.</td>
<td>Competitions Committee</td>
<td>206</td>
</tr>
<tr>
<td><strong>Wednesday</strong></td>
<td>9:00–10:15 A.M.</td>
<td>Board of Directors</td>
<td>308</td>
</tr>
</tbody>
</table>
**Dr. Helen Marlais & Dr. Kevin Olson**

Sunday, March 17, 1pm–2pm • Grand Ballroom C

In this dynamic workshop, Dr. Helen Marlais and Dr. Kevin Olson will share some of the latest research in motivational psychology, and present ways to coordinate methods, instructional materials, and repertoire to maximize learning. With recipes for student tailored approaches, this session will offer tools to keep students engaged throughout the course of their studies.

**Dr. Helen Marlais**

Dr. Helen Marlais, acclaimed pedagogue, International Classical Music Award nominee, exclusive writer for The FJH Music Company Inc, is pleased, and honored, to return once again to MTNA for an exciting FJH pedagogical showcase.

**Dr. Kevin Olson**

Dr. Kevin Olson is on the faculty at Utah State University, coordinating the Piano Performance & Pedagogy program and directing the nationally-recognized USU Youth Conservatory. He has been a writer for FJH Music Company Inc. since 1994, with over 200 published books and solos.

Get Ready, Get Set... **Inspire!**

**JOIN US AT**

**BOOTH 510**

All teachers who attend the showcase will receive an FJH Complimentary Packet

Scan or Visit: [www.fjhmusic.com](http://www.fjhmusic.com) for information on all of FJH’s composers and complete line of educational resources, collections, methods, studies and more!

THE FJH MUSIC COMPANY

100 SE Third Avenue, Suite 1000, Fort Lauderdale, FL 33394

954-382-6061 • info@fjhmusic.com • www.fjhmusic.com

---

**Visit Us**

**AT MTNA FOR EXCLUSIVE CONVENTION SPECIALS**

**40% OFF**

**CORE METHOD BOOKS**

AND

**25% OFF**

**ALL FJH PUBLICATIONS**

Visit FJH Booth 510 for more information. Restrictions apply.

The FJH Music Company offers an exciting array of piano, guitar and instrumental publications. In addition to a full line of performance music, our extensive catalog covers all aspects of teaching including methods, literature, technique, supplemental repertoire, theory, sight reading and more. Visit [www.fjhmusic.com](http://www.fjhmusic.com) for information on all of FJH’s composers and complete line of educational resources, collections, methods, studies and more!

---

**THE FJH MUSIC COMPANY**

Exclusively distributed worldwide by Alfred Music

[www.alfred.com/fjh](http://www.alfred.com/fjh)
MTNA COMPETITIONS
NATIONAL FINALS

SATURDAY

Junior Performance Competitions
8:30 A.M. Piano Grand Ballroom AB
8:45 A.M. String Room 303
9:00 A.M. Woodwind Room 301

Chamber Music Performance Competitions
8:00 A.M. Chamber Music String Room 305
8:15 A.M. Chamber Music Wind Room 203

5:00–5:30 P.M.
Announcement of Junior Performance Competitions Winners
Rooms 204–205

5:30–6:00 P.M.
Announcement of Chamber Music Performance Competitions Winners
Rooms 204–205

SUNDAY

Senior Performance Competitions
8:15 A.M. Woodwind Room 301
8:30 A.M. String Room 303
8:45 A.M. Piano Grand Ballroom AB
9:00 A.M. Brass Room 305
9:15 A.M. Piano Duet Crystal Ballroom AF
9:30 A.M. Voice Room 203

3:30 P.M.
Winners Concert
Grand Ballroom AB
National winners of the:
• Junior Performance Competitions
• Chamber Music Performance Competitions

5:00–6:00 P.M.
Announcement of Senior Performance Competitions Winners
Rooms 204–205

MONDAY

Young Artist Performance Competitions
8:00 A.M. Piano Salon Ballroom
8:15 A.M. String Room 303
8:30 A.M. Woodwind Room 301
8:45 A.M. Brass Room 305
10:00 A.M. Voice Room 203

3:30 P.M.
Winners Concert
Grand Ballroom AB
National winners of the:
• Senior Performance Competitions

5:00–6:00 P.M.
Announcement of Young Artist Performance Competitions Winners
Rooms 204–205

TUESDAY

8:00 A.M.–12:00 NOON
MTNA–Stecher and Horowitz Two Piano Competition
Grand Ballroom C

1:00 P.M.
Announcement of the MTNA–Stecher and Horowitz Two Piano Competition Winners
Grand Ballroom C

3:30 P.M.
Winners Concert
Salon Ballroom
National winners of the:
• Young Artist Performance Competitions
• MTNA–Stecher and Horowitz Two Piano Competition
DO YOU NEED MORE MUSIC STUDENTS NOW?

HERE ARE THE TOP 6 REASONS MUSIC ACADEMY OWNERS AND TEACHERS CONTACT ME FOR HELP:

1. YOU NEED A SYSTEM FOR GETTING NEW STUDENTS THAT WORKS ON ITS OWN
You don’t have time to market, you don’t like to market, but you need to fill your lesson spots, and now.

2. YOU KNOW YOU COULD BE MAKING A LOT MORE MONEY AT THIS
You went to the best music universities and conservatories and invested a ton in your education. But no one showed you how to run a business, and you need a crash course on making money teaching music, fast!

3. YOU’RE THINKING OF GROWING YOUR SOLO STUDIO INTO AN ACADEMY WITH TEACHERS WORKING FOR YOU
Many of your peers made the leap to Academy ownership. They have multiple teachers, multiple instruments, and some own their own buildings. You want and deserve the same.

4. SUMMERS ARE JUST PLAIN HARD!
Even though your students love lessons with you, most leave during the summer. This causes financial stress, and it’s a hard, hard time.

5. YOU’RE TEACHING UNTIL LATE AT NIGHT AND ARE PHYSICALLY AND MENTALLY EXHAUSTED
It’s no fun working 12 hour days, but you wear all hats and get no support. You teach the lessons, do the admin, the marketing, everything, and you need this business to run without you.

6. YOU HAVE BIG DREAMS AND GOALS, BUT NEED A PROVEN BLUEPRINT TO SHOW YOU THE WAY AND AVOID EXPENSIVE MISTAKES
For years you’ve tried this on your own with little success. But you’re finally ready for a change and want to have a clear, step-by-step guide to show you the way.

REQUEST YOUR FREE REPORT!

Music Academy Success IS the world’s most proven blueprint to run a successful studio. We are accepting new members now who are ready for a change. Take the first step and request your free report! LET’S DO THIS!

MusicAcademySuccess.com/FreeReport
7:00 A.M.–5:00 P.M.
MTNA Registration
Lobby

8:00 A.M.–5:00 P.M.
Pedagogy Saturday
See pages 16–23 for the full schedule.
An additional fee is required in advance.

8:15 A.M.
National Finals: MTNA Junior Student Performance Competitions and Chamber Music Performance Competitions
Jacqueline Herbein, NCTM, and Jeff Brown, NCTM, coordinators
See page 12 for the complete schedule or purchase a Competitions Program Book at the MTNA Registration Desk.

5:00–5:30 P.M.
Announcement of Junior Performance Competitions Winners
Rooms 204–205
Jacqueline Herbein, NCTM, presiding

5:00–6:00 P.M.
MTNA Collegiate Member/Young Professional Reception
Crystal Ballroom BCDE
Sponsored by The RCM Certificate Program

5:30–6:00 P.M.
Announcement of Chamber Music Performance Competition Winners
Rooms 204–205
Jeff Brown, NCTM, presiding

7:30 P.M.
Opening Session and Recital
Salon Ballroom
• Sonya Headlam, soprano, and Martin Néron, pianist
Peter Mack, NCTM, presiding
The #1 Studio Management Software

Schedule lessons, automate invoices, collect payments online, and much more - all in one place!

60-DAY FREE TRIAL
mymusicstaff.com/MTNA2024 or scan the QR code

Attendees may choose to attend one track or mix and match sessions from various tracks. An additional fee is required in advance.

---

**ARTISTRY**

Inside Artistry: A Closer Look

Nancy O’Neill Breth, chair

**8:00–9:00 A.M.**

*Showing a Very Young Beginner How to Create an Artistic Performance*

Salon Ballroom

Is it enough to equip beginners with good hand position and basic reading skills? Watch Isabella Li introduce artistic elements to a very young beginner. Discover the rewards of nurturing imagination and creativity from lesson one.

- Isabella Li, New England Conservatory of Music, Boston, Massachusetts

**9:15–10:15 A.M.**

*Filling in the Holes: Fixing Technical Problems of Transfer Students*

Salon Ballroom

Having a solid, versatile technique gives us the means to attain our artistic goals. By teaching students how to identify and correct technical problems within the repertoire they are studying, we can empower them to reach their artistic potential.

- Theresa Bogard, NCTM, University of Wyoming, Laramie, Wyoming

**10:30–11:30 A.M.**

*Teaching the Impossible: Bringing Abstract Musical Concepts to Life for Our Students*

Salon Ballroom

Building artistry involves concepts that are nearly impossible to teach, such as listening, sound quality, colors, rubato, timing, legato and breathing. This session discusses pedagogical strategies to foster growth in these abstract areas of artistic development.

- Silvan Negruțiu, Northern Arizona University, Flagstaff, Arizona

**11:30 A.M.–1:00 P.M.**

*Lunch On Your Own*
1:00–2:00 P.M.  
**The Pedals’ Role in Artistic Performance: Three Lessons on Three Pedals**  
Salon Ballroom  
Join young professional Yi Chang and teacher Scott McBride Smith in developing an interpretive plan featuring all three pedals for de Falla’s electrifying *Ritual Fire Dance*. There will be great pedaling ideas for all teaching levels.  
- Yi Chang, Tuskegee University, Tuskegee, Alabama; Scott McBride Smith, NCTM, University of Kansas, Lawrence, Kansas

2:15–3:15 P.M.  
**The Secret Life of Musical Notation**  
Salon Ballroom  
“The only real voyage of discovery consists not in seeking new landscapes but in having new eyes.” (Marcel Proust) What clues in musical scores might we have misconstrued? How do we discover the composer’s intentions?  
- Roberto Poli, New England Conservatory of Music, Boston, Massachusetts

3:30–5:00 P.M.  
**Panel Discussion**  
Salon Ballroom  
What is artistry? How do we get it? Can we give it to others? Audience members and presenters together discuss how each of us can raise the level of artistry in our own studios.  
- Theresa Bogard, NCTM, University of Wyoming, Laramie, Wyoming; Nancy O’Neill Breth, independent music teacher, Washington, D.C.; Isabella Li, New England Conservatory of Music, Boston, Massachusetts; Silvan Negruțiu, Northern Arizona University, Flagstaff, Arizona; Roberto Poli, New England Conservatory of Music, Boston, Massachusetts; Scott McBride Smith, NCTM, University of Kansas, Lawrence, Kansas

---

**DIVERSITY, EQUITY AND INCLUSION**

**Global Stories: Embracing Diversity, Equity and Inclusion in Our Musical Lives**  
Gulimina Mahamuti, NCTM, chair

8:00–8:30 A.M.  
**Piano Music by Black Composers for Beginning Pianists**  
Rooms 208–211  
This session will explore the pedagogical benefits of incorporating piano music by Black composers for the earliest beginning student. Attendees will learn how various composers have taken a unique pedagogical approach to help develop fundamental skills.  
- Leah Claiborne, University of the District of Columbia, Washington, D.C.

8:30–9:00 A.M.  
**Embracing Diversity and Belonging in the Music Teaching Studio: Repertoire and Beyond**  
Rooms 208–211  
This session will introduce general questions that can arise in the studio, such as teaching repertoire by composers from diverse backgrounds and how to have conversations that can arise when working with underrepresented musicians.  
- Rochelle Sennet, University of Illinois at Urbana-Champaign, Urbana, Illinois
9:15–10:15 A.M.
21st-Century Chinese Piano Education and Contemporary Chinese Solo Piano Works Inspired by the Well-Known “Jasmine” Tune
Rooms 208–211
Professor Guan will talk about the 21st-century private and collegiate piano education in China as well as contemporary Chinese solo piano works inspired by the well-known “Jasmine” tune as a reflection of the intrinsic Chinese culture.
- Changxin Guan, China Conservatory of Music, Beijing

10:30–11:00 A.M.
Southeast Asia and the Piano: Stories and Reflections
Rooms 208–211
From the continent to archipelagos, across 1,200 languages and colonial histories with the Spanish, Dutch, British, French, Portuguese and Americans, this lecture-recital will present indigenous, colonial and modern influences on Southeast Asian piano music.
- Charisse Baldoria, Commonwealth University Bloomsburg, Bloomsburg, Pennsylvania

11:00–11:30 A.M.
The Brazilian Pianism of Ernesto Nazareth
Rooms 208–211
This lecture-recital will feature a performance of selected piano works of the Brazilian composer Ernesto Nazareth (1863–1934) as well as a discussion about his style and technical performance tips.
- João Paulo Casarotti, NCTM, St. Norbert College, De Pere, Wisconsin; Karina Maucha Cohen, Indiana University Bloomington, Bloomington, Indiana

1:00–1:30 P.M.
Piano Teaching in Latin America: Contexts, Approaches and Challenges
Rooms 208–211
Learning to play the piano is an activity with a long cultural history in Latin America. This session will introduce an overview of where, how and why piano teaching happens in the region.
- Alejandro Cremaschi, NCTM, University of Colorado Boulder, Boulder, Colorado

1:30–2:00 P.M.
From the Caribbean: Kaleidoscopic Piano Works from Cuba, Belize and Beyond
Rooms 208–211
This lecture-recital features exotic and colorful piano works by Saumell, Cervantes, Errollyn Wallen and others, with a focus on expanding the repertoire for late-intermediate to advanced students.
- George Lopez, Bowdoin College, Brunswick, Maine

2:15–3:15 P.M.
Learning and Teaching by Ear: An All-Inclusive and Well-Rounded Approach to Teaching Classical Repertoire
Rooms 208–211
As a blind pianist, Tony Lu will focus on aural training and its adaptations to enhance various learning styles and share his insights on how this approach has influenced his students of various levels.
- Tony Lu, Sonata International Piano Camp, Bennington, Vermont

3:30–4:30 P.M.
An Inclusive Approach to Teaching Students with Dyslexia from a European Perspective
Rooms 208–211
At age 50, Ratko Delorko was diagnosed with ADHD and dyslexia. Sight reading? A problem. Reading? Complicated. Writing? A disaster. This session will offer practice tips and other basic solutions for those with dyslexia.
- Ratko Delorko, Hochschule für Musik und Darstellende Kunst Frankfurt, Frankfurt, Germany
4:30–5:00 P.M.  
**DEI Track Panel Discussion & Closing Remarks**  
Rooms 208–211  
- Charisse Baldoria, Commonwealth University, Bloomsburg, Bloomsburg, Pennsylvania; João Paulo Casarotti, NCTM, St. Norbert College, De Pere, Wisconsin; Leah Claiborne, University of the District of Columbia, Washington, D.C.; Karina Maucha Cohen, Indiana University Bloomington, Bloomington, Indiana; Alejandro Cremaschi, NCTM, University of Colorado Boulder, Boulder, Colorado; Ratko Delorko, Hochschule für Musik und Darstellende Kunst Frankfurt, Frankfurt, Germany; Changxin Guan, China Conservatory of Music, Beijing; George Lopez, Bowdoin College, Brunswick, Maine; Tony Lu, Sonata International Piano Camp, Bennington, Vermont; Gulimina Mahamuti, NCTM, Bowdoin College, Brunswick, Maine; Rochelle Sennet, University of Illinois at Urbana–Champaign, Urbana, Illinois

---

**MUSICIAN WELLNESS**  
**Essential Health Information Every Musician Needs to Know**  
Gail Berenson, NCTM, chair

8:00–9:00 A.M.  
**Toward a Holistic Concept of Wellness in Applied Music Teaching**  
Rooms 212–214  
Beginning with the notion of wellness as both a result of and a condition for practice and performance, we will explore real-life teaching situations in which this co-dependent and interactive understanding can benefit our students.  
- Henning Vauth, NCTM, Marshall University, Huntington, West Virginia

9:15–10:15 A.M.  
**I Didn’t Know What I Didn’t Know...About Student Vision Disorders**  
Rooms 212–214  
A “formerly clueless” veteran music teacher shares what she was never taught about vision disorders in children. Hear how vision education has impacted her students’ musical and academic lives as well as their personalities and self-esteem.  
- Janice Cook, NCTM, independent music teacher, Columbus, Ohio
**PEDAGOGY SATURDAY**

**10:30–11:30 A.M.**  
**Strategies for Breaking Common Nutritional Myths**  
**Rooms 212–214**  
This presentation will highlight common nutritional myths that can negatively impact human health and performance along with science-based, myth-busting nutritional strategies that have been shown to enhance health and a sense of well-being.  
- Dan Benardot, RD, Emory University, Atlanta, Georgia

**11:30 A.M.–1:00 P.M.**  
**Lunch On Your Own**

**1:00–2:00 P.M.**  
**How to Build a Healthy Musician—A Three-Part Invention**  
**Rooms 212–214**  
This presentation will focus on how different dimensions of health combine, for better and/or worse. It will include a blueprint of “whole musician” health and ideas about how educators can help.  
- John McMillan, MD, Musicians’ Clinics of Canada, Hamilton, Ontario

**2:15–3:15 P.M.**  
**Turning a Career-Threatening Injury into an Educational Experience**  
**Room 212s–214**  
This session will address lessons of a different kind: how determination, self-designed rehabilitation and a healthy mindset turned an unexpected career-threatening injury into a positive learning experience.  
- Anton Nel, University of Texas at Austin, Austin, Texas

**3:30–4:30 P.M.**  
**Injury, Return to Play and Musician Identity**  
**Rooms 212–214**  
Musician identity, in part shaped by the music educator, is the driving force behind musical behavior, powering practice and performance engagement. We will explore its relationship to playing-related injury and return to play programming.  
- Johns Hopkins University, Baltimore, Maryland: Serap Bastepe-Gray, MD; Giulia Ripani

**4:30–5:00 P.M.**  
**Q&A Wrap-Up and Important Takeaways**  
**Rooms 212–214**  
This session will bring all our presenters together to answer your questions and highlight important takeaways.  
- Gail Berenson, NCTM, Ohio University emerita, University Park, Florida

**RECREATIONAL MUSIC MAKING**

**Teaching with Heart and Mind**  
Rebecca Bellelo, NCTM; Emily Book McGree, NCTM; and Richard Rejino, chairs

**8:00–9:00 A.M.**  
**Resource Round-Up**  
**Grand Ballroom C**  
Resources are important assets for teaching. Join us for this roundtable of creative ideas from experienced private and group piano teachers who are a part of the 2024 RMM track. You’ll also have the opportunity for Q&A after each presentation.

**9:15–10:15 A.M.**  
**Creative Conditioning for Rookie Composers**  
**Grand Ballroom C**  
It’s easy to get stuck in the creative process. Gather and explore activities that coax creativity into action and help teachers coach students to create and notate original compositions.  
- Leila Viss, independent music teacher, Centennial, Colorado
10:30–11:00 A.M.
Organizational Hacks for Studio Owners
Grand Ballroom C
From shortcuts to apps to email features, the studio owner must minimize their administrative tasks to maximize their teaching. In this session, Leah Drake shares the resources and habits that help her manage her large studio.
• Leah Drake, Vibrant Valley Music Studio, San Jose, California

11:00–11:30 A.M.
The Inclusive Classroom: Strategies for Neurodiverse Students in Group Piano
Grand Ballroom C
Join Rebecca Bellelo and Emily Book McGree as they discuss creative ideas for neurodiverse students to feel successful in the group piano setting. Classroom management, movement activities and other tips will be presented in this dynamic session.
• Rebecca Bellelo, NCTM, Piano Pathways, LLC, Baton Rouge, Louisiana; Emily Book McGree, NCTM, Lamont School of Music, Denver, Colorado

11:30 A.M.–1:00 P.M.
Lunch On Your Own

1:00–2:00 P.M.
Groups and Games: Teaching Ideas for Beginners
Grand Ballroom C
Join us as we share our experiences teaching the age 4–9 beginner. Using activities, class structures and games for the young student, we will demonstrate how thoughtful strategies can make teaching early ages fun and rewarding.
• Katherine Fisher, Piano Safari, Albany, Ohio; Julie Knerr Hague, Piano Safari, Windsor, Connecticut

2:15–3:15 P.M.
The Art of Group Piano Teaching
Grand Ballroom C
Educators have long recognized the enormous power and potential of group learning environments. This workshop will offer top tips and best practices and will highlight exciting trends.
• Christopher Fisher, NCTM, Ohio University, Athens, Ohio

3:30–4:30 P.M.
Melodies of Achievement: Successful Techniques Behind Performance and Recreational Group Piano Studios
Grand Ballroom C
This session will look at how a performance piano school functions while learning in a group setting, contrasted with a recreational group studio with high standards. Presenters will cover curriculum, teaching techniques, assessment, scheduling, recitals, business and parent education.
• Dorla Pryce Aparicio, NCTM, Dorla’s Piano Studio, Cleburne, Texas; Marie Lee, Musicality Schools, Henderson, Nevada

4:30–5:00 P.M.
Studio Spotlights
Grand Ballroom C
In this session, learn how five teachers from across the country have developed their successful studios. These teachers will share their studio policies, lesson plans, teaching materials, summer programs, marketing strategies and more.
• Dorla Pryce Aparicio, NCTM, Dorla’s Piano Studio, Cleburne, Texas; Rebecca Bellelo, NCTM, Piano Pathways, LLC, Baton Rouge, Louisiana; Leah Drake, Vibrant Valley Music Studio, San Jose, California; Marie Lee, Musicality Schools, Henderson, Nevada; Emily Book McGree, NCTM, Lamont School of Music, Denver, Colorado
PEDAGOGY SATURDAY

YOUNG PROFESSIONALS
21st-Century Teaching: Building Careers and Connections
Louie Hehman, NCTM, chair

8:00–9:00 A.M.
The Future of Music Teaching
Grand Ballroom D
As the world around us is ever-evolving, music teachers must be willing to evolve and adapt with it. This session will explore the future of our field and how teachers can prepare themselves for it.
- Peter Jutras, NCTM, University of Georgia, Athens, Georgia

9:15–10:15 a.m.
How to Create an Online Community to Support Your Creativity
Grand Ballroom D
A professional online presence is key to being a successful musician in the 21st century. The host of the podcast, Journey Through Classical Piano, will explore contemporary content creation ideas to help build an online community.
- Jeeyoon Kim, Dr. Kim Piano Academy, San Diego, California

10:30–11:30 a.m.
FEAR into FIRE: Failing into Success
Grand Ballroom D
Join Ms. Cece, founder of Fancy Fingers Publishing, LLC, as she discusses the journey of creating her business through the necessary failures and unexpected connections she needed to pursue her career as a young entrepreneur.
- Cedrice Young, Fancy Fingers Publishing, LLC, Atlanta, Georgia

1:00–2:00 P.M.
Faculty Panel
Grand Ballroom D
Join new collegiate faculty members as they discuss their experiences navigating job applications, interviews, auditions and other challenges facing those interested in careers in higher education.
- Anjni Amin, Skidmore College, Saratoga Springs, New York; Vivianne Asturizaga, California State University Fullerton, Fullerton, California; Curtis Pavey, University of Missouri, Columbia, Missouri; Jessie Welsh, NCTM, Western Kentucky University, Bowling Green, Kentucky; Moderator: Louie Hehman, Bellarmine University, Louisville, Kentucky

2:15–3:15 P.M.
If I Had a Time Machine: Working Smarter, Not Harder
Grand Ballroom D
Building a private studio that provides both joy and financial stability can be a winding road. From advertising to fostering relationships to the magic of autopay, this session will help you start a thriving studio.
- Katie Levine, independent music teacher, Seattle, Washington

3:30–4:30 P.M.
Rapid-Fire Roundtable Discussion
Grand Ballroom D
“How would you describe technique in one word?” “What is one hope you have for music teaching 10–20 years from now?” This interactive question and answer session will rapidly fire through these and many other questions!
- Grant Kondo, NCTM, GK Piano, San Jose, California
4:30–5:00 P.M.
Meet and Greet with the Day’s Presenters
Grand Ballroom D
Did something from today’s sessions interest you? Did you wish you had time for follow-up questions with the presenters? This final session will bring all our speakers together for attendees to meet and mingle.

5:00–6:00 P.M.
MTNA Collegiate Member/Young Professional Reception
Crystal Ballroom BCDE
Sponsored by The RCM Certificate Program
8:00–9:00 A.M.
**Exhibitor Showcases**

*Hal Leonard: Exciting New Music for Every Studio*
Grand Ballroom C
Join Eric Baumgartner and Artina McCain as they introduce the latest piano publications from Willis Music and Hal Leonard: dazzling pop duets, relaxing piano music, Disney hits, undiscovered classical gems—plus giveaways and surprise guests!
- Eric Baumgartner; Artina McCain

*Little Gems for Piano: Rote and Pattern Pieces to Brighten Your World: Spark the Love of Music with Simply Impressive Piano Music and Innovative Creative Programs for All Levels that Motivates and Educates!*
Grand Ballroom D
Discover imaginative music books and programs that motivate and educate through rote, reading and exploration. We empower all pianists to thrive through gorgeous, flowing music and supportive programs that create well-rounded musicians for life.
- Paula Dreyer

Room 208–211
Join Geoffrey Haydon for a very special tribute to James Lyke as Stipes Publishing introduces the NEW 8th Edition of *Keyboard Fundamentals for Adult Beginners*. Attractive solo pieces included in the book will be performed!
- Geoffrey Haydon

*Warble Music School: Piano Lessons for New Students*
Room 212–214
A successful music learning journey begins even before a first lesson. Anthony Clarke of Warble Music School in Brooklyn, New York, will discuss the tech-enabled approaches we have found most effective for enabling a great lesson #1.
- Anthony Clarke

7:00–8:00 A.M.
**New Member/First-Time Attendee Breakfast**
Crystal Ballroom BCDE

7:30 A.M.—4:30 P.M.
**MTNA Registration**
Lobby

8:15 A.M.
**National Finals: MTNA Senior Performance Competitions**
Adam Booher, NCTM, coordinator
See page 12 for the complete schedule or purchase a Competitions Program Book at the MTNA Registration Desk.

9:00 A.M.—5:30 P.M.
**Exhibit Hall Galleria**

9:15–10:15 A.M.
**Plenary Session**
*Keynote Address*
Salon Ballroom
- Tim Topham
Peter Mack, NCTM, presiding
Over 200 topics covered, including beginner level essentials, musicality and technique, practicing, repertoire tutorials, and more!

- Tutorials as well as lesson demonstrations with students for every piece in the *Succeeding at the Piano* method.
- Tutorials and lesson demonstrations for the FIH Pianists' Curriculum: *In Recital*, *The Festival Collection*, *Succeeding with the Masters*, and more.
- Important Information guides including Correlation Charts, Technique information, and an inside look at all of Dr. Marlais’s books.

1,000’s of free pedagogical videos and teaching demonstrations are yours to explore!

VISIT HELEN MARLAIS AT THE FJH MUSIC COMPANY BOOTH 510
10:30–11:30 A.M.

**ONE FOR ALL**

*From Fear to Thrill: Harnessing the Power of Performance Anxiety*

**Rooms 204–205**

In this presentation, we will learn the physiological, mental and emotional symptoms of performance anxiety and explore practical strategies to help budding pianists convert their debilitating fear into powerful excitement.

- Paola Savvidou, University of Michigan, Ann Arbor, Michigan
- Gail Berenson, NCTM, presiding

**Beyond Western Culture: Promoting Diversity in Group Piano Classes**

**Grand Ballroom C**

With presenters whose ethnicities represent Asian and South American countries, this group will share ideas to educate students on the cultures and musical characteristics of these regions using musical activities.

- Florida State University, Tallahassee, Florida: Ying-Chen Kuo; Xiao Liang; Melody Morrison, NCTM; Xixi Shen
- William Chapman Nyaho, NCTM, presiding

**Improve Your Groove**

**Rooms 208–211**

Deepen your students’ sense of time, awareness of phrase lengths and ensemble skills with easy piano and percussion accompaniment patterns, teaching with “rhythm boxes,” utilizing technology and more in this hands-on, interactive workshop.

- Bradley Sowash, Bradley Sowash Music, Columbus, Ohio
- Leila Viss, presiding

11:45 A.M.–12:05 P.M.

**ONE FOR ALL**

*Chunking for Sight-Reading Success: Coaching Intermediate Sight Readers*

**Rooms 212–214**

Sight reading music effectively and efficiently is critical for student success. This session explores how teachers of all instruments can use drills and eye tracking to help students chunk musical patterns and improve sight-reading performance.

- Pamela D. Pike, NCTM, Louisiana State University, Baton Rouge, Louisiana
- Michael Clark, NCTM, presiding

**You Can Master Polyrhythms!**

**Rooms 212–214**

Polyrhythms can be a source of frustration, even for experienced players. Mapping out a composite with two contrasting rhythms yields excellent results. A number of strategies to teach students of all levels will be demonstrated.

- John Bloomfield, Golandsky Institute, New York, New York
- Cyndie Caruth, NCTM, presiding

**MTNA Distinguished Composer of the Year Recital**

**Grand Ballroom D**

Hear the performance of *Celestial Miniatures* for piano by 2023 MTNA Distinguished Composer of the Year, Robert McClure. This piece was selected from 28 works submitted by state MTAs. Following the performance, you will hear a discussion of this piece and new music in general.

- Ann Rivers Witherspoon, presiding

**Intermediate Piano Master Class**

**Salon Ballroom**

- Alex McDonald
- Peter Mack, NCTM, presiding

**Exploring the Creative Entrepreneurship of African American Piano Students in the HBCU School of Music**

**Rooms 208–211**

This session will showcase the exceptional, creative and entrepreneurial journeys of African American piano students at the prestigious HBCU, Clark Atlanta University. Through a comprehensive and diverse curriculum, students have made transformative contributions and redefined their journey across various musical genres.

- Clark Atlanta University Collegiate Chapter: Cameron Barnes; Yingzhou Hu, NCTM; Winter Salaam; Kennedy Avery Smith
- Joy Poole, presiding
Fresh & Inclusive Alternatives to Overplayed Piano Repertoire

Grand Ballroom C

Fresh alternatives to some of the most commonly taught piano pieces, including Beethoven’s Moonlight Sonata and Debussy’s Clair de Lune, will be presented during this session, using a combination of score-study, recordings and live performance.

- Kasandra Keeling, University of Texas at San Antonio, San Antonio, Texas
- Steven Hesla, NCTM, presiding

The Other Side of the Coin: ADHD and Coping Strategies for Teachers and Performers

Grand Ballroom D

Educators and performers remain an unexplored group affected by Attention Deficit Hyperactivity Disorder (ADHD). We will present the unique challenges this group faces and provide effective coping strategies for varying presentation of ADHD.

- University of Idaho Collegiate Chapter: Patrick Daniel Brandl Suárez; Mario Jiménez Picado
- Mary Beth Shaffer, NCTM, presiding

12:20–12:40 P.M.

ONE FOR ALL

Demystifying Rhythm

Rooms 212–214

The best musical performances have both rhythmic drive and subtle nuance. In this session, we’ll discuss how to help students level up in their understanding of meter, pulse and time signature for compelling results!

- Jensina Oliver, NCTM, Shoreline Community College, Seattle, Washington
- Heather Smith, NCTM, presiding

Eyes on Me! Analyzing Advanced Pianists’ Gaze Behavior During a Sight-Reading Task

Rooms 204–205

In this research study, we found differences in how advanced pianists approach a sight-reading task by using eye-tracking technology to analyze their gaze behavior. Attendees will observe pedagogical implications of these research findings.

- Margaret Brown, University of Texas at Austin, Austin, Texas
- Michael Clark, NCTM, presiding

Learning Jazz in the First Term at the Piano: A Fun Way to Promote Inclusivity with Universal Design for Learning (UDL)

Grand Ballroom C

This presentation will offer suggestions to successfully teach jazz to elementary pianists based on research of renowned jazz methods, UDL and personal teaching experience. Audience members will leave with practical knowledge to incorporate jazz in lessons.

- Devin Weckstein, independent music teacher, Tallahassee, Florida
- Katie Levine, presiding
The Roots of Cuban Salon Music for Piano
Rooms 208–211
This lecture celebrates classical piano music of Cuba in the last 150 years. George Lopez, artist-in-residence at Bowdoin College, will discuss and perform underrepresented works of Cuban composers Saumell, Cervantes, Touzet and Lecuona.
- George Lopez, Bowdoin College, Brunswick, Maine
- Tom Pearsall, NCTM, presiding

Unlocking Music Magic: Teaching Preschoolers Through Musical Play
Grand Ballroom D
Join the Washington State University Collegiate Chapter as they explore creative games to instruct preschool-aged students. Tools such as storytelling, drawing and make-believe play can be used to teach students who are not proficient in reading and counting.
- Washington State University Collegiate Chapter:
- Clara Brown; Kayden Warwick
- Andrea McAlister, NCTM, presiding

1:00–2:00 P.M.
EXHIBITOR SHOWCASES

The FJH Music Company, Inc.: Get Ready, Get Set, Inspire!
Grand Ballroom C
In this dynamic workshop, Helen Marlais and Kevin Olson will share some of the latest research in motivational psychology and present ways to coordinate methods, instructional materials and repertoire to maximize learning. With recipes for student-tailored approaches, this session will offer tools to keep students engaged throughout the course of their studies.
- Helen Marlais; Kevin Olson

MakeMusic: Simplified Scheduling, Payments and Communications with Fons
Grand Ballroom D
In this showcase, discover how Fons handles your schedule management, online booking and payment processing as well as provides a seamless platform that allows teachers to communicate with their students, send automated reminders and handle scheduling changes.
- Eric Branner

Rooms 208–211
Explore tools designed to engage your 21st-century student. The RCM offers engaging digital tools and courses that enhance your students’ learning and develop well-rounded musicians.
- Allyson Stout; Lucas Wong; Carey Worrod

Vibrant Music: Practice Power: Giggly Games and Creative Concepts for Practice
Rooms 212–214
It’s easier to convince your students to practice effectively when practice is FUN! Come learn some new strategies and games to improve your students’ practice. Free practice game for the first 30 teachers!
- Nicola Cantan
2:15–3:15 P.M.  
**ONE FOR ALL**  
*From Survive to Thrive on Social Media Using the Top 10 Digital Marketing Tools*  
**Rooms 204–205**

Social media is an essential and powerful tool for digital marketing and business growth. Build authentic relationships, bring awareness and create a culture of collaboration with these top 10 digital marketing tools!

- Yelena Wells, Elite One Media, Wyoming, Michigan  
- Karen Thickstun, NCTM, presiding

**An “Alternative History of Piano Literature”: Three Epic Piano Works by Women**  
**Rooms 212–214**

How might an “alternative history” of piano literature look? This presentation explores three epic piano compositions written by women, which would work beautifully as repertoire substitutions for works by Berg, Scriabin and Rachmaninoff.

- Asher Ian Armstrong, University of Toronto, Toronto, Ontario  
- Nicholas Phillips, NCTM, presiding

**Beneath the Iceberg: What We Have Learned from Our Breakdowns and Breakthroughs**  
**Grand Ballroom D**

Claiming our personal narratives, social identities and experiences shapes our relationships with our students, our audiences and our music. In this session, we will share stories of breakdowns, struggles and failures that lead to creative transformation.

- Jess Johnson, NCTM, University of Wisconsin–Madison, Madison, Wisconsin  
- Midori Koga, University of Toronto, Toronto, Ontario  
- Vanessa Cornett, NCTM, presiding

**Brazilian Piano Concertinos for Children by Ernst Mahle (1929)**  
**Grand Ballroom C**

This lecture-recital consists of a performance and discussion of the pedagogical features and stylistic recommendations of Ernst Mahle’s four piano concertinos for children based on Brazilian and European folk themes.

- João Paulo Casarotti, NCTM, St. Norbert College, De Pere, Wisconsin  
- Karina Maucha Cohen, Indiana University, Bloomington, Indiana  
- William Chapman Nyaho, NCTM, presiding

**What Would the Composer Do? Compositional and Performance Perspectives on 24 Little Preludes by James Morris**  
**Rooms 208–211**

Morris’s 24 Little Preludes have garnered national attention in presentations on new piano music by Black composers. Morris and pianist Jennifer Hayghe, who premiered the Preludes, will share their perspectives and perform these compelling pieces.

- Jennifer Hayghe, University of Colorado Boulder, Boulder, Colorado  
- James H. Morris, University of Colorado Boulder, Lafayette, Colorado  
- Michael Clark, NCTM, presiding

3:30–4:30 P.M.  
**ONE FOR ALL**  
*Crash Course on Self-Employment Taxes*  
**Rooms 208–211**

Avoid financial surprises in April by learning the basics of self-employment taxes. Learn practical tips on how to keep records, estimate taxes for budgeting and track expenses to save money on your taxes.

- Andrea Miller, Music Studio Startup, St. Louis, Missouri  
- Karen Thickstun, NCTM, presiding
One Musician’s Journey to Emotional and Physical Well-Being
Crystal Ballroom AF
This session will explore one musician’s journey to find emotional and physical wellness after dealing with cancer. The presenter will share resources and strategies that can enhance health and emotional well-being for all individuals.

- Ann M. Gipson, NCTM, Texas Christian University, Fort Worth, Texas
- Tom Pearsall, NCTM, presiding

Opening the Window: Teaching Music in Its Cultural Context
Grand Ballroom D
Learn how understanding cultural context can successfully guide your students when learning musical works by composers from diverse backgrounds. This session’s toolkit will lead to artistically meaningful, respectful, authentic and fulfilling performances and educational experiences.

- Connor Chee, composer, Phoenix, Arizona
- Yi-Yang Chen, University of Kansas, Lawrence, Kansas
- Brianna Matzke, NCTM, Wilmington College, Cincinnati, Ohio
- Omar Roy, University of South Carolina, Columbia, South Carolina
- William Chapman Nyaho, NCTM, presiding

Our Students Have Something to Say! (Exploring Student Creativity in Your Studio from Start to Finish)
Rooms 212–214
Do you have students who “fool around” on the piano? Prepare your studio for teaching composition! Learn how to spark creative ideas, secure equipment on a budget and launch your own composition camps!

- Diane W. Higgins, NCTM, Higgins Music Studio, Charlotte, North Carolina
- Thomas Swenson, NCTM, presiding

Reharmonization 101: Tips and Tricks from Pro Arrangers that Give New Life to Old Music
Grand Ballroom C
Composition and improvisation are often cited as essential creative skills for musicians, but music arranging poses its own unique challenges. This presentation focuses on tools for arranging and ways to encourage students to create original arrangements.

- Kevin Olson, Utah State University, Logan, Utah
- Leila Viss, presiding

Whose Interview Is It Anyway?
Rooms 204–205
Have you ever interviewed for a job and wondered how the other candidates responded to questions? Join our panelists as they interview for higher education, community music, K–12 and summer program positions—and bring your questions!

- Alexander Crosett, NCTM, Boston Conservatory at Berklee, Boston, Massachusetts
- Michael Krikorian, California State University, Fresno, Fresno, California
- Sun-A Park, NCTM, Fresno City College, Fresno, California
- Joshua Tan, NCTM, Fullerton College, Fullerton, California
- Alexander Zhu, Occidental College, Los Angeles, California
- Lynette Zelis, NCTM, presiding
3:30–5:00 P.M.
WINNERS CONCERT
Grand Ballroom AB
Featuring winners of the MTNA Chamber Music and Junior Performance Competitions.
Competitions Sponsors:
- Alfred Music
- Allen I. McHose Scholarship Fund
- Chopin Foundation of the United States
- Ebony Music
- Kawai America
- MTNA FOUNDATION FUND
MTNA Director of Competitions Terri Hlubek, NCTM; Junior Performance Competitions Coordinator Jacqueline Herbein, NCTM; Chamber Music Competitions Coordinator Jeff Brown, NCTM; Composition Competitions Coordinator Christopher Goldston, NCTM, presiding

5:00–6:00 P.M.
Announcement of Senior Performance Competitions Winners
Rooms 204–205
Adam Booher, NCTM, presiding

5:00–6:00 P.M.
Division Meetings
Division meetings are open to all interested conference attendees. These meetings are a time to celebrate successes, share challenges and network with colleagues within your division.
East Central Room 216
Eastern Grand Ballroom D
Northwest Room 215
South Central Crystal Ballroom AF
Southern Crystal Ballroom BCDE
Southwest Grand Ballroom C
West Central Rooms 208–211
8:00–9:00 A.M.  
**Exhibitor Showcases**

**eNovativePiano: Experience the eNovativePiano Difference!**  
Rooms 212–214  
Recipient of the MTNA–Frances Clark Keyboard Pedagogy Award, eNovativePiano has transformed group and individual instruction. Explore how dynamic multimedia lessons, custom curricula and tracking/self-assessment features work together to keep students motivated and on task.  
• Susanna Garcia, NCTM; Chan Kiat Lim, NCTM

**Neil A. Kjos Music Company: Exploring Tone and Technique with Your Beginning Piano Students!**  
Rooms 208–211  
Join the Bastien sisters as they explore developing a beautiful tone and technique with beginners! Experience videos from their studios and teaching tips that help students play comfortably and efficiently while producing a beautiful sound.  
• Lisa Bastien; Lori Bastien

**Steinway & Sons: Why You Should Become a Steinway Teacher & Educational Partner!**  
Grand Ballroom C  
Learn more about Steinway innovations and Spirio as well as why becoming a Steinway Teacher and Educational Partner will pay dividends to you and your students.  
• Tim Stephenson

**TOMGEROUmusic: Insights into Piano Teaching: Renewing the Old and Discovering the New**  
Grand Ballroom D  
Tom Gerou, Scott Price and Evan Mitchell host lightning lessons featuring Henri Bertini, Ragtime School of Scott Joplin and new approaches to Charles Griffes. Includes insights into duets, one-hand and other new works.  
• Tom Gerou; Evan Mitchell; Scott Price, NCTM

8:00 A.M.–4:30 P.M.  
**MTNA Registration**  
Lobby

9:00 A.M.–5:30 P.M.  
**Exhibit Hall Galleria**

9:15–10:15 A.M.  
**One For All**  
**The Intersection of Artificial Intelligence and Music: The Use of AI in Performance, Composition and Education**  
Rooms 204–205  
Artificial Intelligence is becoming increasingly prevalent in our lives, and the music industry is no exception. Explore AI’s impact on the music industry and its potential future implications for music creators.  
• Jiwon Lee, AI music consultant, Seoul, South Korea  
Lynette Zelis, NCTM, presiding
Diversity and Digitalization: Connecting with Generations Z and Alpha Students in Your Modern Music Studio
Crystal Ballroom AF
Gen Z and Alpha students—the most diverse and digitally connected generations in history—possess different learning styles and needs. This presentation demonstrates the necessity of integrating technology and global cultures to engage today’s students.
- Diana Dumlaivwalla, NCTM, Florida State University, Tallahassee, Florida;
- Melody Morrison, NCTM, Florida State University, Tallahassee, Florida;
- Ricardo Pozenatto, independent music teacher, St. Petersburg, Florida
Lauren Schack Clark, NCTM, presiding

Gesture—The Pathway to Musical Artistry and a Lifetime of Rewarding Music Making
Grand Ballroom C
Incorporating the movements required for artistic playing is often relegated to the last stage of the learning process. Learn how to match musical intentions with appropriate gestures for a lifetime of healthy, artistic music making.
- James Litzelman, NCTM, Catholic University of America, Washington, D.C.
Leila Viss, presiding

How to Teach Beginners to Become Strong Music Readers Through Pictures, Stories and Hands-On Activity
Rooms 212–214
Storytelling is a powerful pedagogical tool. Learn how to harness its power in teaching beginners to become strong music readers who are able to grow musically and progress quickly. It really works!
- Rebecca Wilson, Wilbecks Limited, Hamilton, New Zealand
Joy Poole, presiding

The Legacy of Margaret Goldston
Grand Ballroom AB
Surveying her life and music, Christopher Goldston, NCTM, will cover Margaret’s compositions published by Galaxy Music and Alfred Music and previously unpublished compositions released exclusively through Goldston Music. Recordings of Margaret playing her own compositions will also be included.
- Christopher Goldston, NCTM, Goldston Music, Chicago, Illinois
Cyndie Caruth, NCTM, presiding

Negro Spiritual Pedagogy: How to Teach Negro Spirituals to the Piano Student
Grand Ballroom D
This session will feature a performance/presentation of solo piano arrangements of Negro spirituals by African American composers and give instruction on how to approach this literature and teach it to the piano student.
- Asia Passmore, University of Georgia, Athens, Georgia
Leah Claiborne, presiding

10:30–10:50 A.M.
ONE FOR ALL
Put On Your Thinking Hat! Problem-Solving Strategies for the Studio
Rooms 212–214
Inspired by Edward De Bono’s 6 Thinking Hats, Jennifer Foxx will share a creative thinking strategy to consider when needing to solve a particular problem in the studio.
- Jennifer Foxx, Music Educator Resources, Goodyear, Arizona
Heather Smith, NCTM, presiding

A Multisensory Approach to Memorization
Rooms 208–211
This workshop will compartmentalize memory into four systems—aural, visual, kinesthetic and intellectual—and present ways to engage these systems in practice and performance with musical examples chosen from the standard piano repertoire.
- Daniel Linder, University of Arizona, Tucson, Arizona
Kevin Chance, NCTM, presiding
MONDAY

Bach to Basics: Exploring Counterpoint Options for All Levels of Study
Grand Ballroom D
Baroque repertoire challenges students because they are often not exposed to contrapuntal textures before reaching the late-intermediate and advanced levels. In this session, teachers will receive repertoire suggestions to properly sequence repertoire for their students.

- University of South Carolina Collegiate Chapter: Olivia Colomaio; Xiaoya Gao; Xiao Han; Jasmine Harry; Jie He; Rachel Misheff; Molly Thomas; Qiwen Wan
- Kassandra Weleck, NCTM, presiding

Clara Schumann’s Chamber Music: More Treasures from a Legendary Composer
Grand Ballroom C
If you have only heard Clara Schumann’s solo piano works, you only know half the story! This session will explore Schumann’s imaginative contributions to vocal and chamber music repertoire, including ideas for easy repertoire swaps.

- Olivia Ellis, NCTM, Messiah University, Mechanicsburg, Pennsylvania
- Davis Dorrough, NCTM, presiding

Creative and Collaborative Activities for Group Piano Classes
Rooms 204–205
This session shares six unique activities for group piano classes that encourage creativity and collaboration while reinforcing repertoire, harmonization and improvisation skills. Activities are applicable to classes of all ages and skill levels.

- Jenna Klein, NCTM, Mississippi State University, Starkville, Mississippi
- Tom Pearsall, NCTM, presiding

In Search of a Lost History: The World and Music of Thomas H. Kerr, Jr.
Crystal Ballroom AF
African American composer Thomas H. Kerr, Jr. (1915–1988) produced a significant body of piano music, but none were published during his lifetime. Learn about Kerr’s world and music, and experience three newly published works for piano.

- Susanna Garcia, NCTM, eNovativePiano, Lafayette, Louisiana
- Leah Claiborne, presiding

Passport for the Informed Pianist: Pedagogical Principles by Emile Naoumoff Based on the Legacy of Nadia Boulanger
Grand Ballroom AB
This session will examine the legendary pianist/composer Emile Naoumoff’s Passport for the Informed Pianist, which summarizes his musical and pedagogical philosophies inherited from Nadia Boulanger.

- Jasmin Arakawa, University of Florida, Gainesville, Florida
- Alison Barr, NCTM, presiding

Where the Magic Happens: Drilling In and Branching Out
Rooms 208–211
Students learn best when they make connections through music they love to play! This session will demonstrate ways teachers can facilitate exploration through learning clusters that include improvisation, history, theory, technique and more.

- Lynnette Barney, Creative Keys, LLC, Tucson, Arizona
- Valerie Merrell, NCTM, Geist Music Academy, Fishers, Indiana
- Lauren Schack Clark, NCTM, presiding
11:10–11:30 A.M.
**One For All**
*The Power of Emotional Intelligence in Music Teaching*
Rooms 212–214
In this session, we explore research on emotional intelligence and teaching strategies for music teachers that promote emotional intelligence in our students, helping them connect with their music and hone valuable skills for success.
- Hayden Coie, NCTM, Southern Nazarene University, Bethany, Oklahoma
- Joy Poole, presiding

**Collaborative Piano and the Ballet Technique Class**
Rooms 208–211
This multimedia pedagogical session introduces the collaborative pianist’s role in the ballet technique class. Attendees will learn basics of collaborative piano in this field along with resources for further study.
- Peter Douglas, University of Tennessee Southern, Pulaski, Tennessee
- Thomas Swenson, NCTM, presiding

**Discovering Cécile Chaminade’s Enchanting Piano Duets and Duos: How the Composer Reinvented Her Own Music**
Grand Ballroom C
Cécile Chaminade’s rearrangements of her compositions for piano duets and duos offer a valuable contribution to the genre. This presentation establishes a database for accessibility, exploring her delightful and charming pieces.
- Bonnie Choi, Nazareth University, Rochester, New York
- Tom Pearsall, NCTM, presiding

**Fantastic Pieces and Where to Find Them: How to Find Piano Music by Underrepresented Composers**
Rooms 204–205
Learn practical strategies for finding piano music by underrepresented composers—women, Black, Latin American, LGBTQ+—through YouTube channels, anthologies, databases and other resources to inspire teachers and performers to explore a diverse range of repertoire.
- Jorge Briceño González, University of Costa Rica, Guanacaste, Costa Rica
- Nicholas Phillips, NCTM, presiding

**Holistic Strategic Planning: Maximizing Success as a Portfolio-Career Musician**
Grand Ballroom D
This session draws from research in business, sports and time management to highlight the skills necessary to be successful as a portfolio-career musician. Learn how to navigate a diverse career that plays to your strengths.
- University of Southern California Collegiate Chapter: Erica Lee; Tracy Wong
- Kassandra Weleck, NCTM, presiding

Let’s Get Dissed! Encouraging Piano Students to Embrace Dissonance and Extended Techniques Early On in Their Study
Crystal Ballroom AF
This session will explore unconventional teaching tools for introducing beginning and intermediate piano students to dissonance, atonality, clusters and extended techniques.
- Steven Graff, Converse University, Spartanburg, South Carolina
- Nicholas Phillips, NCTM, presiding

**Pedagogical Uses for Rautavaara’s Études**
Grand Ballroom AB
This pedagogy, literature and technique session will demonstrate pedagogical strategies for teaching Einojuhani Rautavaara’s rarely performed Étudit (Études), Op. 42 (1969). Each étude focuses on one interval to explore the full range of the piano.
- Tianning Liang, NCTM, Northern Arizona University, Flagstaff, Arizona
- Cyndie Caruth, NCTM, presiding

11:30 A.M.–1:00 P.M.
**Poster Sessions**
Exhibit Hall Galleria
See pages 50–51 for listing of poster session presenters.
11:45 A.M.—12:05 P.M.

**ONE FOR ALL**

**Armed Forces Veteran Entrepreneurship Bootcamp**

Rooms 204–205

Military families have leadership skills, resilience and attention to detail that make them perfect business owners. The Institute for Veterans and Military Families offers intensive training, networking and resources at no cost for transitioning service members, veterans and military spouses to support their entrepreneurial journeys.

- Raphaelita Justice, Muse Piano Academy, Pottstown, Pennsylvania
- Alison Barr, NCTM, presiding

**Beethoven’s WoO 47 as Musical Muppet Babies: Composer Juvenilia as Indicators of Style**

Rooms 212–214

*Muppet Babies* was a series with reimaginations of Kermit, Miss Piggy and others in an infantile form. We can similarly use composer juvenilia to introduce students to elements of composer style in an accessible way.

- David Cartledge, NCTM, Indiana University, Bloomington, Indiana
- Andrea McAlister, NCTM, presiding

**Cooperation, Camaraderie and Competition: Motivating Students Through Studio-Wide Incentives**

Grand Ballroom C

Are your students reluctant to learn new scales? Have trouble getting them to count aloud? A studio-wide challenge can inspire your students of all levels to look forward to scales, rhythms, sight reading and repertoire equally.

- Parker Piano Studios, Fort Worth, Texas: Julia Parker; Lydia Sander; Spring B. Seals, NCTM; Suyoun Yi, NCTM
- Steven Hesla, NCTM, presiding

**Performers’ Choice: Elements of Chance and Creativity in Dianne Goolkasian Rahbee’s Preludes for Piano**

Grand Ballroom AB

Looking to find beginner to early-intermediate repertoire that allows students to truly explore and be creative? This session explores chance music elements in the piano preludes of Armenian American female composer Dianne Goolkasian-Rahbee.

- Leonidas Lagrimas, NCTM, Western Carolina University, Cullowhee, North Carolina
- Nicholas Phillips, NCTM, presiding

**Real Piano Friends: Transitioning from Private Teaching to Group Experiences**

Crystal Ballroom AF

For teachers that find the transition from private teaching to holding group classes daunting, presenter Veena Kulkarni-Rankin shares challenges, solutions and processes for making this invigorating change.

- Veena Kulkarni-Rankin, Faber Piano Institute, Ann Arbor, Michigan
- Barbara Fast, NCTM, presiding

**Teaching Blind Students Toward Autonomy and Musical Development**

Rooms 208–211

In this session, a blind pianist and researcher will talk about her educational background and will discuss how the piano teacher may promote a sense of autonomy while teaching musical skills to a blind student.

- Fabiana Fator Gouvêa Bonilha, Information Technology Center (CTI) Renato Archer, Campinas, Brazil
- Jacqueline Herbein, NCTM, presiding
Teaching Transfer Students from the YouTube Conservatory
Grand Ballroom D
The rising popularity of piano education through apps and YouTube has introduced an emerging group of self-taught “transfer” students who present unique challenges. We will provide fresh teaching ideas by sharing experiences with these students!
- Florida State University Collegiate Chapter: Janelle Crane; Emily Gilbertson; Mikayla Kreider; Xiao Liang; Melody Morrison, NCTM; Huixian Wu; Xixi Shen; Nina Yim; Jackie Yong
Mary Beth Shaffer, NCTM, presiding

12:20–12:40 P.M.
ONE FOR ALL
Broadening Inclusion Through Technology: Creating a Virtual Local MTNA Affiliate
Rooms 204–205
North Carolina’s creation of the first virtual local affiliate of MTNA has garnered interest from other states. The cofounders of VLMTA-NC share ideas, experiences, resources and tips for establishing and maintaining a successful VLMTA.
- Victoria Fischer Faw, NCTM, Elon University emerita, Elon, North Carolina; Leonidas Lagrimas, NCTM, Western Carolina University, Cullowhee, North Carolina; Laura Chu Stokes, NCTM, independent teacher, Boone, North Carolina
Leah Claiborne, presiding

Believe: The Pedagogy of Ted Lasso
Rooms 212–214
This session combines research and pop culture to take a new look at mindset and positive thinking, empathy and kindness, curiosity, success and more, in this fun and light-hearted session.
- Ann DuHamel, NCTM, University of Minnesota Morris, Morris, Minnesota
Vanessa Cornett, NCTM, presiding

The Importance of Piano Proficiency
Crystal Ballroom AF
An overview of how keyboard skills—scales, arpeggios, chord progressions, sight reading, transposition and harmonization—can be consistently taught. The well-rounded musician who is marketable in today’s professional music community is the intended result.
- Geoffrey Haydon, Georgia State University, Atlanta, Georgia
Linda Li-Bleuel, NCTM, presiding

The “Joy of Toy”: Bringing Non-Traditional Instruments into the Studio
Rooms 208–211
Come experience the “joy of toy” and explore the creative, pedagogical and performance benefits of having toy pianos in your studio or classroom! Live performances and practical, fun teaching applications are included.
- Grace Huang, NCTM, University of Georgia, Athens, Georgia
Thomas Swenson, NCTM, presiding

Musical Globetrotting: Character Pieces from Around the World for the Intermediate Pianist
Grand Ballroom C
Enrich your intermediate piano teaching repertoire with pieces inspired by guitar strumming from Spain, percussive rhythms from Ghana and jazz from the United States. Composers of various races, genders and geographic regions will be featured.
- Emily Barr, University of Oklahoma, Norman, Oklahoma
Lauren Schack Clark, NCTM, presiding

Piano Music from Ecuador
Grand Ballroom AB
There is a wealth of outstanding piano repertoire written by Ecuadorian composers that is unknown to many. Come discover some of these composers, their works and the rich traditions and customs of this country!
- Julio Dario Bueno, Conservatorio Nacional José María Rodríguez, Cuenca, Ecuador; David Encalada, Universidad de Cuenca, Cuenca, Ecuador; Angélica María Sánchez, Conservatorio de Música José María Rodríguez, Cuenca, Ecuador; Francis Yang, NCTM, Northwestern State University, Natchitoches, Louisiana
William Chapman Nyaho, NCTM, presiding
**MONDAY**

**Student-Powered Harmony: Building Leaders Through Community Outreach**
Grand Ballroom D
Explore the transformative impact of music outreach through Concerts for Joy, a nonprofit organization created by students at the University of Alabama. Leave with inspiration and actionable strategies for your own outreach endeavors!
- University of Alabama Collegiate Chapter: Jiachen Li; Luke Turner
- Mary Beth Shaffer, NCTM, presiding

1:00–2:00 P.M.
**MTNA State Presidents Advisory Council Meeting**
Room 224
The SPAC is designed to give state leaders the opportunity to discuss association issues and make recommendations for Board consideration.
- Marie Lee, presiding

1:00–2:00 P.M.
**EXHIBITOR SHOWCASES**

**Faber Piano Adventures: Adventurous Exams—A New Piano Adventure Awaits!**
Rooms 208–211
Learn about the NEW Piano Adventures Online Theory and Performance Exams to assess student progress and celebrate achievement. Students and teachers partner together in these nurturing, purposeful exams that further develop musical minds and hearts.
- Randall Faber

**Piano Marvel: Technique Matters...FUN Might Matter More!**
Grand Ballroom C
The first 75 people in the door will receive a free copy of the FUNdamentals Book TWO, which is being premiered at the conference. Welcome BYU’s talented TAs for a performance you won’t want to miss.
- Aaron Garner

**Piano Safari: The Journey Begins**
Rooms 212–214
This showcase will highlight our newest method, Piano Safari Friends, designed for children ages 4 to 6. Learn about this joyful and musical approach for our youngest pianists. Other recent publications will also be featured.
- Katherine Fisher; Julie Knerr Hague

**Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!**
Grand Ballroom D
Engage your students with fun and imaginative piano repertoire from Red Leaf Pianoworks! Composers Joanne Bender, Martha Hill Duncan, Susan Griesdale, Rebekah Maxner and Amy Stephens share their most effective teaching pieces from their newest publications.
- Joanne Bender; Martha Hill Duncan; Susan Griesdale; Rebekah Maxner; Amy Stephens, NCTM
2:15–2:35 P.M.
**One For All**
**Survival Tips for the Busy Professional**
Rooms 204–205
Staying active, busy and productive as a professional comes with the danger of burnout. Join this session for practical tips and mind-set changers for time management, mental health and making space for your personal priorities!
- Indiana University, Bloomington, Indiana: Kyunghoon Kim, NCTM; Elizabeth Yao, NCTM
- Heather Smith, NCTM, presiding

**Note:**
- The presentation starts at 2:15 PM and ends at 2:35 PM.
- The session is located in Rooms 204–205.
- The speaker is Heather Smith, NCTM, who is presiding.

---

The Power of Mindfulness: A Transformative Practice to Enhance Your Teaching
Crystal Ballroom AF
This interactive session explores mindful ways to develop a deeper awareness of ourselves and our teaching as well as a positive and compassionate connection to playing and performing.
- Danette Whelan, independent music teacher, Warren, New Jersey
- Steven Hesla, NCTM, presiding

---

Undine Smith Moore: Dean of Black Women Composers
Rooms 208–211
This lecture-recital examines the piano works *Before I’d Be a Slave* and *Many Thousand Gone* by Undine Smith Moore, the granddaughter of enslaved people who is known today as the “Dean of Black Women Composers.”
- Christian Bohnenstengel, NCTM, Southern Utah University, Cedar City, Utah
- Leah Claiborne, presiding

---

2:55–3:15 P.M.
**One For All**
The Wow Factor: Crafting Winning Proposals and Engaging Presentations
Rooms 204–205
Whether you’re looking to get started with presenting or want to “up your game,” attendees will glean practical strategies, tools and tips for crafting a winning proposal and building engaging presentations.
- Amy Chaplin, Studio 88, Bluffton, Indiana
- Leila Viss, presiding

---

Eight Inventions for Piano: A Look at the Idiosyncratic Piano Music of Ulysses Kay
Rooms 208–211
This session explores the Eight Inventions for Piano by African American composer Ulysses Kay and illuminates how his compositional style created a specific piano language that makes for compelling music for performer and pedagogue alike.
- Nnenna Ogwo, independent music teacher, New York, New York
- Joy Poole, presiding
A Musician’s Guide to Effective Public-Speaking
Crystal Ballroom AF
The thought of speaking in public can be frightening and uncomfortable for many musicians. This presentation aims to use existing music vocabulary to provide helpful strategies in developing effective public-speaking techniques for musicians.
• Joanne Chew-Ann Chang, Juilliard School, New York, New York
Cindy Peterson-Peart, NCTM, presiding

Supercharge Your Studio Website
Grand Ballroom C
Whether you have a studio website, or you’ve always meant to set one up, this presentation will help you put it to work for you. Learn simple rules to make your website into an inquiry engine.
• Nicola Cantan, Vibrant Music, Dublin, Ireland
Karen Thickstun, NCTM, presiding

Teaching Collaborative Skills Through Original Piano Duets
Grand Ballroom D
This session will present a collection of original piano duets designed to introduce specific collaborative skills to pre-college pianists. Attendees will learn how to teach collaborative skills and compose pedagogical pieces for their own students.
• University of Missouri-Kansas City Collegiate Chapter: Elizabeth Grace Chang; Beth Christensen; YiQiao Gao; Shenwei Geng; Esther Jihye Han; Andreas Landstedt; Colin Alexander Levis; Naren Palomino Pardo; Nathaniel Zhang
Martha Hilley, NCTM, presiding

Too Much of a Good Thing? Oversaturation in the Job Market
Rooms 212–214
More students graduate each year with a DMA in piano performance than there are available academic jobs. As mentors, we must think outside of the box to help these graduates succeed. Join the discussion!
• Sarah Rushing, NCTM, West Texas A&M University, Canyon, Texas
Rebecca Grooms Johnson, NCTM, presiding

3:30–4:30 P.M.
One For All
Studio 101—Set Your Studio Up for Success!
Rooms 208–211
Whether you are just starting your studio or looking to streamline, come hear three successful studio owners share their ideas on teaching methods, leveling music, curricula, business models, policies, websites, marketing and more!
• Amy Immerman, NCTM, Cincinnati Music Academy, Cincinnati, Ohio; Clinton Pratt, NCTM, Piano Sensei, Cincinnati, Ohio; Richard Van Dyke, NCTM, Northern Kentucky University, Highland Heights, Kentucky
Heather Smith, NCTM, presiding

Gender Neutral Voice Pedagogy: It’s Not Just for Transgender Singers Anymore!
Rooms 204–205
Our ideas about voice as related to gender have changed, yet most current vocal pedagogy texts still refer to male and female voices. Are we perpetuating this idea for the next generations of voice teachers?
• Loraine Sims, Louisiana State University, Baton Rouge, Louisiana
Carolyn True, NCTM, presiding
Human Imagination or AI?  
Rooms 212–214  
This session will focus on the use of artwork imagery as inspiration for musical creativity. It will explore how teachers can significantly contribute to developing human potential and further the best of the human spirit.  
• Catherine Rollin, NCTM, independent music teacher, Bloomfield Hills, Michigan  
Katie Levine, presiding

Making Happy Humans with Engaging Group Piano Lessons  
Grand Ballroom C  
Group piano classes can provide meaningful learning experiences for students of all ages and backgrounds. Learn how to incorporate enjoyable group lessons with teaching demonstrations focused on ensemble playing, chord charts and utilization of technology.  
• Mario Ajero, NCTM, Stephen F. Austin State University, Nacogdoches, Texas  
Tom Pearsall, NCTM, presiding

Plural of Me—A Narrative of Asian American Women Through Art and Music  
Crystal Ballroom AF  
Delve into the stories of Asian American women through music written by Asian women. This collection focuses on the mindfulness and awareness of our own feelings toward hate and violence.  
• Christina Lai, independent music teacher, Memphis, Tennessee  
Ina Liu, Ina Liu Art, Raleigh, North Carolina  
Andrea McAlister, NCTM, presiding

Teach Students with Disabilities by Using the Universal Design for Learning Approach  
Grand Ballroom D  
Learn how to create a positive learning environment for students with disabilities in music class using Universal Design for Learning. Presenters will share UDL strategies music teachers can employ for students with disabilities.  
• Gakyoung Jeong, Columbia College, Columbia, South Carolina  
Sunjoo Lee, University of Louisville, Louisville, Kentucky  
Barbara Fast, NCTM, presiding

3:30–5:00 P.M.  
WINNERS CONCERT  
Grand Ballroom AB  
Featuring winners of the MTNA Senior Performance Competitions. Competitions Sponsors:  
• Chopin Foundation of the United States  
• Ebony Music  
• Evelyn Lindblad Folland Endowment Fund  
• The Jane Snow Memorial Scholarship Fund  
• MTNA FOUNDATION FUND  
• Weekley & Arganbright  
• Yamaha Pianos  
MTNA Director of Competitions Terri Hlubek, NCTM; Senior Performance Competitions Coordinator Adam Booher, NCTM; Composition Competitions Coordinator Christopher Goldston, NCTM, presiding

5:00–6:00 P.M.  
Announcement of Young Artist Performance Competitions Winners  
Rooms 204–205  
Wei-Yuh Christina Xie, NCTM, presiding

6:00 P.M.  
CONFERENCE GALA  
Salon Ballroom

6:00–7:00 P.M.  
Cocktail Reception

7:00 P.M.  
Dinner and Recognitions  
MTNA FOUNDATION Fellows and members of the Legacy Society will be recognized at this gala event.  
• Johnaye Kendrick, jazz vocalist and Dawn Clement, pianist

An additional fee is required in advance.
**CONFERENCE SCHEDULE**

**TUESDAY**

**8:00–9:00 A.M.**

**EXHIBITOR SHOWCASES**

*Alfred Music: Beyond Method Books: Supplemental Repertoire and Building a Custom Curriculum for Your Students*

Grand Ballroom AB

Alfred Music offers an extensive array of repertoire and resources for students ready to move beyond method books. This showcase will help you integrate these into a custom curriculum for each of your students.

- Dennis Alexander

*Neil A. Kjos Music Company: Answers and Solutions for Teaching Adult Beginners*

Rooms 212–214

Teaching adults can turn everything we know about teaching kids upside down and inside out. Keith will share experiences and insights that led to the creation of the Keith Snell Piano Course for Adult Beginners.

- Keith Snell, NCTM

*MUSIC ACADEMY SUCCESS: How To Enroll All of the Students You Need (And Fast)*

Crystal Ballroom AF

If you want to get more students and retain students longer, join Marty Fort from Music Academy Success, the world’s leading and largest coaching program for music school owners. He’ll show you how to gain all of the students you need—and fast!

- Marty Fort

*Ultimate Music Theory, LTD: Unlock Your Rhythms & Revenue: Three Dynamic Keys to Harmonize Rapid Music Theory Learning & Triple Your Income Without Increasing Your Teaching Time!*

Grand Ballroom D

Discover the transformative power of three dynamic keys! Dive into Ultimate Music Theory to seamlessly blend rapid learning with income growth without adding a beat to your teaching time. Tune in with Glory!

- Glory St. Germain

**8:00 A.M.—3:00 P.M.**

**MTNA Registration**

**8:00 A.M.**

National Finals: MTNA–Stecher and Horowitz Two Piano Competition

Grand Ballroom C

**9:00 A.M.—5:30 P.M.**

**Exhibit Hall Galleria**

**9:15–10:45 a.m.**

**Advanced Piano Master Class**

Salon Ballroom

- Sean Chen
- Peter Mack, NCTM, presiding

**11:00 A.M.—12:00 noon**

**The Transfer Student: Delight or Disaster?**

Grand Ballroom AB

This session presents practical strategies for dealing with the challenges of transfer students, whether we are being trusted to continue the legacy of a respected colleague or tasked with overhauling years of bad habits.

- Samantha Coates, BlitzBooks, Sydney, Australia
- Leila Viss, presiding
Discovering Chopin’s Piano Performance Practice Through His Études
Rooms 212–214
Explore Chopin’s approach to the piano through his musically and technically innovative études. Embedded pianist choreography—key to their performance—reveals specific piano techniques and approaches that will be shared.
• Evelyne Brancart, Indiana University, Bloomington, Indiana
  Jacqueline Herbein, NCTM, presiding

Elementary Piano Master Class
Salon Ballroom
• Kevin Olson
  Peter Mack, NCTM, presiding

Music During the Holocaust: Lessons in Resilience
Rooms 204–205
Many musicians during the Holocaust used music as a means of solace, resilience and spiritual resistance. Their stories offer music teachers important lessons to incorporate with students of all ages.
• Kellie Brown, Milligan University, Johnson City, Tennessee
  Jody Graves, NCTM, presiding

The Songs of Hope and Inspiration
Crystal Ballroom AF
This lecture-recital will present rarely performed art song cycles by past and living Black composers. These cycles exhibit a masterful integration of European Romanticism with the Black experience, bringing a unique and powerful voice.
• Bethune-Cookman University, Daytona Beach, Florida: Rose Shlyam Grace; Samone Hicks
  Mary Kaye Owen, NCTM, presiding

Teaching the Skill and Artistry of Piano Fingering
Rooms 208–211
Piano fingering is both science and art. The presenter will discuss fundamental premises of fingering and make a case for teaching fingering intentionally and systematically through guided exploration of musical contexts.
• Brenda Wristen, NCTM, University of Nebraska–Lincoln, Lincoln, Nebraska
  Vanessa Cornett, NCTM, presiding

Ten Levels of Piano Arranging: The Practical and Versatile Musical Art
Grand Ballroom D
Learning to arrange, playing from lead sheets and making piano covers can be such a fulfilling and freeing experience for students and professionals! Join us for a systematic way to explore arranging for piano.
• Grant Kondo, NCTM, GK Piano, San Jose, California
  Michael Clark, NCTM, presiding

12:00 NOON–1:00 P.M. POSTER SESSIONS
Exhibit Hall Galleria
See pages 50–51 for listing of poster session presenters.

1:00–2:00 P.M.
Announcement of the MTNA–Stecher and Horowitz Two Piano Competition Winners
Grand Ballroom C
Kevin Chance, NCTM, presiding

Annual Business Meeting of the Association
Rooms 212–214
Peter Mack, NCTM, presiding
**TUESDAY**

1:00–2:00 P.M.

**EXHIBITOR SHOWCASES**

**Hoffman Academy: Learn Piano as Naturally as a Child Learns to Speak: A New Kodály-Based Piano Method that Trains Both Ear and Eye**
Grand Ballroom D

We’re helping thousands of piano students in 115 countries become fluent in the language of music. They’re able to joyfully play, transpose, improvise and dictate right away using the innovative Hoffman Method. Come see how!
- Joseph Hoffman

**The RCM: The RCM Certificate Program: Teaching Resources to Build Your Studio**
Grand Ballroom AB

Explore “The RCM Teacher Portal” for business guidance and hundreds of teaching topics. Learn how a comprehensive curriculum and goal-setting drive retention and foster studio interest.
- Janet Lopinski, NCTM; Jonathan Roberts

Rooms 208–211

- Richard A. Crosby, NCTM

**Best Approaches to Teaching Music: Apps Every Music Teacher Needs**
Grand Ballroom C

Explore the best music-learning apps first hand in this lab-style technology session. Four expert teachers share their must-have apps and techniques for using them to engage and educate students.
- Nicola Cantan, Vibrant Music, Dublin, Ireland; Leah Drake, Vibrant Valley Music Studio, San Jose, California; Jennifer Foxx, Music Educator Resources, Goodyear, Arizona; Marie Lee, Musicality Schools, Henderson, Nevada
- Linda Li-Bleuel, NCTM, presiding

**Exceptional Learners in Focus: Strategies for Students with ADHD**
Crystal Ballroom AF

This session explores strategies for teaching piano students with ADHD. Research-based interventions and practical applications are provided along with an overview of the most relevant aspects of ADHD in the context of piano study.
- Katie Ostrosky, NCTM, University of Oklahoma, Norman, Oklahoma
- Katie Levine, presiding

2:15–3:15 P.M.

**ONE FOR ALL**

**Tips and Tricks for Teaching Repertoire by Rote**
Rooms 212–214

Hone your teaching approaches to maximize the success of your students’ rote learning. Explore sequencing strategies, pedagogical principles and lesson planning to ensure accurate and long-lasting performance results.
- Sara Ernst, University of Oklahoma, Norman, Oklahoma
- Michael Clark, NCTM, presiding
Grassroots DEI: How Local Associations Can Be a Force for Change
Rooms 204–205
Can a small organization make a big impact? That is the goal of Denver Area Music Teachers Association and its ongoing journey to serve and hold the organization accountable to the Denver community.
- Ben Raznick, Denver Area MTA, Denver, Colorado
- Leila Viss, presiding

Piano Technique Master Class
Grand Ballroom AB
- Theresa Bogard, NCTM, University of Wyoming, Laramie, Wyoming
- Peter Mack, NCTM, presiding

Questions About Teaching Students with Special Needs? Get Answers!
Room 203
Professionals in the music pedagogy and special needs field will be available to answer audience questions and discuss issues related to family involvement, studio management, teaching techniques, repertoire and performance situations.
- Olivia Colomaio, University of South Carolina, Columbia, South Carolina; Elizabeth Davis-Everhart, Creative Piano Pedagogy, Savannah, Georgia; Christopher Marella, TOMGEROUUSIC, Los Angeles, California; Scott Price, NCTM, University of South Carolina, Columbia, South Carolina
- Barbara Fast, NCTM, presiding

3:30–4:30 P.M.
ONE FOR ALL
Studio Refresh! Essential Business Topics to Revisit Annually
Grand Ballroom C
Strong business practices never go out of style. An annual refresh keeps a studio vibrant, relevant and meeting the needs of students and parents. The MTNA Business Network will share its annual refresh checklist.
- Deborah H. How, Westside Music Conservatory, Los Angeles, California; Andrea Miller, Music Studio Startup, St. Louis, Missouri; Heather Smith, NCTM, The Frances Clark Center, Kingston, New Jersey; Jennifer Stadler, NCTM, independent music teacher, Oklahoma City, Oklahoma; Timothy Stephenson, independent music teacher, Indianapolis, Indiana; Karen Thickstun, NCTM, Butler University, Indianapolis, Indiana; Jennifer Walschap, NCTM, Imagine Music and Arts, Norman, Oklahoma
- Kassandra Weleck, NCTM, presiding

The 48 Preludes of The Well-Tempered Clavier (in a nutshell)
Grand Ballroom D
This session will survey the two books of The Well-Tempered Clavier. Acquire an appreciation of the beauties and marvels of these masterpieces with performances, analysis and discussion of performance issues.
- Paul Sheftel, independent music teacher, New York, New York
- Mary Kaye Owen, NCTM, presiding
Beyond the Duet: Building Community Within an Independent Music Studio
Rooms 204–205
Get ready to take your students beyond the duet with innovating new mixed-ensemble ideas that will make a splash at your next studio recital and inspire community and teamwork in your private piano studio.
* Julie Poklewski, Opus11 School of Music, San Jose, California
* Jody Graves, NCTM, presiding

Evaluating an Improvisation—A New Framework
Grand Ballroom AB
How do we evaluate improvisation? This session presents specific criteria for evaluating improvisers at beginning, intermediate and advanced levels. With language to evaluate improvisation, teachers can be more specific while encouraging students to be creative.
* Jeremy Siskind, Fullerton College, Fullerton, California
* Katie Levine, presiding

Head and Shoulders, Knees and Toes…and Fingers!
Hypermobility (Double-Jointedness) and Its Effect on the Developing Pianist
Rooms 212–214
Hypermobility is a genetic condition that causes difficulty maintaining a hand arch and increased risk of playing-related musculoskeletal disorders. Learn to identify signs of hypermobility and discover strategies to give students greater stability.
* Bethany Cothern, NCTM, BC Piano Studios, Chattanooga, Tennessee; Celeste M. Watson, NCTM, Watson Music, Winston-Salem, North Carolina
* Rebecca Grooms Johnson, NCTM, presiding

Outside the Box: Teaching Piano Students with Dyslexia
Crystal Ballroom AF
This session will delve into how to identify and create a varied approach to teach piano to students with dyslexia.
* Stephanie Bruning, NCTM, Morgan State University, Baltimore, Maryland
* Jacqueline Herbein, NCTM, presiding

Which Technique Should I Teach Next?
Rooms 208–211
In this practical, interactive presentation, Penelope Roskell will demonstrate a new, sequential approach to teaching elementary pianists and share exercises that establish firm foundations in healthy, sustainable technique.
* Penelope Roskell, Trinity Laban Conservatoire of Music and Dance, London, England
* Michael Clark, NCTM, presiding

3:30–5:00 P.M.
WINNERS CONCERT
Salon Ballroom
Featuring winners of the MTNA Young Artist Performance Competitions and the MTNA–Stecher and Horowitz Two Piano Competition Winners.
* Competition Sponsors:
  * Ebony Music
  * The Jane Snow Memorial Scholarship Fund
  * MTNA FOUNDATION FUND
  * Melvin Stecher and Norman Horowitz
  * Steinway & Sons
* MTNA Director of Competitions Terri Hlubek, NCTM; Young Artist Performance Competitions Coordinator Wei-Yuh Christina Xie, NCTM; Composition Competitions Coordinator Christopher Goldston, NCTM, presiding

5:00–6:00 P.M.
Certification Reception
Crystal Ballroom BCDE

8:00–10:00 P.M.
Piano Recital
Salon Ballroom
* Sean Chen
THE LEADER IN
MUSICAL INSTRUMENT INSURANCE
FOR OVER 40 YEARS
1-800-VIVALDI
WWW.CLARIONINS.COM

*Subject to the terms and conditions of the policy. Not all applicants will qualify. CA License 0605696
8:00–9:00 A.M.

**ONE FOR ALL**

*How to Rank #1 on Google: Unlock the Power of Search Engine Optimization to Build Your Dream Studio, One Click at a Time*

**Grand Ballroom D**

Discover the step-by-step guide to ranking #1 on Google for your community with SEO! This presentation will provide practical tips to improve your online visibility, attract more students and build your dream studio.

- Jonathan Roberts, South Shore Piano School, Quincy, Massachusetts
- Terri Hlubek, NCTM, presiding

**ADHD! Looking Beyond the Behaviors and into the Joy**

**Rooms 204–205**

Come learn how a scientific understanding of ADHD, real student experiences in a private piano studio and a teacher’s adult ADHD diagnosis combine to inform a teaching style built around joy and trust.

- Mitch Grussing, K&S Conservatory of Music, Woodbury, Minnesota
- Vanessa Cornett, NCTM, presiding

---

**From Methods to Mozart: Guiding Healthy Technical Development**

**Rooms 212–214**

What are the foundational skills necessary to prepare students for the technical demands of advanced repertoire? The presenters will provide exercises and strategies for guiding students through all stages of technical development.

- Katherine Fisher, Piano Safari, Albany, Ohio
- Julie Knerr Hague, Piano Safari, Windsor, Connecticut
- Michael Clark, NCTM, presiding

**Many Hands: Piano Ensemble Works by Women**

**Grand Ballroom C**

In this session, excerpts from works for piano ensemble by Joan Trimble, Amy Beach, Cécile Chaminade and Marie Jaëll will be presented along with potential applications for students of various levels.

- Michigan State University, East Lansing, Michigan: Sungyeon Ahn; Euyjong Choi; Chang Li; Derek Kealii Polischuk; Jiwoon Sim
- Cindy Peterson-Peart, NCTM, presiding

---

**Sing Us a Song, Piano Man: A Breakdown of the Art of Playing Pop Music at the Piano**

**Crystal Ballroom AF**

This workshop will break down the nuts and bolts of what is actually taking place at the piano during a successful pop performance, written in plain ink.

- Danny Milan, Texas Woman’s University, Denton, Texas
- Linda Li-Bleuel, NCTM, presiding

**The Teenage Brain on Piano**

**Rooms 208–211**

Do you have teenage students that you struggle to motivate and inspire? This session will delve into research on teenage brain development and psychology to help you motivate and connect with your teenage students.

- Lisa Withers, Emory & Henry College, Emory, Virginia
- Rebecca Grooms Johnson, NCTM, presiding
9:15–9:35 A.M.
**Making a Music Major: Helping Your Student Successfully Transition to College**
Crystal Ballroom AF

Wondering what your prospective music major should know before applying to college music programs? This presentation shares research by the CU Boulder Collegiate Chapter of MTNA, revealing music students’ biggest takeaways on their academic transition.

- University of Colorado Boulder Collegiate Chapter: Lizzie French; Elizabeth Pearl Hegde; Sharon Hui; Nadia Alicia Rodriguez; Abby Rose Terrill
- Carolyn True, NCTM, presiding

**Digging for Buried Treasure: Musical Gems at Your Fingertips**
Grand Ballroom D

A treasure trove of musical gems is hidden deep in the anthologies and archives of local libraries near you! Explore newly discovered works harvested from forgotten female composers on four continents. Student-accessible and student-approved!

- Sue Ruby, MacPhail Center for Music, Minneapolis, Minnesota
- Vanessa Cornett, NCTM, presiding

**Who Cares About Group Piano?**
Rooms 208–211

The future is full of change—but is group piano stuck in the past? Let’s explore ways to keep collegiate group piano relevant. Who cares about group piano? Come find out.

- Leonidas Lagrimas, NCTM, Western Carolina University, Cullowhee, North Carolina
- Kevin Woosley, University of Alabama, Tuscaloosa, Alabama
- Michael Clark, NCTM, presiding

9:15–10:15 A.M.
**One For All**

**Infinite Games of Music: Avoiding Burnout and Embracing Process**
Rooms 204–205

Unlike the finite “games” of most sports and daily tasks that we normally face, how can we avoid burnout by embracing process and demystifying end goals in music to pursue long and fulfilling artistic lives?

- Annie Jeng, University of North Carolina at Greensboro, Greensboro, North Carolina
- Katie Levine, presiding

**Teaching Classical Era Techniques with the Complete Keyboard Works of Joseph Bologne**
Rooms 212–214

The Complete Keyboard Works of Joseph Bologne introduces more than 20 previously unpublished pieces into the classical era repertoire. Teachers will learn strategies for including Bologne’s music in elementary through advanced piano study.

- Eden Esters Brown, NCTM, Louisiana State University, Baton Rouge, Louisiana
- Douglas Jurs, Elon University, Burlington, North Carolina
- Leah Claiborne, presiding

9:55–10:15 A.M.
**Harmony in Diversity: Teaching Piano to Every Learner**
Crystal Ballroom AF

Explore inclusive piano instruction for students with disabilities. Learn tailored strategies, how to create supportive environments and recognize the importance of this topic. Resources and practical tips to empower piano teachers for impactful, inclusive music education will be provided.

- Northern Arizona University Collegiate Chapter: Taylor Renee Glomb, Melissa La Spisa
- Martha Hilley, NCTM, presiding

10:30 A.M.–12:00 P.M.
**Awards Brunch**
Grand Ballroom A

An additional fee is required in advance.
CONFERENCE POSTER SESSIONS

Monday
11:30 A.M.–1:00 P.M.
Tuesday
12:00 NOON –1:00 P.M.
Exhibit Hall Galleria

Affections, Colors and So Much More: Exploring Pedagogical Piano Works by Naoko Ikeda
• Yangmingting Fang, Orpheus Academy of Music, Austin, Texas

Appreciative Teaching Practices in the University Classroom
• Raquel Ravaglioli, Biola University, La Mirada, California

Approaches to Teaching Students with ADHD
• Yibing Fu, Louisiana State University, Baton Rouge, Louisiana

Beginner Pianists’ Eye Focus on Piano Instructional Videos: A Pilot Investigation
• Ting Ting Goh, NCTM, Texas Tech University, Lubbock, Texas

A Colorful Retirement Life: Music Education of Elderly Students in China
• Qiwen Wan, University of South Carolina, Columbia, South Carolina

A Comparison of Select Studio Models as Stepping Stones for Emerging Careers
• Verena Abuafaid, independent music teacher, Columbia, South Carolina; Michaela Boros, Frances Clark Center for Keyboard Pedagogy, Kingston, New Jersey

Contemporary Chinese Composer Lisan Wang’s Solo Piano Works
• Xinshuang Jin, independent music teacher, Charlotte, North Carolina

Ding Shande: China’s Pioneering Composer
• Mimi Zhang, Arkansas State University, Jonesboro, Arkansas

Eastern Soundscapes: The Piano Music of Naoko Ikeda
• Meldy Tanako, University of Oklahoma, Norman, Oklahoma

Exploring Roberto Sierra’s Album for the Young: Unlocking a Musical Journey for Intermediate Students
• Louisiana State University, Baton Rouge, Louisiana: Sijing Guo; Jinnan Liu, NCTM

Folklore Stylistization in Suite No. 2 (Nordestina) By Guerra-Peixe
• Isis Cardoso, Georgia State University, Atlanta, Georgia

Forgotten Latin American Repertoire: The Piano Music of Luis Abraham Delgadillo
• Fanarelia Guerrero López, Centre for Musical Minds, Frisco, Texas

Hearing Phrase Structure—Introducing Hypermeter Concept in Intermediate-Level Piano Teaching
• Zhenyu Gao, University of South Carolina, Columbia, South Carolina

In Memoriam: Reid Alexander’s Legacy and Contributions to Piano Pedagogy
• Chee Hyeon Choi, NCTM, University of Louisiana at Lafayette, Lafayette, Louisiana

Incorporating Taiwanese Folk Music in Teaching Beginner Piano
• Baylor University, Waco, Texas: Stephanie Lauwrenencia Christiano; Sabrina Jean Watson
Injury Prevention Strategies in the Beginner Piano Lesson
- Stephanie Archer, NCTM, University of Mobile, Mobile, Alabama

Leading Ladies of the Harpsichord: Élisabeth Jacquet de La Guerre and Anna Bon
- Curtis Pavey, University of Missouri, Columbia, Missouri

Memorization in Solo Piano Performance: An Examination of Current Beliefs Among Piano Instructors
- Jenna Klein, NCTM, Mississippi State University, Starkville, Mississippi; J. P. Murphy, University of Oklahoma, Norman, Oklahoma

The Missing Piece of a Fingering Model for Piano: Two-Hands Coordination
- Lixi Qin, Louisiana State University, Baton Rouge, Louisiana

- Texas Christian University, Fort Worth, Texas: Lindsay Bastian; Nora Mello, NCTM; Karolina Rimskyte; Hanqiu Xu; Vincent Yang

More Hands on Deck! Piano Transcriptions for Eight Hands and Why They Matter
- Kaden Larson, Tyler Junior College, Tyler, Texas

Musician Burnout is Real! Addressing Mental Health Crises Among Musicians
- Stephanie Lauwrecnia Christianto, Baylor University, Waco, Texas

Pedagogical Applications of the Brazilian Piano Music of Marlos Nobre
- Brennan Plummer, Louisiana State University, Baton Rouge, Louisiana

Pedagogical Piano Duets by Living Female Composers from Around the World
- Rebekah Schultz, Mississippi State University, Starkville, Mississippi

Physiology Unveiled: How Do Arch Structures in the Hand, Foot and Pelvis Function in Piano Playing?
- Ziyue Gao, University of South Carolina, South Carolina

Recovering From a Piano-Related Injury: Holistic Teacher Interventions Based on Sport Injury Research
- Jannina Eliana Gonzaga Peña, University of Houston, Houston, Texas

A Rhythmic Tour of Mexico: Veinte Piezas Faciles by Manuel Ponce
- David Antonio Mach, Arkansas State University, Jonesboro, Arkansas

Sight and Sound: A Study of Reading Literacy and Its Applications for Music Teaching
- Grace Ho, University of Oregon, Eugene, Oregon

So You Want to Be a College Professor, Too? Demystifying Factors of Employment Success of Recently Hired Professors
- Jackie Yong, Florida State University, Tallahassee, Florida

Social Media for the Independent Musician
- California State University Long Beach, Long Beach, California: Eliza Hagy; Yinlin Ma; Derik Soltanian; Ai Thien Vo

Spanish Piano Music—Beyond Flamenco
- Marina Bengoa Roldan, Southern Arkansas University, Magnolia, Arkansas

Unique Traditional Korean Rhythmic and Melodic Aspects in the Korean Dance Suite by Young Jo Lee
- Jumyeong Lee, Texas Tech University, Lubbock, Texas

Using Cognitive Science to Facilitate More Efficient Practice
- Lucy Tan, Washburn University, Topeka, Kansas

Welcoming Visually Impaired Students into Your Studio
- Kwok Chee Katherine Chung, University of Louisiana at Lafayette, Lafayette, Louisiana

When the Respected-Old Becomes the Unknown-New: A Long-Forgotten «ROYAL» Piano Literature
- Evren Kutlay, Georgia College and State University, Milledgeville, Georgia

Yogic Breathwork for Musicians: A Pranayama Primer
- Susan E. Williams, University of Alabama, Tuscaloosa, Alabama
MTNA LEGACY SOCIETY

The MTNA Legacy Society recognizes those individuals who have made a commitment to the future of MTNA through a planned gift or by fully funding a named endowment.

PLANNED GIFTS

Penny Anthopolos, Virginia
Christine and Michael J. Bates, Arizona
Gail J. Berenson, Florida
Timothy Blair and Sally Coveskie, Pennsylvania
Natalie E. Bookstaver,* North Carolina
Sharon T. Callahan, Texas
Benjamin D. Caton, Tennessee
Robin Chadwick,* California
Brian K. Chung, California
Ingrid J. Clarfield, New Jersey
Frances Clark,* New Jersey
Sylvia and Casey Coats, Kansas
Annette C. and Dick* Conklin, Minnesota
Lynd Corley, Illinois
W. Earl Cox,* Oklahoma
Jerry Davidson,* Ohio
Carol W. Dennes, Kentucky
Thomas L. Ediger,* Nebraska
Evelyn Lindblad Folland,* Montana
R. Wayne Gibson,* Florida
Louise L. Goss,* New Jersey
Jeanne B. Grealish, New Mexico
Celinda Hallbauer, Texas
MarySue Harris, California
Charlotte M. Heermann, Oregon
Jacqueline Clement Herbein, Pennsylvania
Laurel T. and Joe,* Ince, Texas
Rebecca Grooms Johnson, Ohio
Frances H. Larimer,* Illinois
Margaret S. Lorince,* South Carolina
Sigrid Luther, Tennessee
Iris and Morty* Manus, California
Natalie Matovinovic,* Michigan
Terry McRoberts, Tennessee
Wilma J. Meckstroth,* Ohio
Jennifer Merry, Illinois
Carol J. Nelson,* Illinois
Loran Olsen, Washington
Ada Belle Petterson,* California
Phyllis L. Pfeffer, Colorado
Ruth L. and Bill Pitts, Texas
Marcella M. Poppen,* Florida
Joan M. Reist,* Nebraska
Helene M. Robinson,* Oregon
Mary Sallee, Oklahoma
Brian P. Shepard, Ohio
Dorcas Snow,* New Mexico
Jane Snow,* New Mexico
Suzanne Torkelson, Iowa
Sharon Van Valin, Washington
L. Rexford and Lynn,* Whiddon, Georgia
Benjamin Whitten,* Pennsylvania

*Named Endowments

Joyce B. Andersen,* Montana
Marvin Blickenstaff, Pennsylvania
Celia Mae Bryant,* Oklahoma
Robin Chadwick,* California
Richard Chronicler,* California
Brian K. Chung, California
Frances Clark* Louise Goss,* New Jersey
Marjorie Means Cogswell,* Kansas
Fern Nolte Davidson,* Idaho
Jerry Davidson,* Ohio
Jovanni-Rey V. de Pedro,* Alabama
Guy Duckworth,* California
Evelyn Lindblad Folland, Montana
Richard and Ann Gipson, Texas
Jesse R. Hankla, Florida
MarySue Harris, California
Beth Miller Harrod,* Nebraska
Jacqueline Clement Herbein, Pennsylvania
Maurice Hinson,* Kentucky
Laurel T. and Joe,* Ince, Texas
Gary L. Ingle, Kentucky
Margaret S. Lorince,* South Carolina
Iris and Morty* Manus, California
Natalie Matovinovic,* Michigan
Janice McConrin,* Arizona
Marguerite M. Miller,* Kansas
Michiko Morita Miyamoto,* Washington
Carol J. Nelson,* Illinois
Ohio MTA
Loran Olsen, Washington
Margaret Saunders Ott,* Washington
Robert L. Pace,* New York
Amanda Ward Penick,* Alabama
Ruth L. and Bill Pitts, Texas
Sandra Lewis Preysz, Utah
Shirley A. Raut, Ohio
Helene M. Robinson,* Oregon
Melvin Stecher and Norman Horowitz, New York
Robert Steinbauer,* Texas
Elnora Hartman Stickley,* Indiana
Texas MTA
Mary* and Donald* Veverka, Illinois
Benjamin Whitten,* Pennsylvania
Pee-Yaw Lim Wilkes,* Arizona

MTNA members and friends are invited to contribute to these perpetual endowment funds to honor the achievements of these outstanding individuals.

* Decased
The Arizona State University's School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts is home to an internationally recognized faculty, outstanding performance facilities and innovative curricula in pedagogy, education, therapy, composition and performance. ASU's School of Music, Dance and Theatre is the perfect place for students to embrace their musical passions and launch a successful career.

Faculty
Miki Aoki, collaborative piano
Cathal Breslin, piano
Andrew Campbell, collaborative piano
Hannah Creviston, piano pedagogy
Baruch Meir, piano
Caio Pagano, piano

musicdancetheatre.asu.edu
Learn more!
musicdancetheatre.asu.edu/degreeprograms/keyboard

Copyright © Arizona Board of Regents. All rights reserved.0324
Sungyeon Ahn is a native of South Korea. She has performed in South Korea and the United States. Sungyeon is pursuing a doctor of musical arts degree at Michigan State University, studying with Derek Kealii Polischuk.

Mario Ajero, NCTM, is professor of piano at Stephen F. Austin State University and directs the SFA Summer Piano Institute. He is internationally recognized as an authority in the use of technology in piano pedagogy.

Dennis Alexander has more than 400 publications and recordings that have earned him an international reputation as one of the most prolific composers of educational piano music. He maintains an active teaching and touring schedule.

Anjni Amin is assistant professor at Skidmore College, where she primarily teaches music theory. Her research engages a range of topics, including expressive performance, music theory pedagogy and world music pedagogy.

Dorla Pryce Aparicio, NCTM, received an MM degree in piano pedagogy at Texas Christian University and has taught piano for more than 30 years at her studio, while supporting group piano teachers as they implement multi-level group piano classes.

Jasmin Arakawa is associate professor of piano at the University of Florida and UF Research Foundation professor. She holds DM and MM degrees from Indiana University Jacobs School of Music.

Asher Ian Armstrong is on the piano faculty of the University of Toronto. A performer and Cambridge-published scholar, he holds degrees from the University of Cincinnati College Conservatory of Music (MM) and the University of Toronto (DMA).

Vivianne Asturizaga is an assistant professor of musicology at California State University Fullerton. Her research focuses on Latin American music. She studied at Florida State University and the Bolivian National Conservatory in La Paz, Bolivia.
Undergraduate Programs
• B.A. in Music Industry
• B.S. in Music Technology
• Combined majors in music and communication studies, psychology, game design, computer information science, physics, and engineering
• Ten minors in music-specific disciplines

Co-op and Dialogues of Civilization
The Co-op program sets Northeastern’s Music Department apart from other institutions and leverages our excellence in experiential learning. Co-ops and Dialogues of Civilization provide direct, real-world engagement with industry, creative culture, and practice across the globe. We partner with over 100 companies and organizations including major recording labels, music publishing companies, media outlets, cultural centers, and performing arts organizations. For more information visit tinyurl.com/neu-co-op or scan the QR code on the right.
Charisse Baldoria, composer-pianist, draws upon her Asian heritage in her work, including the albums Gamelan on Piano and Godowsky in Asia. A prize-winner of international piano competitions, she has performed as soloist on five continents.

Lynnette Barney believes magic happens when musicians play and learn music together. Her unique lesson format, featured on the Tim Topham podcast, incorporates weekly ensemble classes alongside private lessons for her 60-plus students in Arizona.

Emily Barr is a DMA candidate in piano performance and pedagogy at the University of Oklahoma. She has taught group piano, functional keyboard skills, secondary applied piano and aural skills, and she researches the pedagogical works of Karen Tanaka.

Serap Bastepe-Gray, MD, is the co-founder of Johns Hopkins Center for Music and Medicine, on the Peabody Conservatory faculty with a joint appointment at the neurology department and a clinical specialist for the Hopkins Rehabilitation Network Clinic for Performing Artists.

Lisa Bastien adores teaching piano! From the 20th floor of her Manhattan piano studio, she has shared her love of music with students of all ages and abilities for more than 25 years.

Lori Bastien is a passionate piano teacher! She teaches in her garage studio in La Jolla, California, where the door is always open and the joy of music is all around.

Eric Baumgartner is a composer and arranger for Willis Music and Hal Leonard and authored the Jazz Piano Basics series. He lives in Atlanta, where he is an in-demand performer and musical director.

Rebecca C. Bellelo, PhD, NCTM, teaches piano to students of all ages in her multi-teacher studio, Piano Pathways, and piano pedagogy and group piano at Louisiana State University. She has presented research regionally and nationally and serves in state and local MTAs.

Svetlana Belsky, critically acclaimed as “a passionate pianist and scholar,” is a highly regarded performer, recording artist, teacher and lecturer. She has appeared in Europe, Asia, Canada and throughout the United States.

Dan Benardot, RD, holds a PhD in nutrition from Cornell University. He has authored numerous books and research journal articles on sports nutrition and teaches a class at Emory University titled “Nutrition for the Performing Arts.”

Joanne Bender is a teacher, performer and Red Leaf Pianoworks composer in Waterloo, Ontario. Her piano pieces, enjoyed by many, are in multiple conservatory listings. She is a passionate music supporter in her community.

Gail Berenson, NCTM, Ohio University professor emerita of piano and renowned presenter on musicians’ health, is past president of MTNA, recipient of the 2015 MTNA Distinguished Service Award and the Frances Clark Center’s 2021 Lifetime Achievement Award.
John Bloomfield is a senior director of the Golandsky Institute, serving as its faculty chairman. He maintains a private studio in New York City and travels frequently to lecture, consult and give lessons.

Theresa Bogard, NCTM, is an avid performer of under-represented literature. She has played in 17 different countries on five continents and is passionate about teaching. She is a professor of piano at the University of Wyoming.

Christian Bohnenstengel, NCTM, pianist, feels equally at home in a wide range of musical genres. He has been director of keyboard studies at Southern Utah University since 2011.

Fabiana Fator Gouvêa Bonilha holds PhD and MM degrees from Universidade Estadual de Campinas, a BM degree from Universidade Estadual de Campinas and a BSc and teaching certification from Pontifícia Universidade Católica de Campinas.

Evelyne Brancart is recognized as one of the preeminent pianists of her generation, having been awarded prizes in four international piano competitions: Gina Bachauer (United States), Montreal (Canada), Viotti (Italy) and the Queen Elisabeth (Belgium).

Eric Branner currently serves as the vice president of business development for private markets at MakeMusic. Eric is also the founder of the studio management platform Fons by MakeMusic.

Nancy O’Neill Breth teaches piano and chamber music in the Washington, D.C., metropolitan area. She travels widely to interact with teachers and students around the country. Her videos and publications on practicing are in use worldwide.

Jorge Briceño González is an active performer and teacher who is passionate about Latin American composers. An avid chamber musician, he teaches piano and music appreciation at the University of Costa Rica pre-college music program.

Eden Esters Brown, NCTM, is a doctoral candidate in music education and piano pedagogy at Louisiana State University. Her research interests include piano education access and motivating pre-college piano students through culturally inclusive studio curricula.

Kellie Brown is a violinist, conductor, music educator, Holocaust researcher and award-winning writer. She serves as chair of the music department and professor of music at Milligan University.

Margaret Brown is a PhD student in music and human learning at the University of Texas at Austin, where she teaches class piano. She currently researches musicians’ gaze behavior and attentional focus using eye-tracking technology.

Stephanie Bruning, NCTM, is associate professor of music and coordinator of keyboard studies at Morgan State University in Baltimore, Maryland.
Julio Dario Bueno is an Ecuadorian pianist. He received bachelor’s and master’s degrees from the Universidad de Cuenca and is currently professor at the José Maria Rodríguez National Conservatory of Music. He has given lectures on Ecuadorian music.

Nicola Cantan is a piano teacher, blogger and creator who teaches through laughter and exploration. She posts fun teaching ideas on her blog, Colourful Keys, and membership site, Vibrant Music Teaching.

David Cartledge, NCTM, is professor of piano and director of graduate studies at the Indiana University Jacobs School of Music. He performs, gives master classes, serves as juror and presents at conferences.

João Paulo Casarotti, DMA, NCTM, is an assistant professor of piano at St. Norbert College. Casarotti is one of the world pioneers of online piano instruction and maintains an active schedule as performer, clinician and researcher.

Joanne Chew-Ann Chang is a concert pianist, collaborator, educator and entrepreneurial advocate based in New York City. Her many performances and presentations have been met with critical acclaim and enthusiasm from a wide spectrum of audiences.

Yi Chang currently serves as a full-time piano faculty member at Tuskegee University. His primary research area of interest involves applying research-based pedagogical principles to the masterworks of piano literature.

Amy Chaplin supports independent teachers through her Piano Pantry blog, podcast, consulting and retreat while running an independent piano studio in Northeast Indiana. She has presented more than 35 local, state and national sessions.

Connor Chee, pianist and composer, is known for combining his classical training with his Navajo heritage. Chee has released four studio albums of original compositions that are inspired by traditional Navajo chants and Diné culture.

Yi-Yang Chen, a Taiwanese pianist, is an assistant professor at the University of Kansas. An acclaimed performer, he has given concerts on four continents and adjudicated for international competitions. He holds degrees from the Eastman School of Music and Juilliard.

Bonnie Choi is an associate professor of music at Nazareth College, where she teaches piano and piano pedagogy. She has given presentations at numerous conferences, including New York State MTA, MTNA and NCKP.

Euyjong Choi received her DMA in piano performance from Michigan State University as a student of Derek Kealii Polischuk. She enjoys a career as a pianist and teacher based in Bloomington, Indiana.

Leah Claiborne, DMA, is an associate professor of music at the University of the District of Columbia. She holds a BA degree from the Manhattan School of Music and MM and DMA degrees from the University of Michigan.
Anthony Clarke (aka Dox) has more than 10 years of music experience. He has taught and played through the Miami Heat, Brooklyn Soul Ensemble and Roc Nation School of Music. He specializes in playing by ear and music composition.

Samantha Coates is a professional pianist with almost four decades of teaching experience. She is the creator of the BlitzBooks music education series and regularly presents around the world on a wide range of pedagogical topics.

Karina Maucha Cohen, a Brazilian American pianist, excels in performance, pedagogy and arts advocacy, captivating audiences globally. Prize-winning and Indiana University faculty, she nurtures young talents to national and international acclaim.

Hayden Coie, DMA, NCTM, is an adjunct professor of piano at Southern Nazarene University and Oklahoma Baptist University. He has presented for regional and national associations, including the College Music Society, MTNA and GP3.

Olivia Colomaio is a pianist, teacher and DMA candidate in piano pedagogy at the University of South Carolina. Her research focuses on discovering and providing resources for students with dyslexia.

Janice Cook, NCTM, has served MTNA for more than 45 years and is a FOUNDATION Fellow. She teaches piano and strings in Columbus, Ohio, and was the first Ohio Nationally Certified Music Teacher of the Year.

Bethany Cothern, MM, NCTM, teaches piano in Chattanooga, Tennessee, in private and classroom settings. Having presented at state, national and international levels, she focuses on musician wellness, injury prevention, older beginners and motor-skill acquisition.

Alejandro Cremaschi, NCTM, has published articles and presented in numerous conferences. His research focuses on Latin America and repertoire diversity among other areas. He is professor of piano pedagogy at the University of Colorado Boulder.

Richard A. Crosby, NCTM, earned BM, MM and DMA degrees from the University of Cincinnati College-Conservatory of Music. A pianist, composer and author, he has taught at Eastern Kentucky University since 1986, serving as professor of music.

Alexander Crosett, NCTM, is a Boston-based pianist and teacher. He currently serves as assistant professor at the Boston Conservatory at Berklee, where he teaches group piano and serves as coordinator of piano skills.

Elizabeth Davis-Everhart, DMA specializes in teaching piano to exceptional learners and students with disabilities. She runs a private studio, leads online pedagogy courses and is the founder of Creative Piano Pedagogy, a blog with resources for teachers.
**PRESENTERS**

**Ratko Delorko** is a versatile classical pianist, composer, educator and writer. He teaches at Frankfurt University and is an expert on the history and development of the piano.

**Peter Douglas**, DA, currently serves as assistant professor of piano and collaborative pianist at the University of Tennessee Southern in Pulaski, Tennessee. He is in high demand as a collaborative pianist, organist and solo pianist.

**Leah Drake** is an independent studio owner in San Jose, California. She teaches primarily in groups with both same-level and multi-level formats and loves to incorporate technology into her teaching and business administration.

**Paula Dreyer** is a creative pianist, composer, educator and presenter who loves connecting with and inspiring thousands of people around the world through her *Little Gems for Piano* books, albums, concerts and Piano Flow improvisation program.

**Ann DuHamel**, NCTM, recipient of 2023 McKnight Artist Fellowship for Musicians, is associate professor at the University of Minnesota Morris. She is a bibliophile, chocoholic, eccentric gardener, piano nerd, tea drinker, walking enthusiast and yoga devotee.

**Diana Dumlavwalla**, NCTM, is on faculty at Florida State University’s College of Music as associate professor of piano pedagogy. She serves as an examiner for The Royal Conservatory and has performed across three continents.

**Martha Hill Duncan**’s imaginative piano and vocal compositions appear in recitals, festivals, competitions and conservatory syllabi. A founding member of Red Leaf Pianoworks and former RCM piano examiner, her latest presentations explore developing creativity.

**Olivia Ellis**, NCTM, is associate professor of music and director of keyboard studies and chamber music at Messiah University. She holds a DMA degree from the University of Oklahoma and co-authors the blog, *Creative Piano Teacher*.

**David Encalada** was a recipient of Fulbright and Senescyt (Ecuador) scholarships for his graduate studies. He has an extensive career in performing, conducting, teaching and administration fields. David currently teaches at Universidad de Cuenca in Ecuador.

**Sara Ernst** is associate professor and director of piano pedagogy at the University of Oklahoma. She is director of teacher engagement for the Frances Clark Center, where she also leads programming for NCKP: The Piano Conference.

**Randall Faber** is recipient of the Roland Lifetime Achievement Award in Education and a Steinway Artist. With his wife, Nancy Faber, he is co-author of *Piano Adventures*, which received the MTNA–Frances Clark Keyboard Pedagogy Award.
Victoria Fischer Faw, DMA, NCTM, professor emerita at Elon University, was named 2021 North Carolina MTA Teacher of the Year, 2022 MTNA Teacher of the Year and a 2022 MTNA FOUNDATION Fellow. She is president of Virtual Local Affiliate of Western North Carolina.

Christopher Fisher, DMA, NCTM, is professor of piano at the Ohio University School of Music. He is the author of *Teaching Piano in Groups* and co-author of *Piano Duet Repertoire*.

Katherine Fisher teaches pre-college piano at Ohio University. She holds degrees from Wheaton College and the University of Oklahoma. She is co-author of the *Piano Safari* method and *Piano Duet Repertoire*.

Marty Fort’s business coaching methods have led music teachers to double and triple their studio in 12 months or less. He currently owns three music schools with 1,600 students and $2 million in annual sales.

Jennifer Foxx runs a successful piano studio in Arizona and is passionate about helping her colleagues in their own journeys. When she isn’t teaching, Jennifer enjoys blogging and creating digital resources online at Music Educator Resources.

Susanna Garcia, NCTM, is the co-developer of eNovativePiano, which was awarded the 2021 MTNA-Frances Clark Award for Keyboard Pedagogy. She is professor emerita at the University of Louisiana–Lafayette and is a trustee for the Frances Clark Center.

Aaron Garner did his graduate studies in performance and pedagogy at the University of North Carolina and is CEO of Piano Marvel. He entertains audiences worldwide with topics of teaching online, group teaching, student motivation, sight-reading, technique and composition.

Tom Gerou, the “best friend you never knew” in music publishing, shares his wealth of experience and welcomes an inspiring collective of editors, authors and composers to create the highest-quality products on the market today.

Ann M. Gipson, NCTM, serves as associate professor of music and director of piano pedagogy studies at Texas Christian University. She previously served as MTNA president and received the 2018 MTNA Distinguished Service Award.

Christopher Goldston, NCTM, holds degrees from Northwestern University and the University of North Carolina–Greensboro. He has taught at Columbia College Chicago and Sherwood Conservatory of Music. He currently maintains an independent studio.

Rose Shlyam Grace, a Russian-born pianist, has concertized throughout the United States as a soloist, collaborative and chamber music artist. She serves as an associate professor of piano at Bethune-Cookman University in Daytona Beach, Florida.

Steven Graff, a Steinway Artist, joined the faculty of Converse University in the fall of 2020. He holds BM and MM degrees from Juilliard and received a DMA degree from CUNY. He performs throughout the United States.
Susan Griesdale, a founding member of Red Leaf Pianoworks, is an award-winning composer, piano teacher, clinician and adjudicator. She has published collections for piano, violin and flute and has written for chamber ensemble and choir.

Mitch Grussing is a piano teacher, composer and managing partner at K&S Conservatory of Music in Woodbury, Minnesota. He received OCD and ADHD diagnoses in adulthood and specializes in teaching neurodiverse students.

Changxin Guan, a sought-after performer and pedagogue, is on the faculty at the China Conservatory of Music in Beijing. He holds a master’s degree in piano performance from TCU and has been invited to perform and teach nationally and internationally.

Julie Knerr Hague holds a PhD in music education from the University of Oklahoma. She is co-author of the Piano Safari method and teaches piano at her home studio in Connecticut.

Geoffrey Haydon is an acclaimed pianist who gives concerts and workshops throughout the United States, Europe, Asia and South America. He has published articles, books and arrangements and is currently piano coordinator at Georgia State University.

Jennifer Hayghe is chair of the Roser Piano and Keyboard Area at the University of Colorado Boulder, where she teaches undergraduate and graduate piano majors. She is a sought-after presenter and performer.

Louie Hehman, NCTM, is assistant professor of piano and music theory at Bellarmine University. He is a DMA graduate of the University of South Carolina and a two-time winner of the Steinway Top Teacher Award.

Samone Hicks holds a master of music degree from the University of Florida and a bachelor of music degree from Stetson University. She is visiting professor of voice at Bethune-Cookman University in Daytona Beach, Florida.

Diane W. Higgins, NCTM, promoter of teaching composition, has presented composition sessions at national and state MTA conferences. She is an MTNA FOUNDATION Fellow, served on the MTNA Board of Directors and has written book reviews for American Music Teacher.

Jessica Pacheco Hjelmstad, NCTM, is an active piano teacher, chamber music collaborator, presenter and adjudicator. She has a piano studio in Northern Colorado and is the Colorado Kodály Institute pianist and recital coordinator at CSU.

Joseph Hoffman, pianist, educator, composer and YouTube personality, is the founder of Hoffman Academy, which has trained thousands of young musicians in 115 countries using the groundbreaking Hoffman Method for Piano.

Deborah H. How, MBA, PhD, is a connection builder and fundraising architect for nonprofit music organizations. She frequently presents on studio management and pedagogy topics and is a member of the MTNA Business Resources Network.
Grace Huang, NCTM, is lecturer in piano and piano pedagogy at the University of Georgia and an independent piano studio owner. She is an active pianist, adjudicator, presenter and arts advocate.

Amy Immerman, NCTM, is the founder/owner of Cincinnati Music Academy 1997–2022. She teaches private piano, RMM and composition. She has presented at MTNA Conferences and served as East Central Division director on the MTNA Board of Directors and Ohio MTA president.

Annie Jeng is assistant professor of piano and piano pedagogy at the University of North Carolina at Greensboro. She is the founder of A Seat at the Piano (ASAP) and pianist of contemporary group, Khemia Ensemble.

GaKyung Jeong is an assistant professor of special education at Columbia College. She maintains research interests grounded in classroom and behavior management, inclusion and teacher preparation for students who present problem/challenging behaviors in classrooms.

Jess Johnson, NCTM, serves as professor of piano and pedagogy at the University of Wisconsin-Madison. An advocate for new music, her recording Sojourn features 21st-century works by women performed on the Steinbuhler DS5.5 keyboard.

Lynn Worcester Jones, DMA, is a dedicated educator and serves as associate professor, keyboard area coordinator at the University of Tennessee at Chattanooga, where she teaches piano, piano pedagogy, piano literature and collaborative piano.

Douglas Jurs, Chicago-born pianist, explores new listening experiences through cross-disciplinary collaboration, experimentation, program innovation and teaching. He is associate professor of piano performance and pedagogy at Elon University in Burlington, North Carolina.

Raphaelita Justice completed a public relations degree at Rowan University. She studied and performed piano at Rowan University with Professor Veda Zuponcic.

Peter Jutras, PhD, NCTM, is director of the Hugh Hodgson School of Music and the Despy Karlas Professor of Piano at the University of Georgia. He is the former editor of Clavier Companion and a leading advocate for piano pedagogy.

Kasandra Keeling is currently coordinator of keyboard studies and associate director of the University of Texas at San Antonio School of Music. She is a recipient of the Texas MTA Award for Outstanding Collegiate Teaching.
Jeeyoon Kim is a classical pianist, author, podcaster, YouTuber and an independent teacher in San Diego. She is passionate about creating classical music relevant to the 21st-century audience.

Kyunghoon Kim, DM, NCTM, pianist, is visiting lecturer in chamber and collaborative music at the Indiana University Jacobs School of Music. He is also a signature artist on Musicnotes.com, composing under the name Piano Sandbox.

Brendan Kinsella serves as professor of piano at the University of Texas-Rio Grande Valley and is the founder of the South Texas Collegiate Chapter, which was named the 2022 MTNA Collegiate Chapter of the Year.

Jenna Klein, PhD, NCTM, serves as assistant professor of piano at Mississippi State University, where she teaches group piano, functional skills, piano pedagogy and secondary piano. She holds degrees in music education, pedagogy and piano performance.

Midori Koga, as founding member of HAVEN, has commissioned multiple new compositions. A passionate educator, she serves as director of graduate programs in piano pedagogy at the University of Toronto.

Grant Kondo, NCTM, is an advocate for creative music making, diverse musical styles and developing contributing members of society. Based in San Jose, California, he holds MTNA leadership positions at local, state and national levels.

Michael Krikorian is assistant professor of piano and music technology at California State University, Fresno. He also serves as the president-elect of CAPMT and is an RCM ambassador.

Veena Kulkarni-Rankin, lead instructor at the Faber Piano Institute, composes and plays in Kuwento Mizik and AgawDilim. She enjoys group teaching, working for social justice, improvising and the spirit of play in children.

Ying-Chen Kuo, a Taiwanese pianist, is pursuing a doctor of music degree in piano performance and is a graduate teaching assistant for group piano classes at Florida State University, studying under David Kalhous.

Leonidas Lagrimas, NCTM, serves as assistant professor of piano and piano pedagogy at Western Carolina University. He holds a PhD degree in piano pedagogy from Florida State University and taught public school music for 10 years.

Christina Lai is currently director of operations and programming of Memphis, Tennessee’s nonprofit music organization PRIZM Ensemble.

Jiwon Lee is an AI music consultant, pianist and author of Artificial Intelligence and Music. Known for her expertise in AI and music, she has given talks on the subject at numerous universities and institutions.
**Marie Lee** is the owner of Musicality Schools in Nevada, author of *The Group Teaching Blueprint* and co-producer of the GroupIlluminatED online conference. Lee has presented at MTNA and state conferences. Podcaster and blog guest writer, she is Nevada MTA president.

**Sunjoo Lee**, DMA, is a lecturer of piano at the University of Louisville, teaching applied and class piano. Her research interests include piano pedagogy, special education for neurodiverse students and an interdisciplinary approach to teaching music.

**Katie Levine** is a pianist, composer and teacher. She serves on the Seattle MTA board as past president. Katie enjoys swimming, dancing, crafting epic cheese boards and hanging out with her cats, Weasel and Mouse.

**Chang Li**, a pianist from China, is currently pursuing his doctoral degree in both piano performance and collaborative piano at Michigan State University.

**Isabella Li** is a faculty member at New England Conservatory of Music Preparatory School since 1997 and founder of MusicaLe. She is a dedicated contributor to the music community as a competition juror and frequent pedagogy presenter.

**Tiantian Liang**, NCTM, is a pianist, harpsichordist, organist and teacher. She earned a DMA degree in piano performance at the University of Cincinnati College-Conservatory of Music. She is on the faculty at Tennessee State University.

**Xiao Liang** is pursuing a doctor of music degree in piano performance and piano pedagogy certificate at Florida State University.

**Chan Kiat Lim**, NCTM, is professor of piano at the University of Louisiana-Lafayette and co-author of eNovativePiano. Lim is the recipient of the University’s Distinguished Professor and Louisiana MTA Outstanding Teacher Awards and is an MTNA FOUNDATION Fellow.

**Daniel Linder**, praised as a “pianistic chameleon” (*Fanfare*), is a versatile pianist and teaching artist who has performed across the United States and Europe. Linder is associate professor of practice at the University of Arizona.

**James Litzelman**, DMA, NCTM, teaches piano pedagogy at the Catholic University of America. A pianist living with focal dystonia, he regularly lectures on pianistic health and has written numerous articles on musician wellness.

**Ina Liu** is a visual artist with a background in healthcare. Her work centers on working with the AAPI community to create art that authentically shares their stories, with a goal to create belonging.

**George Lopez** is the Beckwith Artist-in-Residence at Bowdoin College. A dynamic performer, sought-after pedagogue and engaging lecturer for more than 30 years, he is known for his “kaleidoscopic colors and clarity of conception” (*Los Angeles Times*).
Janet Lopinski, NCTM, senior director of academic programs at the RCM has enjoyed a multi-faceted career as a pianist, teacher, adjudicator, lecturer and author. She has inspired and mentored students and teachers across North America.

Tony Lu is an active faculty member at the Sonata International Piano Camp. As a visually impaired pianist and lecturer, his research areas include historical keyboard improvisation and piano transcriptions of orchestral and chamber music.

Christopher A. Madden, NCTM, is assistant professor of piano pedagogy at the University of Missouri–Kansas City Conservatory. He is co-author of *Technique through Repertoire* and editor of the forthcoming *Cambridge Companion to Piano Pedagogy*.

Gulimina Mahamuti, NCTM, is the first Uyghur from China to receive a DMA in piano performance in the United States. She performs and lectures globally, serves on the MTNA DEI committee and teaches at Bowdoin College.

Christopher Marella, is father of an 18-year-old college freshman on the autism spectrum. He brings his personal experience navigating the ups and downs of raising and educating a special needs child in today’s challenging world.

Helen Marlais, acclaimed pedagogue, International Classical Music Award nominee and exclusive writer for The FJH Music Company, Inc., is pleased and honored to return once again to MTNA for an exciting FJH pedagogical showcase.

Brianna Matzke, NCTM, hails from Cincinnati, where she serves as associate professor at Wilmington College. She is president/CEO of the International Foundation for Contemporary Music and specializes in the commissioning and performance of new works.

Rebekah Maxner is an imaginative composer, piano teacher and blogger with an international following. Her piano solos are published by The Royal Conservatory, RCM, London College, LCM and listed in the NFMC.

Artina McCain has an international career as a virtuoso performer and speaker. Dedicated to creating awareness for underrepresented voices, she specializes in curating diverse programming and authored the *African American Folk Songs Collection* (Hal Leonard).

Emily Book McGree, DMA, NCTM, is head of piano pedagogy and the piano preparatory program at the Lamont School of Music in Denver. She teaches adult and child RMM classes and presents frequently on RMM programs and group teaching strategies.
John McMillan, MD, CCFP, has been in practice at Musicians’ Clinics of Canada since 2011. Before his medical studies, he completed a master’s degree in piano performance at the University of British Columbia.

Valerie Merrell, NCTM, loves teaching and playing the piano, but her true love is combining those into learning and creativity through ensembles. She is currently completing her master’s degree in piano pedagogy at Butler University.

Danny Milan is assistant professor of piano and piano pedagogy at Texas Woman’s University. Milan is a prize-winner in international competitions and is an independent recording artist in both the pop and classical idioms.

Andrea Miller is the piano teacher and entrepreneur behind the Music Studio Startup podcast and blog. She talks about all things business and coaches musicians who want to build financially sustainable studios.

Evan Mitchell, pianist and assistant professor at the University of Florida, maintains an international profile as a concert artist and pedagogue. His masterful editions of Burgmüller, Joplin and Griffes are essential teacher selections that offer new instructional insights.

James H. Morris is a pianist pursuing a DMA in piano performance at the University of Colorado Boulder. He currently studies piano with Jennifer Hayghe and composition with Annika Socolofsky.

Melody Morrison, NCTM, is a recent PhD graduate from the piano pedagogy program at Florida State University, where she taught undergraduate group piano as a graduate teaching assistant and served as president of MTNA@FSU.

Silvan Negruițiu is director of piano studies at Northern Arizona University. As an artist-teacher and scholar, he embraces the exploration of rare piano literature, innovative pedagogy and the advancement of arts entrepreneurship in higher education.

Anton Nel, winner of the 1987 Naumburg International Piano Competition, enjoys a remarkable and multifaceted career that has taken him around the globe. Nel is on the faculty at the University of Texas at Austin.

Nnenna Ogwo is an educator, performer and founder of Juneteenth LP, an ensemble whose mission is to share the music of the African diaspora through the unique lens of Black classically trained musicians.

Jensina Oliver, NCTM, known for her expressive and passionate performances, has delighted audiences as soloist and chamber musician, and she is in high demand as guest clinician and adjudicator throughout the Pacific Northwest.

Kevin Olson is on the faculty at Utah State University, coordinating the piano performance and pedagogy program and directing the nationally recognized USU Youth Conservatory. He has been a writer for FJH Music since 1994, with more than 200 published books and solos.
**PRESENTERS**

**Katie Ostrosky**, NCTM, completed a PhD music education/piano pedagogy at the University of Oklahoma in August 2023. She teaches applied and class piano as well as music theory courses at Randall University in Moore, Oklahoma.

**Sun-A Park**, NCTM, is a pianist, music educator and staff pianist. She also serves as Southern Festival Celebration chair for the California Association of Professional Music Teachers.

**Julia Parker** is the owner and director of Parker Piano, where she teaches full-time as well as manages and collaborates with 12 other instructors. She received BM and MM degrees in piano from Texas Christian University.

**Asia Passmore** is passionate about highlighting the piano works of Black composers on the concert stage and in teaching literature. She is a DMA candidate studying piano performance and pedagogy at the University of Georgia.

**Curtis Pavey**, DMA, assistant professor of piano pedagogy and performance at the University of Missouri, is a pianist, harpsichordist and educator. Curtis is passionate about introducing audiences to varied styles and performance practice.

**Pamela D. Pike**, NCTM, is the Spillman Professor of Piano Pedagogy and research dean at Louisiana State University. A sought-after speaker, she has published articles, chapters and books including *Dynamic Group-Piano Teaching* and *The Adult Music Student*.

**Julie Poklewecki** is past president of her CAPMT chapter, serves as executive director for the San Jose International Piano Competition, is the founder of Opus11 School of Music and is in demand as a collaborative pianist.

**Roberto Poli**, pianist, was born in Venice, Italy, is an eloquent communicator both on and off the stage. A rising exponent of the music of Fryderyk Chopin, he is the author of two books on interpretation.

**Derek Kealii Polischuk** is professor of piano at Michigan State University. Polischuk is founder of the Celebrating the Spectrum Piano Festival for students with ASD and author of *Transformational Piano Teaching*.

**Ricardo Pozenatto**, PhD, is senior faculty at New Tampa Piano and Pedagogy Academy in Florida. He also serves as the coordinator of international engagement for the Frances Clark Center.

**Clinton Pratt**, NCTM, owns a multi-teacher piano studio in Cincinnati, Ohio. He is an RCM examiner, serves on several boards and committees and has presented more than 40 teacher workshops at local, state and national conferences.

**Scott Price**, NCTM, is professor of piano pedagogy at the University of South Carolina. He is nationally recognized for his work with special learners and students with autism and founder of the Carolina LifeSong Initiative.
Ben Raznick is president of Denver Area MTA and vice president for teacher enrichment for Colorado State MTA. He is a four-time recipient of Steinway & Sons Top Music Teacher Award.

Giulia Ripani is a string teacher and research postdoctoral fellow at the Peabody Institute of the Johns Hopkins University. Her research focuses on musician identity and well-being.

Jonathan Roberts is the owner of the South Shore Piano School in Quincy, Massachusetts. He is an examiner for The Royal Conservatory of Music and is the president of the Massachusetts MTA.

Catherine Rollin, NCTM, is a pianist, composer, clinician, master class presenter, author and dedicated teacher. She has more than 450 published works and has presented workshops throughout the United States, Canada, Japan and Taiwan.

Penelope Roskell is the chair of the EPTA UK and professor of piano and pedagogy at Trinity Laban Conservatoire. Author of the award-winning The Complete Pianist and Essential Piano Technique, she is a world leader in injury-preventive technique.

Omar Roy serves as assistant professor of piano and piano pedagogy at the University of South Carolina. He teaches applied piano and piano pedagogy and serves as coordinator of group piano.

Sue Ruby co-owns K&S Conservatory of Music and teaches at MacPhail Center for Music in Minneapolis, Minnesota. She co-founded the Association of Professional Piano Instructors (APPI) and Fridays in the Valley Chamber Music Series.

Sarah Rushing, NCTM, is assistant professor of piano at West Texas A&M University, where she teaches piano and piano pedagogy. She also co-directs the Grace Hamilton Piano Festival and co-coordinates the WT Music Academy.

Angélica María Sánchez is a pianist and researcher. Her research includes topics related to piano pedagogy. As a soloist she interprets Ecuadorian music represented in her piano albums: Siluetas de mi Raza and Romanzas Ecuatorianas.

Lydia Sander, an Ohio native, earned a master of music degree in piano pedagogy at Texas Christian University in Fort Worth, Texas. In addition to teaching, Lydia is passionate about creativity, interdisciplinary collaboration and community.

Paola Savvidou, DMA, serves as Wellness Initiative program manager and lecturer at the University of Michigan. She is the author of Teaching the Whole Musician: A Guide to Wellness in the Applied Studio.

Spring B. Seals, NCTM, teaches at Parker Piano Studios in Fort Worth, Texas, and is currently the president of Fort Worth MTA. She holds an MM degree in piano pedagogy from Texas Christian University.
Rochelle Sennet is associate professor of piano and associate dean for Diversity, Equity and Inclusion at the University of Illinois at Urbana-Champaign. She frequently performs works by J.S. Bach and Black composers.

Paul Sheftel has performed and conducted workshops throughout the country and published widely used materials. Sheftel served on the faculties of the Manhattan School of Music, Hunter College, the Juilliard School and Westminster Choir College.

Xixi Shen is a PhD student majoring in piano pedagogy at Florida State University. She is a graduate teaching assistant for group piano classes.

Jiwoon Sim, born in South Korea, is currently pursuing a doctor of music arts degree in piano performance at Michigan State University. The recipient of a full graduate assistantship, she studies with Derek Kealii Polischuk.

Lorraine Sims is the Edith Killgore Kirkpatrick Professor of Voice at Louisiana State University. Presentations include “Gender Neutral Voice Pedagogy: It’s Not Just for Transgender Singers Anymore!” for 2022 ICVT in Vienna and the 2022 National NATS Conference.

Jeremy Siskind is a jazz pianist and composer who teaches at Fullerton College. His publications include First Lessons in Piano Improv, Jazz Piano Fundamentals and Playing Solo Jazz Piano. Siskind is a Yamaha Artist.

Heather Smith, MM, MBA, NCTM, is the MTNA Secretary-Treasurer and serves on the FOUNDATION FUND Development Committee and the Business Network. She is the director of development and advancement for the Frances Clark Center.

Scott McBride Smith, NCTM, is the Cordelia Brown Murphy Professor of Piano Pedagogy at the University of Kansas. He is visiting professor at the China Conservatory and co-author of the piano pedagogy text, The Well-Tempered Keyboard Teacher.

Keith Snell, NCTM, teaches young beginners through advanced high school students and has shared his insights with piano teachers in more than 500 workshops and master classes worldwide. He has more than 200 titles published by Kjos Music.

Bradley Sowash is a concert jazz pianist, composer, recording artist, multi-instrumentalist and educator specializing in introducing traditionally trained pianists to the joys of jazz/pop improvisation through live online classes and publications.

Glory St. Germain, ARCT, is the founder/CEO of Ultimate Music Theory and is a TEDx speaker, international best-selling author of more than 60 books and The Power of WHY Musicians series. Glory also hosts the Ultimate Music Teachers Podcast.

Jennifer Stadler, NCTM, is an independent piano teacher with experience in early childhood, K–12 and higher education. She holds an MM degree in piano performance and pedagogy from the University of Oklahoma.
Amy Stephens, NCTM, has composed award-winning solo piano suites that have received prizes in national and international competitions. Teaching privately since 1993, Amy earned many degrees from Indiana University Jacobs School of Music and recorded four albums of compositions.

Tim Stephenson is the national director of institutional sales for Steinway & Sons and has been assisting educators for years in meeting and enhancing the student experience.

Timothy Stephenson is a pianist, teacher and arts administrator based in Indianapolis. Tim performs regularly, runs a private studio and serves as assistant director of individual giving at the Indianapolis Symphony Orchestra.

Laura Chu Stokes, NCTM, a pianist and music educator for nearly 50 years, is a graduate of Indiana University. She has taught in her private studio, as adjunct faculty at Appalachian State University and as former director of the ASU Community Music School.

Allyson Stout is the business development lead for the southeast region at The Royal Conservatory of Music, merging her background in music technology and education. A devoted violinist, she’s dedicated to advancing musical excellence.

Shara Sun is a Chinese Canadian teacher and pianist who has performed throughout Canada and the United States. Her interests include pedagogy, collaborative piano and new music. She is pursuing a DMA degree at the University of Oklahoma.

Joshua Tan, NCTM, serves on the faculty at Fullerton College and the Pasadena Conservatory of Music. He is currently the communications chair for the California Association of Professional Music Teachers.

Karen Thickstun, NCTM, coordinates the MTNA Business Digest and the MTNA Business Network. She is MTNA immediate past president. Thickstun authors the “Everyday Entrepreneur” column for American Music Teacher. She holds degrees in music, economics and business.

Richard Van Dyke, NCTM, is the keyboard area coordinator at Northern Kentucky University and an independent teacher at the Cincinnati Music Academy, specializing in teaching intermediate through advanced pianists. He completed graduate studies at University of Cincinnati-College Conservatory of Music.

Henning Vauth, NCTM, serves at Marshall University as professor of piano and founding co-director of the Center for Wellness in the Arts, a collaboration between the Colleges of Arts & Media and Health Professions.

Leila Viss generates imaginative, tech-savvy instruction and resources for her studio and website. She is the past coordinator for the University of Denver’s Piano Preparatory Program and hosts the Key Ideas Podcast.

Jennifer Walschap, MME, NCTM, is the founder and director of Imagine Music and Arts, a multi-teacher studio in Norman, Oklahoma, where she also teaches Suzuki piano.
Celeste Watson, MM, MS, NCTM, helps musicians achieve artistry through well-coordinated use of the body. She holds credentials in performing arts medicine, piano performance and music education and teaches from her home in North Carolina.

Devin Weckstein studied piano pedagogy/performance at the University of Oklahoma. His current research interests are in the synthesis of jazz pedagogy and elementary piano pedagogy as well as teaching piano to students with special needs.

Yelena Wells, DMA, is a digital marketing strategist at Elite One Media and serves on the Calvin University piano faculty. Her passion is to keep music professionals credible, competitive and connected in the digital world.

Jessie Welsh, DMA, NCTM, is assistant pedagogical professor of piano at Western Kentucky University and manager of digital programming for the Frances Clark Center. She has been featured at national conferences and in American Music Teacher, Piano Magazine, Piano Inspires Kids and College Music Symposium.

Danette Whelan is an independent piano instructor and composer in Warren, New Jersey, and a MNDFL Certified Mindfulness and Meditation teacher. She is president of the MEA-NJ and chairperson of the MEA’s Original Composition Competition.

Rebecca Wilson is a New Zealand piano teacher and the creator of Wilbecks Easy Notes. She regularly presents to music teachers about how storytelling is a powerful pedagogical tool enabling beginners to easily read music.

Lisa Withers is dean of the School of Arts & Sciences at Emory & Henry College in Virginia, where she has taught piano, music theory and music history classes for 20 years.

Lucas Wong is an entrepreneurial musician. He has more than 20 years of proven excellence in performance, teaching and adjudication, with a specialized focus on piano, accompaniment and voice coaching across four continents and 12 countries.

Kevin Woosley received a DMA degree in piano performance, with a musicology concentration, from the University of Alabama. He specializes in group piano, improvisation, musician wellness, music appreciation and dad jokes.

Magdalena Wór is a classical performer and teacher. She is currently on the voice faculty at Georgia State University, where she teaches applied voice lessons and group voice courses.

Carey Worrod is the director of digital learning at The Royal Conservatory of Music. Carey uses his teaching experience and academic background to lead the creation of engaging educational products for the 21st-century student.
Brenda Wristen, NCTM, is professor of piano and piano pedagogy at the University of Nebraska-Lincoln. She co-authored *Adaptive Strategies for Small-Handed Pianists* and is widely published on topics of musician wellness, biomechanics and piano pedagogy.

Francis Yang, NCTM, serves as associate professor of piano at Northwestern State University. Prior to his appointment at NSU, he taught for four years at the Universidad de Cuenca, Ecuador.

Elizabeth Yao, DM, NCTM, is lecturer in music in piano at the Indiana University Jacobs School of Music, where she coordinates the secondary piano program, teaches piano pedagogy and directs the Young Pianists Program.

Suyoun Yi, NCTM, was born and raised in Seoul, South Korea. She has more than 15 years of experience working with students of all ages in both classical and contemporary jazz/pop music.

Cedrice Young is an Atlanta-based pianist and owner of Fancy Fingers Publishing, LLC, a brand dedicated to teaching future generations the history and influence of African American composers and their music.

Alexander Zhu, composer and pianist, is assistant professor of musicianship and concert management at Occidental College in Los Angeles. His work as a composer can be heard on Netflix, Disney+ and TF1.

Clark Atlanta University: Cameron Barnes; Yingzhou Hu, NCTM; Winter Salaam; Kennedy Avery Smith

Florida State University: Janelle Crane; Emily Gilbertson; Mikayla Kreider; Xiao Liang; Melody T. Morrison, NCTM; Huixian Wu; Xixi Shen; Nina Yim; Jackie Yang

Northern Arizona University: Taylor Renee Glomb; Melissa La Spisa

University of Alabama: Jiachen Li; Luke Turner

University of Colorado Boulder: Lizzie French; Elizabeth Pearl Hegde; Sharon Hui; Nadia Alicia Rodriguez; Abby Rose Terrill

University of Georgia: Loren Alyssa Cagle; Wanbing Luo; Calvin Stovall; Cade Wilson
PRESENTERS

University of Idaho:
Patrick Daniel Brandl Suárez; Mario Jiménez Picado

University of Missouri-Kansas City:
Elizabeth Grace Chang; Beth Christensen; YiQiao Gao; Shenwei Geng; Esther Jihye Han; Andreas Landstedt; Colin Alexander Levins; Naren Palomino Pardo; Nathaniel Zhang

University of South Carolina:
Olivia Colomaio; Xiaoya Gao; Xiao Han; Jasmine Harry; Jie He; Rachel Misheff; Molly Thomas; Qiwen Wan

University of Southern California:
Erica Lee; Tracy Wong

Washington State University:
Clara Brown; Kayden Warwick

duet
Manage your music studio with confidence
Thanks to Duet’s suite of tools for scheduling, billing, and communication that not only save you time, but make a professional impression.

Special Offer: Get 20% off your first year!
duetpartner.com
THE Inaugural PALM SPRINGS INTERNATIONAL PIANO COMPETITION
(Formerly The Waring)

Junior COMPETITION
Ages 13 - 17  April 11-21, 2025

Contestants are invited to visit psipc.org for further information, call PSIPC at (760) 773-2575 or email: info@psipc.org for information or questions.

2022 Senior Competition Winner, Jonathan Mamora, during Final Round, McCallum Theatre, Palm Desert, CA

PSIPC Palm Springs International Piano Competition (Formerly The Waring)
1276 N Palm Canyon Drive, Suite 210
Palm Springs, California 92262
PSIPC is a 501(c)(3) Nonprofit Organization
# National Conference Session Index

Alphabetical by presenter

A daily schedule with rooms can be found on pages 16–49.

<table>
<thead>
<tr>
<th>PRESENTER</th>
<th>SESSION</th>
<th>DAY</th>
<th>TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sungyeon Ahn</td>
<td>Many Hands: Piano Ensemble Works by Women</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Mario Ajero, NCTM</td>
<td>Making Happy Humans with Engaging Group Piano Lessons</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Dennis Alexander</td>
<td>Alfred Music: Beyond Method Books: Supplemental Repertoire and Building a Custom Curriculum for Your Students</td>
<td>Tuesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Anjni Amin</td>
<td>Young Professionals Track Faculty Panel</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Dorla Pryce Aparicio, NCTM</td>
<td>Melodies of Achievement: Successful Techniques Behind Performance and Recreational Group Piano Studios</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Dorla Pryce Aparicio, NCTM</td>
<td>Recreational Music Making Track Studio Spotlights</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Jasmin Arakawa</td>
<td>Passport for the Informed Pianist: Pedagogical Principles by Emile Naoumoff Based on the Legacy of Nadia Boulanger</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>Asher Ian Armstrong</td>
<td>An &quot;Alternative History of Piano Literature&quot;: Three Epic Piano Works by Women</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Vivianne Asturizaga</td>
<td>Young Professionals Track Faculty Panel</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Charisse Baldoria</td>
<td>Southeast Asia and the Piano: Stories and Reflections</td>
<td>Saturday</td>
<td>10:30–11:00 A.M.</td>
</tr>
<tr>
<td>Charisse Baldoria</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Lynnette Barney</td>
<td>Where the Magic Happens: Drilling In and Branching Out</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>Emily Barr</td>
<td>Musical Globetrotting: Character Pieces from Around the World for the Intermediate Pianist</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Serap Bastepe–Gray, M.D.</td>
<td>Injury, Return to Play and Musician Identity</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Lisa Bastien</td>
<td>Neil A. Kjos Music Company: Exploring Tone and Technique with Your Beginning Piano Students!</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Lori Bastien</td>
<td>Neil A. Kjos Music Company: Exploring Tone and Technique with Your Beginning Piano Students!</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Eric Baumgartner</td>
<td>Hal Leonard: Exciting New Music for Every Studio</td>
<td>Sunday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Rebecca Bello, NCTM</td>
<td>The Inclusive Classroom: Strategies for Neurodiverse Students in Group Piano</td>
<td>Saturday</td>
<td>11:00–11:30 A.M.</td>
</tr>
<tr>
<td>Rebecca Bello, NCTM</td>
<td>Recreational Music Making Track Studio Spotlights</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Svetlana Belsky</td>
<td>Tchaikovsky’s Children’s Album—The Sophistication and Complexity of Romantic Pianism</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Dan Benardot, RD</td>
<td>Strategies for Breaking Common Nutritional Myths</td>
<td>Saturday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Joanne Bender</td>
<td>Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Gail Berenson, NCTM</td>
<td>Musician Wellness Track Q&amp;A Wrap-Up and Important Takeaways</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>John Bloomfield</td>
<td>You Can Master Polyrhythms!</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Theresa Bogard, NCTM</td>
<td>Filling in the Holes: Fixing Technical Problems of Transfer Students</td>
<td>Saturday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Theresa Bogard, NCTM</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Theresa Bogard, NCTM</td>
<td>Piano Technique Master Class</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Christian Bohnenstengel, NCTM</td>
<td>Undine Smith Moore: Dean of Black Women Composers</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>Fabiana Fator Gouvêa Bonilha</td>
<td>Teaching Blind Students Toward Autonomy and Musical Development</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Evelyne Brancart</td>
<td>Discovering Chopin's Piano Performance Practice Through His Etudes</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Eric Branner</td>
<td>MakeMusic: Simplified Scheduling, Payments and Communications with Fons</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Nancy O'Neill Breth</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Jorge Briceño González</td>
<td>Fantastic Pieces and Where to Find Them: How to Find Piano Music by Underrepresented Composers</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Eden Esters Brown, NCTM</td>
<td>Teaching Classical Era Techniques with the Complete Keyboard Works of Joseph Bologne</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Kellie Brown</td>
<td>Music During the Holocaust: Lessons in Resilience</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Margaret Brown</td>
<td>Eyes on Me! Analyzing Advanced Pianists’ Gaze Behavior During a Sight-Reading Task</td>
<td>Sunday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Stephanie Bruning, NCTM</td>
<td>Outside the Box: Teaching Piano Students with Dyslexia</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Julia Dario Bueno</td>
<td>Piano Music from Ecuador</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Nicola Cantan</td>
<td>Vibrant Music: Practice Power: Giggly Games and Creative Concepts for Practice</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Nicola Cantan</td>
<td>Supercharge Your Studio Website</td>
<td>Monday</td>
<td>2:55–3:15 P.M.</td>
</tr>
<tr>
<td>Nicola Cantan</td>
<td>Best Approaches to Teaching Music: Apps Every Music Teacher Needs</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>David Cartledge, NCTM</td>
<td>Beethoven’s WoO 47 as Musical Muppet Babies: Composer Juvenilia as Indicators of Style</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>João Paulo Casarotti, NCTM</td>
<td>The Brazilian Pianism of Ernesto Nazareth</td>
<td>Saturday</td>
<td>11:00–11:30 A.M.</td>
</tr>
<tr>
<td>João Paulo Casarotti, NCTM</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>João Paulo Casarotti, NCTM</td>
<td>Brazilian Piano Concertinos for Children by Ernst Mahle (1929)</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Yi Chang</td>
<td>The Pedals’ Role in Artistic Performance: Three Lessons on Three Pedals</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Amy Chaplin</td>
<td>The Wow Factor: Crafting Winning Proposals and Engaging Presentations</td>
<td>Monday</td>
<td>2:55–3:15 P.M.</td>
</tr>
<tr>
<td>Connor Chee</td>
<td>Opening the Window: Teaching Music in Its Cultural Context</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Sean Chen</td>
<td>Advanced Piano Master Class</td>
<td>Tuesday</td>
<td>9:15–10:45 A.M.</td>
</tr>
<tr>
<td>Yi-Yang Chen</td>
<td>Opening the Window: Teaching Music in Its Cultural Context</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Bonnie Choi</td>
<td>Discovering Cécile Chaminade’s Enchanting Piano Duets and Duos: How the Composer Reinvented Her Own Music</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Euyjong Choi</td>
<td>Many Hands: Piano Ensemble Works by Women</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Leah Claiborne</td>
<td>Piano Music by Black Composers for Beginning Pianists</td>
<td>Saturday</td>
<td>8:00–8:30 A.M.</td>
</tr>
<tr>
<td>Leah Claiborne</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Clark Atlanta University</td>
<td>Exploring the Creative Entrepreneurship of African American Piano Students in the HBCU School of Music</td>
<td>Sunday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Anthony Clarke</td>
<td>Warble Music School: Piano Lessons for New Students</td>
<td>Sunday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Samantha Coates</td>
<td>The Transfer Student: Delight or Disaster?</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Karina Maucha Cohen</td>
<td>The Brazilian Pianism of Ernesto Nazareth</td>
<td>Saturday</td>
<td>11:00–11:30 A.M.</td>
</tr>
<tr>
<td>Karina Maucha Cohen</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>-----------</td>
<td>---------------------</td>
</tr>
<tr>
<td>Karina Maucha Cohen</td>
<td>Brazilian Piano Concertinos for Children by Ernst Mahle (1929)</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Hayden Coie, NCTM</td>
<td>The Power of Emotional Intelligence in Music Teaching</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Olivia Colomaio</td>
<td>Questions About Teaching Students with Special Needs? Get Answers!</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Janice Cook, NCTM</td>
<td>I Didn’t Know What I Didn’t Know…About Student Vision Disorders</td>
<td>Saturday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Bethany Catherin, NCTM</td>
<td>Head and Shoulders, Knees and Toes…and Fingers! Hypermobility (Double-Jointedness) and Its Effect on the Developing Pianist</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Alejandro Cremaschi, NCTM</td>
<td>Piano Teaching in Latin America: Contexts, Approaches and Challenges</td>
<td>Saturday</td>
<td>1:00–1:30 P.M.</td>
</tr>
<tr>
<td>Alejandro Cremaschi, NCTM</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Alejandro Cremaschi, NCTM</td>
<td>Tropical Four-Hands: The Long Tradition of Piano Duets in Brazil</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Richard A. Crosby, NCTM</td>
<td>Richard A. Crosby, Music, LLC. The Piano Music of Richard A. Crosby</td>
<td>Tuesday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Alexander Crosett, NCTM</td>
<td>Whose Interview Is It Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Elizabeth Davis-Everhart</td>
<td>Questions About Teaching Students with Special Needs? Get Answers!</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Ratko Delorko</td>
<td>An Inclusive Approach to Teaching Students with Dyslexia from a European Perspective</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Ratko Delorko</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Peter Douglas</td>
<td>Collaborative Piano and the Ballet Technique Class</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Leah Drake</td>
<td>Organizational Hacks for Studio Owners</td>
<td>Saturday</td>
<td>10:30–11:00 A.M.</td>
</tr>
<tr>
<td>Leah Drake</td>
<td>Recreational Music Making Track Studio Spotlights</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Leah Drake</td>
<td>Best Approaches to Teaching Music: Apps Every Music Teacher Needs</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Paula Dreyer</td>
<td>Little Gems for Piano: Rote and Pattern Pieces to Brighten Your World: Spark the Love of Music with Simply Impressive Piano Music and Innovative Creative Programs for All Levels that Motivates and Educates!</td>
<td>Sunday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Ann DuHamel, NCTM</td>
<td>Believe: The Pedagogy of Ted Lasso</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Diana Dumlavwalla, NCTM</td>
<td>Diversity and Digitalization: Connecting with Generations Z and Alpha Students in Your Modern Music Studio</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Martha Hill Duncan</td>
<td>Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Olivia Ellis, NCTM</td>
<td>Clara Schumann’s Chamber Music: More Treasures from a Legendary Composer</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>David Encalada</td>
<td>Piano Music from Ecuador</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Sara Ernst</td>
<td>Tips and Tricks for Teaching Repertoire by Rote</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Randall Faber</td>
<td>Faber Piano Adventures: Adventurous Exams—A New Piano Adventure Awaits!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Victoria Fischer Faw, NCTM</td>
<td>Broadening Inclusion Through Technology: Creating a Virtual Local MTNA Affiliate</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Christopher Fisher, NCTM</td>
<td>The Art of Group Piano Teaching</td>
<td>Saturday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Katherine Fisher</td>
<td>Groups and Games: Teaching Ideas for Beginners</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Katherine Fisher</td>
<td>Piano Safari: The Journey Begins</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Katherine Fisher</td>
<td>From Methods to Mozart: Guiding Healthy Technical Development</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Florida State University</td>
<td>Teaching Transfer Students from the YouTube Conservatory</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Marty Fort</td>
<td>Music Academy Success: How To Enroll All of the Students You Need (And Fast)</td>
<td>Tuesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Jennifer Fox</td>
<td>Put On Your Thinking Hat! Problem-Solving Strategies for the Studio</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>Jennifer Fox</td>
<td>Best Approaches to Teaching Music: Apps Every Music Teacher Needs</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Susanna Garcia, NCTM</td>
<td>eNovativePiano: Experience the eNovativePiano Difference!</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>-------------</td>
<td>---------------------------</td>
</tr>
<tr>
<td>Aaron Garner</td>
<td>Piano Marvel: Technique Matters...FUN Might Matter More!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Tom Gerou</td>
<td>TOMGEROUUMUSIC: Insights into Piano Teaching: Renewing the Old and Discovering the New</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Ann M. Gipson, NCTM</td>
<td>One Musician’s Journey to Emotional and Physical Well-Being</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Christopher Goldston, NCTM</td>
<td>The Legacy of Margaret Goldston</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Rose Shlyam Grace</td>
<td>The Songs of Hope and Inspiration</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Steven Graff</td>
<td>Let’s Get Dissed! Encouraging Piano Students to Embrace Dissonance and Extended Techniques Early On in Their Study</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Susan Griesdale</td>
<td>Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Mitch Grussing</td>
<td>ADHD! Looking Beyond the Behaviors and into the Joy</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Changxin Guan</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Julie Knerr Hague</td>
<td>Groups and Games: Teaching Ideas for Beginners</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Julie Knerr Hague</td>
<td>Piano Safari: The Journey Begins</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Julie Knerr Hague</td>
<td>From Methods to Mozart: Guiding Healthy Technical Development</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Geoffrey Haydon</td>
<td>The Importance of Piano Proficiency</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Louie Hehman, NCTM</td>
<td>Young Professionals Track Faculty Panel</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Samone Hicks</td>
<td>The Songs of Hope and Inspiration</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Diane W. Higgins, NCTM</td>
<td>Our Students Have Something to Say! (Exploring Student Creativity in Your Studio from Start to Finish)</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Jessica Pacheco Hjelmstad, NCTM</td>
<td>Tropical Four-Hands: The Long Tradition of Piano Duets in Brazil</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Joseph Hoffman</td>
<td>Hoffman Academy: Learn Piano as Naturally as a Child Learns to Speak: A New Kodály-Based Piano Method that Trains Both Ear and Eye</td>
<td>Tuesday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Deborah H. How</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Grace Huang, NCTM</td>
<td>The “Joy of Toy”: Bringing Non-Traditional Instruments into the Studio</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Amy Immerman, NCTM</td>
<td>Studio 101—Set Your Studio Up for Success!</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Annie Jeng</td>
<td>Infinite Games of Music: Avoiding Burnout and Embracing Process</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Gakyung Jeong</td>
<td>Teach Students with Disabilities by the Using Universal Design for Learning Approach</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Jess Johnson, NCTM</td>
<td>Beneath the Iceberg: What We Have Learned from Our Breakdowns and Breakthroughs</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Lynn Worcester Jones</td>
<td>The Key to Lifelong Piano Study: How Autonomy Fosters Intrinsic Motivation</td>
<td>Sunday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Douglas Jurs</td>
<td>Teaching Classical Era Techniques with the Complete Keyboard Works of Joseph Bologne</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Raphaelita Justice</td>
<td>Armed Forces Veteran Entrepreneurship Bootcamp</td>
<td>Monday</td>
<td>11:45–12:05 P.M.</td>
</tr>
<tr>
<td>Peter Jutras, NCTM</td>
<td>The Future of Music Teaching</td>
<td>Saturday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Kasandra Keeling</td>
<td>Fresh &amp; Inclusive Alternatives to Overplayed Piano Repertoire</td>
<td>Sunday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Jeeyoon Kim</td>
<td>How to Create an Online Community to Support Your Creativity</td>
<td>Saturday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Kyunghoon Kim, NCTM</td>
<td>Survival Tips for the Busy Professional</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>-------------------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>Brendan Kinsella</td>
<td>The Socially Engaged Studio: Changing Lives Through Music</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>Jenna Klein, NCTM</td>
<td>Creative and Collaborative Activities for Group Piano Classes</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>Midori Koga</td>
<td>Beneath the Iceberg: What We Have Learned from Our Breakdowns and Breakthroughs</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Grant Kondo, NCTM</td>
<td>Rapid-Fire Roundtable Discussion</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Grant Kondo, NCTM</td>
<td>Ten Levels of Piano Arranging: The Practical and Versatile Musical Art</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Michael Krikorian</td>
<td>Whose Interview Is It Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Veena Kulkarni-Rankin</td>
<td>Real Piano Friends: Transitioning from Private Teaching to Group Experiences</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Ying-Chen Kuo</td>
<td>Beyond Western Culture: Promoting Diversity in Group Piano Classes</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Leonidas Lagrimas, NCTM</td>
<td>Performer’s Choice: Elements of Chance and Creativity in Dianne Goolkasian Rahbee’s Preludes for Piano</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Leonidas Lagrimas, NCTM</td>
<td>Broadening Inclusion Through Technology: Creating a Virtual Local MTNA Affiliate</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Christina Lai</td>
<td>Plural of Me—A Narrative of Asian American Women Through Art and Music</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Jiwon Lee</td>
<td>The Intersection of Artificial Intelligence and Music: The Use of AI in Performance, Composition and Education</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Marie Lee</td>
<td>Melodies of Achievement: Successful Techniques Behind Performance and Recreational Group Piano Studios</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Marie Lee</td>
<td>Recreational Music Making Track Studio Spotlights</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Sunjoo Lee</td>
<td>Best Approaches to Teaching Music: Apps Every Music Teacher Needs</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Katie Levine</td>
<td>If I Had a Time Machine: Working Smarter, Not Harder</td>
<td>Saturday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Chang Li</td>
<td>Many Hands: Piano Ensemble Works by Women</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Isabella Li</td>
<td>Showing a Very Young Beginner How to Create an Artistic Performance</td>
<td>Saturday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Isabella Li</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Tianqian Liang, NCTM</td>
<td>Pedagogical Uses for Rautavaara’s Etudes</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Xiao Liang</td>
<td>Beyond Western Culture: Promoting Diversity in Group Piano Classes</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Chan Kiat Lim, NCTM</td>
<td>eNovativePiano: Experience the eNovativePiano Difference!</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Daniel Linder</td>
<td>A Multisensory Approach to Memorization</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Ina Liu</td>
<td>Plural of Me—A Narrative of Asian American Women through Art and Music</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>George Lopez</td>
<td>From the Caribbean: Kaleidoscopic Piano Works from Cuba, Belize and Beyond</td>
<td>Saturday</td>
<td>1:30–2:00 P.M.</td>
</tr>
<tr>
<td>George Lopez</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>George Lopez</td>
<td>The Roots of Cuban Salon Music for Piano</td>
<td>Sunday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Janet Lopinski, NCTM</td>
<td>The RCM: The RCM Certificate Program: Teaching Resources to Build Your Studio</td>
<td>Tuesday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Tony Lu</td>
<td>Learning and Teaching by Ear: An All-Inclusive and Well-Rounded Approach to Teaching Classical Repertoire</td>
<td>Saturday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Tony Lu</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Christopher A. Madden, NCTM</td>
<td>What’s in a Phrase?</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Gulimina Mahamutu, NCTM</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Christopher Marella</td>
<td>Questions about Teaching Students with Special Needs? Get Answers!</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>------------------------------</td>
<td>--------------------------------------------------------------------------</td>
<td>-----------</td>
<td>--------------------</td>
</tr>
<tr>
<td>Helen Marlais</td>
<td>The FJH Music Company, Inc.: Get Ready, Get Set, Inspire!</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Brianna Matzke, NCTM</td>
<td>Opening the Window: Teaching Music in Its Cultural Context</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Rebekah Maxner</td>
<td>Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Aarti McCain</td>
<td>Hal Leonard: Exciting New Music for Every Studio</td>
<td>Sunday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Alex McDonald</td>
<td>Intermediate Piano Master Class</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Emily Book McGree, NCTM</td>
<td>The Inclusive Classroom: Strategies for Neurodiverse Students in Group Piano</td>
<td>Saturday</td>
<td>11:00–11:30 A.M.</td>
</tr>
<tr>
<td>Emily Book McGree, NCTM</td>
<td>Recreational Music Making Track Studio Spotlights</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>John McMillan, MD</td>
<td>How to Build a Healthy Musician—A Three-Part Invention</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Valerie Merrell, NCTM</td>
<td>Where the Magic Happens: Drilling In and Branching Out</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>Danny Milan</td>
<td>Sing Us a Song, Piano Man: A Breakdown of the Art of Playing Pop Music at the Piano</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Andrea Miller</td>
<td>Crash Course on Self-Employment Taxes</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Andrea Miller</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Evan Mitchell</td>
<td>TOMGEROMUSIC: Insights into Piano Teaching: Renewing the Old and Discovering the New</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Melody Morrison, NCTM</td>
<td>Beyond Western Culture: Promoting Diversity in Group Piano Classes</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Silvan Negruțiu</td>
<td>Teaching the Impossible: Bringing Abstract Musical Concepts to Life for Our Students</td>
<td>Saturday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Silvan Negruțiu</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Anton Nel</td>
<td>Turning a Career-Threatening Injury into an Educational Experience</td>
<td>Saturday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Northern Arizona University</td>
<td>Harmony in Diversity: Teaching Piano to Every Learner</td>
<td>Wednesday</td>
<td>9:55–10:15 A.M.</td>
</tr>
<tr>
<td>Nnenna Ogwo</td>
<td>Eight Inventions for Piano: A Look at the Idiosyncratic Piano Music of Ulysses Kay</td>
<td>Monday</td>
<td>2:55–3:15 P.M.</td>
</tr>
<tr>
<td>Jensina Oliver, NCTM</td>
<td>Demystifying Rhythm</td>
<td>Sunday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Kevin Olson</td>
<td>The FJH Music Company, Inc.: Get Ready, Get Set, Inspire!</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Kevin Olson</td>
<td>Reharmonization 101: Tips and Tricks from Pro Arrangers that Give New Life to Old Music</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Kevin Olson</td>
<td>Elementary Piano Master Class</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Katie Ostrosky, NCTM</td>
<td>Exceptional Learners in Focus: Strategies for Students with ADHD</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Sun-A Park, NCTM</td>
<td>Whose Interview is it Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Julia Parker</td>
<td>Cooperation, Camaraderie and Competition: Motivating Students Through Studio-Wide Incentives</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Asia Passmore</td>
<td>Negro Spiritual Pedagogy: How to Teach Negro Spirituals to the Piano Student</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Curtis Pavey</td>
<td>Young Professionals Track Faculty Panel</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Pamela D. Pike, NCTM</td>
<td>Chunking for Sight-Reading Success: Coaching Intermediate Sight Readers</td>
<td>Sunday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Julie Poklewska</td>
<td>Beyond the Duet: Building Community Within an Independent Music Studio</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Roberto Poli</td>
<td>The Secret Life of Musical Notation</td>
<td>Saturday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Roberto Poli</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Derek Kealii Polischuk</td>
<td>Many Hands: Piano Ensemble Works by Women</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Ricardo Pozenatko</td>
<td>Diversity and Digitalization: Connecting with Generations Z and Alpha Students in Your Modern Music Studio</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>---------------------------------------------------</td>
<td>-------------</td>
<td>-----------------------</td>
</tr>
<tr>
<td>Clinton Pratt, NCTM</td>
<td>Studio 101—Set Your Studio Up for Success!</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Scott Price, NCTM</td>
<td>TOMGEROUMUSIC: Insights into Piano Teaching: Renewing the Old and Discovering the New</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Scott Price, NCTM</td>
<td>Questions About Teaching Students with Special Needs? Get Answers!</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Ben Raznick</td>
<td>Grassroots DEI: How Local Associations Can Be a Force for Change</td>
<td>Tuesday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Giulia Ripani</td>
<td>Injury, Return to Play and Musician Identity</td>
<td>Saturday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Jonathan Roberts</td>
<td>The RCM: The RCM Certificate Program: Teaching Resources to Build Your Studio</td>
<td>Tuesday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Jonathan Roberts</td>
<td>How to Rank #1 on Google: Unlock the Power of Search Engine Optimization to Build Your Dream Studio, One Click at a Time</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Catherine Rollin, NCTM</td>
<td>Human Imagination or AI?</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Penelope Roskell</td>
<td>Which Technique Should I Teach Next?</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Omar Ray</td>
<td>Opening the Window: Teaching Music in Its Cultural Context</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Sue Ruby</td>
<td>Digging for Buried Treasure: Musical Gems at Your Fingertips</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Sarah Rushing, NCTM</td>
<td>Too Much of a Good Thing? Oversaturation in the Job Market</td>
<td>Monday</td>
<td>2:55–3:15 P.M.</td>
</tr>
<tr>
<td>Angelica María Sánchez</td>
<td>Piano Music from Ecuador</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Lydia Sander</td>
<td>Cooperation, Camaraderie and Competition: Motivating Students Through Studio-Wide Incentives</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Paola Savvidou</td>
<td>From Fear to Thrill: Harnessing the Power of Performance Anxiety</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Spring B. Seals, NCTM</td>
<td>Cooperation, Camaraderie and Competition: Motivating Students Through Studio-Wide Incentives</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Rochelle Sennett</td>
<td>Embracing Diversity and Belonging in the Music Teaching Studio: Repertoire and Beyond</td>
<td>Saturday</td>
<td>8:30–9:00 A.M.</td>
</tr>
<tr>
<td>Rochelle Sennett</td>
<td>DEI Track Panel Discussion &amp; Closing Remarks</td>
<td>Saturday</td>
<td>4:30–5:00 P.M.</td>
</tr>
<tr>
<td>Paul Sheftel</td>
<td>The 48 Preludes of The Well-Tempered Clavier (in a nutshell)</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Xixi Shen</td>
<td>Beyond Western Culture: Promoting Diversity in Group Piano Classes</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Jiwoon Sim</td>
<td>Many Hands: Piano Ensemble Works by Women</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Loraine Sims</td>
<td>Gender Neutral Voice Pedagogy: It's Not Just for Transgender Singers Anymore!</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Jeremy Siskind</td>
<td>Evaluating an Improvisation—A New Framework</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Heather Smith, NCTM</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Scott McBride Smith, NCTM</td>
<td>The Pedals’ Role in Artistic Performance: Three Lessons on Three Pedals</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Scott McBride Smith, NCTM</td>
<td>Artistry Track Panel Discussion</td>
<td>Saturday</td>
<td>3:30–5:00 P.M.</td>
</tr>
<tr>
<td>Keith Snell, NCTM</td>
<td>Neil A. Kjos Music Company: Answers and Solutions for Teaching Adult Beginners</td>
<td>Tuesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Bradley Sowash</td>
<td>Improve Your Groove</td>
<td>Sunday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Glory St. Germain</td>
<td>Ultimate Music Theory: Unlock Your Rhythms &amp; Revenue: Three Dynamic Keys to Harmonize Rapid Music Theory Learning &amp; Triple Your Income Without Increasing Your Teaching Time!</td>
<td>Tuesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Jennifer Stadler, NCTM</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Amy Stephens</td>
<td>Red Leaf Pianoworks: Bring Color and Creativity into Your Piano Studio!</td>
<td>Monday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Tim Stephenson</td>
<td>Why You Should Become a Steinway Teacher &amp; Educational Partner!</td>
<td>Monday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Timothy Stephenson</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Laura Chu Stokes, NCTM</td>
<td>Broadening Inclusion Through Technology: Creating a Virtual Local MTNA Affiliate</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Allyson Stout</td>
<td>The RCM: The RCM Certificate Program: Digital Tools to Engage Your 21st-Century Students</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>PRESENTER</td>
<td>SESSION</td>
<td>DAY</td>
<td>TIME</td>
</tr>
<tr>
<td>---------------------------------</td>
<td>-------------------------------------------------------------------------</td>
<td>--------------</td>
<td>-------------------</td>
</tr>
<tr>
<td>Shara Sun</td>
<td>The Ukrainian Canadian Identity: Dissonance as Storytelling in Larysa Kuzmenko’s Piano Works</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>Joshua Tan, NCTM</td>
<td>Whose Interview Is It Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Karen Thickstun, NCTM</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Tim Topham</td>
<td>Keynote Address</td>
<td>Sunday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>University of Alabama</td>
<td>Student-Powered Harmony: Building Leaders Through Community Outreach</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>University of Colorado Boulder</td>
<td>Making a Music Major: Helping Your Student Successfully Transition to College</td>
<td>Wednesday</td>
<td>9:15–9:35 A.M.</td>
</tr>
<tr>
<td>University of Georgia</td>
<td>A Community of Collaboration: Chamber Music for Intermediate and Early-Advanced Students</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>University of Idaho</td>
<td>The Other Side of the Coin: ADHD and Coping Strategies for Teachers and Performers</td>
<td>Sunday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>University of Missouri-Kansas City</td>
<td>Teaching Collaborative Skills Through Original Piano Duets</td>
<td>Monday</td>
<td>2:55–3:15 P.M.</td>
</tr>
<tr>
<td>University of South Carolina</td>
<td>Bach to Basics: Exploring Counterpoint Options for All Levels of Study</td>
<td>Monday</td>
<td>10:30–10:50 A.M.</td>
</tr>
<tr>
<td>University of Southern California</td>
<td>Holistic Strategic Planning: Maximizing Success as a Portfolio-Career Musician</td>
<td>Monday</td>
<td>11:10–11:30 A.M.</td>
</tr>
<tr>
<td>Richard Van Dyke, NCTM</td>
<td>Studio 101—Set Your Studio Up for Success!</td>
<td>Monday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Henning Vauth, NCTM</td>
<td>Toward a Holistic Concept of Wellness in Applied Music Teaching</td>
<td>Saturday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Leila Viss</td>
<td>Creative Conditioning for Rookie Composers</td>
<td>Saturday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Jennifer Walschop, NCTM</td>
<td>Studio Refresh! Essential Business Topics to Revisit Annually</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Washington State University</td>
<td>Unlocking Music Magic: Teaching Preschoolers Through Musical Play</td>
<td>Sunday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Celeste M. Watson, NCTM</td>
<td>Head and Shoulders, Knees and Toes…and Fingers! Hypermobility (Double-Jointedness) and Its Effect on the Developing Pianist</td>
<td>Tuesday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Devin Weckstein</td>
<td>Learning Jazz in the First Term at the Piano: A Fun Way to Promote Inclusivity with Universal Design for Learning (UDL)</td>
<td>Sunday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Yelena Wells</td>
<td>From Survive to Thrive on Social Media Using the Top 10 Digital Marketing Tools</td>
<td>Sunday</td>
<td>2:15–3:15 P.M.</td>
</tr>
<tr>
<td>Jessie Welsh, NCTM</td>
<td>Young Professionals Track Faculty Panel</td>
<td>Saturday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Danette Whelan</td>
<td>The Power of Mindfulness: A Transformative Practice to Enhance Your Teaching</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>Rebecca Wilson</td>
<td>How to Teach Beginners to Become Strong Music Readers Through Pictures, Stories and Hands-On Activity</td>
<td>Monday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Lisa Withers</td>
<td>The Teenage Brain on Piano</td>
<td>Wednesday</td>
<td>8:00–9:00 A.M.</td>
</tr>
<tr>
<td>Lucas Wong</td>
<td>The RCM: The RCM Certificate Program: Digital Tools to Engage Your 21st-Century Students</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Kevin Wooley</td>
<td>Who Cares About Group Piano?</td>
<td>Wednesday</td>
<td>9:15–10:15 A.M.</td>
</tr>
<tr>
<td>Magdalena Wór</td>
<td>Whose Interview Is It Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
<tr>
<td>Carey Worrod</td>
<td>The RCM: The RCM Certificate Program: Digital Tools to Engage Your 21st-Century Students</td>
<td>Sunday</td>
<td>1:00–2:00 P.M.</td>
</tr>
<tr>
<td>Brenda Wristen, NCTM</td>
<td>Teaching the Skill and Artistry of Piano Fingering</td>
<td>Tuesday</td>
<td>11:00 A.M.–12:00 NOON</td>
</tr>
<tr>
<td>Francis Yang, NCTM</td>
<td>Piano Music from Ecuador</td>
<td>Monday</td>
<td>12:20–12:40 P.M.</td>
</tr>
<tr>
<td>Elizabeth Yao, NCTM</td>
<td>Survival Tips for the Busy Professional</td>
<td>Monday</td>
<td>2:15–2:35 P.M.</td>
</tr>
<tr>
<td>Suyoun Yi, NCTM</td>
<td>Cooperation, Camaraderie and Competition: Motivating Students Through Studio-Wide Incentives</td>
<td>Monday</td>
<td>11:45 A.M.–12:05 P.M.</td>
</tr>
<tr>
<td>Cedrice Young</td>
<td>FEAR into FIRE: Failing into Success</td>
<td>Saturday</td>
<td>10:30–11:30 A.M.</td>
</tr>
<tr>
<td>Alexander Zhu</td>
<td>Whose Interview Is It Anyway?</td>
<td>Sunday</td>
<td>3:30–4:30 P.M.</td>
</tr>
</tbody>
</table>
1on1 Piano
Booth 401
1on1piano.com; info@1on1piano.com
1on1 Piano is an app that sends MIDI, video and audio through a call, enabling users to play each other’s digital instrument in the call, resulting in perfect sound.

ABRSM
Booth 600
abrsm.org; events@abrsm.ac.uk
Inspired by the joy of music, we provide globally recognized assessments and resources for music learners and teachers. Since 1889, our goal has been the same—to help people start or continue their journey with music.

Alfred Music
Booths 410, 411, 412, 413, 506, 507, 508
alfred.com; sales@alfred.com
Since 1922, Alfred Music has produced educational, reference, pop and performance materials for teachers, students, professionals and hobbyists spanning every instrument, style and difficulty level.

American Guild of Organists
Booth 706
agohq.org; members@agohq.org
The American Guild of Organists (AGO) is the national professional association serving the organ and choral music fields. The Guild serves approximately 12,000 members in approximately 260 chapters throughout the United States and abroad.
*Bärenreiter
Booth 403
baerenreiter.com; info@baerenreiter.com
Publisher of numerous Complete Editions, the encyclopedia MGG and many other scholarly editions, issued under the Bärenreiter Urtext seal, which stands for a meticulous assessment of all available sources while meeting the needs of performers.

*Chopin Foundation of the United States, Inc.
Booth 500
chopin.org; info@chopin.org
The Chopin Foundation’s mission is to assist young, talented American pianists in developing their careers as international concert artists and to make classical music and, above all, the music of Frederic Chopin, accessible to everyone.

Clarion Associates
Booth 402
clarionins.com; clarion@clarionins.com
Clarion has been the leader in musical instrument insurance for more than 40 years.

The College Music Society
Booth 607
music.org; cms@music.org
The College Music Society promotes music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction.

Dampp-Chaser Corporation
Booth 417
pianolifesaver.com; info@dampp-chaser.com
Your piano is made primarily of wood, felt, wool and metal. Fluctuations in humidity can impact all these elements. The Piano Life Saver levels out humidity fluctuations and prolongs the life of your piano.

*Dexibell—a brand of Proel North America
Booth 420
proelnorthamerica.com; sales@proelnorthamerica.com
Dexibell, founded by Italy’s most respected engineers, crafts innovative digital pianos, keyboards and organs that meet the highest expectations of musicians. Dexibell is a brand of Proel North America. Made in Italy.
EXHIBITORS

Duet Partner
Booth 705
duetpartner.com; info@duetpartner.com
Duet Partner is a studio management tool that increases music teachers’ professionalism and confidence. With innovative scheduling, digital payment and communication tools, Duet allows teachers to focus on the music, not the management.

*eNovative Piano
Booth 605
onlinepianocurriculum.enovativepiano.com;
info@eNovativePiano.com
eNovative Piano is a multimedia online curriculum designed to teach piano and musicianship skills at the precollegiate and collegiate levels. It is suitable for group instruction, individual lessons and online learning.

*Faber Piano Adventures
Booths 307, 308, 309, 310
pianoadventures.com; faber@pianoadventures.com
Led by Nancy and Randall Faber, in cooperation with the Faber Piano Institute and Hal Leonard, Faber Piano Adventures offers publications, events and digital media to support student-centered teaching and to promote piano study benefits.

*The FJH Music Company, Inc.
Booth 510
fjhmusic.com; fjh@fjhmusic.com
The FJH Music Company, Inc., is a premier educational music publisher featuring a comprehensive curriculum of piano teaching material, including methods, supplemental repertoire and more!

The Frances Clark Center for Keyboard Pedagogy
Booths 109, 110
pianoinspires.com; info@francesclarkcenter.org
The Frances Clark Center for Keyboard Pedagogy advances piano teaching, learning and performing through quality resources and programs including Piano Magazine, Piano Inspires Kids, NCKP, New School for Music Study, online teacher education and publications.
Hal Leonard
Booths 212, 213
halleonard.com; info@halleonard.com
Hal Leonard is the world’s largest music print publisher, featuring the Hal Leonard Student Piano Library, The Phillip Keveren Series, The Eugénie Rocherolle Series, Schirmer Performance Editions and thousands of educational and classical piano publications.

Hoffman Academy
Booth 210
hoffmanacademy.com; info@hoffmanacademy.com
Discover a new Kodály-inspired, science-based method for piano: The Hoffman Method. Get certified in our innovative method and accelerate your students’ learning with fun online videos, interactive games and printable resources from our online portal.

Intracoastal Audio and Music, LLC
Booth 609
morethanbells.com; sandra.curless@gmail.com
Visit Intracoastal Audio and Music to learn about our piano and guitar teaching materials: books, board games and Montessori-style teaching materials.

Ithaca College School of Music, Theatre, and Dance
Booth 419
ithaca.edu/mtd; mtd@ithaca.edu
The premier progressive hub for the performing arts, the Ithaca College School of Music, Theatre, and Dance offers 14 majors and 3 minors, conservatory-style training and a broad liberal arts education.

Kawai America Corp.
Booths 217, 304
kawaius.com; ccallies@kawaius.com
Kawai continues to set the standard for advancing the art of piano building. Innovative design, quality materials and the most skilled craftsmen in the world make Kawai—The Future of the Piano.

Keys to Imagination, LLC
Booths 615, 616
keystoimagination.com; michelle@keystoimagination.com
Add excitement to your studio with off-the-bench teaching tools, quality games, practice motivation programs, technology curriculum and helpful staff.
Neil A. Kjos Music Company  
**Booths 207, 208, 209**  
kjos.com; email@kjos.com

Since 1936, the Neil A. Kjos Music Company has published quality music and methods for all styles and levels of piano study.

Little Gems for Piano  
**Booth 316**  
pauladreyer.com/little-gems-for-piano; info@pauladreyer.com

Imagine music for the foundational years and beyond that sounds expansive and imaginative, yet is easy to learn by rote and reading. We empower all pianists to thrive through sparkling, flowing music and supportive programs.

MakeMusic, Inc.  
**Booths 407, 408**  
makemusic.com; sales@makemusic.com

MakeMusic, a world leader in music technology, is the creator of MakeMusic Cloud (SmartMusic) interactive practice application, Sight Reading Studio and Finale music notation software.

Music Academy Success  
**Booth 702**  
musicacademysuccess.com; office@musicacademysuccess.com

We’re the world’s largest coaching program for music teachers and music schools. We help teachers get more students, keep students longer and scale their teaching businesses. If you want more students, we’re here to help.

Music Student Retention  
**Booth 617**  
musicstudentretention.com; info@musicstudentretention.com

Stop losing students! I am an expert on retention with more than 17 years of teaching experience. MSR provides group and personalized training for any teacher on any instrument for any school. Let’s get started today!

Musical Gifts and Treasures  
**Booth 708**  
musictheatregifts.com; internet@costumeholidayhouse.com

Visit us for all of your music treasures and gifts: jewelry, scarves, ties, socks, purses, wallets, ornaments, pins, keychains, buttons, lanyards, totes, umbrellas and more.
MusicLink Foundation  
Booth 518  
musiclinkfoundation.org; musiclink.foundation@gmail.com
The MusicLink Foundation is a network of professional teachers and businesses that provide ongoing music lessons and opportunities to promising students in need.

My Music Staff  
Booth 513  
mymusicstaff.com; support@mymusicstaff.com
Music teachers and studio owners everywhere agree: My Music Staff makes it easy! Teach online, schedule lessons, send invoices, collect payments and more—all in one place. Try the #1 studio management software today!

My-Melodies Publishing  
Booth 603  
my-melodies.com; brock@my-melodies.com
Lessons feeling stale? My-Melodies Publishing specializes in educational piano literature that gets students excited to play! Comic book covers, modern styles from radio, real musician play-alongs and accessible compositions to make students feel like rockstars!

National Association of Teachers of Singing  
Booth 501  
nats.org; info@nats.org
The National Association of Teachers of Singing mission is to advance excellence in singing through teaching, performance, scholarship and research.

One Eye Publications  
Booth 712  
oneeyepublications.com; oneeyepublications@gmail.com
One Eye Publications publishes Pianokids, Violinkids and Guitarkids for young children. We also now publish an extensive collection of works by women composers including works previously only available in manuscript or no longer in print.

PianoBox  
Booth 703  
pianobox.net; support@pianobox.net
PianoBox provides creative teaching tools, gifts and games that make learning music fun, engaging and effective. 88 Keys, Glissando, Vivace, Flash Cards, Composer and Technique Skills are just a few of the favorites.
EXHIBITORS

**Piano Marvel**
**Booth 516**
pianomarvel.com; contactus@pianomarvel.com

Piano Marvel is a teaching and assessment software designed by piano pedagogues to increase the rate of learning to play piano. Piano Marvel provides many professional practice tools for students of all ages and abilities.

**Piano Music Database**
**Booth 618**
pianomusicdatabase.com; contact@pianomusicdatabase.com

Piano Music Database is a search engine that helps you quickly find music for your piano students. Search for pieces that incorporate specific pedagogical concepts; filter your results by level, mood, theme, style and more!

**Piano Pyramid**
**Booth 400**
missdorla.com/what-is-piano-pyramid; apariciodorla@gmail.com

Piano Pyramid revolutionizes group piano teaching, empowering instructors with comprehensive resources for dynamic, multilevel lessons. Find individual progress within a collaborative environment, nurturing musical growth through collective strength.

**Piano Safari**
**Booths 511, 512**
pianosafari.com; info@pianosafari.com

Piano Safari was founded by Katherine Fisher and Julie Knerr Hague, who combined their love of teaching and pedagogical expertise to create the innovative Piano Safari Method and an array of other pedagogical materials.

**Piano Technicians Guild**
**Booth 520**
www.ptg.org; ptg@ptg.org

The PTG is an association that provides referrals to professional piano technicians in your area, free piano care information, downloadable teaching resources and information about pursuing a career in piano technology.
PianoTexas International Festival & Academy  
Booth 502  
pianotexas.org; info-pianotexas@tcu.edu  
PianoTexas International Festival & Academy is an arts organization that endeavors to bridge the gap between the music profession, the halls of academia and the community.

Practice Space  
Booth 606  
practicespaceapp.com; info@practicespaceapp.com  
Practice Space is modernizing the way music teachers do lesson notes. Send fun, digital assignments to your students with a click. Come connect with your students’ Practice Space today.

*QRS Music Technologies  
Booth 517  
qrsmusic.com; qrssales@qrsinc.com  
QRS Music Technologies is a leader in the design, manufacture and distribution of music technologies, including those for pianos; PNOmation player systems, the PNOscan optical record systems, content and musician platforms and tools.

The RCM  
Booths 610, 611, 612  
rcmusic.com/USA; certificateprogram@rcmusic.ca  
The RCM is one of the largest and most respected music education institutions in the world, providing the definitive standard in excellence in curriculum design, assessment, performance training, teacher certification and arts-based social programs.

Red Leaf Pianoworks  
Booth 214  
redleafpianoworks.com; info@redleafpianoworks.com  
Red Leaf Pianoworks is a collective of award-winning composers who share a passion for creating imaginative new piano repertoire from beginner to advanced, solo and ensemble works. Our collections provide unique choices for festivals, recitals, auditions and competitions.
EXHIBITORS

Richard A. Crosby Music, LLC
Booth 602
richardacrosby.com; Crosby1898@roadrunner.com
Pianist and composer Richard A. Crosby is a professor of music at Eastern Kentucky University. His music is tonal and features Neoclassical and Romantic elements, and his works include concert works and pedagogical works.

Rowman & Littlefield
Booth 404
rowman.com; customercare@rowman.com
Rowman & Littlefield, an imprint of The Rowman & Littlefield Publishing Group (RLPG), is based outside of Washington, D.C. An independent publisher for 73 years.

Sarah Tanner Art
Booth 418
sarahtannerart.com; sarah.cheatham31@gmail.com
Sarah Tanner creates bright, fun collages created from alcohol ink paintings. Her work depicts music, nature and abstract themes. Each piece is mounted in a shadow box frame making them appear to “float.”

SproutBeat
Booth 619
sproutbeat.com; support@sproutbeat.com
SproutBeat is a web app with 3,000+ music theory and ear-training interactive games and worksheets. Use in lessons or assign homework through the app. No email or printing. Make music theory fun with SproutBeat!

Steinway & Sons
Booth 416, 503
steinway.com; information@steinway.com
For more than 161 years, Steinway & Sons has been dedicated to making world-class pianos. Our pioneering handcrafted methods are still employed today to ensure our uncompromising standards of quality. Discover the difference a Steinway makes.

Stipes Publishing, LLC
Booth 711
stipes.com; stipes01@sbcglobal.net
Stipes Publishing specializes in nationally recognized titles in group piano, pedagogy, music theory and keyboard musicianship exercises. We’re also a leader in custom-course publications. Please contact us at www.stipes.com for more information.
TOMGEROUMUSIC
Booths 113, 204
tomgeroumusic.com; cmarella@tomgeroumusic.com
Boutique publishing at its finest.

Ultimate Music Theory, LTD.
Booth 111
ultimatemusictheory.com; glory@ultimatemusictheory.com
Ultimate Music Theory is a proven teaching system to learn faster with workbooks, whiteboards, games and more. Ultimate Music Teachers Courses and memberships are available. Register for a free teacher’s masterclass at myumt.com to discover the three most powerful teaching techniques.

Vibrant Music
Booth 701
vibrantmusicteaching.com; support@vibrantmusicteaching.com
At Vibrant Music, we provide fun and effective resources, so music teachers have full hearts and overflowing studios. Vibrant Music Teaching is the perfect place for professional development courses, resources and music games for teachers.

*The Walden School
Booth 519
waldenschool.org; info@waldenschool.org
The Walden School is an acclaimed summer music school and festival offering programs that emphasize creativity through musicianship, improvisation and composition. Students experience exciting residencies with celebrated artists, a supportive community and unparalleled mentorship.

Warble Music School
Booth 700
joinwarble.com; hello@joinwarble.com
The most fun way for piano students to practice, built by a Brooklyn-based music school.

Wilbecks
Booth 601
wilbecks.com; enquiries@wilbecks.com
Come see our beautiful resources for hands-on interaction with music theory concepts, based on our Magnetic Staff whiteboard. Our favorite resource is the Easy Notes Kit, for enabling beginners to become strong music readers.
EXHIBITORS

**Willis Music Company**  
*Booths 312, 313*  
willispianomusic.com; info@willispianomusic.com  
Willis Music Company is time-tested and teacher-approved, offering more than 100 years of quality products and services, and still growing! Willis consistently excels where it counts.

**Yamaha Pianos**  
*Booths 709, 710*  
usa.yamaha.com; educators@yamaha.com  
Yamaha is profoundly committed to enriching lives through music education. For more than 50 years we have been dedicated to serving music makers through our global music schools, our commitment to music education advocacy and professional development.

**ENTREPRENEUR’S CORNER**

Creative Music Community with Grant Kondo  
DESCANT: Multi-format Music Manuscript Paper  
Elite One Media  
Goldston Music  
Noreen Wenjen—Two-Year Waitlist  
Raise a Musical Child  
Rhythm Of Learning
SUMMER COURSE OFFERINGS INCLUDE:

- Graduate-level weeklong workshops
- Three- and six-week core curriculum classes
- Teacher trainings led by certified music educators
- Nationally-recognized certification programs in Kodály and Feierabend Association for Music Education (FAME)

SUMMERS ONLY MASTER OF MUSIC EDUCATION

Earn your MMusEd during the summer.

Choose an emphasis in Pedagogy or Kodály and complete your MMusEd in just three summers!
Summer Piano Institute

Ithaca College • June 27—July 6, 2024

The Ithaca College School of Music, Theatre, and Dance invites talented young pianists ages 12-18 for ten days of immersive piano study in the heart of the Finger Lakes. In addition to daily lessons, workshops, classes, and supervised practice with IC’s nationally and internationally known piano faculty, attendees will have multiple opportunities to perform.

Apply by April 15.
ithaca.edu/pianoinstitute

Discover the Center for Music, the degrees we offer, and our faculty at ithaca.edu/mtd.

---

GINA BACHAUER 2024 INTERNATIONAL ARTISTS PIANO COMPETITION

This June! 36 pianists representing over 20 countries will vie for a total of $106,000 in prize money and the title of the next Gina Bachauer International Artists Gold Medalist. Two weeks of performances culminating with two evenings of concerto performances with the Utah Symphony!

Tickets and details at BACHAUER.com

JUNE 16–25
QUARTERFINAL & SEMIFINAL ROUND
Rose Wagner Performing Arts Center

JUNE 28–29
FINAL ROUND
with the Utah Symphony at Abravanel Hall

Piano Excellence. Distinguished Lineage.

---

TICKETS AND DETAILS AT BACHAUER.COM
The Schwob School of Music welcomes MTNA members to Georgia!

The Jack and JoRhee Pezold Division of Keyboard Studies supports student scholarships for pianists in undergraduate, master's degree, and artist diploma programs.
MTNA 2024 National Awards Recipients

MTNA Achievement Award
Gary L. Ingle

MTNA Distinguished Service Award
Ingrid J. Clarfield, NCTM

MTNA Teacher of the Year
Alison S. Barr, NCTM

MTNA Citation for Leadership
Leon Bates

MTNA Advocacy Award for Impact on the Music Teaching Profession
Mark Boozer

MTNA State Affiliate of the Year
Colorado State Music Teachers Association
Andrew B. Cooperstock, NCTM, President

MTNA Local Association of the Year
Middle Georgia Music Teachers Association
Chenny Gan, President

MTNA Collegiate Chapters of the Year
Fresno City College Collegiate Chapter of MTNA
Kevin Soto, President
Brandon Bascom, NCTM, Advisor
MTNA Collegiate Chapter at Indiana University
Pei-Tsun Chiang, President
Elizabeth Yao, NCTM, Advisor

MTNA–Frances Clark Keyboard Pedagogy Award
Florence Price

MTNA–MarySue Harris Studio Teacher Fellowship Award
Liam Brown
Alissa M. Freeman
Timothy Ledger

MTNA–Stecher & Horowitz Power of Innovation Award
Ráyo Furuta

MTNA AMT Article of the Year
“The Language of Awareness: How Cueing and Breath Work Impact the Music Lesson” by Lesley Sisterhen McAllister, NCTM
June/July 2023 Issue

MTNA Distinguished Composer of the Year
Robert McClure
Celestial Miniatures
Commissioned by Ohio MTA

MTNA e-Journal Article of the Year
“Analysis of Practice by Novice Musicians in a Piano Class” by Margaret Brown and Robert Duke
September 2023 Issue

Leadership Service Recognitions

2022–2024 Division Directors
Andrea McAlister, NCTM
East Central Division
Jacqueline Herbein, NCTM
Eastern Division
Mary Kaye Owen, NCTM
Northwest Division
Lauren Schack Clark, NCTM
South Central Division
Thomas Swenson, NCTM
Southern Division
Mary Beth Shaffer, NCTM
West Central Division

2022–2024 Division Certification Commissioners
Lia M. Jensen-Abbott, NCTM
East Central Division
Grant M. Kondo, NCTM
Southwest Division
Martha L. Thomas, NCTM
Southern Division

2024 Conference Planning Committee Chair
Vanessa Cornett, NCTM
An experience at Interlochen won’t just help your students grow into better artists—it will transform the course of their future.

Where Curiosity Becomes Confidence

Programs for every aspiring artist

INTERLOCHEN ARTS ACADEMY - Grades 9-12
The nation’s premier arts boarding high school with exceptional academics

INTERLOCHEN ARTS CAMP - Grades 3-12
World-renowned summer arts programs

INTERLOCHEN ONLINE - Grades 2-12 and adults
A year-round source of expert online arts education

interlochen.org
Board of Directors
Officers
President
Peter Mack, NCTM
President-elect
Kevin Chance, NCTM
Vice President for Diversity, Equity and Inclusion
William Chapman Nyaho, NCTM
Vice President for Membership
Barbara Fast, NCTM
Secretary-Treasurer
Heather Smith, NCTM
Immediate Past President
Karen Thickstun, NCTM
Executive Director & CEO
Gary L. Ingle

Directors
East Central Division
Andrea McAlister, NCTM
Eastern Division
Jacqueline Herbein, NCTM
Northwest Division
Mary Kaye Owen, NCTM
South Central Division
Lauren Schack Clark, NCTM
Southern Division
Thomas Swenson, NCTM
Southwest Division
Noreen Wenjen, NCTM
West Central Division
Mary Beth Shaffer, NCTM

Directors-Elect
East Central Division
Nicholas Phillips, NCTM
Eastern Division
Alison Barr, NCTM
Northwest Division
Steven Hesla, NCTM
South Central Division
Courtney Crappell, NCTM
Southern Division
Joy Poole
Southwest Division
Kassandra Weleck, NCTM
West Central Division
Cydnie Caruth, NCTM

Conference Planning Committee
Vanessa Cornett, NCTM, chair
Leah Claiborne
Michael Clark, NCTM
Katie Levine
Tom Pearsall, NCTM
Leila Viss
Peter Mack, NCTM
Gary L. Ingle

Collegiate Chapters Sessions
Mary Beth Shaffer, NCTM, chair
Hayden Coie, NCTM
Kassandra Weleck, NCTM

Artistry
Nancy O’Neill Breth, chair

Diversity, Equity and Inclusion
Gulimina Mahamuti, NCTM, chair

Musician Wellness
Gail Berenson, NCTM, chair

Recreational Music Making
Rebecca Bellelo, NCTM, co-chair
Emily Book McGree, NCTM, co-chair
Richard Rejino, co-chair

Young Professionals
Louie Hehman, NCTM, chair

Poster Sessions
Tom Pearsall, NCTM, chair
Kevin Woosley

MTNA Competitions
Director of Competitions
Terri Hlubek, NCTM

Composition Competitions
Christopher Goldston, NCTM

Junior Performance Competitions
Jacqueline Herbein, NCTM

Senior Performance Competitions
Adam Booher, NCTM

Young Artist Performance Competitions
Jeanne Grealish, NCTM
Wei-Yuh Christina Xie, NCTM

Chamber Music Performance Competitions
Jeff Brown, NCTM

MTNA–Stecher and Horowitz Two Piano Competition
Kevin Chance, NCTM
NURTURE YOUR TALENT

WORLD-CLASS FACULTY. AFFORDABLE TUITION. STATE-OF-THE-ART FACILITIES.

UNCSA SCHOOL OF MUSIC
SAXTON ROSE
Dean

BRASS FACULTY
DAVID DASH
BRENT HARVEY
JOHN ILIKA
MARIA SERKIN

PIANO FACULTY
ALLISON GAGNON
DMITRI SHTEINBERG
DMITRI VOROBIEV

VOICE FACULTY
JAMES ALLBRITTEN
STEVEN LACOSSE
PHYLLIS PANCHELLA
GLENN SIEBERT
Marilyn Taylor

UNCSA.EDU/MUSIC
2023 MTNA
DISTINGUISHED COMPOSER OF THE YEAR

Robert McClure
Celestial Miniatures for piano
Commissioned by the Ohio MTA

Honorable Mentions

Travis Alford
Decadent Beckoning
Commissioned by the North Carolina MTA

Marti Epstein
The Mingled, Mingling Threads of Life, Woven by Warp and Weft
Commissioned by the Nebraska MTA

João Pedro Oliveira
3 Piano Études (Orion, Cygnus, Scorpio)
Commissioned by the Missouri MTA

MTNA Distinguished Composer Of The Year Recital
Sunday, March 17 • 10:30 A.M.–11:30 A.M.
Grand Ballroom D
Pursue Pianistic Excellence at Oklahoma State University

Master of Music in Performance
Bachelor of Music in Performance
Bachelor of Music in Music Education
Bachelor of Science in Music Industry
Bachelor of Arts with Music Concentration

Piano Faculty:
Thomas Lanners
Heather Shea Lanners
Hyejin Cho
Pi-Ju Chiang
Elena Lyalina

Hugh Hodgson School of Music
UNIVERSITY OF GEORGIA

- DEGREES OFFERED
  - BA Music
  - BM Performance, Music Therapy, Music Education, and more
  - MM Performance, Collaborative Piano, Performance & Pedagogy
  - DMA Performance
  - Jazz/Commercial music

- OPPORTUNITIES
  - Internationally acclaimed faculty
  - Renowned guest artists
  - State-of-the-art facilities
  - All-Steinway school
  - Competitive scholarships & graduate assistantships
  - Performances in NYC and abroad
  - Competitions and awards
  - Chamber Music Athens festival
  - Multiple ensemble opportunities
  - Teaching opportunities via UGA Community Music School

UNLOCK YOUR FUTURE. UNLEASH YOUR POTENTIAL.

PIANO STUDIES AT UGA

MUSIC.UGA.EDU/PIANO

Don’t miss UGA presenters and performers at the Conference:
Dr. Grace Huang, Dr. Peter Jutras, Asia Passmore, Jieun Lee, and the UGA Collegiate Chapter!
MTNA PROFESSIONAL CERTIFICATION

MTNA is proud to acknowledge the following newly certified teachers:
(January 1 through December 31, 2023)

Alabama
Abigail Ferrell, Leeds; Piano
Linda Lightsey, Florence; Piano

Arizona
Karey Miles, Phoenix; Piano

California
Louise Costigan-Kerns, San Carlos; Piano, Voice
Sun-A Park, Clovis; Piano
Joshua Tan, Los Angeles; Piano

Florida
Bruce L. Adams, Lakeland; Piano, Clarinet, Saxophone
Daniel M. Blomdahl, Pensacola; Piano

Georgia
Grace Thompson, Mineral Bluff; Piano

Hawaii
Thomas Yee; Honolulu; Piano

Illinois
Ivana Bukvich, Chicago; Piano
Lindsey Folsom, Glen Carbon; Piano
Olivia Andrea Gonzalez, Silvis; Piano
Cynthia K. Papierniak, Oak Park; Piano

Indiana
Kyunghoon Kim, Bloomington; Piano

Kansas
Gustavo Jose Do Carmo, Salina; Piano

Louisiana
Sarah Elizabeth Jenkins, Baton Rouge; Piano

Massachusetts
Ana Sorina Popa, Quincy; Piano

Michigan
Sharon E. Gomulka, Livonia; Piano
Sheryl Iott, Lansing; Piano

Minnesota
Michael Min, Minneapolis; Piano
Debbie Winters, Rochester; Piano

Missouri
Maria Mueller, Sweet Springs; Piano

Nevada
Bryan Chung Chieh Chuan, Reno; Piano, Organ
Mary B. Piser, Reno; Piano

North Carolina
Brenda K. Degner, Charlotte; Piano
Kayla C. Jenkins, Denver, Piano
Natalie Mae Khatibzadeh, Holly Springs; Piano
Sandy Pittman, Wilson; Piano

Ohio
Nanyi Neil Qiang, Fairborn; Piano
Susannah Somers, Lebanon; Piano
Stephanie Webster-Cheng, Columbus; Piano

Oklahoma
Anna Ahlquist, Norman; Piano
Hyejin Cho, Stillwater; Piano
Luke Daniel Hill, Luther; Piano

Oregon
Amie Belisle, Portland; Piano
Anna Danese, Newberg; Piano
Dianne L. Davies, Beaverton; Piano
Jon Craig Hanson, Corvallis; Piano, Organ
Momoko Muramatsu, Portland; Piano
Abigail Sauble, Sheridan; Piano

Pennsylvania
Eun-Joo Kwak, Wellsboro; Piano
Emily Worner, Harleysville; Piano

South Carolina
Amanda E. Montgomery, Greer; Piano

Texas
Fenia I-Fen Chang, Plano; Piano
Sung-Soo Cho, Wichita Falls; Piano
Donna Dear, Nacogdoches; Piano
Kren Fernandes, Abilene; Piano
Kayoko Kuchiishi, Flower Mound; Piano
Corine Garcia Maldonado, Rio Grande City; Violin
Nora Mello, Fort Worth; Piano
Abigail Proffitt, Rockwall; Piano
Mary Katherine Schober, Houston; Piano
Jill T. Sprenger; Fort Worth; Piano

Virginia
Magdalena Adamek, Glen Allen; Piano
Adelaide Coles, Chesapeake; Piano
Kent McWilliams, Fairfax; Piano

Washington
Sheila Marie Gephart, Richland; Piano
Tom Hicks, Walla Walla; Piano
Claire Elise Wang, Cheney; Piano

Wisconsin
Lydia Bachorik, Watertown; Flute
Laura Blumer, Colgate; Piano
Hannah Ostrander, Watertown; Violin

Canada
Janet Lopinski, Mississauga; Piano

China
Ran Sun, Jinan; Piano

United Kingdom
Keith P. Snell, Bath; Piano
EIGHT ROSALYN TURECK
INTERNATIONAL
BACH
COMPETITION
FOR PIANISTS

July 2025
Closing date for entry: March 21, 2025
Age limit: 8-28
DiMenna Center for Classical Music
New York City, New York
Information:
Telephone: 1 (212) 873-6087
e-mail: TureckBach@gmail.com
www.TureckBachCompetition.com
FROM ELEMENTARY TO COLLEGE
Your digital hub for culturally responsive, intersectional, mixed media music resources.

Increase the cultural awareness of your classroom with scores, performance videos, and a database, all with corresponding curriculum and activity guides designed to amplify the works of Black, women, and gender-marginalized composers.

LEARN MORE AT MusicInclusionHub.com

Penelope Roskell’s Essential Piano Technique

‘Revolutionary! These books will transform the way piano is taught in the early stages.’

Jenny Macmillan, Director, Cambridge Suzuki Training

‘I cannot state urgently enough how highly I rate and strongly recommend these three volumes. Beautifully presented, but modestly priced, they indisputably establish a new benchmark for teaching children a healthy piano technique. Ignoring them is not an option’

Andrew Eales, pianodao.com

Visit the Alfred stand at booth #407 to find out more
Franklin Pond is a non-profit organization dedicated to teaching young musicians the art of chamber music. Our students become better players, strong leaders, good communicators, self-disciplined practicers, expressive musicians, and confident performers.

franklinpond.org

YEAR-ROUND INSTRUCTION

SUMMER INTENSIVE PROGRAM
Late June - early August
Application deadline April 15

FALL INTO SPRING
October - May
Application deadline September 1

CHAMBER MUSIC COMPETITION
Memorial Day weekend
Entry form deadline April 15

Franklin Pond is a non-profit organization dedicated to teaching young musicians the art of chamber music. Our students become better players, strong leaders, good communicators, self-disciplined practicers, expressive musicians, and confident performers.

JUST THE FACTS

Music Theory Workbooks
For Piano, Violin, Viola, Cello, Bass and Guitar

www.musicbagpress.com

To locate a dealer near you or for bulk pricing discounts,
please email: musicbagpress@gmail.com

Over 500,000 copies sold ...because they work!

20% OFF
with coupon code: TEACHER

www.mtna.org
Lessons Feeling Stale?

Visit Booth #603 for Free Music!

Original piano books kids can be excited about!

At a level perfect for them!

WWW.MY-MELODIES.COM

Bernard and Carolyn Shaak
Founders of The Shaak Music Studios in Denver, CO

Creators of the acclaimed Piano Partners Beginning Method and Recipients of the MTNA and the National Piano Foundation Competition Top Award for Group Teaching.

The Shaaks have had many State and National First Place Winners in the MTNA piano competitions and other pre-college organizations since the 1970’s. Carolyn continues to create innovative ways to inspire and enhance the musical worlds of her current students.

SPECIAL! 2024 MTNA Conference
Get 20% Off The Studio License!
Use Code: MTNA Expires March 31, 2024

New Version Includes:
- Standalone Duet Version
- Downloadable PDF
- Studio License (For piano teachers to share downloads with students)

shaakpianomusic.com | 303-809-0959
Are your students interested in composing their own music?

Send them to the Wildflower Composers Festival!

• 2-week summer camp at Temple University
• Seminars, lessons, and a professional premiere
• Ages 13–19
• No composition experience necessary
• No fee to apply & full scholarships available

Apply by April 15

wildflowercomposers.org  •  @wildflowercomposers
MTNA honors Dr. Gary L. Ingle for his 28 years of dedicated service to the music teaching profession.

Thank you, Gary!
Advertisers Index

Arizona State University School of Music ......................................................... 53
Bärenreiter ........................................................................................................ 23
Brillante Productions LLC ................................................................................ 105
Chopin Foundation of the United States ....................................................... C-III
Clarion Associates, Inc. ..................................................................................... 47
College Music Society ....................................................................................... 109
Columbus State University, Schwob School of Music .................................. 97
Duet Partner ...................................................................................................... 74
Faber Music ...................................................................................................... 106
Faber Piano Adventures .................................................................................. C-IV
The FJH Music Company, Inc. ......................................................................... 11
The Frances Clark Center .................................................................................. 110
Franklin Pond Chamber Music ....................................................................... 107
Gina Bachauer International Piano Foundation ............................................ 96
Helen Marlais .................................................................................................... 25
Indiana University Press .................................................................................... 109
Interlochen Center for the Arts ........................................................................ 96
Ithaca College School of Music, Theatre, and Dance .................................. 99
Music Academy Success .................................................................................. 13
Music Inclusion Hub ......................................................................................... 106
MusicBag Press ............................................................................................... 107
My-Melodies Publishing .................................................................................. 108
My Music Staff ................................................................................................ 15
Northeastern University .................................................................................... 55
Oklahoma State University Department of Music ......................................... 103
Palm Springs International Piano Competition ............................................ 75
Piano Marvel ..................................................................................................... C-II
The Royal Conservatory of Music ................................................................. 1
Shaak Piano Music ........................................................................................... 108
TOMGEROU MUSIC ......................................................................................... 9
Tureck International Bach Competition ........................................................ 105
Ultimate Music Theory ..................................................................................... 109
University of Georgia, Hugh Hodgson School of Music ................................ 103
University of Hartford, The Hartt School ...................................................... 95
University of North Carolina School of the Arts .......................................... 101
Wildflower Composers .................................................................................... 109
William Westney ............................................................................................. 112
Willis Music ...................................................................................................... 5

www.mtna.org
Eros at the Piano
The Life-Energy of Classical Music

“Revelatory, transformational... goes right to the heart of what it means to be human”
(American Music Teacher).

“Original, bold and inspirational... I loved this book!”
– Jon Kimura Parker, pianist

“Astonishingly readable!”
– Murray McLachlan, pianist/teacher, UK

“Westney’s latest offering is a masterclass in how a consummate artist and skillful teacher can provide great insight into what music is really about.”
– Robert A. Duke, author of Intelligent Music Teaching

William Westney’s captivating new work is as transparent as clear, fresh water—and as refreshing.”
– William R. Bauer, Ph.D., CUNY

“A must-read for all musicians!”
– Antoinette Van Zabner, Professor of Piano Emerita, University of Music and the Performing Arts, Vienna

Visit the publisher at the MTNA Exhibit Hall

www.rowman.com  |  800-462-6420
Calling All Young Pianists — Start Practicing Now!

Application Deadline: October 1, 2024

First Prize $100,000
Underwritten by Blanka A. Rosenstiel and the Rosenstiel Foundation

• Concert tour
• Automatic admission to the 19th International Chopin Piano Competition in Warsaw

Applications will be accepted on-line only. Application forms, along with all required material, must be uploaded to the Chopin Foundation’s designated site by October 1, 2024. Visit the Chopin Foundation website, CHOPIN.org for updated information on rules and repertoire requirements.

To qualify for entry, applicants must be born between 1995 and 2009 and hold U.S. citizenship (native born or naturalized).

11th National CHOPIN Piano Competition
January 4–12, 2025
Frost School of Music at the University of Miami

VISIT US AT BOOTH #500
Adventurous Exams for Adventurous Students

Online Exams for Young Learners

Leading students to be bright “examiners” in Theory and Performance – all within the fascinating world of piano.

NEW! PRIMER LEVEL

• Theory Exam
• Performance Exam

Available now, with more levels coming soon

Meet Trophy, the Exam Mascot

Visit exams.pianoadventures.com

Learn more at our Showcase!
Monday, March 18 at 1 PM
Visit Booth 307 for your free gift!