



**I**nternational  
**D**igital  
**E**lectronic  
**A**ccordion  
**S**ociety

Symposium Souvenir Book—\$10.00

# **IDEAS**

## **Symposium 2.0**

**The Time Is Here**

2019 2nd Annual **IDEAS** Symposium

Supporting and Celebrating  
Digital and Electronic Accordion through  
Music . Art . Technology . Sharing

## Welcome Letter from Marco Cignalia of Bugari



Dear founders and members of the amazing **IDEAS** group,

I am honored to welcome you to this 2<sup>nd</sup> Annual International Digital Electronic Accordion Symposium (**IDEAS**). I am also happy to have found accordionists with "OPEN MINDS," and am delighted that you are all here to participate in this second edition of the Symposium, which will be even bigger and better than last year.

You are pioneers—part of an historical evolution of the accordion and you represent an innovative area where there are no limits or mental/musical restrictions, as you are experiencing the true expression of music where the objective should always be: PLAY FOR FUN!

**IDEAS** and this group are growing rapidly, and I am convinced that it will soon be the only reference point for any accordionist who wants to explore the digital music world. We would not have been able to organize this second Symposium without the work, passion,

and commitment of Joseph Natoli and Michael Soloway, who have worked consistently to offer you unique, efficient and professional assistance.

I would like to thank the team of teachers for the work they have done in the 1st Symposium and the work they will do in this second edition. I also want to thank the special guests who will make your participation in this event even more interesting and enjoyable. Thanks to their experience and skill, you will be able to see how much satisfaction a digital instrument can provide if it is used in the best way.

You will have the opportunity to spend a period of "full immersion" in the digital accordion world and through the help, the suggestions, the advice of the teachers who will expose you all to the best and most efficient ways to learn and apply this knowledge to your digital instruments.

I had the honor of being present at the 1st Symposium and I was particularly surprised by the festive atmosphere that enveloped the event from the first day. It was clear from your joy in your faces, there was a strong desire to play the accordion in a big family, without competition, without the need to prove "being the best."

This is the purpose and mission of this group: keeping the concept of entertainment alive in a family of accordionists while welcoming everyone in a "come as you are" atmosphere.

Our digital accordion team believes in this innovative evolution of the accordion and we are convinced that this openness to the technological world applied beautifully to music, can capture the attention of young people and increase the popularity of this incredible and expressive instrument.

You will be the main source of our "ideas," our technological research, our next new projects, so I consider you an integral part of the digital horizon and journey on which we are all embarking.

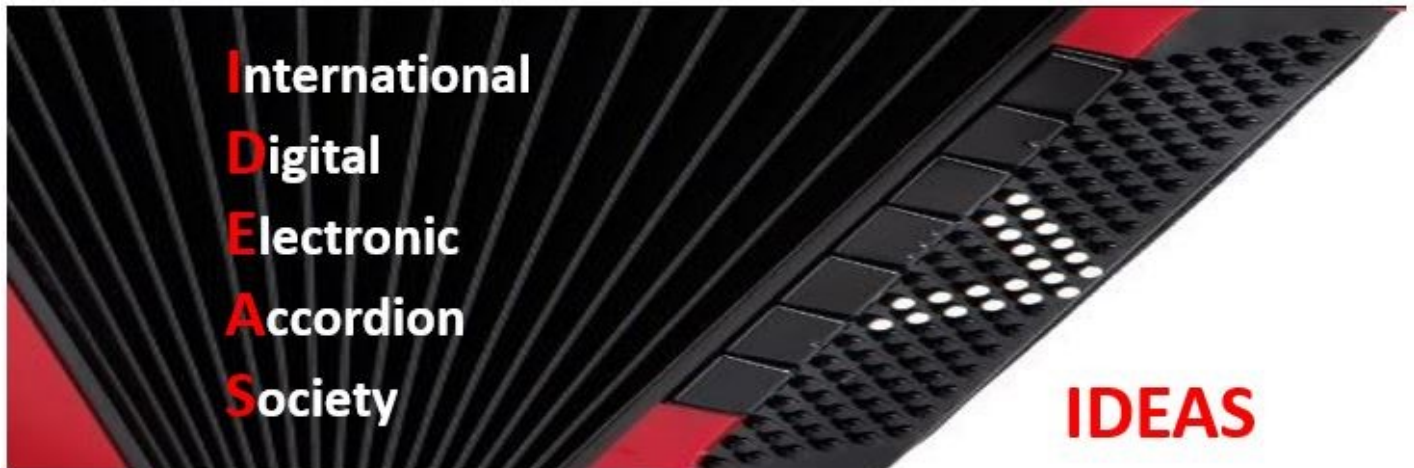
I and my colleagues always invite you to send us any "crazy" request for new features, new specifications, new design... we are at your disposal!

Unfortunately, this year I won't be able to attend this 2nd Symposium but I promise you that in 2020 the 3rd Symposium will be my highest priority and first commitment. It will be a good opportunity to meet all members, sharing experiences, suggestions and talk about new digital accordion projects.

A big hug to all of you, wishing you a pleasant week of wonderful digital MUSIC.

Warm regards,

Marco Cignalia



## Message from IDEAS Co-Founders & Co-Directors

### Michael Soloway & Joseph Natoli

A very heartfelt welcome to our 2nd annual IDEAS Symposium focused specifically on the digital accordion and its peripherals, hosted at the beautiful Avalon Inn & Resort in Warren, Ohio Nov 6-9, 2019.

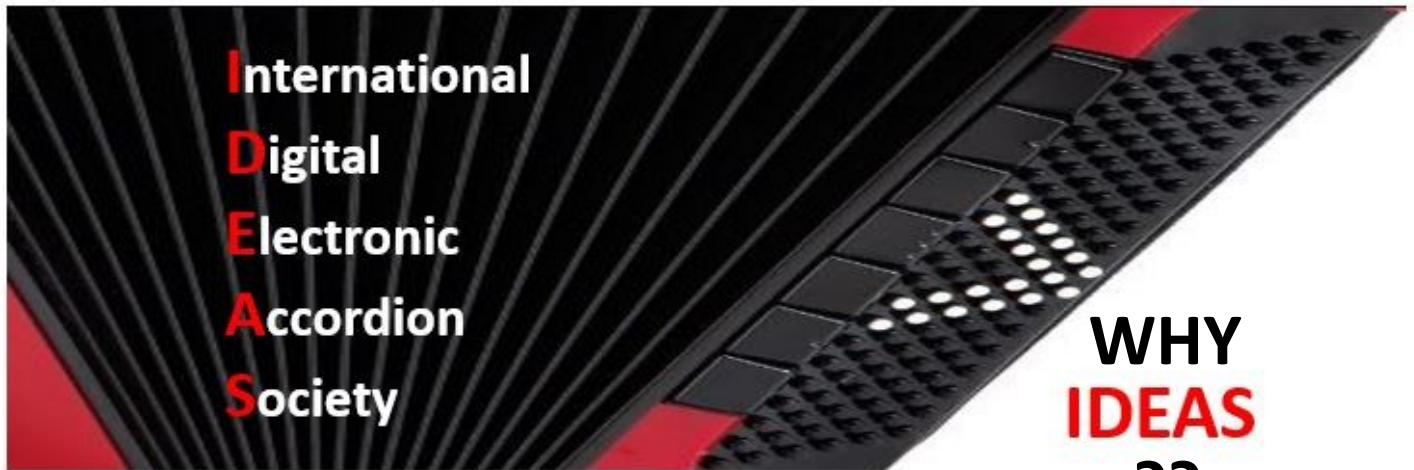
This is going to be a very special week for enthusiasts who play digital accordion of any type or brand, because we anticipate filling any knowledge gaps you may have experienced with your instrument, and help you achieve a complete understanding of your digital accordion on many diverse levels.

Our hands-on workshops will be highly varied and substantive this week. Everything you can think of in the digital domain including recording techniques, programming your instrument for great orchestral and digital accordion sounds, achieving the best orchestrations, MIDI basic and advanced applications, MIDI peripheral equipment to be used with your digital accordion, jazz techniques for reharmonization and improvisation, digital music display software (on Apple, Windows, or Android devices) and much more will be offered at multiple and diverse levels so that everyone can feel welcome, while getting the most out of each workshop the entire week. This is a “come as you are” digital accordion event for digital enthusiasts everywhere. It is four solid days of collaboration, learning, contributing, and enjoying.

To add to your enjoyment there will be 5 concerts, three at 8:00am (Thu, Fri, & Sat), and two evening concerts at 8:00pm (Fri, & Sat). So you will literally start your day with great digital music and end each exciting day with it as well.

Additionally we have **Petosa Accordions** here with us this week as the exclusive distributor of the incredible Bugari Evo Haria, a gorgeous line of digital accordions that need to be experienced up close and in person!

We are so glad you are here, and you will be too! Enjoy your week with us and we will do our best to help you all make the most of every minute!! Be sure to visit our website at [www.gr8ideas.org](http://www.gr8ideas.org) as content changes often.



## THE MISSION

Our goal is to provide, for the first time, a complete global support system for the devotees of the DIGITAL ACCORDION in all of its forms, makes, and models and peripheral equipment. We celebrate the music, art and technology of the instrument and its many possibilities. Players who choose this accept that there is an additional layer of technology and knowledge required beyond just playing technique to be able to realize one's music, art, and enjoyment with the instrument. Until now, there have been very few unified places to go where you can feel at home to explore, grow, and share musical goals. ***Until now.....***

## THE SOCIETY

### ***COME AS YOU ARE.....***

"Come As You Are" has been the motto of our Symposium since its inception. It represents the sense of acceptance and lack of judgement that we have tried to have in the whole Symposium environment. The intention is to do everything possible so that players and participants of all levels of expertise and confidence can comfortably attend with no fear or apprehension or insecurity. The acceptance is based upon your choosing to be involved in the digital accordion world for your own reasons, with your own history and your own level of progress in making it work for you and not for someone else. You belong completely because you are there.

We want all of our participants to feel welcome and free to explore their own growth. We want all of the participants to relate with mutual respect and simply share in the fact that we have all chosen to belong to a community based upon owning, learning and playing music with digital/electronic accordions.

Please know that everything at this event, right from the beginning, revolves around this motto and this simple invitation to be yourself and the expression of just ***come as you are.***





### THE “**IDEAS**” FACEBOOK GROUP

This has become the primary *online* sharing and **IDEAS** exchange forum via the more mainstream venue of a Facebook group. Share ideas, creations, questions, knowledge, upcoming gigs, and events. Get answers, make friends and allies. This is **THE** instant and online community for *all* our shared needs. It's there for you—just search “**GR8 IDEAS**.”

If you have any questions at all about your digital instruments or your peripheral devices, this Facebook group is certainly the right place to be. Any inquiry for assistance is usually answered quickly by 5-10 people who all want to help. This year our membership in Facebook has quickly grown to 680+ so that's a lot of firepower when you need help quickly, need IDEAS on how to unlock the secrets of your instrument, or just want to network with other like-minded digital enthusiasts!

### THE “**IDEAS**” WEB SITE

Our web site [www.gr8ideas.org](http://www.gr8ideas.org) is for the general public as well as paid subscription members who will have access to the ever growing library of content in the Members Only section that contains previous Symposium training, pictures, videos as a great reference tool for your Symposium investment, and sound files (UPGs, Sets, etc) for your instruments. Come back often as content is constantly growing.



# Thank You Avalon Inn & Resort !!!

## for hosting the

# 2019 2nd Annual IDEAS Symposium

[www.avaloninnandresort.com](http://www.avaloninnandresort.com)



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**THE AVALON**  
THE HOTEL





# Our First **IDEAS** FACULTY SCHOLAR Award

First IDEAS Faculty Scholar Award goes to

**Mr. Sam (Anselmo) Falcetti**



## What is the **IDEAS** Faculty Scholar Award Program?

Starting with 2019 at Symposium 2.0, Joe Natoli and Michael Soloway, as the co-founders and co-directors of IDEAS (International Digital Electronic Accordion Society) have decided to distinguish those members whose activities and history are stellar and involved—and who have supported the project since its inception, working with us to build the community all over the world, and who are deeply involved in the playing, performing, creation, and teaching of digital/electronic accordions.

The position is a lifetime honorary appointment to the Symposium Faculty, and as IDEAS grows and continues to expand, our IDEAS SCHOLARS will form an impressive gallery; and will begin to become an increasing part of the history of an already historic organization and society. The award will be presented each year at the Friday night celebration dinner during the Symposium. Mr. Anselmo (Sam) Falcetti has been chosen as this year's very first **IDEAS FACULTY SCHOLAR** for 2019. **IDEAS** is pleased to begin this program of honor and history, and proud to have Sam Falcetti as its first recipient, looking forward to many more years, now, of his participation with the Society and at our growing Symposiums. For more information on Sam, see his bio later in this book.

## Many Congratulations Sam!!



New England Digital Accordion Orchestra conducted by Sam Falcetti

Bugari Evo Haria P41 — Combining beauty and brains !!

*Bugari-evo*

The most acoustically advanced  
DIGITAL accordion

**We cordially invite  
you to experience  
Bugari Evo**

**Visit us at the  
Petosa Suite  
Friday and Saturday  
of the  
IDEAS Symposium**



**MUCH HAS CHANGED IN A YEAR,**

**We wish to thank our growing Bugari Evo artist family!**

Tom Bahr  
Jim Baric  
Coreen Bergholm  
Doug Bloomquist  
Christian and Patricia Brettschneider  
Dennis Breuner  
Michael Bridge  
Stephen Cavanagh  
Bruno Cerri  
George Chavez  
Alex and Lillianna Chudolij  
Terry Collin

Ron Domoleczny  
David Gamache  
Beverly Garcia  
Dr. Steve Gordon  
Tris Gour  
Gordon Groening  
Ivan Guyvan  
Paul Henning  
Richard Hryniewicki  
Dave Janesh  
Armen Khachatryan  
Viktor Kharlov

John Kolbrich  
Krzysztof Kopec  
Terry Kraynyk  
John Krempasky  
Dwayne Kushniruk  
Dave Lanyon  
Don Mackowiak  
Emilio Magnotta  
Ed Manfredi  
Dr. Michael Middleton  
Betty Mills  
Lawrence Mills

Phillip Muller  
Joe Natoli  
Ron Nieher  
Glenn Osga  
Roland Paquette  
Ivan Pena  
Greg Perry  
Joshua Resendiz  
Dr. Casey Rucker  
Norman Seeberger  
Boris Simmonds  
Dale Simonson

David Slivinski  
Barron Snyder  
Blaine Srutowski  
Deepak Tandon  
Jose Valentin  
Ralph Visocchi  
Jin Xiaoxi  
Le Mi Yang

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**petosa**  
accordions  
since 1922



## Our Faculty



### Eddie Monteiro

[chordean.changes@gmail.com](mailto:chordean.changes@gmail.com)

Eddie Monteiro is an internationally recognized musician and educator with 30 years of musical performance in classical, jazz, dance, theater, cabaret and choral ensembles. He won several accordion championships as a youth and was also the youngest honoree elected to the American Accordionist's Hall of Fame. Eddie has performed at major jazz festivals around the world (Holland, Finland, Norway, Japan, Indonesia) and has performed with Paquito d'Rivera in Punta del Este, Uruguay. He has tutored and taught Musicians from Europe and South America on numerous visits there.

Monteiro explains that the instrument itself has often been misrepresented. "The accordion has been maligned far too often in the numerous jokes and cartoons," he said. "The Lawrence Welk image with Myron Floren showed the accordion but in a somewhat 'corny' musical idiom. In addition, I think there are many accordionists who have continued to play at less than professional level. Others are just so outlandish in their presentations that people take note and think they're great. The accordion, far too often, isn't played for the public in a very positive way."

Well IDEAS is glad to know that in the hands of Eddie Monteiro, who easily can be referred to one as of the greatest jazz accordionists of all time anywhere in the world, the accordion and especially the digital accordion, will always be presented in the most positive musical light possible! We think you will agree when you are mesmerized by Eddie's performances on the Friday and Saturday night concerts.

## Our Faculty



### Matthias Matzke

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Matthias lives in Gingen an der Fils, Germany and was one of the first Jazz Accordion Bachelors in Hans-Günther Kölz's class at the Hohner Conservatory Trossingen and the Institute of Music at the University Osnabrück. Versed in many musical styles his repertoire reaches from classical music and original works to jazz, pop and rock. Besides solo projects on classical and digital accordion Matthias works as an arranger, composer and songwriter; among other disciplines for his Crossover Band "Synthonic Rock" and different duo projects with Leonie Kratz featuring classical soprano and movement.

Milestones of his career are first prizes of numerous national and international contests such as "Deutscher Akkordeon Musikpreis," "Jugend musiziert," "Roland V-Accordion Festival" and "CoupeMondiale." His musical activity also includes journalism, education and lectureships.

As a soloist, Matthias played works for accordion and symphony orchestra and is a member of Germany's federal accordion orchestra.

He gained experience in radio and TV shows and played concerts all over the world (Shanghai, Peking, Seoul, Tokyo, Ankara, St. Petersburg, Costa Rica, the USA and Europe).

Matthias Matzke is known as pioneer for the digital accordion and also studied electronic music at the Hohner Conservatory.

Finding modern ways to express music on his instrument has always been his vision. The accordion may sometimes be underestimated - this, however, makes the instrument all the more promising in his eyes.

Be prepared to be mesmerized by what Matthias is able to accomplish with his digital instrument. The best word to describe it is "breathtaking."

## Our Faculty



### Cory Pesaturo

3-time World Champion

Bachelor of Music

New England Conservatory Of Music

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Cory Pesaturo ('C Pez') is a revolutionary in the Accordion World. He is one of only four accordionists to win World Championships on both the Acoustic and Digital Accordion. He is the only person to also win a World Championship on Jazz Accordion.

A graduate of the prestigious New England Conservatory of Music in Boston, MA, Pesaturo was the first musician ever to major and graduate with a degree in accordion performance.

When Cory was only 15 years old, Accordion Legend Dick Con-

tino said, "Of all the accordionists I've seen over the years, Cory is the one to pass the torch to, the only one who has all the tools to bring the accordion back to its former glory."

Cory's main contribution is his visionary thinking of how the accordion should be used, played, and presented in modern music. He has given a TED Talk about this, which is currently the only TED Talk in the world about the accordion. He is additionally developing his own electric accordion and already has made the first ever skinned accordion that includes a symmetric midi lighting system attached to the keys.

Pesaturo's extensive resumé includes appearances at the White House for President and Mrs. Clinton on 4 different occasions, starting at age 12, and 8 other appearances for the Clintons since 2000, along with 14 letters from the first family. He also became the youngest person to ever perform at a State Dinner for the President of Hungary, performing with the Marine Strolling Strings.

Some TV appearances include playing with Johnny Depp on the Late Show with David Letterman, playing in the Columbus Parade in NYC and nationally televised programs in New Zealand, Canada, Italy, Tunisia, France, and Finland. On an American broadcast, CNBC host Maria Bartiromo once said "No one is currently doing more for the accordion than Cory". He has judged accordion competitions in the US, Canada, and Europe. Cory currently gives masterclasses on both music theory and the accordion at various universities throughout the US and Europe.

On Cory's lesser known classical side, he won a concerto competition at the New England Conservatory of Music at the age of 16. This win gave Pesaturo the rare opportunity to perform with the Brockton Symphony Orchestra as a featured soloist, where he became the youngest accordionist to ever solo with a symphony orchestra in the US back in 2003.

At the age of 19, Cory recorded two jazz CDs with saxophone legend George Garzone and his well known band 'The Fringe'. Cory is friends with jazz and music legends Quincy Jones and Wynton Marsalis, having performed with both of them. Cory's performances at all 3 of his World Championships were played on accordions that were not his, and were generally 90% improvised. Both these aspects are unheard of in the accordion world.

**NOTE: Cory will be providing individual lessons throughout the Symposium, so sign up as soon as you can for your one lesson included as part of your IDEAS registration package.**

## Our Faculty



### Joseph Natoli

Music Bachelor, Music Masters

University of Toronto

MBA—Franklin University

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[janpressmusic@yahoo.com](mailto:janpressmusic@yahoo.com)

Joseph Natoli makes his home in Northeast Ohio with his wife, JoAnn, and has been a performer and advocate of the accordion since the age of seven (inspired to play the instrument by his grandfather -- also Joe Natoli, and his father, Frank Natoli). Joe started his studies with prominent Ohio accordion teacher, the late Mickey Bisilia of Youngstown, Ohio, and won the 1972 AAA US Virtuoso Accordion Championship under Mr. Bisilia's tutelage, while placing first runner-up several months later in the Coupe Mondiale world accordion competition in Caracas, Venezuela. More recently, Joe won the grand prize for the first Roland US V-Accordion competition held in Los Angeles, California, in 2008.

Joe's education includes Bachelor and Master of Music degrees in music theory and composition from the University of Toronto Faculty Of Music in Toronto, Canada, where he was the first student accepted there to use the free bass accordion as an applied major instrument, studying with renowned Canadian accordionist, Joseph Macerollo. Joe Natoli started his musical career mostly as a performer, but had always been interested in composition, and has focused on his compositional craft even more in recent years. Joe has written many original pieces in all musical styles and genres for standard and free bass accordion, all of which are available by inquiries to [janpressmusic@yahoo.com](mailto:janpressmusic@yahoo.com), including his latest pieces, **Children's Suite** for accordion solo, and **Smooth** (a Latin jazz piece for solo or accordion quintet), a 2018 commission for the American Accordionists' Association (AAA) 80th anniversary entitled **Sonata in F Major (in the Classical Style)**, and another 2019 AAA commission for 2 accordions, cello, and percussion call **Child's Play**, which will be heard at the Saturday night concert this year.

Some of his most recent recordings include an all-acoustic accordion CD called **Omaggio**, which is dedicated to the many musical influences in Joe's life from various composers, musical friends and family members. Joe has also released an all-digital Roland V-Accordion CD entitled, **Waltz for Ron**, which contains a bevy of original compositions and arrangements of classical, light classical, ethnic and jazz pieces fully exploiting the orchestral possibilities of the Roland virtual accordions. Both CDs are available on the JANPress website. A new CD was released in 2018 called **Chameleon (Vol 1)** which focuses on the widely diverse styles of Joe's original compositional output (much of which you will hear at this Symposium). **Chameleon (Vol 2)** was released in 2019 and includes the new AAA commission **Child's Play** mentioned above.

Joseph, along with Michael Soloway, is the co-founder and co-director of IDEAS.



## Our Faculty



### Michael Soloway

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Michael Soloway was born in Winnipeg, Canada where he grew up and studied classical piano starting at 6 years of age. His mother was a professional classical pianist with a passion for Broadway music and the American Songbook in which she immersed both Michael and his brother. As a teenager he began experimenting with that music on the piano. In Canada he studied Jazz piano with Bob Erlandson and accomplished jazz guitarist Lennie Breau, playing in a trio with bassist Ron Halldorson and drummer Reg Kelln.

Michael's father was a dentist, and following that lead, Michael graduated from Dental School in Canada in 1973. Unable to ignore the music, 4 years later he left Canada and attended Berklee School of Music in Boston, Ma. There he founded the jazz fusion group Orpheus, played electronic "keyboards", toured Canada and the USA and recorded several albums for Polygram records. He ultimately settled in New York City and in mid-life focused mainly on his dental career practicing and living in Manhattan. He became a renowned cosmetic dentist, teaching his original techniques and methods all over the world.

At the same time, he was enjoying the city, and playing jazz and cabaret piano. He was the musical director and accompanist for Lesley Corne, playing all the New York cabaret venues including the Townes Theatre. But for well over twenty years his dental career was predominant.

Towards the latter part of his career, at the recommendation of a friend, a professional accordionist, he bought his first acoustic accordion and studied initially with Gene DeBellis in New Jersey. Alex Chudolij introduced him to renowned jazz great Eddie Monteiro where he experienced an entirely unique approach to the instrument and to music, and learned with Peter Soave at his Music Academy in Italy. However, having been a "keyboard" player he was drawn to the Roland world and began exploring all the new possibilities. Joe Natoli, his most profound and leading influence, through a number of years of intensive work, drew him deeply into programming the orchestrations that he was hearing. Michael worked with the Roland FR-4X, FR-7X and an FR-8X V-accordions, centering currently on the FR-4X. Now retired, he is just beginning to play, perform and teach in his own right. He opens the Queens World Film Festival annually, and through this has developed a passion for orchestrated film scores in his performances.

As their friendship evolved and, as Joe Natoli's student, when Joe conceived of the concept of a dedicated digital accordion community and everything that that could mean for digital accordionists globally, Michael joined him in co-founding and co-directing IDEAS.

## Our Faculty



### Richard Noel

California State University, Bakersfield

Professor of Psychology, Emeritus

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Richard Noel, originally from Portland, Oregon, is a retired Professor of Psychology from California State University, Bakersfield. He played in numerous accordion contests as a youth, culminating in a first-place solo trophy at the American Accordionists' Association contest in New York City at age 18. During his career as a professor, music took a back seat. Teaching, family and tennis occupied most of his time and energy during a 30-year teaching career. Tennis is still an important part of his life as he continues to compete in tournaments and club play. He played in a dance combo during his teaching career which was enough to maintain some of his skills and to further his musical knowledge.

After retiring, the Roland digital V-accordion (virtual accordion) provided the impetus to expand his career in creative ways. His YouTube channel at "Bakersfieldaccordion," devoted exclusively to digital accordions, has garnered over 7 million hits. He plays often to various audiences in L.A., Fresno, San Jose, Phoenix, and Dallas along with many Bakersfield area gigs. The digital accordion even led to an invitation to spend a month in Sydney and Melbourne, Australia where he performed at several events and met some wonderful accordionists.

His programming of the Roland V-accordions has received world-wide use and acclaim. He frequently works one-to-one with owners to be sure they understand how the programming can be used to best effect. Some of his more creative efforts include "Thus Spake Zarathustra," "Malaguena," "The Good, the Bad and the Ugly," "Phantom of the Opera," "The Swan," "Harlem Nocturne," and "Pink Panther." All of his YouTube videos utilize his programming that allows him to instantly change styles as needed. Daily he corresponds with numerous accordionists in countries on every continent.

He has a website at [www.noelaccordion.com](http://www.noelaccordion.com) where you can find numerous links to his music as well as information of interest to digital accordionists.

He enjoys taking every opportunity to promote the accordion to various audiences, and he experiments almost daily with new ways of using the accordion to express musical ideas. Most recently he has joined a Bakersfield Country/Rock group where he functions as the bass player, the violinist, banjo player, pianist, and accordionist. He emphasizes the use of the internal capabilities of the V-accordions to create whatever is needed for almost any song or style, and that will be a primary focus of his sessions at the November IDEAS Symposium.

## Our Faculty



### Kenn Baert

[kenbaert@gmail.com](mailto:kenbaert@gmail.com)

Kenn Baert began his accordion studies in the second grade through a music program at St. Bavo School in Mishawaka, Indiana conducted by Gene Van. Kenn enrolled in private lessons, studying with Laura Van, and progressed very quickly winning numerous state and national awards. In 1983, under the tutelage of Mary Ann VanPae-mel, he won the Indiana Virtuoso Solo Championship. Kenn performed at Car-

negie Hall in New York as a member of the Gene Van Virtuoso Ensemble, after the group won the American Accordionists' Association (AAA) U.S. Virtuoso Championship. In 1984, Kenn was first runner-up in the AAA Midwest Cup Regional Championship and second runner-up in the 1984 AAA United States Virtuoso Championship.

Kenn is a 1989 graduate of Marquette University, in Milwaukee, WI, where he received a Bachelor of Science in Computer Science. He married his wife, Susan in 1993 and they have 3 children, Andrew, Kathleen and Kristin. Kenn and Sue currently reside in Barrington Hills, IL. In 2014, Kenn retired from his Principal Technical Architect position in Information Technology at AT&T.

After graduating from High School, Kenn left his accordion virtually untouched until he received a phone call from Gene Van asking him to participate in a reunion concert. After 20 years of leaving his accordion in the closet, Kenn began playing again in 2008. At this reunion concert, Kenn was introduced to the Roland Digital V-Accordion by Joe Natoli. He went on to win the 2009 Roland United States Digital Accordion championship in Los Angeles, CA.

Kenn currently serves as the 1st Vice President of the Accordionists & Teachers Guild, International (ATG) and has a small number of accordion students that he teaches from his home in Barrington Hills, IL.



## Our Faculty



### Chris Theis

[chris\\_theis929@hotmail.com](mailto:chris_theis929@hotmail.com)

Two- time Grammy Award winning Audio Engineer with 25+ years experience recording and mixing music in studios and live venues. Former Instructor at his alma mater The Institute of Audio Research NYC. Producer of indie album projects and electronic music remixes. Ten+ years experience in Audio Post production for TV, Radio & Film.

Originally from Minneapolis Chris moved to NY to attend IAR. After graduating he started out at Quad Studios in Times Square and then to Sony Music Studios where he worked as a senior engineer until going freelance in 2004. He continues to work at his private studio [www.ticemix.com](http://www.ticemix.com) and other facilities in the NY area.



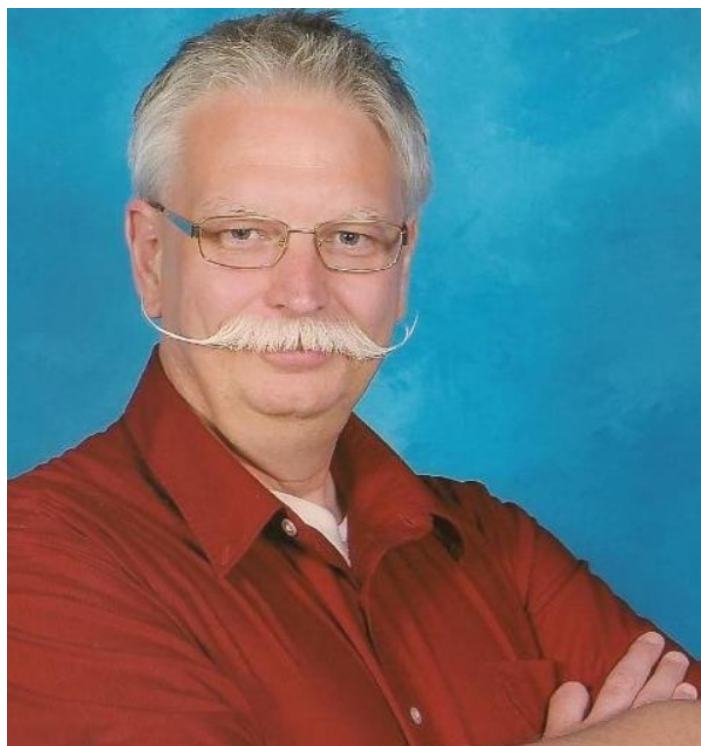
### Lenny Feldmann

[lennf@hvc.rr.com](mailto:lennf@hvc.rr.com)

- ◆ Professional Accordionist since January, 1959
- ◆ Virtuoso Accordion Champion in New Jersey and Illinois 1960-62 representing those states in AAA Olympics
- ◆ BM Education degree from VanderCook College of Music in 1964 as an accordion major
- ◆ Public school music teacher
- ◆ Teacher to hundreds of private accordion lesson students
- ◆ Studied accordion with Cot Haynes, Stephen Harer, Mort Herold, and Mario Moschino
- ◆ Personal coaching with Myron Floren, Dan Desiderio, Charles Nunzio, Carmen Carrozza, Tony Dannon, and Frank Marocco
- ◆ Featured performer at numerous Accordion Festivals including AAA, ATG, AAMS, SMASH, FMAE, NAA, ATANJ, MAMTG, and many Accordion Clubs
- ◆ Adjudicator at many State and National Accordion Competitions
- ◆ Presenter of dozens of Accordion Workshops
- ◆ Lifetime Achievement Award from AAMS in 2007
- ◆ Member governing board of AAA and AAMS
- ◆ Accordionist on tour with the Mantovani Orchestra
- ◆ Solo performer at Yokohama, Japan World's Fair in 1989
- ◆ MIDI Accordionist 1995 – 2012
- ◆ Plays Roland Digital Accordions exclusively since 2012
- ◆ Faculty member at First Annual IDEAS Digital Accordion Symposium (2018)



## Our Faculty



### Markus Baggio

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Markus has been playing acoustic accordion since the age of seven. He played mainly in accordion orchestras all over Germany. He was one of the founding members of the "State Youth Accordion Orchestra Rhineland-Palatinate."

Inspired by some YouTube videos from Richard Noel he started in 2013 with an Roland FR-3x and the BK7m module and replaced the FR-3x with an FR-8x shortly after its release in 2014.

For the past years Markus has conducted several training sessions covering features, tips & tricks of the BK7m at the National Accordion Convention (NAA) in Dallas. As Markus is still working full time he doesn't have much time to perform in public, but when he does, he shows how to bring the digital accordion and the arranger to their full potential, playing many genres from North and South America and Europe, Polkas and Waltzes to Latin, Country and Big Band.

Markus has perfected his use of the BK7M and brings to those using this module a wealth of knowledge on extracting the most from it with its wide array of fully functional arranger capabilities. You will be amazed at what Markus can do with this module and what he in turn can teach you to extract from it. IDEAS welcomes Markus on our faculty.



## Our Faculty



### Greg Volovic

Born and raised in Pittsburgh, Pennsylvania, Greg currently resides with his wife and two sons in Indianapolis, Indiana. Greg's father, also from Pittsburgh, performed as a professional accordion player from the 1950s to the 1970s and served as Greg's catalyst for applying his technical knowledge to the accordion. Greg started playing the accordion at the age of 15 but only took lessons for one year – when the opportunity to work as a sound engineer mixing front of the house stage monitors as well as back of the house mixes at an entertainment venue in Pittsburgh presented itself. Not only did that experience

reinforce Greg's passion for music and electronics, but it also afforded him the opportunity to work with several notable headlining bands, including Three Dog Night, The Temptations, The Four Tops, Frankie Valli, and America.

Greg's experiences as a sound engineer led him on a vocational path in electronics and technology. He received his bachelor's degree in Electrical Engineering from Penn State University, followed by a master's degree in Computer Science from Hofstra University and a master's degree in Business from Colorado State.

In his mid-twenties, Greg moved to New York and began developing and installing both third party and custom solution Musical Instrument Digital Interface (MIDI) systems into accordions. However, a 25+ year sabbatical from the accordion ensued as "real" work duties as a Unix programmer, marriage, and raising a family demanded Greg's attention.

In 2011, shortly after his father passed away, Greg's mother sent him recordings of his father playing the accordion. While listening to his father's recordings, Greg became nostalgic and started researching what had changed in the accordion industry. That's when Greg discovered the Roland V-accordion, which brought both his love for technology and the accordion into a singular interest. Early on, Greg worked with Richard Noel to understand the V-accordion technology as it evolved. In 2013, Greg met Al Battistelli, who became a powerful influence as a mentor, teacher, and a dear friend. In return, Greg, who is Apple certified and an expert in Logic Pro (DAW – Digital Audio Workstation), familiarized Al with the techniques to not only be able to digitally record audio but, more importantly, utilize MIDI systems for purposes of realtime scoring and notation using the Roland FR-8x.

## Our Faculty



### Alex Chudolij

MusicMagic USA

[chudolij@optonline.net](mailto:chudolij@optonline.net)

[www.musicmagicusa.com](http://www.musicmagicusa.com)

Alex Chudolij started his musical career on October 8, 1964 at the age of six. As a teenager Alex was already making numerous concert and festival appearances, pleasing the crowds with classic showpieces as well as and his own concert arrangements of Ukrainian folk melodies.

As a student of Tufts University, his performance at the Student Union playing his arrangement of a Ukrainian Folk Song Fantasy won him first prize in a university-wide talent competition - beating out competing rock groups, folk singer/guitarists and other more typical types of college entertainment. For many years, Alex was a frequent accompanist for a number of Ukrainian folk dance ensembles and dance workshops, having worked with well known Ukrainian choreographers such as New York's Roma Pryma Bohachevsky, Elaine Oprysko, Daria Genza, Pittsburgh's Markian Komichak and Peter Marunczak from Canada.

At the age of 16, Alex became the summer bandleader and Assistant Social Director of the Ukrainian National Association's resort, Soyuzivka, located in upstate New York's Catskill Mountain. It was there that Alex teamed up with the resort's new drummer, Theodore (Dorko) Senchyshyn, and formed the Alex and Dorko Band, which was unique as a Ukrainian 2-piece ensemble known for its big sound, thanks to the band's musical virtuosity, energy and the use of electronics which added to the acoustic accordion and drum sounds. After the duo recorded their first LP, "Ukrayinochka", the band added two new members - Leon Strockyj and Alex Soyfer. Their next collaboration was a live recording entitled, "At the Zabava". Over the next twenty years, The Alex and Dorko Band performed up and down the Eastern United States for dances, weddings and festivals including the National Polka Festival at Hunter Mountain, NY and the Ukrainian Festival USA at the Garden State Performing Arts Center in Holmdel, NJ.

In 1991, Alex recorded a unique one man band instrumental album, "Electric Kozak". This solo recording made its debut at the Garden State Arts Center, where it sold over 200 copies in its first day of sales and proceeded to become the best selling Ukrainian instrumental album of the year. For the next four years Alex's Electric Kozak Band had been providing entertainment for crowds of all sizes and for all occasions, including a gala reception for then Olympic gold medalists Oksana Baiul and Victor Petrenko. In addition to being a composer, having composed several of the songs on his popular Electric Kozak album, throughout the years, Alex has been instrumental in promoting the accordion with library lectures, grade school appearances, community affairs and other club appearances where he has showcased the beauty and uniqueness of the accordion to audiences of all types and backgrounds. Alex retired from regular band engagements in 1996 and subsequently founded one of North America's first and largest internet based accordion dealerships and product showroom – Music Magic USA.



## Our Faculty



### Bob Donovan

Bob Donovan is a product manager for Siemens and performs with the accordion as a hobby. Bob grew up in northern Kentucky and recently moved to Nashville TN in 2018. Bob plays multiple instruments such as drums, guitar and piano, however his favorite instrument is the accordion. While Bob has only been playing the accordion for 10 years, he has quickly grown his skills to compete in the

Rocky Mountain Accordion Society competition.

Bob then focused his efforts on becoming a professional performer. Bob both sings and plays as a performer and performs both as a solo performer and in bands and ensembles. Bob has performed at the Hofbräuhaus Newport KY, Cincinnati Oktoberfest, Covington Oktoberfest, Louisville Oktoberfest, Wilmington Oktoberfest, and Nashville Oktoberfest, and Wilmington Celtic Festival. Bob enjoys finding ways to bring the accordion to more contemporary music, venues, and audiences. Bob has performed in several bands featuring the accordion with various genres such as Rock, Pop, Country, Zydeco, Blues, and TexMex.

Bob's performances feature either a Roland FR-8X or a Siwa & Figli Grand Musette with a Limex MIDI system. Bob's solo performances also included the use of an arranger to enhance the audience experience with more instruments to make the experience more authentic. Currently Bob is using the Ketron SD-90 and has also used the V3 Desktop and Roland BK-7m. Bob has experiences in recording in his home studio, writing music, creating backing tracks using Studio One DAW, and creating sheet music scores for his performances using Notion.

Bob will be teaching the Tech Level 1 class for the Roland FR-8x at the 2019 Symposium 2.0. IDEAS welcomes Bob as part of our Faculty this year and we are thankful for his many contributions throughout the year to help us get ready for this fabulous Symposium.





## Our Faculty



### Anselmo (Sam) Falcetti

CEO Falcetti Music

[samfalcetti@gmail.com](mailto:samfalcetti@gmail.com)

[www.falcettimusic.com](http://www.falcettimusic.com)

Anselmo (Sam) Falcetti, from Westfield, MA, started on the accordion at the age of 10 and began home teaching at the age of 16. Before graduating from the University of Hartford with a bachelor's degree in Theory & Composition, he opened his first accordion teaching studio in Westfield, MA.

As the years progressed, Mr. Falcetti, a musical entrepreneur, became President and CEO of Falcetti Music, a 50-year eight store music chain in both Massachusetts and Connecticut. Over the years he

has graced the cover of Music Trades, Music, and MMR, the national music industry trade magazine, and also appeared on the front cover of the 50<sup>th</sup> Anniversary University of Hartford Alumni Magazine to honor him for his accomplishments.

In the 1970's and 1980's he was an adjunct professor at both Holyoke Community College and Westfield State University where over 20 of his students graduated with a major on the accordion. During this period his accordion college ensemble performed twice at Carnegie Hall in New York City. Sam has adjudicated and presented his workshops all over the USA. Throughout his career many of his students became professional educators and performers and in 2011 he was selected to represent the USA as a judge at the 5<sup>th</sup> Roland International Festival in Rome, Italy.

Mr. Falcetti was the founder and conductor of the Springfield Accordion Orchestra, a group who performed at the 1970 World's Fair in Osaka, Japan and appeared in 1971 on National TV's David Frost show along with the vocalist Roberta Flack. The Orchestra also toured Italy in 1973, performed at Disney World in 1975 and was also invited to perform at the 1980 Coupe Mondiale in Auckland, New Zealand.

Since his retirement 10 years ago from Falcetti Music, Sam returned to his 1<sup>st</sup> love of teaching and currently teaches 25 students on the Roland Digital Accordion. As New England's Roland Digital Accordion distributor he provides sales and service throughout the USA.

He also formed the only Digital Accordion Orchestra in the USA who have performed many concerts throughout New England. In 2015 the 20-piece Orchestra opened for Deanna Martin, (Dean's daughter), and Bobby Rydell, in Enfield, CT.

Sam resides in Wilbraham, MA with his wife Peggy who continues to assist him with his after-retirement projects. He is on the Board of Directors of the AAA, ATAM, and a member of the MAAA.

**NOTE: This year we are proud to name Same Falcetti as our very first "IDEAS Faculty Scholar."**

## Our Faculty



### Al Battistelli

Al Battistelli, born in Pine Run, Pennsylvania, was influenced by his father and two uncles who played the accordion. Al started playing at the age of 7 and instantly fell in love with the instrument.

When Al was 13, he took lessons from Mario Mosti, who became the single largest inspiration in his life. Al had great respect and admiration for Mario. Al started playing that same year with the Twilighters, a 4-piece combo, based out of Pittsburgh.

In 1956, Al joined the Bill Tarr Quintet and stayed with the band until 1962. Al met his wife

LeEtta that year and moved to Lorain, Ohio, where he continues to reside today.

Al worked for Ford Motor company for 30 years and retired at the age of 49. During that time, he played with numerous bands until he joined the trio called the "Counts" in 1964. Al met Frank Yankovic in 1965 and played consistently at Frank's Steakhouse in Cleveland. That's where his love for Cleveland-Style Polka originated, which led him to tour with Frank in 1981.

Al started the "Al Battistelli Orchestra" in 1982, which continued for 22 years. When the band broke up in 2004, he played with the PUB HAUS 4 until 2010. Since then, Al plays regularly as a single 4 to 5 times per week.

Al has had the opportunity to play with many of the accordion legends such as Dick Contino, Joey Miskulin, and Tony Dannon. He has recorded numerous albums throughout the years, releasing his first one in 1981 and his latest one (his 10th), in 2019.

Al has created over 50 original compositions, teaches accordion, and had a franchise with Sano corporation (a well known accordion manufacturer). He started playing the Roland FR-7x in 2010 and then fell in love with the Roland FR-8x in 2013. He continues to play and perform with the 8x on a regular basis in conjunction with the Roland BK-7m arranger sound module. Al uses Logic Pro X to create real-time transcriptions of his playing, which served as the foundation for his 24-book score/composition series.

## Guest Artist—Saturday night concert 11/9/19 8:00pm



### Kivie Cahn-Lipman

Assistant Professor of Cello at  
Youngstown State University

Kivie Cahn-Lipman is gracious enough to share his incredible cello talents with us during the performance of Joe Natoli's "**Child's Play**" for 2 accordions, cello, and percussion.

Kivie Cahn-Lipman holds degrees from Oberlin, Juilliard, and the University of Cincinnati. Praised in the New York Times for his versatility, he is the founding cellist of the International Contemporary Ensemble, as well as founder and lironist of the baroque string band ACRONYM and gambist with the viol consort LeStrange.

Kivie appears on more than forty recordings on labels including Nonesuch, Naxos, New Focus, New Amsterdam, New World, Tzadik, ArsPublica, Kairos, Mode, Tundra, Starkland, Olde Focus, Canteloupe, Stradivarius, and ECM, and his recording of the complete Cello Suites of J.S. Bach was praised for its "eloquent performances," "fresh thinking," and "energy and zeal" (The Strad). As a chamber musician, he has performed frequently in Carnegie Hall, Lincoln Center, and other major venues on four continents, as well as live on WNYC 93.9 in New York and WFMT 98.7 in Chicago. Kivie served on the faculties of Smith and Mount Holyoke Colleges from 2005-2012 and The College of New Jersey from 2015-2017, and he has taught at the Cortona Sessions for New Music each summer since 2012. He joined the faculty of the Dana School of Music at Youngstown State University in 2017.





## Percussion Guest Artist—On each of our concerts



### Bob Bacha

[hittinthings@yahoo.com](mailto:hittinthings@yahoo.com)

IDEAS is thrilled to have local percussionist talent with Bob Bacha. Bob will be providing outstanding percussion accompaniment on 4 of our 5 concerts, and we couldn't be in better hands with Bob's years of outstanding experience and musicality.

Bob was musical director for "Stars of the Lawrence Welk Show" and also the 50's tribute band "The Crewcuts". Bob has traveled extensively throughout Japan, Germany and to 46 of 50 states in the U.S. During a 9 year period living in Reno NV. Bob also has performed with such celebrities as; Don Rickles, Steve and Edie Gourmet, Johnny Mathis, Luciano Pavarotti, Chuck Mangione, Neil Sedaka and served as temporary section leader of the Reno Philharmonic. Bob is currently living in Youngstown and teaching full time. He will dazzle you with his percussion skills.



## Master of Ceremonies for Friday & Saturday evening concerts



### Brian Byers

From one-mile square McDonald, Ohio—Brian began Acting and Singing, at nearby Youngstown Playhouse. The summer after graduating from Youngstown, Cardinal Mooney, he was cast in two consecutive Kenley Players Tours (*Finishing Touches*, with Robert Reed, Barbara Rush, and Lyle Waggoner—and *Take Me Along*, with Gene Kelly)—which led to an eclectic career in Los Angeles—appearing in Television (*Family*, *M\*A\*S\*H*, *Happy Days...*), Film, Commercials, and Theater, as well as Voiceover.

Two years ago, Brian married a Hometown Gal, LuAnn Leonard (he did not take her name when they married)—and recently moved from Los Angeles to Cleveland.

He is happy to be near family and friends—and proud to be hosting this evening of world-class Accordion Talents—including his life-long friend, **Joseph Natoli**.



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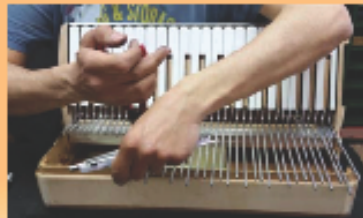


1

Beautifully crafted wooden cabinet gives the accordion an elegant, traditional look and feel, and of course, greatly enhances the sound.

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Here are 3 CRITICAL concepts that transcend the Haria into a responsive, lush sounding, expressive and organic feeling digital instrument.



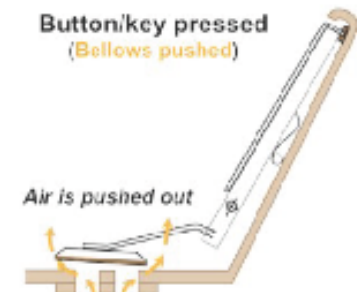
2

The real, hand crafted keyboard, with the traditional acoustic accordion touch provides a natural feel and response.



3

The Haria Natural Air Flow System works the same for keys or buttons: While pressing a key, a lever system lifts a pallet, allowing the air to flow through the hole. This system allows the player to control the natural movement of the bellows while the mechanical keyboard provides the quality touch and acoustic feel.



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by MASTER MIDI

imported by Music Magic USA



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**Hosted by Alex Chudolij of MMUSA**  
**With guest Performanstrator**  
**CORY PESATURO**  
**Demo Concert**

Wednesday  
 Nov 6 in the  
 VISTA Room  
 8:00PM



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## Schedule Of Events

### Timing & Transitions

If there was anything we learned from last year it was the issue of timing. It was the most frequent subject of feedback and so we will address it right here and now up front before you get any deeper.

The schedule of colored blocks, each fully loaded with incredible material and experiences, again appear all blended and blocked into the page. However please know that this year, they will not unfold that way. Each block will end at least 15 minutes or even more prior to the block ending time in the schedule. This is for many reasons. Let's outline some of them.

Many of the courses are equipment intensive and can be most fully enjoyed by having your own little home studio set up for yourself as was done last year. You may have peripherals, cables, laptops, amplifiers all set up in your little world while you utilize it in that colored block. You need time to undo that sometimes, move it about, put it aside, reset or any other activities that you require – not the least of which is breathing and using the bathrooms, as well as making it to the next area relaxed and ready.

Every effort will be made this year to allow adequate time for all of this to happen smoothly and in a relaxed manner. Knowing how exciting and addictive and all consuming much of this material can be, the highly effective manager, **Sabine Baggio** will be in charge of monitoring and enforcing these timing improvements for this year and will have the full authority to take command of this situation. We have witnessed how effective Ms. Baggio can be in this realm having seen her work it at the NAA this year in Texas. She provides a very powerful administration.

So, as you look over the schedule and plan your colored blocks accordingly, know that, if it is a two hour block, the session will actually end in more like 90 minutes or possibly an hour and forty minutes – depending on the equipment intensity of the course. Take those timing considerations into your calculations and add them to your comfort level.

Lots to learn, a lot going on at all times.

Easy does it! You cannot eat everything on the buffet....

The timing of the sessions will be such that ample time will be allowed within the block as it appears on the schedule to break down all of your personal studio/music gear and put it away or move it to your next location so you can be ready there on time and not be rushed. This should solve that problem for this year and provide a more spacious and relaxed atmosphere.

TUE 11/5

WED 11/6

THUR 11/7

6				BREAKFAST AND REGISTRATION				BREAKFAST			
7											
8	<b>TRACKS</b> NOTE: Successive Track numbers are the same class evolving over multiple days.  Example o Track 1 is first session of that track. o Track 2 is the 2nd session of that track. o Track 3 is the 3rd session of that track.	TECH LEVEL I	TECH LEVEL I	TECH LEVEL III	THE MUSICAL WORLD OF EDDIE MONTEIRO	CORY PESATURO Cory will be available for one on one Master classes on a first come first serve basis.	MORNING CONCERT				CORY PESATURO Cory will be available for 1-on-1 Master classes on a first come first serve basis.
9		4X TRACK 1	8X TRACK 1				TECH LEVEL I 4X TRACK 2	TECH LEVEL I 8X TRACK 2	TECH LEVEL III TRACK 2	THE MUSICAL WORLD OF EDDIE MONTEIRO TRACK 2	
10		TECH LEVEL II	TECH LEVEL II	TECH LEVEL UNIVERSAL R. NOEL	THE MUSICAL WORLD OF EDDIE MONTEIRO		TECH LEVEL II 4X TRACK 2	TECH LEVEL II 8X TRACK 2	TECH LEVEL UNIVERSAL R. NOEL 7X TRACK 2	THE MUSICAL WORLD OF EDDIE MONTEIRO TRACK 2	
11		4X TRACK 1	8X TRACK 1	7X TRACK 1	TRACK I						
12		LUNCH MICHAEL & JOE Intro					LUNCH TED LEYTON - Performance Psychology				
1		ACCORDION SOUND ENGINEERING CHRIS THEIS - TRACK 1			NIK VOLNIK		LEARNING THE KETRON SD-90 GREG VOLOVIC & JOE NATOLI				
2		DIGITAL RECORDING J. NATOLI TRACK 1	MOBILE SHEETS K. BAERT TRACK 1	FORSCORE M. BAGGIO TRACK 1		SET EDITOR/CREATING THE PERFECT ACCORDION M. SOLOWAY TRACK 1			MIDI ON THE ROLAND GREG VOLOVIC	OTHER PRIVATE LESSONS: There will be rooms available any time of the day or night to take private lessons with any Faculty member of your choice, on a first come first serve basis.	
3	ARRIVAL & REGISTRATION	BK-7M M. BAGGIO G. VOLOVIC TRACK 1	DIGITAL CREATION & PROGRAMS MATTHIAS MATZE								
4	FREE TIME	RICHARD NOEL TRACK 1				BK-7M M. BAGGIO G. VOLOVIC TRACK 2	ACCORDION SOUND ENGINEERING CHRIS THEIS TRACK 2		MOBILE SHEETS K. BAERT TRACK 2		
5	Tour Facility				RICHARD NOEL TRACK 2						
6	REHEARSAL "CHILD'S PLAY"	REHEARSAL CHILDS PLAY		DINNER (on your own)		Faculty Mtg					
7		AXE - CORDION FUN SESSION C. Pesaturo - A. Chudolij				DINNER (on your own)					
8	REHEARSAL IDEAS ENSEMBLE										
9		JAM SESSIONS	ROOMS OPEN FOR PRIVATE LESSONS & GROUP ACTIVITY			REHEARSAL IDEAS ENSEMBLE		PERF. ANXIETY PRACTICAL GROUP SESSION TED LEYTON (INTRO AT LUNCH)	JAM SESSIONS	ROOMS OPEN FOR PRIVATE LESSONS & GROUP ACTIVITY	
10	Faculty Meeting	J. JACOBY								J. JACOBY	



# Schedule of Events

## Fri (11/8/19), Sat (11/9/19), & Sun (11/10/19) Schedule

		FRI 11/8			SAT 11/9				SUN 11/10		
6		BREAKFAST			BREAKFAST						
7											
8		MORNING CONCERT			MORNING CONCERT			BREAKFAST			
9		DIGITAL RECORDING J. NATOLI	SET EDITOR/ CREATING THE PERFECT ACCORDION M. SOLOWAY TRACK 2	MIDI ON THE ROLAND GREG VOLOVIC	CORY PESATURO Cory will be available for one on one Master classes on a first come first serve basis.	TECH LEVEL I 4X TRACK 3	TECH LEVEL I 8X TRACK 3	TECH LEVEL III MATTHIAS MATZKE TRACK 3	THE MUSICAL WORLD OF EDDIE MONTEIRO TRACK 3	CORY PESATURO Cory will be available for one on one Master classes on a first come first serve basis.	(FAREWELL & FEEDBACK)
10		TRACK 2				TECH LEVEL II 4X TRACK 3	TECH LEVEL II 8X TRACK 3	TECH LEVEL UNIVERSAL R. NOEL 7X	THE MUSICAL WORLD OF EDDIE MONTEIRO TRACK 3		
11		FORSCORE M. BAGGIO TRACK 2		L.H STYLES & PATTERNS SAM FALCETTI	OTHER PRIVATE LESSONS: There will be rooms available any time of the day or night to take private lessons with any Faculty member of your choice, on a first come first serve basis.	LUNCH					
12		AL BATISTELLI & LENNY FELDMANN				KEP PROTOPOPOV -After Roland, What??					
1		SECURING AND PLAYING GIGS SUCCESSFULLY Expert Panel  BATTISTELLI, PESATURO, GELDMANN, MONTEIRO, NOEL				JOE PETOSA - THE BUGARI STORY					
2						PLAYING & PROGRAMMING BY CHOICE					
3		BK-7M M. BAGGIO G. VOLOVIC	MUSIC OF FRANK MAROCCO IN THE DIGITAL WORLD L. FELDMANN	ACCORDION SOUND ENGINEERING CHRIS THEIS FR-8X	MATTHIAS MATZKE	DIGITAL RECORDING J. NATOLI	FORSCORE M. BAGGIO TRACK 3	MUSIC OF FRANK MAROCCO IN THE DIGITAL WORLD L. FELDMANN	OTHER PRIVATE LESSONS: There will be rooms available any time of the day or night to take private lessons with any Faculty member of your choice, on a first come first serve basis.		
4		TRACK 3		ACCORDION SOUND ENGINEERING							
5		RICHARD NOEL TRACK 3	USB BACKING TRACKS SAM FALCETTI	CHRIS THEIS FR-4X	RICHARD NOEL TRACK 4	PERIPHERAL DEVICES ADV. (BK-7M, ETC.) H. BAGGIO	DRESSING UP SONGS SAM FALCETTI	MOBILE SHEETS K. BAERT			
6		Faculty Meeting									
7		IDEAS DINNER				IDEAS DINNER					
8		EVENING CONCERT				EVENING CONCERT					
9											
10		JAM SESSIONS J. JACOBY	ROOMS OPEN FOR PRIVATE LESSONS & GROUP ACTIVITY		JAM SESSIONS J. JACOBY	ROOMS OPEN FOR PRIVATE LESSONS & GROUP ACTIVITY					

**CORY PESATURO**  
Cory will be available for one on one Master classes on a first come first serve basis.

**OTHER PRIVATE LESSONS:**  
There will be rooms available any time of the day or night to take private lessons with any Faculty member of your choice, on a first come first serve basis.

**CORY PESATURO**  
Cory will be available for one on one Master classes on a first come first serve basis.

**OTHER PRIVATE LESSONS:**  
There will be rooms available any time of the day or night to take private lessons with any Faculty member of your choice, on a first come first serve basis.

## Schedule of Events with Room Locations

### TUESDAY 11/5/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Tue	11/5/2019	6:00pm	8:00pm	Child's Play Rehearsal	Theatre Room	Bottom Floor
Tue	11/5/2019	8:00pm	10:00pm	IDEAS Ensemble Rehearsal	Theatre Room	Bottom Floor
Tue	11/5/2019	10:00pm	11:00pm	Faculty intro meeting	Meeting Room #1	Top Floor

### WEDNESDAY 11/6/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Wed	11/6/2019	6:00am	8:00am	<b>BREAKFAST</b>	Gatsby's Lounge	Ground Floor
Wed	11/6/2019	8:00am	10:00am	Tech Level I (4X) - Track 1	Meeting Room #3	Top Floor
Wed	11/6/2019	8:00am	10:00am	Tech Level I (8X) - Track 1	Theatre Room	Bottom Floor
Wed	11/6/2019	8:00am	10:00am	Tech Level III - Track 1	Meeting Room #6	Top Floor
Wed	11/6/2019	8:00am	10:00am	Musical World of Eddie Monteiro Track 1	Vista Room	Ground Floor
Wed	11/6/2019	10:00am	12:00pm	Tech Level II (4X) - Track 1	Meeting Room #3	Top Floor
Wed	11/6/2019	10:00am	12:00pm	Tech Level II (8X) - Track 1	Theatre Room	Bottom Floor
Wed	11/6/2019	10:00am	12:00pm	Tech Level Universal 7X - Track 1	Meeting Room #6	Top Floor
Wed	11/6/2019	10:00am	12:00pm	Musical World of Eddie Monteiro	Vista Room	Ground Floor
Wed	11/6/2019	12:00pm	1:00pm	<b>LUNCH</b>	Pavilion	Between Avalon & Chophouse
Wed	11/6/2019	1:00pm	2:00pm	Accordion Sound Eng.	Meeting Room #3	Top Floor
Wed	11/6/2019	1:00pm	2:00pm	Nik Wolnik	Meeting Room #6	Top Floor
Wed	11/6/2019	2:00pm	3:30pm	Digital Recording - Track 1	Meeting Room #4	Top Floor
Wed	11/6/2019	2:00pm	3:30pm	Mobile Sheets - Track 1	Meeting Room #5	Top Floor
Wed	11/6/2019	2:00pm	3:30pm	Forscore - Track 1	Theatre Room	Bottom Floor
Wed	11/6/2019	3:30pm	5:00pm	BK-7M - Track 1	Theatre Room	Bottom Floor
Wed	11/6/2019	3:30pm	6:00pm	Digital Creation & Programs	Meeting Room #3	Top Floor
Wed	11/6/2019	5:00pm	6:00pm	Richard Noel - Track 1	Vista Room	Ground Floor
Wed	11/6/2019	6:00pm	8:00pm	<b>DINNER (on your own)</b>	N/A	N/A
Wed	11/6/2019	6:00pm	8:00pm	Faculty Meeting	Pavilion	Between Avalon & Chophouse
Wed	11/6/2019	6:30pm	8:00pm	REHEARSAL - Child's Play	Theatre Room	Bottom Floor
Wed	11/6/2019	8:00pm	9:00pm	AXE - Accordion Fun Session	Vista Room	Ground Floor
Wed	11/6/2019	9:00pm	Open	JAM Sessions	Mtg Room #3 or Vista	Top Floor or Ground Floor
Wed	11/6/2019	9:00pm	Open	Rooms for Private Lessons	Meeting Room #2, #5, #6	Top Floor

## Schedule of Events with Room Locations

### THURSDAY 11/7/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Thu	11/7/2019	6:00am	8:00am	<b>BREAKFAST</b>	Gatsby's Lounge	Ground Floor
Thu	11/7/2019	8:00am	9:00am	<b>MORNING CONCERT</b>	Pavilion	Between Avalon & Chophouse
Thu	11/7/2019	9:00am	10:30am	Tech Level I (4X) - Track 2	Meeting Room #3	Top Floor
Thu	11/7/2019	9:00am	10:30am	Tech Level I (8X) - Track 2	Theatre Room	Bottom Floor
Thu	11/7/2019	9:00am	10:30am	Tech Level III - Track 2	Meeting Room #6	Top Floor
Thu	11/7/2019	9:00am	10:30am	Musical World of Eddie Monteiro Track 2	Vista Room	Ground Floor
Thu	11/7/2019	10:30am	12:00pm	Tech Level II (4X) - Track 2	Meeting Room #3	Top Floor
Thu	11/7/2019	10:30am	12:00pm	Tech Level II (8X) - Track 2	Theatre Room	Bottom Floor
Thu	11/7/2019	10:30am	12:00pm	Tech Level Universal 7X - Track 2	Meeting Room #6	Top Floor
Thu	11/7/2019	10:30am	12:00pm	Musical World of Eddie Monteiro Track 2	Vista Room	Ground Floor
Thu	11/7/2019	12:00pm	1:00pm	<b>LUNCH</b>	Pavilion	Between Avalon & Chophouse
Thu	11/7/2019	1:00pm	2:30pm	Leaning the Ketron SD-90	Pavilion	Between Avalon & Chophouse
Thu	11/7/2019	2:30pm	4:15pm	Set Editor - Creating Perfect Accordion Track 1	Meeting Room #3	Top Floor
Thu	11/7/2019	2:30pm	4:15pm	MIDI on the Roland	Vista Room	Ground Floor
Thu	11/7/2019	4:15pm	6:00pm	BK-7M - Track 2	Theatre Room	Bottom Floor
Thu	11/7/2019	4:15pm	6:00pm	Accordion Sound Eng.	Meeting Room #3	Top Floor
Thu	11/7/2019	5:00pm	7:00pm	Mobile Sheets - Track 2	Meeting Room #5	Top Floor
Thu	11/7/2019	6:00pm	7:00pm	Richard Noel - Track 2	Vista Room	Ground Floor
Thu	11/7/2019	7:00pm	8:30pm	<b>DINNER (on your own)</b>	N/A	N/A
Thu	11/7/2019	7:00pm	8:30pm	Faculty Meeting	Pavilion	Between Avalon & Chophouse
Thu	11/7/2019	8:30pm	10:00pm	IDEAS Ensemble Rehearsal	Pavilion	Between Avalon & Chophouse
Thu	11/7/2019	8:30pm	10:00pm	Performance Anxiety - T. Leyton	Theatre Room	Bottom Floor
Thu	11/7/2019	8:30pm	Open	JAM Sessions	Mtg Room #3 or Vista	Top Floor or Ground Floor
Thu	11/7/2019	9:00pm	Open	Rooms for Private Lessons	Meeting Room #2, #5, #6	Top Floor



## Schedule of Events with Room Locations

### FRIDAY 11/8/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Fri	11/8/2019	6:00am	8:00am	<b>BREAKFAST</b>	Gatsby's Lounge	Ground Floor
Fri	11/8/2019	8:00am	9:00am	<b>MORNING CONCERT</b>	Pavilion	Between Avalon & Chophouse
Fri	11/8/2019	9:00am	11:00am	Digital Recording - Track 2	Meeting Room #4	Top Floor
				Set Editor - Creating Perfect Accordion Track 2		
Fri	11/8/2019	9:00am	10:45am		Meeting Room #3	Top Floor
Fri	11/8/2019	9:00am	11:00am	MIDI on the Roland	Vista Room	Ground Floor
Fri	11/8/2019	11:00am	12:00pm	ForScore - Track 2	Theatre Room	Bottom Floor
Fri	11/8/2019	11:00am	12:00pm	LH Styles & Patterns	Meeting Room #5	Top Floor
Fri	11/8/2019	12:00pm	1:00pm	<b>LUNCH</b>	Pavilion	Between Avalon & Chophouse
Fri	11/8/2019	1:00pm	3:00pm	Panel - Securing & Playing Gigs	Pavilion	Between Avalon & Chophouse
Fri	11/8/2019	3:00pm	5:00pm	BK-7M - Track 3	Theatre Room	Bottom Floor
Fri	11/8/2019	3:00pm	5:00pm	Music of Frank Marocco in Digital World	Meeting Room #3	Top Floor
Fri	11/8/2019	3:00pm	4:30pm	Accordion Sound Eng. - 8X	Meeting Room #6	Top Floor
Fri	11/8/2019	4:30pm	6:00pm	Accordion Sound Eng. - 4X	Meeting Room #6	Top Floor
Fri	11/8/2019	5:00pm	6:00pm	Richard Noel - Track 3	Vista Room	Ground Floor
Fri	11/8/2019	5:00pm	6:00pm	Playing With USB Backing Tracks	Meeting Room #5	Top Floor
Fri	11/8/2019	6:00pm	6:30pm	Faculty Meeting	Meeting Room #1	Top Floor
Fri	11/8/2019	6:30pm	8:00pm	<b>IDEAS DINNER</b>	Pavilion	Between Avalon & Chophouse
Fri	11/8/2019	8:00pm	10:00pm	<b>EVENING CONCERT</b>	Pavilion	Between Avalon & Chophouse
Fri	11/8/2019	10:00pm	Open	JAM Sessions	Mtg Room #3 or Vista	Top Floor or Ground Floor
Fri	11/8/2019	10:00pm	Open	Rooms for Private Lessons	Meeting Room #2, #5, #6	Top Floor

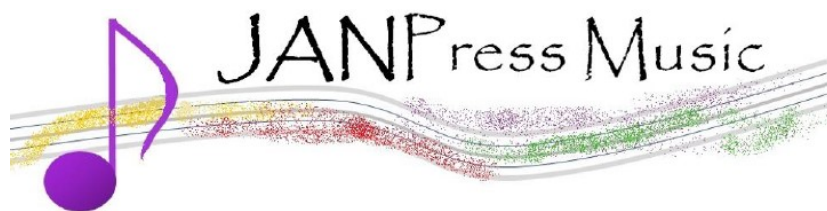
## Schedule of Events with Room Locations

### SATURDAY 11/9/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Sat	11/9/2019	6:00am	8:00am	<b>BREAKFAST</b>	Gatsby's Lounge	Ground Floor
Sat	11/9/2019	8:00am	9:00am	<b>MORNING CONCERT</b>	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	9:00am	10:30am	Tech Level I (4X) - Track 3	Meeting Room #3	Top Floor
Sat	11/9/2019	9:00am	10:30am	Tech Level I (8X) - Track 3	Theatre Room	Bottom Floor
Sat	11/9/2019	9:00am	10:30am	Tech Level III - Track 3	Meeting Room #6	Top Floor
Sat	11/9/2019	9:00am	10:30am	Musical World of Eddie Monteiro Track 3	Vista Room	Ground Floor
Sat	11/9/2019	10:30am	12:00pm	Tech Level II (4X) - Track 3	Meeting Room #3	Top Floor
Sat	11/9/2019	10:30am	12:00pm	Tech Level II (8X) - Track 3	Theatre Room	Bottom Floor
Sat	11/9/2019	10:30am	12:00pm	Tech Level Universal 7X - Track 3	Meeting Room #6	Top Floor
Sat	11/9/2019	10:30am	12:00pm	Musical World of Eddie Monteiro Track 3	Vista Room	Ground Floor
Sat	11/9/2019	12:00pm	1:00pm	<b>LUNCH</b>	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	1:00pm	1:30pm	Joe Petosa - Bugari Evo Story	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	1:30pm	3:00pm	Matzke - Playing & Programming	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	3:00pm	5:00pm	Digital Recording - Track 3	Meeting Room #4	Top Floor
Sat	11/9/2019	3:00pm	4:30pm	ForScore - Track 3	Theatre Room	Bottom Floor
Sat	11/9/2019	3:00pm	5:00pm	Music of Frank Marocco in Digital World	Meeting Room #3	Top Floor
Sat	11/9/2019	5:00pm	6:00pm	Richard Noel - Track 4	Vista Room	Ground Floor
Sat	11/9/2019	5:00pm	6:00pm	Peripheral Devices Adv	Theatre Room	Bottom Floor
Sat	11/9/2019	5:00pm	6:00pm	Mobile Sheets - Track 2	Meeting Room #5	Top Floor
Sat	11/9/2019	5:00pm	6:00pm	Dressing Up Songs	Meeting Room #6	Top Floor
Sat	11/9/2019	6:30pm	8:00pm	<b>IDEAS DINNER</b>	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	8:00pm	10:00pm	<b>EVENING CONCERT</b>	Pavilion	Between Avalon & Chophouse
Sat	11/9/2019	10:00pm	Open	JAM Sessions	Mtg Room #3 or Vista	Top Floor or Ground Floor
Sat	11/9/2019	10:00pm	Open	Rooms for Private Lessons	Meeting Room #2, #5, #6	Top Floor

### SUNDAY 11/10/19

Day	Date	Start Time	End Time	Class	Room Location	Building Location
Sun	11/10/2019	7:00am	10:00am	Farewell Breakfast & Meeting	Gatsby's Lounge	Ground Floor

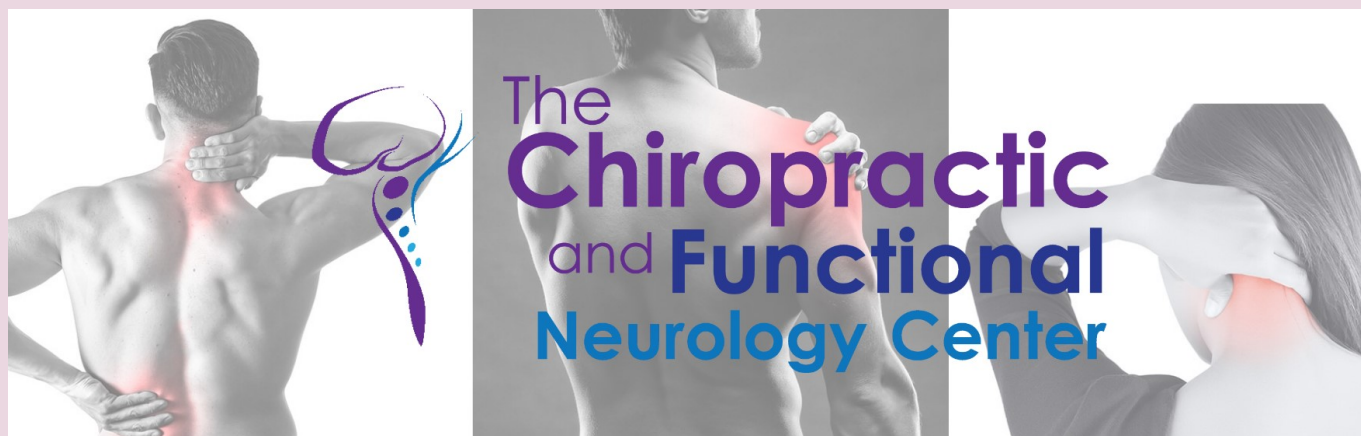


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- Sciatica
- Dementia
- Bell's Palsy
- Carpal Tunnel Syndrome
- Tarsal Tunnel Syndrome
- Stroke
- Plantar Fasciitis
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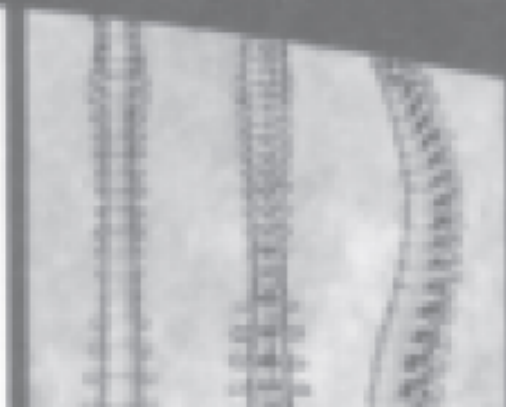
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**Best wishes to Gr8 Ideas for continued success and to Joseph A. Natoli,  
for his composition, Child's Play, which was commissioned by the  
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## TECHNOLOGY DEPARTMENT

### The basic Tech Level Tracks work like this –

There are three levels this year dependent on your experience and level, your desire and needs, your sense of comfort and confidence, perhaps your dreams – all of these things. Only you can parlay all of those factors and decide which level you want to immerse yourself in. And of course, you can change easily if you feel you chose in error. You can read the descriptions here in the syllabus, or think of them more as *beginner*, *intermediate* or *advanced* if that helps. **Level I** will be more involved with complete instrument familiarization, processes, access, security and comfort. **Level II** will be more involved with using that foundation for programming, customization and personalization and **Level III** will be more free form, feeding off of the direction brought in with the adventurous souls who attend in more complex and detailed programming, MIDI, problem solving and more advanced subject matter and possibilities.

Your first task is to think or, more aptly, to FEEL it out, and choose your level. Once you have done that, look at the Track Levels and place yourself according to your instrument. There are separate courses for the Roland 8x/Bugari EVO, and Roland 4x. There is a special track specifically for the 7x folks – it has a level all unto itself with the assumption that it is unlikely that there will be complete newcomers to the 7x, but, even if that were so, then you would be fine there.

This year, we have tried to achieve as intensive a student/teacher ratio as possible in the Technology department, and in the Track Level Programs there will be numbers of what we are calling **clinicians** there with you to bring you a truly one-on-one hands on experience and personal help.

The Tech Level I Track for the 4x will be presented by **Michael Soloway** and **Alex Chudolij**. This team will also be presenting the Tech Level II for the 4x. The support **clinicians** in the 4x Tech Level Tracks will be **Kevin Solecki, Richard Noel and Lenny Feldmann**.

The Tech Level I Track for the 8x/EVO will be presented by **Bob Donovan** and The Tech Level II Track for the 8x/EVO will be presented by **Joe Natoli** and **Kenn Baert**. The support clinicians in the Tech Level Tracks for the 8x/EVO will be **Bob Donovan, Joe Natoli, & Kenn Baert**.

The Advanced Track is not separated by instrument and will be hosted by **Greg Volic** and **Matthias Matzke**.

## TECHNOLOGY DEPARTMENT (cont'd)

Utilizing valuable feedback and experience from last year's Symposium, we have come to understand that much of the needs and desires of our participants center around technology. That is not surprising. One of the founding elements of the structure of IDEAS is based on our belief that, of the creative energy "pie" in the artistic world of the digital accordionist, an extraordinarily large "slice" is involved with the technology of the instrument and the surrounding technological support, as in computers and peripherals, for example. Therefore, for the digital accordionist to realize their full creative potential, there is an obligation or necessity to learn this technological piece and get comfortable with it – different and additional to what faces a purely acoustic accordionist or any acoustic musician for that matter.

Incorporating this information, as the Symposiums evolve, we have decided this year to weigh in heavily on technological subject matter. After many months of research and conversation this year, the IDEAS committee made up of Michael Soloway, Alex Chudolij, and Richard Noel created a **Technology Department**, much like the English department in a college – or the Math department or Physics department. Further we realized that, in our first rendition last year, too many levels of experience were grouped together and many subjects were being learned all grouped under "*Programming*." SO this year we have focused the essentials of the Technology Department, divided it by instrumentation and levels to allow more identification, and spun out a number of the subjects that were enjoyed so much last year, or were missing, or have been requested into Tracks and Programs of their own – with their own time and instruction. Michael, Alex and Richard came at it from different conceptual angles until it centered into a program. A very specific curriculum and schedule of pieces of the Technology Department was created. The single common concept that drove it was to try to decide what various levels of artists wanted, where they wanted to go and how could they best get there in a concentrated but limited time.

We think that this year we have come up with the best answer to those questions. Only time and more experience will tell the tale, but for a group that, in its very existence, is a paradigm shift, this year's offering is a quantum leap from last year already. There are three complete intensive mornings of basic technology training called TECH TRACKS, divided by levels and instrumentation. There are spin off Tracks of their own this year for musical documentation – Mobile Sheets and For Score, Roland Set Editor use and Creating the Perfect Accordion, MIDI for the accordion, BK7-M and peripheral use and Accordion Sound Engineering,

## TECHNOLOGY DEPARTMENT (cont'd)

The Tech Level Track for the 7x will be presented and supported by **Richard Noel**. Using the Computer Set Editor and creating custom/perfect accordion sounds will be presented by **Michael Soloway** with support from **Mitchell White** and **Alex Chudolij**.

The BK-7M Track will be taught by **Markus Baggio** and **Greg Volovic**.

The MIDI Course is presented by **Greg Volovic** and happens twice and is **not** a track. It is twice so that more people can avail themselves of this precious material.

The ForScore Track is presented by **Markus Baggio**.

The Mobile Sheets Track is presented by **Kenn Baert**.

The Accordion Sound Engineering Track is presented by **Chris Theis** – a Grammy award winning recording engineer. It is universal to all the instruments until that last session of the track where it will divide into 4x and 8x/EVO sessions.

The Ketron SD-90 as a powerful peripheral will be introduced and presented in a very interesting and novel way by **Greg Volovic** and **Joe Natoli**.

So, in summary – read the syllabus summaries (most of you have had a phone conversation with Michael Soloway, by this point, to help you make your choice), and place yourself in the correct level and instrument for your basic Tech Tracks. That is your first and most important move. Then look at the blocks, all light green, all on Wednesday, Thursday, and Saturday mornings and plan your three sessions. You can audit more if you like, just don't distract – and do not forget to bring all of the gear that you want to learn with. Now all of Wednesday, Thursday, and Saturday mornings are chosen and complete for you.

These mornings are divided in exact halves so that the alternate half can then proceed to The Musical World of **Eddie Monteiro** and vice versa. To allow full participation in the tracks and still experience the wonders of Eddie, he will present his tracks twice on those days. Look at the schedule with new eyes, and you will see how this all works. It is very smooth and should be a very full experience.

Welcome to the **IDEAS** Technology Department!



## What Is a Track Course?

Completely unique to **IDEAS** Symposiums is the **Track Course**. We believe that it is so innovative and exciting that it bears definition and explanation right from the start. It is akin to a small college course and it is a format that we will likely continue into the future because it offers so much more in a concentrated time than a collection of loose and brief seminars usually found at musical and related events. Those seminars can peak your interest and curiosity, like an infomercial, and that has a valid place; but we have struggled to find a way to effectively impart detailed information in a way that it can be heard, incorporated, touched and felt, and, most importantly, taken home as a life altering event at the end. And so, to that end, we created our **IDEAS Track Courses** often being delivered, now, by a team of faculty.

A Track can be from two to four sessions (or maybe even more in the future). It is always labelled as “Course” Track 1, “Course” Track 2, “Course Track 3”, etc. An example would be ForScore Track 1, ForScore Track 2, ForScore Track 3, ForScore Track 4 – all at different times. They could as easily be called ForScore Track Session 1, ForScore Track Session 2, ForScore Track Session3, etc etc. Each session can be as much as several hours.

A Track is intended to be taken as a whole. The material will carefully build over the span of the individual sessions and as much as possible there will be intensive hands on activity included at every step of the way. Each session can and will build on the last to reach as complete an experience as possible over the expanse of the course.

Another advantage, although a heavier burden on the faculty involved, is that right from the start there will occur a perception of the actual makeup and level of the class – something that can be guessed at but not accurately predicted. As the faculty perceive who their real class is, then the Track can evolve with that information - being fed by who the students really are and where they can go with the material – sometimes further, sometimes not - but the course of the Track, i.e. the sessions become more finely tuned and tailored as the dialogue and relationship between students/teacher becomes clearer.

## What Is a Track Course?

A few factors need to be mentioned about this system. The most important is that other than participant number restricted Tracks like Digital Recording, for example, there is complete freedom for everyone. *You are recommended to take and follow an entire track*, but once you arrive at the symposium, the choices are all yours and you can come and go, and move about as you choose. You are not registered in or locked into anything. But having said that, please understand and have respect for the beauty of the Track System described above and know that, if you drop into the middle of a Track, say on the third session, you may have questions that would be inappropriate to that development, described above, of the material because you were not there from the beginning. Your presence is always welcome everywhere, but please understand this point because the faculty will be in motion, as will the attendees, and will be resistant to being pulled backward at that point. This is understandable but needs to be mentioned. Drop in where you like, but know you are entering a flow and try not to interrupt it.

Since Tracks are usually hands on intensive try to bring with you as much of your personal technology as you can bring with you – your accordion certainly, USB drives with your own backups and information, laptop computers are important (with set editors already installed wherever possible, if that is what you like, or take the course to help you get that going), recording interfaces, or peripherals wherever they are useful to you and your learning. There will be time allowed to get set up completely and move your gear about – not like last year.

We believe very much in this system and think that you will leave with the same conviction.



## WORKSHOPS



### Intro to Programming Roland FR-8X

Tech Level 1

Instructor – Bob Donovan

This class will be focused on introductory level users of the Roland FR-8x. The class will consist of 3 sessions and will be focused on getting you familiar with the operation of the 8x so that you feel comfortable with using the 8x for practice or a performance. The class will consist of 3 sessions and will be focused on getting you familiar with the general working knowledge of the 8x. By the end of the 3 sessions you will feel confident with operating the 8x to enjoy playing your favorite piece with your favorite sounds.

The content within the 3 sessions is consecutive. Each class has items on the syllabus to learn the 8x and each class builds on the learnings of the previous class.

#### Sessions

- |                      |                 |
|----------------------|-----------------|
| Session 1: Wed Nov 6 | 8:00 - 10:00am  |
| Session 2: Thu Nov 7 | 9:00 - 10:30 AM |
| Session 3: Sat Nov 9 | 9:00 - 10:30 AM |

The classroom instruction will include an overview of the 8x's architecture from registers, buttons, dials, MIDI ports, audio ports, charging port and battery, to expansion packs, sets, and user programs. Hands on training will start with learning how to use the 8x's built in menu to set the System settings such Bellow Curve, Minimum Bellows, Output level, Speakers, and Auto Off. Students will also learn how to back up and restore the accordion the sets and user programs.

From there we will explore expansion packs and sets to learn about the wide variety of accordion, orchestral, and organ sounds that can be used with a performance. Students will learn how to use the 8x to explore sets (Concerto, Classic, Jazz, Bajan, Folk, Alpine, Cajun, Tex Mex, etc.) and use the registers to change accordion, orchestra 1 and 2, and organ sounds. Left hand configuration will be discussed covering Bass/Chord, Orch Bass, Orch Chord Bass

Next students will explore user programs. How to switch between user programs and sets. How to export a user program to share with a friend. How to load a user program shared to you from a friend. Discussion about why sets or user programs, which should you use?

If time permits the following topics can be covered. How to locate a favorite accordion or orchestral sound and create your own user program for easy recall during practice and performance. Using the Drums, making a recording of your performance.

#### What to bring

- Roland FR-8x
- USB stick for 8x



## WORKSHOPS



### TECH TRACK LEVEL II – 4X

Alex Chudolij / Michael Soloway

**Objective:** Provide an engaging environment designed to teach practical application of previously acquired Introductory Track skills. Also to empower the Intermediate Track participant with a skill set



enabling independent selection, creation and editing of the most useful available sound and performance parameters. This should enable the course graduate to customize their own Sets and create custom User Programs arranged for most effective use during performance.

Michael and Alex will present the material and provide hands-on class implementation of the presented concepts and methods. A number of clinicians will be present to assist with individualized support.

**Prerequisite:** Familiarity with digital accordion control panel functions and locations of all grille controls, menu / submenu navigation, proficiency in modifying key parameter settings, including Bellows Curve, Touch Sensitivity, Orchestral sound selection (Treble, Bass, Chord sections), as well as the ability to save such parameter changes internally (on board) or externally (file backup/restore via USB memory stick).

#### Elements of the Track will include:

- A brief overview/refresher of key prerequisite skills and concepts that should already be familiar to Intermediate Track participants and will be used regularly throughout the Track.
- Concept of User Program and Set modes, including when one mode may be preferred vs. the other and when the Set mode Working Area is used to modify or edit an existing User Program.
- Selecting as well as customizing/editing and tailoring a selected sound (including changing the sound's effects type or level, volume, octave, panning, etc.) for use in a Set or User Program.
- Sound layering (Accordion + Orchestra; Accordion + Organ).
- Primer on use of Drums/Percussion, selection, and the concept of variable sensitivity triggering of up to 3 percussive sounds per single left hand button press.
- Organ section – sound selection, Leslie rotating speaker effect
- Programmable 6 button bass column – How to program and demo of possible uses.
- MP3 Player – WAV file On-Board Recorder
- Develop proficiency and ease of menu navigation, including navigating to various parameter locations in the submenus and the ability to change settings, values, sounds, and levels, as well as saving them locally or externally.
- Operational tips and guidelines - including Volume control setting when playing with vs. without external amplification, selection of Bellows Curve for optimum bellows shake results (with a review of the difference between bellows shakes on a reeded vs. digital accordion – with tips.

# WORKSHOPS



## TECH TRACK LEVEL II – 8X

**Kenn Baert / Joseph Natoli**

### Track 1 – Navigating Your Instrument and Understanding Accordions in Sets

- Truly understanding the front panel of your instrument and how each button and knob are best used
- Understanding Sets and the various key menus involved with them to get the most out of your digital instrument

Accordion Edit  
Set Common  
System  
Utility  
Loading updates

- Lab time
  - Selecting RH Combinations
  - Selecting LH Combinations

### Track 2 – Navigating Your Instrument and Understanding Orchestra Instruments in Sets & UPGs

- Orc 1 and Orc 2 A & B sides
- Choosing and customizing orchestra sounds in Sets
- Orchestra Touch
- Key Orchestra edit menus
- Tricks & Tips
- What's a User Program (UPG)?
- Differences between and best uses of Sets & UPGs
- Best Set Common Features
- Importing Sets & UPGs
- UPG creation and edits
  - Which parameters save with UPGs?
  - How to create and efficiently apply UPG Lists



### Track 3 – Navigating Your Instrument and Understanding Organ & Drum Edits in Sets & UPGs

- Organ sounds (editing & refining)
- Orchestration Techniques
- Adding and using Drums effectively
- Playing WAV or MP3 files
  - Adjusting playback volume
- Recording

## WORKSHOPS



### TECH TRACK

#### LEVEL III

TECH LEVEL III – 3 Sessions

Presenters – Greg Volovic,  
Matthias Matzke

Clinician – Al Batistelli



Something entirely new this year is the highest level of investigation in the Symposium Technology Department. This is a three session Track course and we are very excited to have some of the very best leaders in this technological arena to share and be a resource for this level of information – Greg Volovic, often known in the cyber universe as “Greg v-Accordion” and Matthias Matzke from Germany. This Track is for members with a deep curiosity in the complexity of the instruments themselves and who would have answered the Symposium Questionnaire self-evaluation on your level as a digital accordionist as a “4” or “5”. But there are no actual restrictions and anyone who desires this is welcome.

Considerable thought and discussion went into constructing this Track, and after even involving some of the participants in the dialogue, it was decided to keep this Track as unstructured as possible and to allow it to evolve in real time, dynamically, according to the needs, desires, and choices of the participants. With the possibilities of a very creative process, the subscribers to Level III will meet for Track I, and with their advanced knowledge and energy, work out a live curriculum right there with Greg and Matthias and follow it out together for two sessions.

The final session will be led by Matthias alone and will bring together everything that has led up to that session in a musical climax with a live, playing, “on-the-instrument” session involving what has been learned up to then.

We believe that this will be a very unique and exciting Track for the members and for the Technology Department as a whole. Bring your instrument and all the gear that intrigues or interests you and reach for the stars!



## WORKSHOPS

### Eddie Monteiro



#### The Musical World of Eddie Monteiro

Come and listen, learn, enjoy these captivating sessions with one of the world's greatest living accordion jazz legends. Eddie will take you on a tour of his musicality, deep jazz and harmonic knowledge, an understanding of how to use the American song book, an understanding also of vocal accompaniment in that context, his use of the digital accordion in jazz, and in short, his genius. Having this much dedicated time with such a jazz icon has never occurred before, and IDEAS is proud to be the first to accomplish what will prove to be the most monumental 3 tracks in accordion history. Sit back, take notes, and enjoy, but most of all be ready to absorb

and become a part of the greatness of Eddie Monteiro.

### Lenny Feldmann



#### The music of Frank Marocco orchestrated for the digital V-accordion

The late Frank Marocco (1931-2012) left us a tremendous legacy of original accordion compositions as well as special arrangements of well-known popular and standard tunes. His inimitable jazz style is captured in his unique arrangements and compositions. He truly understood the acoustic accordion and how to bring out the beauty of the reeds in all of his performances.

In this workshop we will explore some of the many ways we can enhance Frank's music when performing the same tunes and arrangements by programming the V-Accordion. We will accomplish this by doing a side by side comparison of the acoustic accordion performance with an orchestrated v-accordion performance.

Workshop attendees are provided copies of the Frank Marocco written arrangements to be able to follow along with the printed music notation during the comparative performances. Suggestions for V-accordion programming for each tune demonstrated will be welcome from the attendees. Taking notes is encouraged.

## WORKSHOPS



### Accordion Sound Engineering 2.0

**Chris Theis**

**(Grammy award winning  
Sound Engineer)**

#### **“How To Find Your Sound”**

ASE 2.0 will focus on adjusting the sound and FX on the FR-4x and FR-8x digital accordions. While generating sound via MIDI and using the Editor we will manipulate the various parameters to help players understand the different FX (EQ, Reverb, Delay, Chorus etc). The objective of the course is to help players find the sound they desire and enhance their performance. A basic understanding of the MIDI setup with a DAW and the Editor will be a helpful prerequisite to this course.



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#### **Sam Falcetti**

Teacher-Conductor  
413-204-5522  
[samfalcetti@gmail.com](mailto:samfalcetti@gmail.com)

## WORKSHOPS



### Digital Home Recording

(Track—Sessions 1, 2 & 3)

**Joseph Natoli**

This workshop anticipates giving you the freedom to finally record yourself in the privacy of your own home, thereby avoiding the steep hourly fees of recording studios (from \$100—\$200 per hour). You will be taught to use inexpensive and even FREE recording software that has all the tools and capabilities that you will ever need to produce a very high-end studio quality recording.

Certainly, everyone has different motivation for why they want to record themselves — to keep as a memento, share recordings with family and friends, create a professional demo CD, to create marketable and respectable studio quality recordings that can be sold for extra income, or to create an audio track along with your YouTube video. Whatever your reasons, this course will provide you the tools to realize your ambitions. We will be doing hands-on recordings with the students with the goal of allowing you to walk out of these sessions with an understanding of how to create these recordings, but also to have a recording that you can call your own and to repeat the whole process when you get home. The possibilities of what this course will teach you are endless.

This year's tracks however are adding the benefit of developing incredible video recordings that can be posted on YouTube or committed to DVD disk, along with new insights on how to accomplish very reputable Green Screen recordings to place any background or video behind your own recording. For example, if you are playing a Classical piece, how to place the image of a concert hall behind you. Or what if you want to do a Christmas recording. You can easily learn how to place a cozy lit fireplace behind you, with stockings a wreath and all the trappings!

This course is a 3-session track, so it is highly recommended that you attend all three sessions to get the full benefit of the course.

#### Prerequisites

- Download Audacity software from the Audacity Soundforge website ([www.soundforge.com](http://www.soundforge.com))
- Have an Audio interface with the proper USB printer cable in order to connect to your computer
- Make sure your computer has at least one available USB port, and you may also want to bring a 4-8 multiport USB extender if your PC does not have enough USB ports
- Also make sure you have 2 audio 1/4 in cables to connect from your digital accordion to your Audio Interface



## WORKSHOPS

### Digital Home Recording (Track—Sessions 1, 2 & 3) Cont'd

#### Track 1—Recording basics

- Recording into your USB stick (effective or not?)
  - What you can and cannot do in this scenario
- Example recording to the USB stick
- Audio interface devices (types to consider and pricing)
  - What's best for your needs (2 input up to 8 input devices) and pricing
- How to connect your audio interface?
- Audio recording software survey and choices. What are the options and at what price? (Reaper, Sonar, etc.)
  - Free is always good so let's start with Audacity
  - LAB - Audio Interface set up. Let's all get set up with your own audio interface and Audacity software and make sure it's all working

#### Track 2—The actual recording process

- Decide if you are creating a backing or duet track or if you just want to record yourself performing. This will affect how you proceed
  - Recording drum tracks directly from another source for rhythmic accompaniment track
- Normal Recording: If you are simply trying to record something that you would like to keep or commit to CD, no need for the rhythm track, etc. You can just record and arrange your track accordingly.
  - Record in one take or multi-track? Pros & Cons of each. Or are there even any Cons?
- See how easily you can put multi-tracks together and make them sound like one cohesive performance
  - LAB: Let's all do a recording. Short and sweet just to get the eye hand coordination down and to help these technical concepts shown

#### Track 3—Recording video with music

- Consideration of video recording products Lots of different products out there, but I feel Pinnacle 22 is one of the best for the money. Has a lot of great features for about \$100 or less. A little more if you want more bells and whistles.
- Review all the similar features that all video software have
- Recording your audio and video separately and then combining them effortlessly and exactly
- Best housekeeping practices to make the whole project easier
- Creating your video and audio and all the techniques to put them together
- Recording with Green Screen effects just like the pros do
- Where/how to inexpensively purchase your green screen peripherals you will need
- How to select your Chroma key
  - Applying your Chroma key to integrate it into your video recording timeline
- Exporting your finished product

## WORKSHOPS



### Kenn Baert

#### Mobile Sheets – Basics to Advanced

In this wonderful 21st century world of technology, no one has to carry along binders and binders of sheet music any longer in order to perform for gigs, family gatherings, concerts, or any other performance venue. Now you can condense your whole library down to the small form factor of a digital tablet.



For this functionality, “Mobile Sheets” is both Joe Natoli and Kenn Baert’s preferred App for the Android and Windows platform. (Note: for Apple products, see the “FORSCORE” class taught by Markus Baggio).

This in depth, 3 track (5 hour) course will take you from the point of knowing zero about how Mobile Sheets works to being able to comfortably use the software to replace all of your numerous binders of sheet music. It will also teach you about some advanced features of Mobile Sheets that go far beyond simply replacing a piece of paper.

This will be a “hands on” class and we would like it if people come with tablets in hand and even instruments for the Track 3 session.

**Track 1** will focus on the basics of getting started with Mobile Sheets:

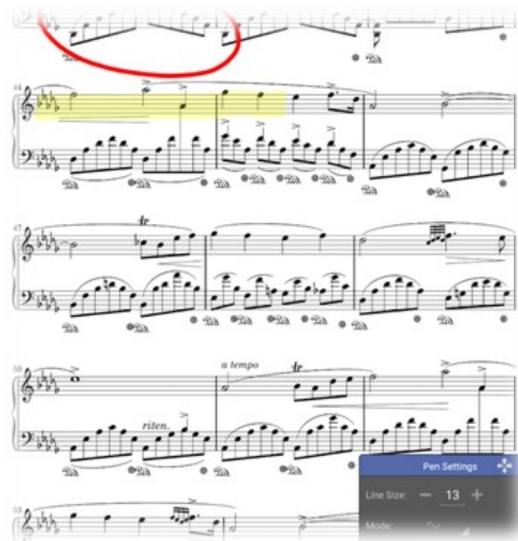
- Purchasing and Installing the APP
- Numerous options for getting that piece of paper into the tablet
- Organizing songs within Mobile Sheets via Set Lists, Collections, and Genres etc.....
- Pedal options and how to connect them
- Page turning options
- Backing up your data

**Track 2** will focus on editing capabilities within your digital sheet music

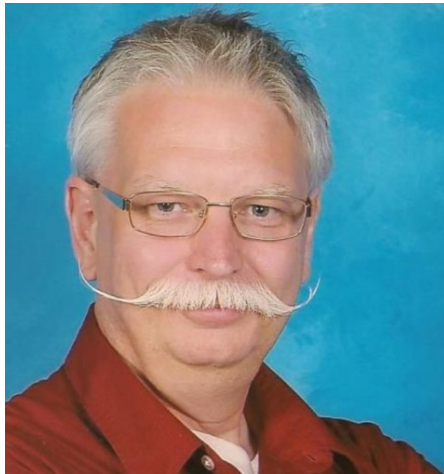
- Cropping
- Taking Notes
- Writing on sheet music
- Highlighting
- Links, Bookmarks
- Options for Dealing with Repeats
- System settings and options

**Track 3** will explore some of the more advanced features and tools provided by Mobile Sheets

- Metronome
- Audio Tracks
- MIDI commands
- Smart Buttons
- Controlling backing tracks through Mobile Sheets
- Controlling your Roland User Programs through Mobile Sheets



# WORKSHOPS



## Markus Baggio

### forScore – Basics to Advanced

#### Track #1: What is forScore and how can you use it?

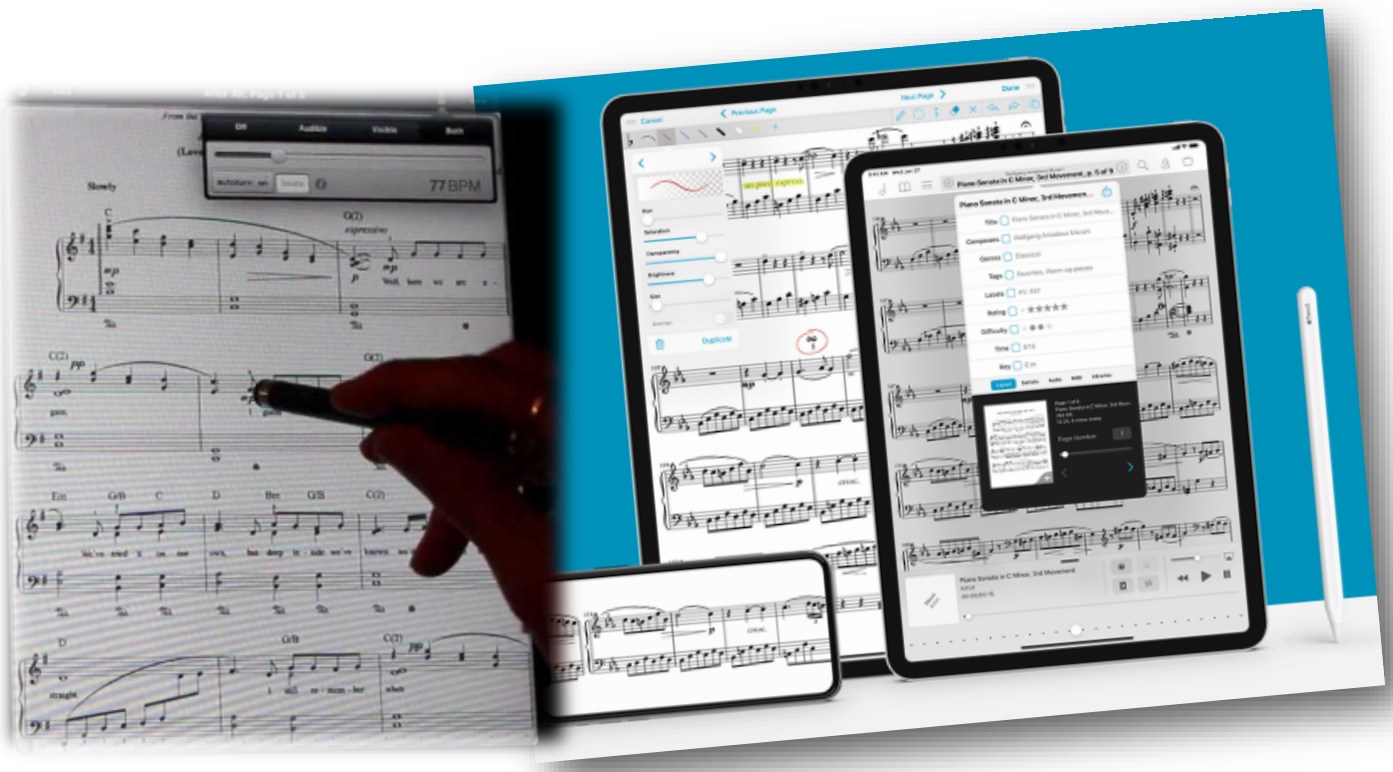
- Introduction to forScore
- Basic management of sheet music
- Annotating
- Playing and practicing

#### Track #2: How to import sheet music into forScore?

- Continue and recap from Session #1
- Importing sheet music
- More about managing sheet music

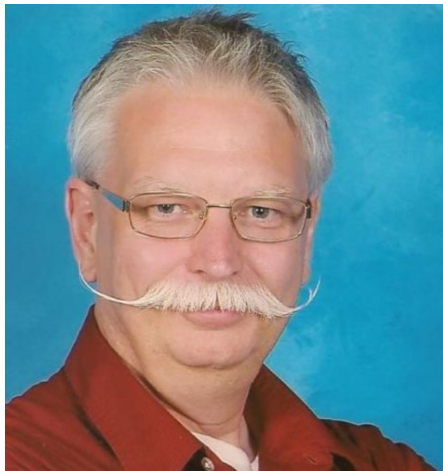
#### Session #3: More stuff about forScore

- Continue and recap from Session #1 and session #2
- Enhanced features:  
Midi integration  
Export and Sharing  
Cloning and rearranging  
Q&A, sharing experiences etc.





## WORKSHOPS



### BK-7M Track

Markus Baggio, Greg Volovic, Al Battistelli

#### General information

For the upcoming **IDEAS** symposium Greg Volovic, Al Battistelli and Markus Baggio will conduct a complete track with three sessions on the BK7m and a Bonus session discussing additional tools and advanced techniques regarding the BK. We will share basic information, tips and tricks and some advanced techniques. Be aware we will share our personal experience and opinions. Most of what we will teach is not dogmatic, it should be seen as a recommendation. The sessions are setup in a consecutive order, so it is recommended to attend the complete track. If you are an advanced player and you want to join us for individual sessions you are most welcome, but only to listen-in.

The attendees should bring

- Midi Accordion (although we will mainly focus on Roland instruments)
- Roland BK7m, stands (although we should be able to place the box on a table if you don't want to haul a stand with you.
- Foot pedals (highly recommended, bring what you have)
- Cables (¼ inch cables, MIDI cables, spare cables) to connect your equipment and a longer ¼ inch cable to connect your BK to the provided mixer
- Sheet music examples, music stand
- USB flash drive
- Headphones for practicing (yup that is important)

Please mark all your belongings, so we can find our own equipment after the sessions.

We will have available at the symposium

- Chairs and tables (obvious right?)
- A speaker system and mixer where you can connect your output
- ¼ inch cables as backups
- Projector, screen, computer

## WORKSHOPS

### BK-7M Track (cont'd)

We are planning to leave our BK7m in the room, so there should be no need to tear down all your equipment. It should be OK to move it to the wall as the room might be use for other sessions. We should have a 15-minute break between sessions.

### Session 1: General Overview

During the initial overview we will cover the basic concept of an arranger module like the BK7m. We will provide you with technical details and how to properly connect and configure your instruments, so it suits your playstyle and supports your performance.

You will learn

- How to setup and connect your gear
- Basic settings and their meaning for your instruments. This includes MIDI and other settings. This should allow you eventually configure your setup to your play style.
- To test basic functionality

The session contains mainly presentation and discussions and some time for individual practice.

### Session 2: Using Styles

The second session of this series will be more practical and will allow you to practice more intensively. We will discuss the features of the built-in styles and how to use them within a performance (song).

You will learn

- How to find the right style
- How to use different variations, intros and endings
- Some advanced tips and tricks using styles
- How to save your work with performance lists

This session contains presentations, discussions and a lot of time for individual practice. We will provide sheet music and predefined performance lists for your practice.

### Session 3: Using Sounds

The third session of this series will focus on using sounds (tones) from the BK7m. You will learn basic techniques to layer sounds and how to use them to embellish your performance.

You will learn

- How to select the sounds of the BK7m
- Manipulate sounds using special effects (MFX) and other sound settings
- Some advanced tips and tricks, which sounds to use and which pair nicely
- How to make use of the Melody IntelliAgent feature
- How to save your work with performance lists

This session contains presentations, discussions and a lot of time for individual practice. We will provide sheet music and predefined performance lists for your practice.

## WORKSHOPS

### BK-7M Track (cont'd)

#### Bonus session: Advanced use of the BK7m

The bonus session will cover some advanced techniques and tools when using your BK7m. You can join this session also if you haven't attended the BK7m track.

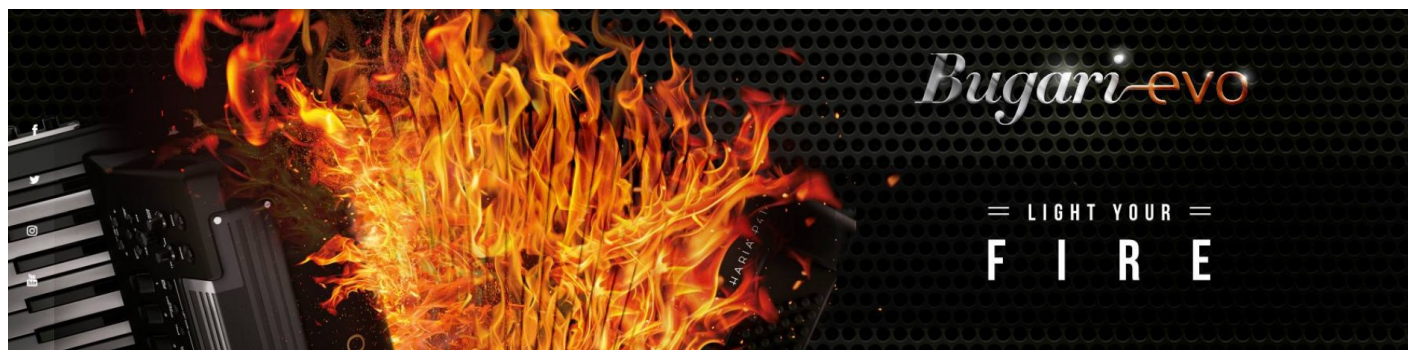
You will learn

- How to use external styles from a USB flash drive
- How to use the Makeup tools and cover functions for internal and external styles
- How to record your performance on your BK7m
- Manage performance lists on your computer
- Working with the free BK Partner app on your iPad
- Information about wireless connections (MIDI / Sound)

This session contains mainly presentations, discussions and some time for individual practice. We will provide sheet music and predefined performance lists for your practice.

### Learning the Ketron SD-90 Arranger

The Ketron SD-90 arranger, seems to be *the* direction of advanced peripheral devices for our digital accordion world. It needs to be shown and demonstrated in the best possible way and for this Symposium 2.0 and we feel we have come up with a very unique and exciting format. Two world experts in many ways, but for our purposes here – Greg Volovic on the function, method and intricacies of the SD-90, and Joe Natoli on deep, and exquisite orchestration with the digital accordion. In a fascinating interchange, Joe will be the student, and Greg will be the teacher. Using “Spanish Eyes” as the musical vehicle, Joe, as a complete novice to the SD-90 will express his musical needs and Greg will “teach” him step by step how to achieve his goals with this comprehensive peripheral. The personal dialogue and interplay itself should prove fascinating as they work together in front of all of us to achieve a great musical result. They will arrive at an unprepared orchestrated arrangement for Spanish Eyes as Joe would hear it and as we will undoubtedly enjoy it. Purposely, there are no other concurrent courses, so that this is totally available for all members to attend together.





## WORKSHOPS



### Matthias Matzke

#### Digital Creation and Programs

Wednesday 3.15 pm - 5.45 pm

This workshop dives into Matthias Matzke's approach to make the most out of a One-Man-Band-Performance with the facilities of the *FR-8x*.

#### Learn to:

- Optimize **creative workflow** from collecting first ideas for a digital arrangement, all the way through the process of programming *User Programs* and editing sounds until the final stage of performance in front of an audience
- Create presets and work with SET **templates**
- Enhance your playing with stunning digital **effects**
- Upgrade your methodical toolkit with exclusive **playing techniques** that distinguish the digital accordion from an acoustic instrument
- Play **advanced patterns** for the accompaniment of your songs

As musical examples for this course you will study arrangements of „Olé Guapa!“ and „La Paloma“ - two evergreens that are often played and often heard and therefore display significant difference if played in a skillful manner.

### Playing and Programming by Choice

Saturday 1.00 pm - 3.00 pm

Based on Matthias Matzke's most elaborated arrangements this workshop consecutively demonstrates some of the tricks on how to amaze an audience with unique digital possibilities.

#### Learn to

- Think **out of the box**: Digital accordions offer more than the proven way to play acoustic instruments or imitate them
- Use **effects**, **looping** and **split points** to sound bigger than one single musician
- Adjust **Attack**, **Decay**, **Release** and **Cutoff** settings
- Use rare **sound combinations** out of Matthias' personal tool kit

## WORKSHOPS

**Richard Noel**

**Tracks #1, 2 3, & 4**



### Playing with Style:

Understanding and using my programming as a springboard for your musical enjoyment. After reviewing the interrelationship between sets and user programs, I will describe my "styles" approach and how I use it in gig situations. We will explore how to use the styles approach to play the music of your choice, as well as to expand your musical world.

- How do you decide what User Programs are best for your music? How do you modify and create new User Programs or Sets?
- How do you organize User Programs?
- How do you decide what instruments and percussion choices are best for your music?
- As an accordionist, how do you make different instruments sound believable?
- How do you find the "essence" of different musical

styles?

Participants will be encouraged to play their own musical selections and receive constructive feedback about the voices they select as well as how they play the instruments. Emphasis will be on identifying, creating AND playing the digital accordion in ways that take advantage of the unique characteristics of the instrument.



## WORKSHOP

# MIDI on the Roland V-Accordion—Greg Volovic

## V-Accordion MIDI

Unleashed



### Understanding the Parameters

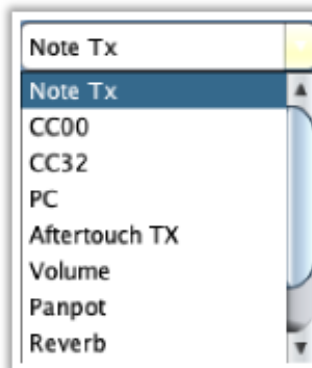
Have you ever had the desire to understand what all those parameters in the various midi menus and wondered what they do? How are they related to each other? Where should I modify midi parameters if I only want to affect the right hand, how about only the left hand. What does expression do? How do I send aftertouch message to an external device? Why does the volume on my sound module, BK-7m, or SD-90 always change when I press a register? Why is the volume so low on external device or when connected to my computer? What is the "Midi IN-Port" used for? How can I change the octave of the Midi System without changing the octave of the internal accordion? Are there any parameters that affect midi, that are not in the Midi menus of the V-accordion? These are just a few of questions we will address at the symposium.



*What's the difference between the USB Midi and the 5 pin Midi?*

### Invaluable and Informative

Join me for 90 minutes of getting "into the details". Understand the difference between velocity, expression and volume. Learn what each MIDI parameter is used for, what it does and why would someone want to use it. In this course we will go over each MIDI parameter contained within the Roland V-Accordion. So, whether you have a 3x,7x,1x, 4x or Bugari – This course is for you!



*What is CC00 and CC32 used for?*

**Note:** This course is not an introduction to MIDI. A basic/simple understanding of what MIDI is and how it works is required.



## WORKSHOPS



# Michael Soloway

## USE OF THE ROLAND SET EDITOR / CREATING THE PERFECT ACCORDION – Two Session

### Track Course

Presenter - Michael Soloway

Clinicians – Mitchell White, Alex Chudolij

In order to have the most detail and specificity this year in The Symposium Technology Department, a number of the courses are spin-outs from our first curriculum last year. This very popular and well received program was one of the first to be born as a Track Course in its own rite.

Have you ever felt when you played the digital accordion that the actual accordion sound was perhaps a little weak or a little too “digital”? Did you feel that in order to achieve all of those wonderful and exciting orchestrations and full ensemble sounds that you would have to sacrifice the accordion sound itself that you grew up with; or that first drew you to the accordion? How about those that just want to play their instrument as a regular accordion or when you just feel, at the moment, that that is what you need this multi-faceted instrument to be.

This track will address this with the two major topics. Roland has created a set editor whereby you can connect your instrument to your computer and do your editing directly through this easy to use program. More essential on the 4x than the 8x because of screen size, but, nevertheless it is effective and usable on both instruments. It is a great tool. The basics and the method of its use will be taught, demonstrated and discussed in Session 1 of the Track.

Once a comfort level has been achieved with the Set Editor, the actual use and function of these digital instruments as an “acoustic” accordion will be detailed and understood. As if we were acoustic accordion technicians, but also magicians because of the incredible versatility allowed and provided by our digital instruments, phenomenal and beautiful things can be created. You will indulge in and start to know how to name, create and perfect your ideal accordion through this program – working with the reeds and the different tunings as if they were physical and touchable – but with the infinite control provided by our instruments.

As actual accordionists, many players seek this exploration, and so this course has been requested in many places. Michael Soloway has become known as developing a unique and effective system to increase your pleasure and fulfillment with the digital accordion by owning the acoustic instrument that you can create. He will bring you to “this other half” of your instrument functionally by the end of the second session.

## WORKSHOPS

# Michael Soloway

## USE OF THE ROLAND SET EDITOR / CREATING THE PERFECT ACCORDION – Two

### Session Track Course (cont'd)

Presenter - Michael Soloway

As participants for both the 4x and the 8x are being advised, to achieve the most from this track, you will want to have your laptop present with the appropriate drivers and the set editor already installed. Be certain that your instrument is up to date with the most recent operating system. You will also need a USB “printer cable” to connect your instrument to your computer. Clinicians will be present to help if necessary, but to jump right in it is best to have the installations and connections complete upon arrival.

Note that on the FR-4x and the way that it was created, you can *ONLY* access the reeds of your accordion fully through the use of the set editor. For this instrument there is no other way.

Participants always have a lot of fun learning about the accordion, not just how to program it - and about *their* accordion in particular. Learning the set editor absolutely prepares you as well to move right over to the huge world of orchestration using it, and Michael will open those doors widely for you as well before it is over!



## WORKSHOPS

### Sam Falcetti



#### How to Learn More About Styles and Patterns in the Left Hand

This is not a repeat of last years' left hand workshop. I will introduce new Latin, Rock'n Roll, Blues/Jazz, and a couple of different chord sequences using walking bass. This workshop has a handout with examples and suggested songs.

#### Using Your USB Port To Play

#### Along With a Recording

In November of 2009 Roland introduced the 7X model with a USB Port. Some of you might remember the Music Minus One and other systems that followed but none were as good as what Roland created with the use of the Thumb Drive. We will talk about playing along with original recordings by the artists both instrumental and vocal. Some questions that are often asked are what sounds do I use, when do I play melody or chords, on fill-in patterns and how about the transposition to accommodate the different keys. The complete package that I use in teaching my Roland students is now available.

#### Dressing Up a Song

How do I do it and what can I add to a fake book song to make me sound more professional on my digital accordion. Many of the accordion arrangements are a little too difficult for my playing level. These questions often come up in talking to accordionists all over the USA. Back in the 60's, & 70's I wrote 7 "Popular Music Idea" books and used them exclusively at Falcetti Music. Recently I have upgraded these books and now make them available to my fellow accordionists. At this workshop I will take a simple song and show left hand patterns and right hand embellishments and also adding thirds, octaves, chords, intros, & endings, etc., etc. You won't believe how easy it is to make this happen!



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## PRIVATE LESSONS

### Private Lessons with Cory Pesaturo

A limited number of people along with their IDEAS SYMPOSIUM registration have direct access to a 90-minute private session with Cory Pesaturo on musical subjects of their choice! This is completely separate from any other arrangements and is a wonderful opportunity open only to participants of the Symposium.



## PRIVATE LESSONS WITH OTHER FACULTY

Private lessons or sessions are available to everyone at the Symposium from anyone at the Symposium. It only depends on your level of interest and your ability to arrange and organize then with the person that interests you at the time. We have set a financial value on these lessons that is in the best interest of the student and the teacher - \$50/hour. There will be spaces available outside of the scheduled classes and most notably every faculty person and every participant has a room of their own at the Avalon that they can also use for this purpose. Meeting rooms #2, #5, & #6 are available for this purpose as indicated on the visual Schedule 9:00pm to 11:00 pm or other times negotiated with the teacher.

Again, this is entirely up to any individual and any other person or faculty to get together and work together – limited only by your desire, time and energy.

## VENDOR SUITES

**MAKE NOTE!** Make sure to visit our participating Vendor Suites at the Avalon. This is your opportunity to get up close and personal with the products they sell that can enrich your musical Experience.



Poster boards on easels will be placed outside their suites for easier location. They have lots of good things to demonstrate to you!



# LIMEX

**Just imagine!** Why be confined to the limited selection of digital accordions when you can have the same features blended with your favorite acoustic instrument? Limex can be fit to most accordions!

Whether it's onboard styles, wireless MIDI / Audio or an integrated vocal microphone with effects and 3 band equalizer. A system can be custom tailored to your wishes. Come try out the very latest G5 soundboard. Many sounds with **ROUND ROBIN** Function (repetition function), for more realistic live like sounds. If you play the same note twice it will automatically change the sample.

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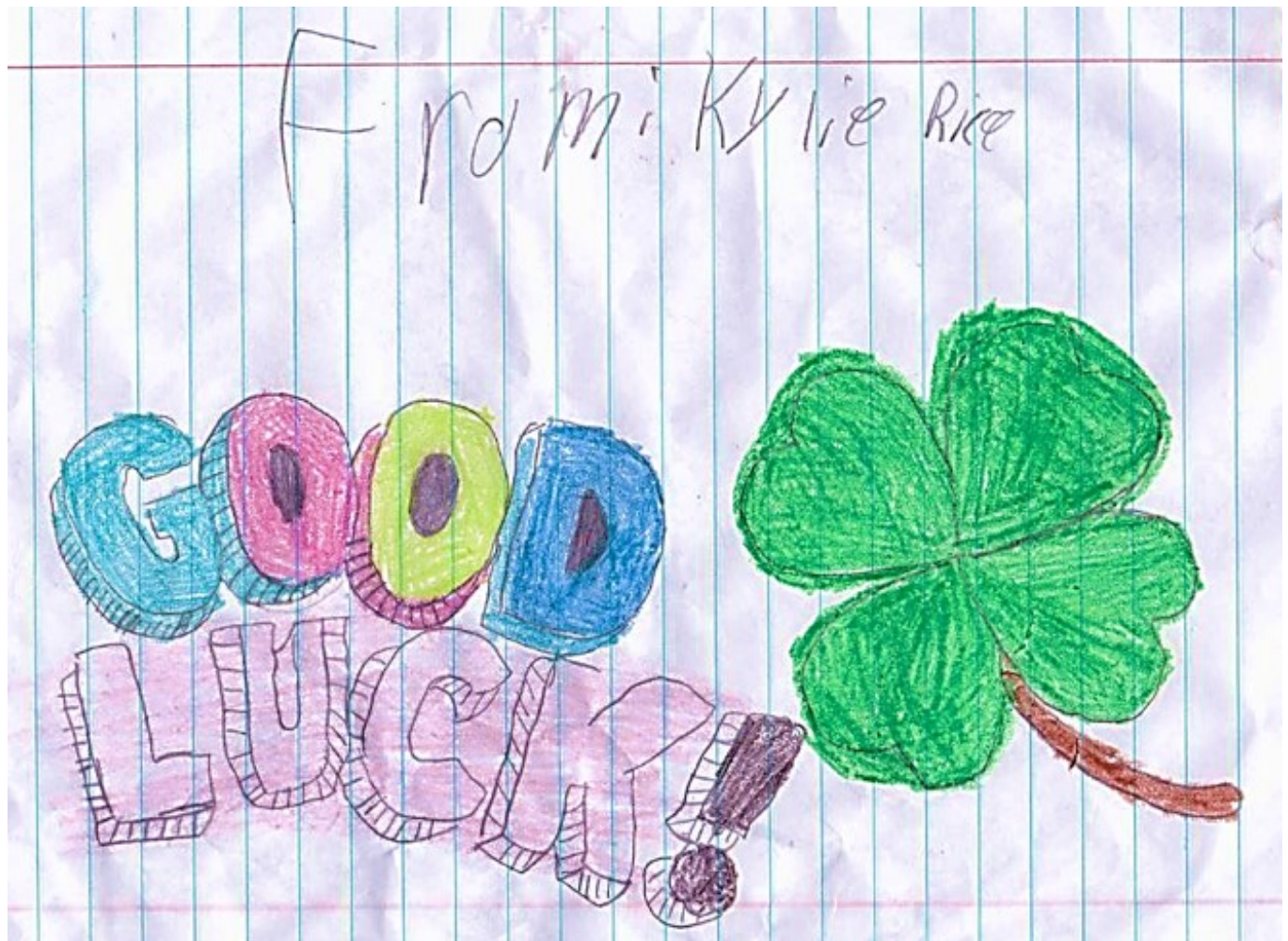
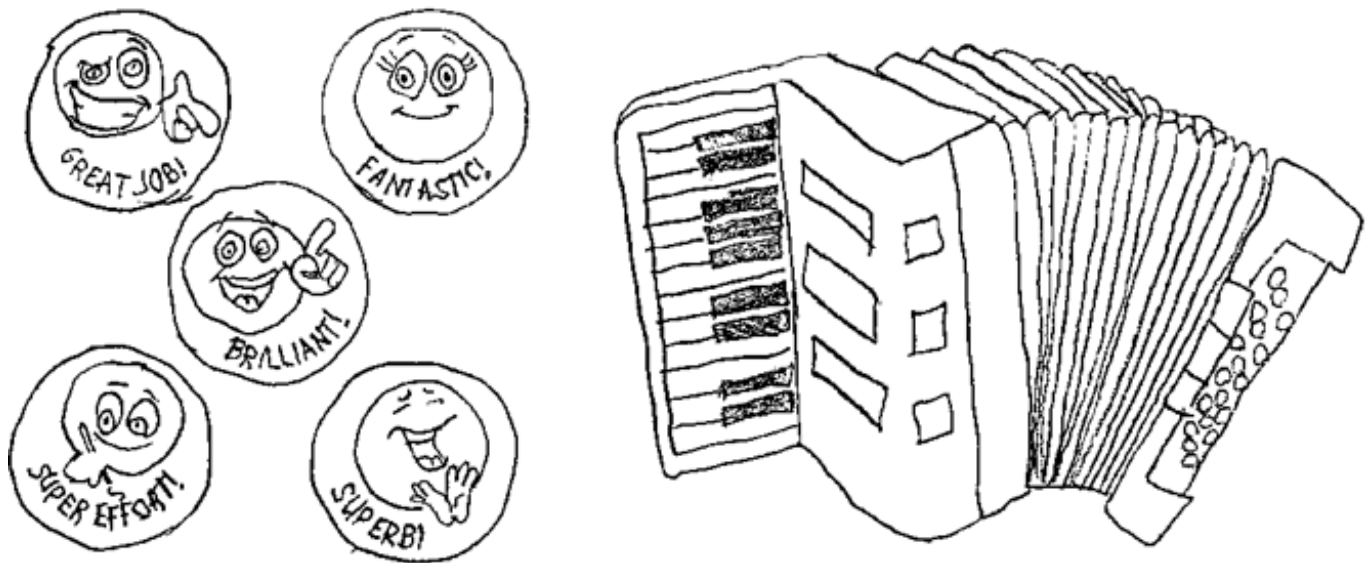
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Accordions**

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Joe Natoli's darling little cousins (Kylie and Lacie Rice) attended the 2018 Symposium concert and produced these appreciative drawings during the concert. Thanks Kylie & Lacie!!!





## IDEAS CONCERTS

# Thursday Morning Concert

11/7/2019 8:00am—8:45am

- ♦ Markus Baggio
- ♦ Kevin Solecki
- ♦ Lenny Feldmann
- ♦ Richard Noel
- ♦ Richard Noel / Kep Protopopov Duet

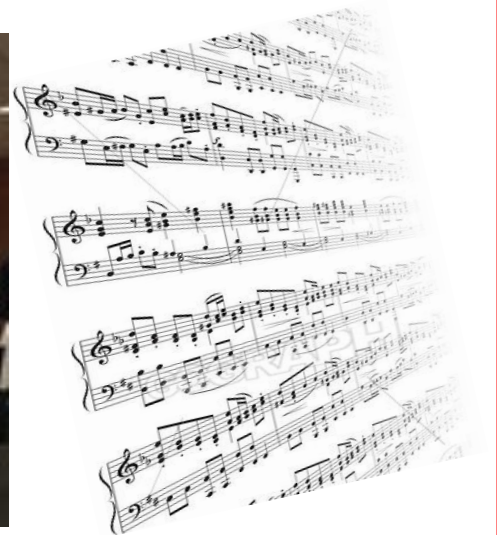


## IDEAS CONCERTS

# Friday Morning Concert

11/8/2019 8:00am—8:45am

- ♦ Nick Ballarini
- ♦ Julie Wisniewski
- ♦ Tris Gour
- ♦ Michael Soloway & Andrea Leyton





## IDEAS CONCERTS

# Friday Evening Concert

**11/8/2019 8:00pm—10:00pm Pavilion Room**

Brian Byers (Master of Ceremonies)

- **IDEAS Faculty Scholar Presentation**

Sam Falcetti

- **IDEAS Ensemble**

Featuring Joe Natoli, Kenn Baert, Eddie Monteiro, Lenny Feldmann, & Michael Soloway

Alicia's Tango (Amy Jo Sawyer)

Nostalgique (Joe Natoli)

Game Of Thrones (arr. Kenn Baert)

Frank's Samba (Wolfgang Russ-Plötz)

- Richard Noel

- Joe Natoli & Michael Soloway Duet

- Joe Natoli

- Eddie Monteiro

- Matthias Matzke

- Cory Pesaturo

- Eddie Monteiro/Cory Pesaturo Duo





## IDEAS CONCERTS

# Saturday Morning Concert

11/9/2019 8:00am—8:45am

- ♦ Alex Chudolij
- ♦ Ted & Andrea Leyton
- David Janesh
- Kenn Baert & Bob Donovan Duet
- Joe Natoli & Brandy DePhillip Duet
- Michael Soloway & Sherry Carr Duet



## IDEAS CONCERTS

# Saturday Evening Concert

## Ohio Premier of Joseph Natoli's "Child's Play"

For 2 accordions, cello & percussion

Commissioned in 2019 by the American Accordionists' Association

**"Child's Play"** by Joseph Natoli is a chamber ensemble composition written in three movements. Although the piece is decidedly contemporary in flavor, its themes, harmonies and rhythms are very accessible and relatable to any listening audience. This work is dedicated to the memory of two of Joe's piano students (9-year-old Chloe and her stepfather Jim), both being taught for nearly a year when they tragically lost their lives in a traffic accident in February 2019. In that context, the profound sadness of the second movement is overcome by the joy and exuberance of the third movement which is representative of the consistent joy Chloe and all children of her age tend to relish in their young lives. The last movement is how I imagine Chloe in her new surroundings. Blessings to both Chloe and Jim.

The spirit of each movement is contained in the Haiku poem written by the composer to capture the essence of each movement.

**Movement 1, Awakening** is about a child coming of age and realizing for the first time that life might be a little more complicated and different than they thought it might be. Realizing for the first time that there may be love and hope, but there can also be lots of negatives contrary to those concepts.

**Why do we exist?**

**Maybe to give love to all?**

**Why can't it be so?**



**Movement 2. Sadness** tries to convey the sadness children can often sense for many different reasons in their lives, whether it is trivial or something significant that can happen, but especially when they reach out for the comfort and protection of a parent, especially Mom.

**Such sadness today**

**Why does my young soul feel sad?**

**Mommy protect me**

**Movement 3. Happiness** tries to capture the essence of joy and exuberance any child feels when they are with family or friends, outside playing, enjoying nature and sunshine, and focusing only on having fun. Nobody does that better than children, and this movement hopes to imitate that joy through music.

**Dancing in the sun**

**Lifts my spirit and my soul**

## IDEAS CONCERTS

# Saturday Evening Concert

**11/9/2019 8:00pm—10:00pm Pavilion Room**

Brian Byers (Master of Ceremonies)

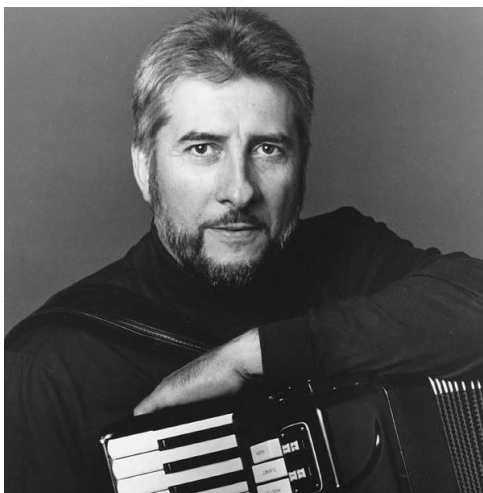
- **“Child’s Play” Ensemble**

Composition by Joseph Natoli, 2019  
for 2 accordions, cello, and percussion

Featuring Joe Natoli, Matthias Matzke,  
Kenn Baert, Kivie Cahn-Lipman

1. Awakening
2. Sadness
3. Happiness

- Richard Noel
- Joe Natoli & Michael Soloway Duo
- Joe Natoli
- Eddie Monteiro
- Matthias Matzke
- Cory Pesaturo
- Eddie Monteiro/Cory Pesaturo Duo





**SYMPOSIUM 3.0 in 2020**

**Symposium 3.0**  
**Nov 4-7, 2020 (tentative)**  
**Avalon Inn & Resort, Warren, Ohio**

Mark your calendars! **IDEAS**  
will bring you the very accom-  
plished, charismatic, and riv-  
eting performances of

**NETTA SKOG**  
(Finland)





Remember IDEAS has a Facebook page called “**GR8 IDEAS**” where an incredible amount of valuable discussion goes on daily on every topic imaginable for digital accordion and any of its useful peripherals: digital notation software, digital display software, tablets and mounts to use those software packages, amplifiers, longer life replacement battery sources, hardshell and softshell cases, dolly carts for your equipment, sound systems, and much much more.

You can probably consider the GR8 IDEAS Facebook page a mini IDEAS Symposium !

Also for paid members, we are developing our IDEAS web site and hope to post it before year end. There will be lots of goodies there as well, but for members whose yearly dues are current, there will be a members-only protected area where we hope to share sounds, videos, hold webinars, and more. So keep watching for it!

Also, to complement our Facebook page is our GR8 new web site at [www.gr8ideas.org](http://www.gr8ideas.org). It's loaded with features to assist every digital accordionist and has a Members Only section to which paid subscribers and Symposium attendees have exclusive access to videos, sound files training videos, and previous Symposium concerts and training. Come back often as content will be updated frequently,.

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**IDEAS** Facebook Page

GR8IDEAS.ORG

A "come as you are" community where digital accordion brings music to life and life to music for all to experience.

## NEWS

- [2019 - First IDEAS Faculty Scholar - Sam Falcetti](#)
- [How To Fly With Your Accordion - Cory Pesaturo](#)
- [Symposium 2.0 video & photography contest! Bring your phones or cameras!](#)

## SURVEY

Please help us. We need your input. Our Symposium 2.0 was an important landmark as it shows the viability and interest in an annual IDEAS Event. We would love to get your feedback on how we did, and what we can do to make this event better for next year and subsequent years. So we ask some questions below and give you an opportunity to express your opinions. You can rip this sheet out and return it to us before the end of the Symposium. Thanks for your support and for helping us to make this event even better in the future. You can sign it or stay anonymous.

1. Did this Symposium exceed, meet, or not meet, your expectations? Circle one

2. Would you come again in 2020 for Symposium 3.0? (Y / N)

Comments:

3. Would you recommend this event to other digital accordionists? (Y / N)

Comments:

4. Does the Symposium incentive program interest you at all? That is, you get \$200 off for 1 referral, \$400 for 2 referrals, and waived registration for 3 referrals. ? (Y / N)

Comments:

5. Did you like the Avalon Inn & Resort and the food served this year? (Y / N)

Comments:

6. Was the number of days too few, just right, or too many?

7. If you flew to this event, was the coordination of Uber pickups less than, equal to, or better than what you expected it would be?

8. Any final thoughts on this Symposium?



## Your Own Notes and “IDEAS”

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