**NARCISO SOLERO**

**5016 11th Street South**

**Arlington, Virginia 22204**

**(703) 820-3308**

**E-mail: Narcisosolero@aol.com**

**WORKSHOPS and PROGRAMS**

**MOST POPULAR and MOST RECENT TOPICS:**

* **“Turning an Ordinary Studio into an Extraordinary One”**

This program explores how to turn dreams for your studio into reality through goal setting and implementing the steps to achieve those goals. Any topic is fair game: studio administration, professional development, repertoire building, how to achieve the highest level of artistry from your students…any topic, because teachers complete a survey in advance, submitting ideas for goals they would like to achieve but have yet to take any action or significant action to achieve these goals . Also included in the survey is a more provocative question: “If you could set a goal for yourself as a teacher that you feel personally would be IMPOSSIBLE to reach but still sounds like an exciting or fun goal, what would it be?” The most popular goals teachers would like to achieve but haven’t will be examined together to construct a clear-cut practical path to reach them; however, all ideas presented will be outlined and briefly discussed. The “impossible” goals will be examined, too, because to achieve them, they usually involve having the courage to step out of our comfort zone and into a realm of possibilities we did not even dream we were capable of achieving! I draw on two experiences in my own life as a pianist/teacher to address the value in setting ambitious goals and I draw on my own experience living through stage 4 cancer and an exhausting 7-drug chemo regimen to show that we have much more courage and strength upon which to draw than we realize we have when we chose to face our insecurities and fears and have the courage to pursue our dreams. {NOTE: Teachers do NOT have to give their names when completing the surveys ahead of the program; goals may be submitted anonymously.]

* **“Memorizing Music and Teaching Memorization”**

What student has not performed and drawn a terrifying blank at some point while the audience watches in uncomfortable silence, hoping for a quick recovery? The secret to successful public performance is not necessarily being 100% without memory slips, but in recovering quickly and with as much grace as possible. Various strategies, from solid principles of preparation, to actual ways to memorize, to techniques for practicing memorized repertoire, to counting, and the curious but powerful link between fluent sight-reading and public performance will be explored.

* **“A long-term commitment: ideas to keep your students engaged in lessons for the long haul!”**

“People enjoy doing things they do well.” So said my mother, the English

teacher, many years ago to me, and it has served as the foundation for my teaching style ever since. This workshop explores in detail the notion that in order to motivate our students to continue piano and keep it as a lifelong passion, we must teach them to be accomplished pianists as part of our strategy for keeping them interested in continuing lessons. Ideas about bridging the gap from method book to “real” music will be explored (including my favorite repertoire post-method books), as will ways to get over the middle-school hump and keep our students engaged all the way through high school – long-term motivation.

* **"Teaching every student to sound like an artist: how to teach good tone production to each student"**

 This workshop systematically examines each element of great sound -- those elements that are found in the playing of the greatest concert artists.  A discussion of teaching how to project the melody and how to teach phrase shape to your students will also be a part of this workshop.  Most of our students are not planning to become great concert pianists; however, we can make it our job to give them the tools to sound like great artists!

* **“Technique and Expression: One and the Same”**

Adele Marcus once said that one can have the most noble and profound musical thoughts to express, but without the mechanical ability to convey these thoughts, it does not matter, since the emotions are not expressed effectively. This program explores “technique” – the means to achieve an end – and how it relates directly to musical expression and communication.

* **“Teaching Musical Intelligence: Shaping, Proportion, and Structure”**

This workshop explores musical structure, beginning with the shaping of individual phrases and then building from there on relating phrases to those around it, finding climactic points along the way, and culminating in creating a well-paced dramatic performance that is compelling throughout. An emphasis will be placed on teaching this concept to the average student.

* **“Bridging the Gap from Method Book to Major Composers”**

One of the best ways to motivate our students is to get them out of method books and into “real music” quickly! I have made this an important cornerstone of my own teaching; in this program, the importance of fluent reading, technique, and a framework to take the steps from method book to major repertoire are explored carefully.

***OTHER TOPICS listed by SUBJECT AREA:***

**PIANO PEDAGOGY/Musicianship:**

* **“Move First, Aim Second: minimum effort -- maximum ease”**

This workshop analyzes the way we utilize the fingers and the arms to achieve the most effortless means of moving around the keyboard with the most security; fingerwork, repeated notes, octaves, and large leaps in particular are explored, but is in fact a comprehensive study of basic technique that can be applied to all levels of students, including beginners.

* **“Peaks and Plateaus on the Path from Bastien to Beethoven, Op. 111”**

No matter what method book you really use, this program is an exciting one! (I liked the alliteration of the “P’s” and the “B’s:” for the title.) This program can function as a sequel to the previous one, “Bridging the Gap from Method Book to Major Composers.” It can also stand alone. Once a student has left method books, that student enters the exciting world of great music by great composers. This program explores a journey of many possible paths starting with the easiest Bach Minuets that eventually leads up to the highest pinnacles of the pianist’s repertoire.

* **“Fingers and Feet: A Focus on Teaching Fingering and Pedal”**

Both fingering and pedal are very personal and elusive arts; there are as many different valid fingerings and pedaling for every piano work as there are pianists. A flexible framework of fingering principles and principles of pedaling are presented to help find some concrete solutions and instruction in these two very subjective areas.

* **“Press Conference: Q and A about all things piano”**

This program can be structured in two ways: first, teaching questions can be solicited and submitted to me in advance and I prepare answers to these questions; a moderator will present the questions and I will respond. Each question will be followed by a brief question and answer and discussion. The second format is impromptu – I will come prepared to discuss a wide-ranging array of topics and ideas but the questions will NOT have been fielded in advance. My work as a master class teacher and my previous experience in classical radio as an announcer and commentator has prepared me for this livelier format!

**STUDIO DEVELOPMENT:**

* **“True Confessions: What We Love and Hate About Teaching”**

Let’s face it: while there are so many things about teaching that we love and times we love to teach, there are also many things and times we dread it! This very interactive workshop features an introduction and general discussion, followed by small group discussions of 3 or 4 teachers where issues are shared and discussed. After the small group discussions, each group shares the most interesting joy of teaching and the most interesting, most common, or most unique challenges. Guided discussion follows with suggestions and solutions for the issues raised.

* **“Standing Out: ‘Extras’ That Create a Stand-out Studio”**

Want to offer unique or noteworthy activities that will really put your studio on the map? In this workshop, I draw upon my own personal experience creating my own summer piano camp, my past experience as a charter board member for a now-flourishing community music school in Michigan when I lived there, and my experience in creating courses of study for college piano programs during my college-teaching days.

**OTHER TOPICS:**

* **“Life on the Edge of a Cliff: Surviving Stage 4 Cancer and Thriving through Teaching”**

In the spring of 2016, I was diagnosed with a rare and extremely aggressive type of blood cancer – a type of non-Hodgkin’s lymphoma. To treat it, I went through six cycles of extremely intensive chemotherapy to fight it and have been in remission since January 2017. I have remained cancer-free and healthy since that time, but my life was forever changed by the experience. As a self-employed professional and independent teacher, I was terrified by what might also have been the possibility of my livelihood vanishing as a result of my illness. I continued teaching full-time during treatment to ensure that I could cope with and thrive in spite of a terrifying diagnosis. Music played a crucial role in my mental and emotional well-being during this time of fighting cancer and ultimately beating it. In this program, I share my own experience and ways to survive and to cope as an independent teacher when serious illness threatens one’s livelihood.

* **“Chairing a Successful Student Competitive Event”**

A faculty member at Catholic University once urged me to give workshops on organizing competitions after she judged for me at a number of events. I draw upon my experience chairing dozens of competitions for MTNA, NVMTA, and WMTA and my experience drafting a Handbook for Competition Chairs for WMTA while I was President of that organization.

* **“Opera and Art Song 101: What Pianists Can Learn from Great Singers”**

This program covers many musical aspects such as line, phrase shaping, and how to bring dramatic effectiveness to a piano performance. This very personal workshop draws on over 30 years of my own experience performing nearly 1.200 art songs on hundreds of concerts with singers, including performances at Carnegie Hall, Strathmore Mansion, and on CD recordings, and drawn upon my very passionate love of opera. I have learned the most about phrase shaping and line from singers rather than pianist, and this program itemizes those things that can help pianists the most. **DVD player and monitor and CD player required.**

* **ALSO: Repertoire workshops: Surveys of different composers, different musical styles (Baroque, Classical, Romantic, and Contemporary), or by nationality; master classes – all levels**