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# Conference-at-a-Glance

## Wednesday, March 2

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<td>10:00 a.m.-7:00 p.m.</td>
<td>Registration Open <em>(sponsored by D'Addario &amp; Co.)</em></td>
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<tr>
<td>12:00 p.m.-5:00 p.m.</td>
<td>Pre-Conference Sessions</td>
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<td>5:15 p.m.-5:45 p.m.</td>
<td>First-time Attendee Welcome Reception</td>
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<td>6:00 p.m.-6:45 p.m.</td>
<td>Town Hall</td>
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<td>6:45 p.m.-7:30 p.m.</td>
<td>Dessert Social</td>
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<tr>
<td>8:00 p.m.-9:30 p.m.</td>
<td>Florida State University Concert</td>
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## Thursday, March 3

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<td>Registration Open <em>(sponsored by D'Addario &amp; Co.)</em></td>
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<tr>
<td>8:00 a.m.-9:30 a.m.</td>
<td>Opening Ceremony <em>(sponsored by Alfred Publishing)</em></td>
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<tr>
<td>10:00 a.m.-6:00 p.m.</td>
<td>National Orchestra Festival® Events</td>
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<tr>
<td>9:45 a.m.-5:00 p.m.</td>
<td>Educational Sessions</td>
<td>24-33</td>
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<td>5:00 p.m.-7:00 p.m.</td>
<td>Grand Opening of the Exhibit Hall and Reception <em>(sponsored by Huntington T. Block)</em></td>
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<tr>
<td>5:00 p.m.-7:00 p.m.</td>
<td>Silent Auction is open</td>
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<tr>
<td>9:00 p.m.-10:00 p.m.</td>
<td>D'Addario Reception</td>
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<tr>
<td>7:30 a.m.-3:30 p.m.</td>
<td>Registration Open <em>(sponsored by D'Addario &amp; Co.)</em></td>
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<tr>
<td>8:15 a.m.-5:15 p.m.</td>
<td>Educational Sessions</td>
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<tr>
<td>10:00 a.m.-6:00 p.m.</td>
<td>National Orchestra Festival® Events</td>
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<tr>
<td>10:00 a.m.-6:30 p.m.</td>
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<td>4:15 p.m.-5:15 p.m.</td>
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<td>5:45 p.m.</td>
<td>Silent Auction Closes/Winning Bids Announced</td>
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Thank you to our sponsors - listed in parentheses!
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<td>Multi-Level Harp Master Class</td>
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**Using Classroom Music Tricks to Teach** | 20/21 | 30 |
**2:30-3:30 p.m.** | **String Industry Council Meeting** | **EH** | **32/33** |
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**Recruiting: The Unpredictables** | 5/6 | 31 |
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**6:00 p.m.** | **Vivace - NOF®** | **B/C** | **33** |
**5:00-7:00 p.m.** | **Grand Opening of the Exhibits and Reception** | **EH** | **33** |
**9:00 p.m.** | **ASTA Welcome Reception, at the Marriott, Grand Salons F-J** | **33** |
## Friday

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<td>8:00 a.m.</td>
<td>Dickerson MS 8th Grade Sinfonia</td>
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<td>9:00 a.m.</td>
<td>University HS Chamber Orchestra</td>
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<td>8:15-9:15 a.m.</td>
<td>Creating a Culturally Responsive Class</td>
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<td>From Violin to Viola and Back Again</td>
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<td>9:00 a.m.</td>
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<td>10:00 a.m.</td>
<td>McEachern HS Chamber Orchestra</td>
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<td>9:30-10:30 a.m.</td>
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<td>Creating Self-Sufficient Learners</td>
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<td>Demystifying the Right Arm Technique</td>
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<td>So, What’s the Plan?</td>
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<td>String Orchestra Rehearsal Lab</td>
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<td>Finger Flummox</td>
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<td></td>
<td>Gypsy Jazz</td>
<td>1/2</td>
<td>46</td>
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<tr>
<td></td>
<td>New String Orchestra Reading Session</td>
<td>15/16</td>
<td>46</td>
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<td></td>
<td>A Perfect Paring</td>
<td>3/4</td>
<td>46</td>
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<td></td>
<td>Training/for Rhythmic Mastery II</td>
<td>13</td>
<td>47</td>
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<tr>
<td></td>
<td>Violin Shop of Old Carmel/American Fine Instruments</td>
<td>5/6</td>
<td>47</td>
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<td></td>
<td>Brahms’s Musical Language</td>
<td>9</td>
<td>47</td>
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<td></td>
<td>String Pedagogy: A Positive Approach</td>
<td>10</td>
<td>47</td>
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<tr>
<td>4:00 p.m.</td>
<td>North Cobb HS Chamber Orchestra</td>
<td>B/C</td>
<td>47</td>
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</table>

EH - Exhibit Hall
A/B/C/D - Ballrooms
- Recorded Conference Session
## Friday (con’t)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Room</th>
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<tbody>
<tr>
<td>4:15-5:15 p.m.</td>
<td>Multi Level Chamber Music Master Class</td>
<td>20/21</td>
<td>47</td>
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<td></td>
<td>Distance Learning and Its Impact</td>
<td>3/4</td>
<td>47</td>
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<td></td>
<td>From the Zoo to Midnight Revenge</td>
<td>18/19</td>
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<td></td>
<td>Incorporating Latin Styles</td>
<td>15/16</td>
<td>48</td>
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<td></td>
<td>Intonation A to Z for Violin/Viola</td>
<td>7</td>
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<td>Juried Research Poster Sessions</td>
<td>11</td>
<td>48</td>
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<td></td>
<td>Reconciling Bach</td>
<td>12</td>
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<td>Reading Pitch: Five Steps to Competency</td>
<td>13</td>
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<td></td>
<td>Speaking Without an Accent: Fiddling</td>
<td>1/2</td>
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<tr>
<td></td>
<td>What Draws Your Students to Stay in Orch?</td>
<td>5/6</td>
<td>48</td>
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<tr>
<td></td>
<td>Whole Brain Scales</td>
<td>9</td>
<td>49</td>
</tr>
<tr>
<td>5:00 p.m.</td>
<td>Charleston School of the Arts Symp. Orch.</td>
<td>B/C</td>
<td>49</td>
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<tr>
<td>5:00-6:30 p.m.</td>
<td>Reception for Attendees</td>
<td>EH</td>
<td>49</td>
</tr>
<tr>
<td>8:00-9:30 p.m.</td>
<td>Jeremy Kittel concert</td>
<td>B/C</td>
<td>49</td>
</tr>
<tr>
<td>10:00-11:00 p.m.</td>
<td>Jam Session</td>
<td>1/2</td>
<td>49</td>
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</tbody>
</table>

## Saturday

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Room</th>
<th>Pg.#</th>
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</thead>
<tbody>
<tr>
<td>7:00-8:00 a.m.</td>
<td>Sunrise Sessions</td>
<td></td>
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<td></td>
<td>Apps Chosen by Music Teachers</td>
<td>5/6</td>
<td>54</td>
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<td>Bow Games and Twinkle and Solfege</td>
<td>9</td>
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<td></td>
<td>Creating an Orchestra Steamroller</td>
<td>3/4</td>
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<td></td>
<td>Teaching Theory with Improvisation</td>
<td>7</td>
<td>54</td>
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<tr>
<td></td>
<td>Yoga for Musicians</td>
<td>8</td>
<td>54</td>
</tr>
<tr>
<td>8:15-9:15 a.m.</td>
<td>Care/Feeding of Intermediate String Player</td>
<td>15/16</td>
<td>54</td>
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<td></td>
<td>Common Core to Common Score</td>
<td>10</td>
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<td></td>
<td>Developing/Implementing a Curriculum</td>
<td>5/6</td>
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<td>From the Bottom Up</td>
<td>1/2</td>
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<td>Learning the ABCs</td>
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<td></td>
<td>Make Your Cellists Yo-Yo Mahvelous</td>
<td>13</td>
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<td></td>
<td>Ready, Set, Compose!</td>
<td>9</td>
<td>55</td>
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<td></td>
<td>Tips for Coaching a Mixed SChamber Group</td>
<td>20/21</td>
<td>55</td>
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<td></td>
<td>Viola Etudes/Pedagogy/Lillian Fuchs</td>
<td>12</td>
<td>55</td>
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<tr>
<td></td>
<td>What is a String Project</td>
<td>3/4</td>
<td>55</td>
</tr>
<tr>
<td>10:00 a.m.</td>
<td>Cane Bay Chamber Orchestra</td>
<td>B/C</td>
<td>55</td>
</tr>
<tr>
<td>10:00 a.m. - 12:00 p.m.</td>
<td>Best Practice Poster Sessions</td>
<td>EH</td>
<td>56</td>
</tr>
<tr>
<td>9:30 a.m. - 10:30 a.m.</td>
<td>Pre-College Level Violin Master Class</td>
<td>20/21</td>
<td>56</td>
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<td></td>
<td>Bridging the Musical and Social Gap</td>
<td>5/6</td>
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<td>The “Common” Approach</td>
<td>3/4</td>
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<tr>
<td>12:45-1:45 p.m.</td>
<td>Eclectic Strings Reading Session</td>
<td>1/2</td>
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<td>Bass Duos</td>
<td>10</td>
<td>59</td>
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<tr>
<td>1:30-3:45 p.m.</td>
<td>Talent Has Hunger (A Movie)</td>
<td>13</td>
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<tr>
<td>2:00 p.m.</td>
<td>Ballard HS Chamber Orchestra</td>
<td>B/C</td>
<td>60</td>
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<tr>
<td>1:45-2:45 p.m.</td>
<td>Dessert Reception</td>
<td>EH</td>
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<tr>
<td>2:45-3:45 p.m.</td>
<td>A Beginner’s Guide to Going Electric</td>
<td>1/2</td>
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<td>Duos for Better Studios</td>
<td>10</td>
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<td></td>
<td>El Sistema/Future of Strings Education</td>
<td>12</td>
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<td></td>
<td>Entertaining/Engaging/Informative Music</td>
<td>18/19</td>
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<td>Elements of Alexander Technique</td>
<td>20/21</td>
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<td>Minding your P’s and Cues</td>
<td>9</td>
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<td>Resurrecting the Zombie Orchestra</td>
<td>5/6</td>
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<td>Teaching and Playing the Bouncing Strokes</td>
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<td></td>
<td>The Wonderful World of Pals Lukacs</td>
<td>15/16</td>
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</tbody>
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### 2016 Conference Sessions-at-a-Glance

<table>
<thead>
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>11:00 a.m.</td>
<td>Expanding Your Harmonic Horizons</td>
<td>7</td>
<td>56</td>
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<td></td>
<td>Music and Lifelong Learning</td>
<td>10</td>
<td>57</td>
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<td></td>
<td>Presenting Expressive Sight-Reading</td>
<td>15/16</td>
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<td>Pump Up the Bass</td>
<td>9</td>
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<td></td>
<td>Preventing Music Performance Anxiety</td>
<td>12</td>
<td>57</td>
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<td></td>
<td>So Much to Teach and Never Enough Time?</td>
<td>13</td>
<td>57</td>
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<td></td>
<td>Turning STEM into STEAM</td>
<td>1/2</td>
<td>57</td>
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<tr>
<td>11:30 a.m. - 12:30 p.m.</td>
<td>Pre-College Level Cello Master Class</td>
<td>20/21</td>
<td>57</td>
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<tr>
<td>1:00 p.m.</td>
<td>Engaging the Beginning String Student</td>
<td>5/6</td>
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<td>Inclusion Extended/Expected, Incl. Success</td>
<td>12</td>
<td>59</td>
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<td></td>
<td>Learning Methods of Jascha Heifetz</td>
<td>18/19</td>
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<td></td>
<td>Learning to Play</td>
<td>20/21</td>
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<td></td>
<td>Perform Without Pain</td>
<td>3/4</td>
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<td></td>
<td>String Partnership: A Collaborative Work</td>
<td>9</td>
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<td></td>
<td>Sourcing The Right Material</td>
<td>15/16</td>
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<td>A Violistic Approach to Viola Playing</td>
<td>7</td>
<td>60</td>
</tr>
<tr>
<td>2:00 p.m.</td>
<td>National Orchestra Festival® Winners Concert</td>
<td>B/C</td>
<td>62</td>
</tr>
</tbody>
</table>
O’Connor Method Camp NYC
August 1-5, 2016
Orientation July 31

Available to String Players of All Ages!
Find out more about the O’Connor Method at www.oconnormethod.com

Take the “A” Camp for students in Books III & IV of O’Connor Method (Intermediate to Advanced) - $550
Take the “B” Camp for students in Books I & II of O’Connor Method (Beginner) - $550
Take the “M” Half-Day Camp for young students ages 4-7 (Beginner) - $450

Teacher Training for teachers and music education students in O’Connor Method Books I & II or Books III & IV - $550

Register at www.oconnormethodcampnyc.com

O’Connor Method Camp NYC is a music instruction camp for violin, viola, cello, double bass, and orchestra based on the O’Connor Method. This camp uses American music, creativity, cultural diversity, and improvisation to improve learning for both children and adults who want to take string lessons while enjoying and excelling at music.

“Collectively we are changing the world one fiddle at a time.”

---

Dear Pirastro,

I’m such a fan. I’ve used your Evah Pirazzi for years, and your Obligatos have proven to be very effective in softer “Chamber Folk” environments. Overall, I’m impressed by your wide range of fine strings.

Thanks for the great work!

Jeremy Kittel

---

Photo: Courtesy of Studio H Photography

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OBLIGATO

Pirastro Strings

ETUDES

ASTA
American String Teachers Association
Welcome to Tampa, Florida and the 2016 ASTA National Conference. One year ago we were in beautiful Salt Lake City, Utah, with the incredible majesty of the Wasatch Mountains providing a beautiful backdrop for our conference. This year, we’ve gone tropical…and exchanged the high desert for the Florida Gulf Coast and warm and sunny Tampa. We hope that you will find your time here to be one of physical, musical, artistic, and educational renewal!

Our program this year is exceptional, with dozens of outstanding performances, beginning with the fabulous Florida State University Symphony Orchestra on Wednesday evening, the Tampa Metropolitan Youth Orchestra on Thursday morning, the National Orchestra Festival® throughout the week, and Jeremy Kittel on Friday evening. Scott Lang will be providing our keynote address on Thursday morning with a focus on advocacy and outreach, and emphasizing ASTA’s partnership in the Be Part of the Orchestra national initiative.

We are also featuring a special screening of Talent Has Hunger, an inspiring film about the incomprehensible power of music to consume, enhance and propel lives. Filmed over 7 years, here is a window into the mysterious world of the artist, the passion that can grip and sustain a young player from childhood through the last days of life, and the years of sacrifice and dedication a budding artist needs to fulfill their talent. The film focuses on the challenges of guiding gifted young people through the infinite struggles of mastering the cello, and through the words and actions of master artist-teacher, Paul Katz. It’s clear that this deep study of music not only prepares wonderful musicians, but builds self-esteem and a cultural and aesthetic character that will be indelible throughout his students’ lives. Please join us Saturday afternoon for this special event!

As always, the conference sessions are amazing in their breadth, diversity, and depth. We have offerings for teachers at all levels, including the studio, K–12 settings, collegiate, and pre-K levels. There are master classes with world-class clinicians for pre-collegiate and collegiate levels, in addition to industry-sponsored sessions showing you the latest and best products to support your work as teachers.

We hope this conference is truly an incredible time of networking and community-building for you. If you have a chance, please be sure to say a special thanks to all of our ASTA team who have worked so hard to make this conference a reality.

With best wishes,

Steve Benham and Monika Schulz
Her bowing technique has really improved

RedLabelStrings.com
A Division of the Clevinagh Company
A portion of sales will benefit Greyhound Rescue
Conference Sponsors
(as of 2/12/16)

ASTA sincerely thanks the following companies for their generous ongoing support and for specifically the following support of the ASTA 2016 National Conference:

SHAR Music
Platinum Sponsor
Booth # 100/102/104/101/103/105

Yamaha Corporation of America
Platinum Sponsor
Booth # 201/203/205/300/302/304

Connolly Music Company, Inc.
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Huntington T. Block Insurance Agency, Inc.
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Booth # 400

Pirastro GmbH
Gold Sponsor
Booth # 301

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Booth # 402, 404

D’Addario & Co., Inc.
Bronze Sponsor
Booth # 401, 500

Foundation for the Advancement of String Education
Bronze Sponsor
Booth # 307

Stringletter Publishing
Bronze Sponsor
Booth # 110

Silent Auction

Come by the Silent Auction in the Exhibit Hall! We won’t let you down on the variety of merchandise that appeals to all musicians! Bidding begins Thursday, March 3 at 5 p.m. when the exhibit hall opens and will close on Friday at 5:45 p.m. The winning bids will immediately be announced. You must be present to win. All proceeds go toward ASTA community outreach efforts. ASTA appreciates the generosity of the following companies and individuals for donating to this event (as of 2/10/16):

Baerenreiter
Carl Fischer Music
Colorado ASTA
Connolly Music Company
D’Addario & Co.
Douglas Moore
Florida ASTA
Foundation for the Advancement of String Education (FASE, Inc.)
Georgia State University
The Gibson Foundation

GIA Publications, Inc.
Handbook for Cello Students
Lauren Bernofsky
Louisville Convention & Visitors Bureau
Mark O’Connor Camp
Michigan ASTA
Mike Block Music, The Block Strap
Missouri ASTA
New York ASTA
North Carolina ASTA
Pittsburgh Convention & Visitors Bureau

Private Music Studio Guidebooks
Soundwaves Recording
Steven Rosenhaus
Things4Strings LLC
Violin Shop of Old Carmel
Visit Tampa Bay
The Weill Music Institute at Carnegie Hall
Wingert-Jones Publications
Wisconsin ASTA
Wood Violins
Registration Desk Hours
Attendees of the national conference may pick up on-site registration materials, including name badges, program books, tickets, etc., at the registration desk. The desk will be located in the West Registration area of the Convention Center.

Wednesday, March 2 10:00 a.m.-7:00 p.m.
Thursday, March 3 7:30 a.m.-3:30 p.m.
Friday, March 4 7:30 a.m.-3:30 p.m.
Saturday, March 5 7:30 a.m.-11:00 a.m.

Conference App for Your Smartphone
ASTA has an app for your smartphone! Download the Guidebook app (Android phones, go to the Play Store, Apple iPhones go to the App Store) and search for 2016 ASTA Conference. You will be able to view educational sessions, including a link to the presenter handouts; see which exhibitors are on the floor and receive up-to-date information. Please take a few minutes to answer surveys too, your feedback is extremely important to us.

Social Media
Share your conference pictures on social media and make your friends jealous! #ASTA2016

Wi-Fi
Complimentary wi-fi is available on the first floor of the convention center by Bay Bistro and Bay Bar.

Need a Quick Re-fueling?
The convention center will have quick breakfast and lunch options available for purchase for your convenience.

Wednesday, March 2
Bay Bistro (1st floor)
8:00 a.m.-4:00 p.m.

Thursday, March 3
Bay Bistro (1st floor)
7:00 a.m.-4:00 p.m.

Friday, March 4
Bay Bistro (1st floor)
7:00 a.m.-4:00 p.m.
West Grill (inside Exhibit Hall)
10:00 a.m.-5:30 p.m.
Dippin’ Dots/Snack Cart (outside West Hall)
10:00 a.m.-5:00 p.m.

Saturday, March 5
Bay Bistro (1st floor)
7:00 a.m.-3:00 p.m.
West Grill (inside Exhibit Hall)
10:00 a.m.-2:30 p.m.
Dippin’ Dots/Snack Cart (outside West Hall)
10:00 a.m.-5:00 p.m.

Let the Bidding Begin at the ASTA Silent Auction!
Bidding is open:
Thursday, 5:00-7:00 p.m., and Friday 10:00 a.m.-5:45 p.m.

In 2015, ASTA’s signature fundraising event at the national conference drew lots of bidding excitement and raised close to $8,000 for community outreach efforts. This year, we hope to do even better! You can help ASTA by perusing the Silent Auction and bidding on extraordinary products donated by our generous ASTA String Industry Council and other supportive members. For your convenience, the auction is again located in the Exhibit Hall alongside vendors. Bidding begins Thursday at 5:00 p.m. and closes Friday at 5:45 p.m. The winning bids will be announced before the Exhibit Hall closes that day.

Recorded Conference Sessions
A select number of conference sessions will be filmed and placed on the ASTA website for future viewing. So, if you can’t decide on what great session to attend, you can always view them later from the comfort of your computer. For more information, please see workshop descriptions. If the session is being recorded you will find a icon next to it.

Conference Sessions
All conference sessions are located in the Tampa Convention Center. Conference badges must be worn at all times for access.

Concerts
The following concerts are included with your registration fee: Tampa Metropolitan Youth Orchestra, Florida State University concert, the Jam Session and the National Orchestra Festival® Winners’ performances and winners’ recital. Jeremy Kittel tickets are $20.

Exhibit Hall Hours and Prize Drawing: Win a 2017 ASTA Conference Registration to Pittsburgh, PA!
Please visit the exhibitors and experience the many products and services they offer at the times listed below. Don’t miss the special events taking place in the exhibit hall! In your registration packet, you will find an exhibitor card. Complete all questions about the exhibitors, fill out your name, and place completed cards in the special drawing drop box by 1:45 p.m. on Saturday to be entered into the drawing. Drawing will take place at 2:00 p.m. on Saturday during the dessert reception. You must be present to win.

Thursday, March 3
5:00 p.m.-7:00 p.m. Grand Opening and Reception (sponsored by Huntington T. Block)

Friday, March 4
10:00 a.m.-6:30 p.m. Exhibit Hall Open
11:30 a.m.-12:30 p.m. Coffee Break
5:30 p.m.-6:30 p.m. Reception in Exhibit Hall

Saturday, March 5
10:00 a.m.-2:45 p.m. Exhibit Hall Open
10:30 a.m.-11:30 a.m. Coffee Break with Exhibitors
1:45 p.m.-2:45 p.m. Dessert Reception in Exhibit Hall (Sponsored by Stringletter Publishing)
2:00 p.m. Drawing for 2017 Conference Registration (must be present)
2:45 p.m. Exhibit Hall Closes/Dismantle
Featured Evening Performance

Friday, March 4 - 8:00 p.m.
Jeremy Kittel Band
Room: Ballroom B/C

(Tickets are $20 and can be purchased at the ASTA registration desk or one hour before the concert outside of the Ballroom)

Jeremy Kittel is an American fiddler, violinist, and composer. Fluent in multiple musical genres, his original music draws from traditional roots, jazz, Celtic, Classical, electronic, and more. In addition to his own projects, he has composed and arranged for such artists as Abigail Washburn, Aoife O’Donovan, My Morning Jacket, Yo-Yo Ma and the Silk Road Ensemble, Camera Obscura, Jars of Clay, Laura Veirs, and the Grammy-winning Turtle Island Quartet (of which he was a member for five years). He has also recorded and performed with artists such as Edgar Meyer, Chris Thile, Mark O’Connor, Mike Marshall, and Bela Fleck. Performing with Kittel in his band will be the inventive cellist Nathaniel Smith, acclaimed mandolinist Joshua Pinkham, Canadian guitarist Quinn Bachand, and Simon Chrisman.

Thursday, March 3 - 8:00-9:30 a.m.
Opening Ceremony: Keynote Speaker Scott Lang
Room: Ballroom B/C

“What’s Right with Music Education”

For more than a decade, Scott Lang has been educating and entertaining audiences of all ages. As a nationally known leadership trainer, he annually conducts more than 120 workshops and works with many of our country’s best educational groups, including ASTA, for our new recruitment effort Be Part of the Orchestra. Lang is a well-known author with over 10 publications to his credit including: Seriously?!?, Leader of the Band, Leadership Success, Leadership Travel Guide, Leadership Survival Guide and the highly successful Be Part of the Band series, which now includes Be Part of the Orchestra with ASTA and other partners. www.scottlang.net

The Tampa Metropolitan Youth Orchestra

As part of our opening ceremony, ASTA welcomes the Tampa Metropolitan Youth Orchestra (TMYO), directed by William Wiedrich. This unique group endeavors to be recognized as a premier youth orchestra, to engage students with unique musical experiences, and to develop the patrons and performers of tomorrow. The TMYO has provided Bay Area community musicians, music teachers and students the opportunity to develop educationally and artistically through participation in regularly scheduled classical music concerts since 2003. Under the musical direction of William Wiedrich, the organization is founded on the philosophy that quality, live classical music will foster an enduring audience when community musicians with varied musical experience and backgrounds collaborate as educators, mentors and performers.
Master Classes and Master Teachers

**Pre-College Level Classes**

**Viola: Room: 20/21**
- Thursday, 11:00 a.m.-12:00 p.m.
- Clinician: Victoria Chiang, Peabody Conservatory of Music

**Bass: Room: 20/21**
- Thursday, 4:00 p.m.-5:00 p.m.
- Clinician: Brian Powell, University of Miami

**Violin: Room: 20/21**
- Saturday, 9:30 a.m.-10:30 a.m.
- Clinician: Mimi Zweig, Indiana University

**Cello: Room: 20/21**
- Saturday, 11:30 a.m.-12:30 p.m.
- Clinician: Greg Sauer, Florida State University

**Collegiate Level Classes**

**Violin: Room: 20/21**
- Friday, 10:45 a.m.-11:45 a.m.
- Clinician: Charles Castleman, University of Miami

**Cello: Room: 20/21**
- Friday, 12:30 p.m.-1:30 p.m.
- Clinician: Paul Katz, New England Conservatory

**Violin: Room: 20/21**
- Friday, 1:45 p.m.-2:45 p.m.
- Clinician: Helen Callus, University of California, Santa Barbara

**Bass: Room: 20/21**
- Friday, 3:00 p.m.-4:00 p.m.
- Clinician: Lawrence Hurst, Indiana University

**Multi-Level Master Class**

**Harp: Room: 20/21**
- Thursday, 9:45 a.m.-10:45 a.m.
- Clinician: Gretchen Van Hoesen, Pittsburgh Symphony Orchestra

**Guitar: Room: 20/21**
- Thursday, 2:45 p.m.-3:45 p.m.
- Clinician: Ben Pila, Polk State College

**Chamber Music: Room: 20/21**
- Friday, 4:15 p.m.-5:15 p.m.
- Clinician: Ross Harbaugh and Ross Flavin, Bergonzi Quartet

**Eclectic Styles: Room: 20/21**
- Friday, 9:30 a.m.-10:30 a.m.
- Clinician: Jeremy Kittel, performer

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**Juried Research Poster Sessions**

Friday, 4:15-5:15 p.m.

Room: 11

Juried Research Poster Sessions represent studies being conducted by undergraduate students, university faculty, and practicing teachers in public or private schools. The poster session is open to papers involving any aspect of string playing and teaching, including those that are philosophical, theoretical, or historical in nature, as well as reports that are qualitative or quantitative in design. The 2016 Juried ASTA Research Poster Session is designed for dialogue and interaction between researchers and interested attendees. Please join us for this stimulating session. You will find the research descriptions on page 50.

**Best Practice Poster Sessions**

Saturday, 10:00 a.m.-12:00 p.m.

Convention Center: Exhibit Hall

On Saturday, March 5, the Best Practice Poster Sessions will be on display in the exhibit hall. Come and view Best Practice Posters for programs around the country. Authors will be available to meet with you and answer questions. More information for these sessions can be found on page 56.

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**Poster Sessions**

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## Music Industry Showcase Sessions

The following educational sessions are being brought to you by a sponsorship from the companies listed by each description. These educational/informational sessions highlight some of the specific products and services available to enhance your teaching and performing experience. You won’t want to miss these special opportunities to experience first-hand these teaching enhancements.

### Thursday

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Room</th>
<th>Sponsorship</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:45-10:45 a.m.</td>
<td>String Orchestra for Your School Program - The O'Connor Method</td>
<td>15/16</td>
<td>O'Connor Method</td>
</tr>
<tr>
<td>11:00-12:00 p.m.</td>
<td>Double Your “Success” in the Beginning String Classroom!</td>
<td>15/16</td>
<td>O'Connor Method</td>
</tr>
<tr>
<td>12:15-1:15 p.m.</td>
<td>Developing the Left Hand at all Levels: Shifting and Vibrato Made Easy</td>
<td>15/16</td>
<td>Alfred Music</td>
</tr>
<tr>
<td>2:45-3:45 p.m.</td>
<td>Rhythmic Projections, 123 Play and Much Much More!</td>
<td>13</td>
<td>LudwigMasters</td>
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</tbody>
</table>

### Friday

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Room</th>
<th>Sponsorship</th>
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</thead>
<tbody>
<tr>
<td>8:15-9:15 a.m.</td>
<td>Unleash your Student's Musicality with the powerful new “ZORRO” Bow Stroke!</td>
<td>13</td>
<td>Ebaru</td>
</tr>
<tr>
<td>9:30-10:30 a.m.</td>
<td>Old Becoming New: Little Known “Gems” of the String Orchestra Repertoire</td>
<td>15/16</td>
<td>Thomastik-Infeld / Connolly Music Company</td>
</tr>
<tr>
<td>10:45-11:45 a.m.</td>
<td>The Road to Artistry - Developing a Mature Sound with your Intermediate Strings</td>
<td>3/4</td>
<td>FASE</td>
</tr>
<tr>
<td>12:30-1:30 p.m.</td>
<td>Discover the Best Music for Your Spring Concert: A New Music Reading Session from J.W. Pepper</td>
<td>15/16</td>
<td>JW Pepper</td>
</tr>
<tr>
<td>1:45-2:45 p.m.</td>
<td>ViolinPractice.com – Supporting Students, Teachers and Parents</td>
<td>15/16</td>
<td>Potters Violin Company</td>
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</tbody>
</table>

### Saturday

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Room</th>
<th>Sponsorship</th>
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</thead>
<tbody>
<tr>
<td>8:15-9:15 a.m.</td>
<td>The Care and Feeding of the Intermediate String Player</td>
<td>15/16</td>
<td>Hal Leonard</td>
</tr>
<tr>
<td>9:30-10:30 a.m.</td>
<td>Presenting Expressive Sight-Reading for Orchestra</td>
<td>15/16</td>
<td>Tempo Press</td>
</tr>
<tr>
<td>11:30-12:30 p.m.</td>
<td>History of Violin Making: Methods from The Golden Age to the Present</td>
<td>9</td>
<td>Eastman Strings</td>
</tr>
<tr>
<td>12:45-1:45 p.m.</td>
<td>Sourcing The Right Material Can Help Young Students Take Ownership of Their Learning</td>
<td>15/16</td>
<td>Vamoosh</td>
</tr>
<tr>
<td>2:45-3:45 p.m.</td>
<td>Entertaining, Engaging and Informative Music by and for String Players</td>
<td>18/19</td>
<td>ViolinJazz Publishing</td>
</tr>
</tbody>
</table>

### Additional Information

- **String Orchestra for Your School Program - The O'Connor Method**
- **A Journey Through StringPedagogy.com – An Innovative Teaching Tool**
- **Incentivizing Practice for the Millennial Generation**
- **Rhythmic Projections, 123 Play and Much Much More!**

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**Music Industry Showcase Sessions**

The following educational sessions are being brought to you by a sponsorship from the companies listed by each description. These educational/informational sessions highlight some of the specific products and services available to enhance your teaching and performing experience. You won’t want to miss these special opportunities to experience first-hand these teaching enhancements.
“This school will change your life.”

KELLY KASLE, '14

EASTMAN
SCHOOL OF MUSIC
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Learn more at esm.rochester.edu/apply
WE WROTE THE BOOK ON GREAT MUSICIANSHP
National Award Winners

**Artist Teacher Award**
Awarded annually to a pedagogue of renowned stature from North America.

*Sponsored by Kay H. Logan*

**Award presentation:**
Jeremy Kittel Concert
Ballroom B/C
Friday 8:00 p.m.

**Sylvia Rosenberg**

Ms. Rosenberg has performed with major orchestras and at the most prestigious summer festivals throughout the U.S. and abroad. She served as a clinician for numerous master classes at conservatories, music schools, and universities around the world, including annual classes at London’s Royal Academy of Music, from which she recently received an honorary degree.

Frequently, she serves as jurist for international competitions. Ms. Rosenberg has been professor of violin at the Eastman School of Music, Peabody Conservatory of Music, Indiana University, and Stony Brook State University and an artist-faculty member at the Aspen Music Festival and School since 1980. She joined the faculty of The Juilliard School in 2007 and has been a faculty member of the Manhattan School of Music since 1989.

**Elizabeth A.H. Green Award**
Awarded annually to a teacher with a distinguished current career in a school orchestral setting.

*Sponsored by SHAR Music*

**Award presentation:**
Town Hall Meeting
Ballroom B/C
Wednesday 6:00 p.m.

**Joni Swenson**

Joni Swenson is in her fourteenth year as the Director of Orchestras at Santa Monica High School and is proud to be a part of the Santa Monica Malibu Unified School District. A graduate of UCLA, she taught in the Sacramento City Unified School District and in the San Jose Unified School District prior to her position at SMHS. Joni has served as guest conductor for many honor orchestras throughout California and has presented sessions at both the CMEA State and Bay Section Conferences, as well as at the Southern California School Band and Orchestra (SCSBOA) Fall Conference. In addition, she has served as the Orchestra Representative in both CMEA Capitol and Bay Sections and currently serves as the Vice-President of the California Orchestra Directors Association (CODA). In 2001, Joni was selected by San Francisco radio station KDFC Classical 102.1 as Music Educator of the Year. In 2004 she received the CMEA Le Blanc Outstanding Orchestra Music Educator Award and in 2010, she was selected as a finalist for the Los Angeles Music Center’s Bravo Award.

**String Project Award**
Awarded annually by the ASTA National Board to an outstanding String Project Site in the National String Project Consortium.

*SHAR Music*

**Gail Barnes**

Gail Barnes is Professor of Music Education and Director of the USC String Project. She teaches both undergraduate and graduate courses in stringed instrument methods and orchestra literature. Dr. Barnes’ research interests include community and school orchestra programs and access to music education for under-served youth. She is a co-author of *Measures of Success for String Orchestra* (published by The FJH Music Company). Dr. Barnes has served on the national board of the American String Teachers Association, the editorial board of the *Journal of Music Teacher Education* and the *String Research Journal*. Dr. Barnes continues to teach and conduct student-aged musicians as part of her role as Director of the USC String Project. In addition, she has conducted All-State Orchestras in Florida, Georgia, Michigan and South Carolina.
String Researcher Award

Awarded to a researcher whose work has contributed significantly to scholarship in string education and/or performance.

Award presentation:
Collegiate Roundtable Business Meeting
Room: 10
Friday 1:45 p.m.

Kristen Pellegrino

Kristen Pellegrino is an Assistant Professor of music education at the University of Texas at San Antonio, where she teaches undergraduate and graduate courses in music education. Her degrees are from the University of Michigan (Ph.D. in music education and M.M. in violin performance) and the Eastman School of Music (B.M. in music education and applied violin). She currently serves as Teacher Education Chair for Texas Music Educators Conference (TMEC), Chair of American String Teachers Association (ASTA)'s Collegiate Roundtable, and the Awards Committee Chair for American Educational Research Association (AERA). Kristen's research interests include music teacher identity, teacher education, and professional development. Her research includes her dissertation, “The Meanings and Values of Music-Making in the Lives of String Teachers: Exploring the Intersections of Music-making and Teaching” and articles that have been published in the Journal of Research in Music Education (JRME), Bulletin of the Council for Research in Music Education (CRME), Arts Education Policy Review (AEPR), Contributions to Music Education (CME), and Journal of Music Teacher Education (JMTE). She is currently writing a chapter for The Oxford Handbook of Qualitative Research in American Music Education and has a chapter that will be published in Advances in Music Education Research (AMER). Her background in music education includes eight years of public school string teaching at the elementary and high school levels (Fairfax County Public Schools and Warwick Public Schools) and collegiate teaching experience at Rhode Island College. Before teaching full-time, she was a full-time performing musician. She continues to perform as a member of RI's Music on the Hill.

State Chapter Award Winners

The following ASTA state chapters will be recognized at the State Leadership Workshop on Wednesday, March 2. Please take a moment to congratulate the members of these chapters when you see them!

Best Newsletter: Maryland/D.C.
Best Website: Indiana
Membership Recruitment: Wyoming
Most Improved Chapter: Washington
Outstanding Chapter: New Jersey

Student Chapter Awards:

Award presentation:
Student Chapter Networking, Room 7
Thursday at 9:45 a.m.-12:00 p.m.

The following student chapters will be recognized at the Student Chapter Networking session. Please congratulate these winners.

Most Improved Student Chapter: Western Kentucky University
Outstanding Student Chapter: Illinois State University
Student Exemplary Service Award: Alyssa Wroblewski

George Bornoff Memorial Scholarships

Three scholarships to attend the ASTA national conference will be awarded annually in the amount of $800. Applicants must meet certain requirements and submit information in order to receive consideration. Special consideration will be given to applicants who teach traditionally underserved populations. For more information and requirements, visit astaweb.com.

Sponsored by The Foundation for the Advancement of String Education

Lauren Gruber
Orchestra Director, Richmond Community Schools, Richmond, IN
Lindsey Reisler
Orchestra Director/Music Teacher, Brooklyn Park Middle School, Baltimore, MD
Lindsay Schwartz
Orchestra Teacher, West Fargo Public Schools, West Fargo, ND
Pre-Conference Sessions

Tuesday/Wednesday Mini Learning Academy

**MusicScores! Pre-K Literacy/Violin Program**

Judy Evans will take pre-registered participants on a tour of MusicScores! “MusicScores!” is an innovative Pre-K violin program operation with Head Start centers in Collier County, Florida.

Participants will learn about the program’s philosophy, curriculum and lesson structure. They will also meet the teachers and support group that have helped establish the program.

**Facilitator:** Judy Evans, Florida Gulf Coast University

Wednesday Pre-Conference Sessions — 12:00-5:00 p.m.

**2020 Vision: Strengthening String Teaching, Mentorship, Opportunities, and Culture**

The National String Project Consortium (NSPC) is a coalition of String Project sites across the nation dedicated to cultivating new generations of highly qualified string educators and ensuring a vibrant, secure culture of string-music education opportunities for youth and adults across the nation. Whether you are actively engaged in a String Project, interested in starting one, or simply want to learn to be a better string educator and advocate, you’re invited to attend! This interactive session centers on the NSPC’s new strategic plan, 2020 Vision, and will feature topics relevant to all string educators such as teacher effectiveness and preparation, advocacy, program sustainability, administrative tools, and more. While this session will be centered on best practices in String Projects, it is relevant and open to all educators, administrators, college students, and enthusiasts that would like to be motivated, guided, and trained to better ensure a dynamic landscape of string-music education in our nation.

**Moderator:** Amy Gillingham, Northern Kentucky University

**An Integrated Approach to String Teaching**

A group of affiliated teachers from Indiana University Jacobs School of Music, Peabody Institute of Johns Hopkins University, Northwest Strings at Northwestern University, the String Academy of Wyoming, the University of Wyoming, the String Academy of Wisconsin at the University of Wisconsin-Milwaukee, and Maryland Talent Education will present an effective, eclectic and evolving approach to string teaching. Drawing from an approach developed by Mimi Zweig which incorporates the pedagogy of Shinichi Suzuki, Paul Rolland, Tadeusz Wronski, Ivan Galamian and others, presenters will address various topics including developing a personal teaching philosophy; providing a healthy beginning; introducing music reading, shifting and vibrato; supplementing the Suzuki repertoire; developing musicianship through integration of technical and musical skills, providing ensemble and solo performance opportunities; and incorporating the approach into a group setting such as the public school string class.

**Presenters:** Sherry Sinift; Mimi Zweig; Rebecca Henry; James Przygocki; Stacia Spencer; Darcy Drexler; Phyllis Freeman

**Sponsored by William Harris Lee & Co.**

**Preparing to be an ASTA Mentor**

Preparing to be an ASTA Mentor, will bring together experienced string teachers from across the country to learn about mentoring early career string/orchestra teachers. Topics to be addressed include: the teacher development continuum; mentoring styles; and communication strategies. This hands-on workshop will engage participants in video observation and role-play to facilitate mentor development.

**Moderators:** Colleen Conway, University of Michigan; Margaret Berg, University of Colorado, Bob Phillips, ASTA Past President

**Improvisation; It’s Not Just for Jazz! Learn to Teach Melody, Harmony and Accompaniment by Listening, Imitating and Improvising (using any style of music) on String Instruments. No prior Improv Experience Necessary**

If you teach middle school, high school or college, teach at a private studio or are a student teacher of violin, viola, cello, bass or guitar; this session is for you. Tampa area string students will be our guinea pigs (along with ourselves!) for this exciting afternoon session of hands-on learning. Three renowned string teachers will teach improvisation and composition from a non-jazz perspective. Eclectic Electro-Acoustic Violist/Composer Martha Mooke will introduce empowerment and teaching methods using ensemble and peer-to-peer partnering games and exercises. Cellist Mike Block (member of Yo-Yo Ma’s Silk Road Ensemble and Director of Mike Block String Camp) will explore playing and learning by ear through modern pop songs. Violinist and composer Andy Reiner will teach tune creation, exploring the compositional side of traditional music by dissecting fiddle tunes.

**Presenters:** Martha Mooke, Eclectic Electro-Acoustic Violist/Composer; Mike Block, Yo Yo Ma Silk Road Ensemble; Andy Reiner, violinist and composer

**State Leadership Workshop (invite-only)**

ASTA State Chapter Leaders are invited to attend a special “by-invitation” pre-conference event just for our state presidents and president-elects. The State Leadership Workshop is an important time of leadership training, networking, and professional development.
Wednesday Evening Events

5:15-5:45 p.m.

First-Time Attendee Welcome  Room: 12
If you are new to the ASTA National Conference this is a must attend event! Join us for a brief introduction on all the ways the ASTA conference will help maximize your participation, giving you a chance to meet other first time attendees and get acclimated for the next fun-filled three days!

6:00-6:45 p.m.

Town Hall  Room: Ballroom B/C
You won’t want to miss the Town Hall/Annual Meeting! This is your chance to meet ASTA President, Steve Benham, the ASTA board leadership, and Monika Schulz, ASTA’s new chief executive officer. Join us and learn what ASTA has accomplished throughout the year, as well as plans for ASTA’s future.

6:45 p.m.-7:30 p.m.

Dessert Social  Room: Ballroom A
Following the Town Hall meeting, please join us for the popular dessert reception. This event is always a lot of fun and will give you the chance to network, meet new people and visit with old friends.

8:00 p.m.  Room: Ballroom B/C

Florida State University Symphony Orchestra
Alexander Jiménez, director
After mingling with friends and enjoying some sweet treats, we invite you to relax with beautiful music by the prestigious Florida State University Symphony Orchestra.

The Florida State University Orchestral Studies Program has enjoyed a long and illustrious history. The Florida State College Orchestra was formed in 1925 by violin professor Ethel Maud and in 1947, with the change from a college for women to a co-educational university, the College Orchestra became known as the University Symphony, under the leadership of Robert Sedore. In 1949, Karl Kuersteiner formed the State Symphony of Florida, the predecessor of the FSU Chamber Orchestra. From 1967 until 1971 the Chamber Orchestra was led by former Boston Symphony Orchestra associate conductor, Richard Burgin. In 1972, Phillip Spurgeon became Director of Orchestral Activities, a position he held until his retirement in 2003. During that time FSU’s orchestral program saw dramatic growth artistically and in scope.

In 2000, the University Philharmonia was created under the direction of Alexander Jiménez. In 2004, Jiménez became Director of Orchestral Activities. Guest artists who have appeared with the University Orchestras over the years have included many of the world’s best known. Among them have been singers Lauritz Melchior, Lawrence Tibbett, and Denyce Graves; composers and conductors Aaron Copland, Krystof Penderecki, Robert Shaw, Robert Spano, Michael Stern, Pablo Casals, Matthias Bammert; and instrumentalists Joshua Bell, Lynn Harrell, André Watts, the Kalichstein-Robinson-Laredo Trio, Billy Taylor, and The Canadian Brass.

In January of 1975, Professor Spurgeon led the University Symphony in a concert at the Kennedy Center in Washington, D.C. as a part of its Schoenberg-Ives Celebration. In 1991, the Chamber Orchestra presented a concert at New York’s Lincoln Center during the Mozart Bicentennial Celebration. The USO has recorded on the Koch, Mark, and Naxos labels to critical acclaim. The orchestral studies program at FSU include the University Symphony Orchestra, the University Philharmonia, and the non-major University Campus Orchestra. In addition, students perform in chamber orchestra and opera orchestra.
The National Orchestra Festival® (NOF) brings together orchestras from around the country to Tampa for an unparalleled opportunity to receive placement, ratings, comments, and an educational experience from leading clinicians and adjudicators. All groups receive feedback from adjudicators Rachel Barton Pine, Robert Lehmann and Gabe Villasurda. Each group also receives a clinic directly after its performance from one of our two clinicians: Winifred Crock and Marilyn Seelman.

Who will be named Grand Champions for the 2016 National Orchestra Festival®? Come and listen to these talented groups compete for the title in the public school division and the private school/youth orchestra division. The Grand Champion orchestras perform a winner’s concert on Saturday at 4:00 p.m. in the Convention Center Ballroom.

A very special thank you to Kirk Moss, the National Orchestra Festival® Chair, for all his hard work. All performances take place at the Tampa Convention Center Ballroom B/C.

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<thead>
<tr>
<th>Thursday, March 3</th>
<th>Friday, March 4</th>
<th>Saturday, March 5</th>
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<tbody>
<tr>
<td><strong>10:00 a.m.</strong></td>
<td><strong>8:00 a.m.</strong></td>
<td><strong>9:00 a.m.</strong></td>
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<tr>
<td>Bothell HS Chamber Orchestra</td>
<td>Dickerson MS 8th Grade Sinfonia</td>
<td>Pacific Symphony Santiago Strings</td>
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<tr>
<td>RCHSSO Bothell, WA</td>
<td>CMSO Marietta, GA</td>
<td>RCYSO Costa Mesa, CA</td>
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<tr>
<td>Philip Dean, director</td>
<td>Tricia Laux, director</td>
<td>Irene Kroesen, director</td>
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<tr>
<td><strong>11:00 a.m.</strong></td>
<td><strong>9:00 a.m.</strong></td>
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<tr>
<td>Chaconne</td>
<td>University HS Chamber Orchestra</td>
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<tr>
<td>CYSO Poughkeepsie, NY</td>
<td>CHSSO Irvine, CA</td>
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<tr>
<td>Elizabeth Handman, director</td>
<td>Grace Lee, director</td>
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<tr>
<td><strong>2:00 p.m.</strong></td>
<td><strong>10:00 a.m.</strong></td>
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<tr>
<td>Century HS Chamber Orchestra</td>
<td>McEachern HS Chamber Orchestra</td>
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<td>CHSSO Olathe, KS</td>
<td>CHSSO Powder Springs, GA</td>
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<tr>
<td>Brigid Mayer, director</td>
<td>Jennifer Floyd, director</td>
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<td><strong>3:00 p.m.</strong></td>
<td><strong>11:00 a.m.</strong></td>
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<td>Guilford HS Symphony Orchestra</td>
<td>Sierra Vista HS Orchestra</td>
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<tr>
<td>CHSSO Guilford, CT</td>
<td>CHSSO Las Vegas, NV</td>
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<tr>
<td>Thomas Boates, director</td>
<td>Alfonzo Kimbrough, director</td>
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<tr>
<td><strong>4:00 p.m.</strong></td>
<td><strong>2:00 p.m.</strong></td>
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<tr>
<td>Denver School of the Arts Sinfonia</td>
<td>Bentonville HS Chamber Orchestra</td>
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<tr>
<td>CMSO Denver, CO</td>
<td>CHSSO Bentonville, AR</td>
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<tr>
<td>Dr. Enrique Lasansky, director</td>
<td>Jesse Collett, director</td>
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<tr>
<td><strong>5:00 p.m.</strong></td>
<td><strong>3:00 p.m.</strong></td>
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<tr>
<td>Northern Cincinnati Youth Senior Orchestra</td>
<td>Woodson HS Advanced Orchestra</td>
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<td>CYSO Mason, OH</td>
<td>CHSSO Fairfax, VA</td>
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<tr>
<td>Marva Rasmussen, Carolyn Quinn, directors</td>
<td>Kathy Thompson, director</td>
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<tr>
<td><strong>6:00 p.m.</strong></td>
<td><strong>4:00 p.m.</strong></td>
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<tr>
<td>Vivace</td>
<td>North Cobb HS Chamber Orchestra</td>
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<tr>
<td>CYSO Poughkeepsie, NY</td>
<td>CHSSO Kennesaw, GA</td>
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<tr>
<td>Jonathan Handman, director</td>
<td>Paula Krupiczewicz, director</td>
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<td><strong>7:00 p.m.</strong></td>
<td><strong>5:00 p.m.</strong></td>
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<td>Charleston School of the Arts Symphony Orchestra</td>
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<td></td>
<td>CHSSO North Charleston, SC</td>
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<td>Christopher Selby, director</td>
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**Winners’ Concert**
(Ballroom B/C)
Eastman Strings honors every teacher’s commitment to music education by employing techniques inspired from 500 years of master luthiers. Our experts operate in precisely the same manner as late 19th century European workshops. Chisels, knives, and scrapers in the hands of outstandingly gifted craftspeople are the primary tools used to create modern instruments for the classroom to the stage.
Take a spin through the College Fair located in the Exhibit Hall. Looking for an undergrad or grad school? Interested in good programs to recommend to your students? Need a summer camp to attend or suggest? Meet ASTA’s institutional members all day Saturday as they participate in the College Fair.

**Appalachian State University School of Music**

**Hayes School of Music**

High in the Blue Ridge of North Carolina, Appalachian State University’s Hayes School of Music enjoys a $10 million endowment that supports a faculty of sixty-five professionals serving 480 students in undergraduate degrees—music education, music industry studies, music therapy, and performance—and graduate programs in performance and music therapy. music.appstate.edu

**Arizona State University School of Music**

The ASU School of Music is ranked among the best schools in the nation, where innovation and excellence combine to shape tomorrow’s leaders in the arts. Its thriving string program boasts a renowned faculty and a distinguished Visiting Quartet Residency Program, while offering degrees in performance, education, and therapy. music.asu.edu

**Ball State University**

Long recognized for innovative and entrepreneurial programs, new music activities, a wide and varied performance program, and national leadership in music education, the Ball State University School of Music offers bachelor’s and master’s degrees, a doctoral degree, as well as an artist diploma in music performance. bsu.edu/music

**Florida State University**

As one of the largest music programs in higher education, the College’s comprehensive curricula embrace all traditional areas of music and world music study from the baccalaureate to the doctoral level. As one of the leading music institutions in the world, the College enjoys an international reputation. On average, over 40 states and 30 foreign countries are represented in our student population. music.fsu.edu

**Georgia Southern University**

Georgia Southern University is a comprehensive research university located in Statesboro, GA. GSU offers superb training in performance and music education at the undergraduate level, as well as in performance, music education, composition, music technology, and conducting at the master’s level. A post-baccalaureate Certificate in Music Performance is also available. class.georgiasouthern.edu/music/

**Kennesaw State University**

The School of Music at Kennesaw State University is a busy, thriving, fast-paced, and growing place where our emphasis is on creating musicians for the 21st century. Making music and creating the next generation of diversely trained, well-skilled, and entrepreneurial music makers is our aim. Come by, experience the energy, join us! musicKSU.com

**Mansfield University of Pennsylvania**

Exciting Things for Strings at Mansfield University of Pennsylvania! Outstanding violin, viola, cello and bass faculty. Full orchestra, string orchestra, chamber music, opera, musical theater, solo opportunities, recording projects, and teaching opportunities with the String Project and summer strings camps. Mansfield University won the Outstanding ASTA Student Chapter in 2014. music.mansfield.edu

**New York University**

NYU Steinhardt’s Department of Music and Performing Arts Professions offers the highest level of professional training in the performing arts, along with the superb academic resources of a world-class university, within the world’s cultural center, New York City. steinhardt.nyu.edu/music/

**Orfeo Music Festival**

Orfeo Music Festival 2016 welcomes you to its Italian Alps location in the beautiful medieval town of Vipiteno from July 7 to July 21 in the following categories: pre-college, college, Professional Development (*NEW*), amateur chamber music program. Meet and play with new musical friends, hear concerts by world renowned performers, explore Italy, Austria and hike in the Alps this summer! Applications accepted until mid-March, do not delay! orfeomusicfestival.com
Samford University

The School of the Arts at Samford University prepares today’s artist to shape tomorrow’s world by inspiring artistry, promoting scholarship and realizing professionalism while serving the community in the spirit of Christ. (See our ad on page 37.)

samford.edu/arts/

University of Alabama School of Music

The University of Alabama School of Music is a comprehensive music school with over 400 music majors and approximately 50 full-time faculty members. Offering undergraduate and graduate degrees in every major discipline in the field of music, UA offers intensive training and regular concerts by students, faculty and guest artists of the highest quality.

music.ua.edu

University of Colorado - Boulder

The CU-Boulder College of Music works collaboratively toward the goal of developing performers, composers, scholars, and teachers who are passionate about music, who are ambitious in setting their educational and professional goals, and whose impact on our campus community and the larger arts world is both memorable and far reaching.

colorado.edu/music/

University of Miami Frost School of Music

University of Miami Frost School of Music is one of the largest, most comprehensive and relevant music schools in higher education. Frost fosters creativity, leadership and scholarship in instrumental, keyboard, contemporary, jazz, and vocal performance as well as composition, music business, music education, music engineering technology, music therapy, and more.

music.miami.edu

University of North Texas

UNT College of Music is one of the most respected comprehensive music schools in the world. Approximately 1,500 music students attend each year, participating in nearly 70 ensembles. Students and faculty have appeared on the finest stages and distinguished alumni can be found in top music ensembles and universities worldwide.

Summer String Institute - ssi.music.unt.edu/
UNT College of Music - music.unt.edu/

University of North Texas

As the first conservatory of music west of the Mississippi, University of the Pacific has been committed to delivering outstanding music education programs for more than 137 years. We offer undergraduate degrees in Music Performance, Music Education, Music Therapy, Music Management, Music Composition, Music History, and Jazz Studies.

go.pacific.edu/Conservatory

The University of South Carolina School of Music

The University of South Carolina School of Music prepare musicians for professional careers and leadership in music teaching, performance, composition, research and related fields, offering more than 20 music degree programs from bachelor’s to doctoral degrees. Reduced out-of-state tuition is available for undergraduate students who earn USC music and/or academic scholarships.

sc.edu/music

The University of Texas at Austin

Students at the Sarah and Ernest Butler School of Music at The University of Texas at Austin study with a faculty of outstanding performers, scholars, pedagogues and composers. The school offers a comprehensive array of degree programs ranging from bachelor’s through doctorate in performance, composition, music teacher training, jazz, theory, musicology, ethnomusicology, pedagogy and liberal studies in music.

music.utexas.edu

University of Wisconsin - Madison

The University of Wisconsin - Madison has a rich history and vibrant presence in string performance and string pedagogy. The renowned Pro Arte String Quartet, artists-in-residence since 1940, is a teaching quartet of the highest caliber, with members balancing active performing and recording careers with undergraduate and graduate students. Students are actively engaged in chamber groups and orchestra throughout their degrees, which include majors in performance, music education, and double majors across the campus.

music.wisc.edu

University of Wisconsin – Whitewater

UW-Whitewater is located in southeast Wisconsin between Madison, Milwaukee, and Chicago. The Music Department, consisting of 25 outstanding faculty, is dedicated to offering the highest quality education possible. UW-W has won the top statewide award in music education more than any other institution.

www.edu/cac/music
7:00-8:00 a.m.
Yoga for String Players
Room: 8
This is an all-levels yoga class designed to serve the specific physical demands of a string player.
Presenter: Melissa (Tatreau) Holtmeier, Omaha Conservatory of Music
Presider: Josephine Cappelletti, Coulter Grove Intermediate School Orchestra

8:00-9:30 a.m.
Opening Ceremony
Room: Ballroom B/C
Keynote Speaker: Scott Lang
Special Performance: Tampa Metropolitan Youth Orchestra
Sponsored by Alfred Music Publishing
Join your colleagues along with ASTA President Stephen Benham to officially kick off the 2016 ASTA National Conference. Scott Lang will give the keynote address and the Tampa Metropolitan Youth Orchestra directed by Dr. William Wiedrich will perform.

Keynote Speaker: Scott Lang
“What's Right With Music Education”
For more than a decade, Scott Lang has been educating and entertaining audiences of all ages. As a nationally known leadership trainer, he annually conducts more than 120 workshops and works with many of our country’s best educational groups including ASTA, for our new recruitment effort Be Part of the Orchestra with ASTA and other partners www.scottlang.net

Special Performance: Tampa Metropolitan Youth Orchestra
As part of our opening ceremony, ASTA welcomes the Tampa Metropolitan Youth Orchestra, directed by William Wiedrich. This unique group endeavors to be recognized as a premier youth orchestra, to engage students with unique musical experiences, and to develop the patrons and performers of tomorrow. The TMYO has provided Bay Area community musicians, music teachers and students the opportunity to develop educationally and artistically through participation in regularly scheduled classical music concerts since 2003. Under the musical direction of William Wiedrich, the organization is founded on the philosophy that quality, live classical music will foster an enduring audience when community musicians with varied musical experience and backgrounds collaborate as educators, mentors and performers.

10:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
Bothell HS Chamber Orchestra
Ratings and Comments - High School String Orchestra
Bothell, WA
Philip Dean, director

9:45-10:45 a.m.
Multi-Level Harp Master Class
Room: 20/21
Clinician: Gretchen Van Hoesen, Pittsburgh Symphony Orchestra
Presider: Felice Pomeranz, Berklee College of Music

Achieving an Artistic Vibrato in the String Class
Room: 13
This session will review pedagogical literature and compare various approaches that have been used to teach vibrato. Video clips of artist level performers in real time and slow motion will be presented to clearly outline the component motions of a beautiful vibrato. Practical applications for intermediate and advanced orchestra classrooms will be discussed, as well as the relationship to professional performance practice.
Presenter: Rebecca MacLeod, University of North Carolina at Greensboro
Presider: Lani Hamilton, University of Texas at Austin

Breaking the Learning Curve: Decoding and Fostering the Adult String Student
Room: 10
Why don’t I sound like Joshua Bell already? The adult string student presents interesting challenges to the traditional studio teacher-student model. Often, the gap between intellectual knowledge and physical ability creates frustration and tension in the learning process. This session will explore ways to uncover a student’s true motivations and goals, to decipher the psychological issues that arise out of learning to play, and how to reduce adult student turnover in your studio.
Presenters: Lisa Caravan, Bucknell University; Erin Ellis, Waldorf School of Atlanta
Presider: Valerie Prebys Arsenault, Florida State University

Learn to Swing Like a Gypsy! A Hands on Session on the Art of Jazz Manouche . . . “Gypsy Jazz”
Room: 1/2
Bring your instrument to this fun interactive session where we will explore how gypsy violinists, guitarists, and other European folk musicians in the 1930’s applied and adapted traditional folk and
Classical string techniques to create a fun, unique string based version of American jazz, referred to as Jazz Manouche or Gypsy Jazz. All ages and levels of experience welcome.

**Presenter:** Duane Padilla, Punahou Music School  
**Presider:** Richard Ballinger, Indian River County School District, FL  
**Sponsored by** Yamaha Corporation of America

**No Joke! 200 Years of Original Viola Caprices by Composer-Performers**  
To include viola caprices in recitals, competitions, auditions, and audio and video recordings is an effective way to increase appreciation and awareness of the viola, violists and viola history. There is a growing interest among professional and student violists to perform viola caprices and, in turn, a scholarly interest in the neglected histories of composers for the viola and their works. Come discover the viola as a virtuoso solo instrument!

**Presenter:** Pamela Ryan, Florida State University  
**Presider:** Karen Sturzenbecker, private studio teacher

**No More Limitations! Composing and Choosing Orchestra Music Regardless of Level**  
Music for younger ensembles is often held to a different standard than music written for advanced groups. This clinic will provide a tangible list of elements that can, and should be included in any piece regardless of grade level. Gain insight into repertoire selection while also seeing how it impacts the way a composer writes for these various types and levels of ensembles!

**Presenter:** Brian Balmages, FJH Music Company Inc.  
**Presider:** Irene Guerriero, retired

**String Orchestra for your School Program - The O’Connor Method**  
Room: 15/16  
The O’Connor Method for string teachers and students is a 10-Book series designed to guide students gradually through the development of pedagogical and musical techniques necessary to become a proficient, well-rounded musician through a carefully planned succession of pieces. The O’Connor Method is unique in that the solo repertoire corresponds with the string orchestra repertoire so students experience the music they are learning through a different prism. By using the O’Connor Method orchestra books, students can further explore harmony, melody, rhythm, counterpoint, cultural diversity and American music from many eras on the pieces students learn in their solo lessons. This approach using common repertoire is the perfect tool for school programs interested in producing fine string players and creative musicians and playing great American music. The versatility of the music and orchestral arrangements in the O’Connor Method series allows for classes from 3 students to 300! Find out more at oconnormethod.com.

**Presenters:** Mark O’Connor and Maggie O’Connor  
**Presider:** Melissa Tatreau Holtmeier, Omaha Conservatory of Music  
**Sponsored by** O'Connor Method

**You Can Lead a Horse to Water - But Can You Make Him Think? How to Build a Better Learner!**  
Room: 12  
According to Einstein, creativity is intelligence having fun. Rooted in neuroscience research, we’ll give practical applications on how to build a more curious and creative learner by using composers’ voices to make your pieces alive by dissecting music’s complex concepts into Composers’ Choices (why does this music exist?), Composers’ Tools (how is it put together?), and Composers’ Conversational Choices (what is the composer saying?). After examining the musical experts, they demonstrate Bloom’s Taxonomy in action!

**Presenters:** Lyda Osinga, Milwaukee Youth Symphony Orchestra; Gregg Goodhart, The Learning Coach  
**Presider:** Katelynn Lowe, University of South Carolina

9:45 a.m.-12:00 p.m.  
**Student Chapter Networking**  
Room: 7  
Come meet other students from universities and colleges around the country! This is an opportunity for student chapter members, and those interested in starting a chapter, to share ideas, successes, and challenges.

**Presenter:** Adriana Ransom, Illinois State University  
**Presider:** Alexa Zakutansky, University of Wisconsin, Whitewater

11:00 a.m.  
**National Orchestra Festival® Performance**  
Room: Ballroom B/C  
**Chaconne**  
Competition- Youth String Orchestra  
Poughkeepsie, NY  
Elizabeth Handman, director
Thursday, March 3 – Education Sessions

11:00 a.m.-12:00 p.m.
Viola Pre-College Master Class
Room: 20/21
Clinician: Victoria Chiang, Peabody Conservatory of Music
President: Michael Palumbo, American Viola Society
Sponsored by Pirastro GmbH

Be Part of the Orchestra
Room: 18/19
Join Scott as he explores a unique and proven approach to recruitment and retention of orchestra students. “Finding and keeping students in orchestra is the silver bullet that solves all other problems,” explains Lang. This will be as educational as it is enjoyable as Scott explains how we get more kids to Be Part of the Orchestra!
Presenter: Scott Lang
President: Andrew Ladendorf, Community Consolidated School District 89, IL

Building a Quartet Interpretation: The Tools You'll Need
Room: 5/6
Interpreting a piece of chamber music is like cooking up a recipe. The composer gives us pitches, rhythms, and tempos. To transform these into something scrumptious requires sound shaping, time management, and volume control. These need to be the basic ingredients in our musical kitchen. Our spices are articulation, intonation, inflection, pulse, balance, pacing, bow, and vibrato color. Help the Stamps String Quartet, students from the Frost School of Music, cook like the pros.
Presenter: Ross Harbaugh, University of Miami
President: Leonid Yanovskiy, University of West Florida

Double Your “Success” in the Beginning String Classroom!
Room: 15/16
Discover the exciting pedagogical concepts and features of Measures of Success for String Orchestra Books 1 and 2! Correlated directly with the most current ASTA standards, MOS for String Orchestra balances technique with pedagogy in a fun learning environment that focuses on important right and left-hand technique. Uncover the unique features of the method and hear from the authors on some effective ways to use this book with your students.
Clinicians: Gail V. Barnes, Brian Balmages, Carrie Lane Gruselle, Michael Trowbridge
President: Nancy Conley, Clayton State University
Sponsored by FJH Music Company

El Sistema – My Personal Journey
Room: 10
As a Venezuelan, Margaret Gonzalez is a product of El Sistema. “El Sistema – My Personal Journey” will include personal experiences, training techniques, similarities and differences between El Sistema and the American music education system, and a performance of some Venezuelan folk songs. In addition, the audience will learn some Latin rhythm patterns that can be useful educational tools.
Presenter: Margaret Gonzalez, El Sistema Educator and Advisor
President: Irene Guerriero, retired

Hip Hop, Jazz, Fiddle, and More for First Year String Students!
Room: 1/2
This session will address cultural relevancy in the string classroom. Attending teachers will gain ideas for using hip hop, jazz, fiddle, and more with their first year string students. Participants will see how utilizing these genres in a first year classroom can help students with technique, musicianship, and peer learning. These ideas can be carried beyond the first year to help with retention and participation.
Presenter: Liz Dinwiddie, Indiana University
President: Elisabeth Copeland, The Paideia School, Atlanta
Sponsored by Yamaha Corporation of America

An Overview of ASTA’s Certificate Advancement Program (ASTA CAP) and Ten Ways it will Improve, Motivate, and Invigorate your Private Studio!
Room: 9
Welcome to an informative, fast-paced presentation on utilizing ASTA’s Certificate Advancement Program in your private studio. This session will include an overview of the program, explanation of requirements for online and live exams, discussion of repertoire guidelines, and tips on how to facilitate an exam site. You will acquire a better sense of how to implement well balanced choices in your studio from the ASTACAP curriculum and learn ten useful benefits of the program.
Presenter: Stephanie Meyers, University of Texas at El Paso
President: Lynne Denig, private studio teacher

Secrets from the Lab: Reimagining the Instrumental Studio
Room: 12
How do we create conditions that encourage college string students to learn to teach themselves? In this session Mark Rudoff introduces CelloLab, describing a studio approach that supports research, collaboration, risk-taking and discourse. The session will explore some student work from his CelloLab, consider best practices for developing significant work in this setting, and work toward a conversation about studio instrumental instruction in the 21st-century music school.
Presenter: Mark Rudoff, Ohio State University
President: Piper McInall, Florida State University
Teaching Orchestra in Urban Environments

Room: 13

Are there students at your school who could benefit from music instruction? This session will offer strategies on how to increase minority and low-income students’ participation in your orchestra program. Learn how to motivate your students, creating a positive and safe environment, and learn new strategies for building relationships with parents and community.

Presenter: Adrianna Marshall, Western Illinois University
Presenter: Phoebe Clark, Harrison High School

Using a Modified Suzuki Approach in the Public School

Room: 3/4

The presenter will discuss and demonstrate a successful curriculum for the public or private school using the principles of the Suzuki method.

Presenter: Julie Carr, Ithaca College
Presenter: Regina Vendetti, Illinois State University

1:00 p.m.

National Orchestra Festival® Performance

Room: Ballroom B/C

Olathe East High School Orchestra
Competition- High School String Orchestra
Olathe, KS
Brigid Mayer, director

12:15-1:15 p.m.

Alphabet Soup: Learning the Ropes to Special Education and Inclusion in the Music Class

Room: 18/19

This session will cover the laws, current trends, and best practices for including students with special needs in the string ensemble class.

Presenter: Vivian Gonzalez, Miami-Dade County Public Schools
Presenter: Catay Lacasse, University of South Carolina

Best Practices in National String Project Consortium (NSPC) String Projects

Room: 5/6

This National String Project Consortium sponsored session will feature presentations by String Project directors, master teachers, and apprentice teachers from across the United States. Topics include pedagogy of beginning classes, group classes, private lessons, orchestras, and alternative styles, as well as ideas for improving administrative efficiency and community engagement.

Moderator: James Przygocki, University of Wyoming
Presenter: Amy Gillingham, Northern Kentucky University

A Cinematic Journey

Room: 1/2

Combine creativity, composition, improvisation, arranging, student leadership, and technology into one lesson plan! Music for television, movies, and video games is a huge industry. This fertile topic will engage your 21st Century students in a 21st Century learning process by providing an overview of the unique skill-sets required when engaging in music designed to accompany visual stories.

Presenter: Julie Lyonn Lieberman, Strings Without Boundaries
Presenter: Janet Fantozzi, Farmington Public Schools, CT
Sponsored by Yamaha Corporation of America

Developing the Left Hand at all Levels: Shifting and Vibrato Made Easy

Room: 15/16

This session will demonstrate simple ways to get kids shifting and playing with vibrato. Precursor skills for beginners as well as initial and advanced shifting will be covered.

Presenter: Bob Phillips; Jim Palmer
Presenter: Lani Hamilton, University of Texas at Austin
Sponsored by Alfred Music

Cellobello.com

Room: 7

An interactive discussion for conference attendees with NEC Professor of Cello and Cleveland Quartet cellist Paul Katz, on both the advantages and limitations of online teaching. Katz, Artistic Director and Founder of www.cellobello.com, will give a tour of the website, an Online Cello Resource Center for the global cello community featuring cello lesson videos; frequent blogs by preeminent performers and teachers; job, competition and cello events calendar postings; 21st Century cello composition listings; online video chats led by prominent cellists, and more.

Presenter: Paul Katz, New England Conservatory
Presenter: Christine Crookall, Augusta University
Sponsored by Yamaha Corporation of America
Thursday, March 3 – Education Sessions

O’Connor Method: The Mark O’Connor Arm

Room: 20/21

The infamous Mark O’Connor bow arm and its development will be revealed - using American music from the O’Connor Method, learn to have and also teach the bow arm of O’Connor.

Presenter: Mark O’Connor, University of Miami
Presider: Rhona Reagan, private studio teacher

Release the Fear Monster! How to Help Your Students Get Past Their Anxiety and Perform at Their Best

Room: 3/4

Self-doubt, fear of mistakes, over-analysis of technique, and worries about performance outcomes feed the fear monster, otherwise known as performance anxiety. When students learn to trust what they practice, fear can be conquered. Practicing to improve is very different from practicing to perform. We will discuss both of these mindsets and present strategies for helping students build trust instead of fear in their practice and preparation.

Presenters: Brian Hodges, Boise State University; Diana Allan, University of Texas at San Antonio
Presider: Carson Dixon, University of South Carolina

Studio Teacher Roundtable

Room: 32/33

This interactive discussion group is focused on the issues facing studio teachers. Attend this roundtable to discuss one of the following topics:

1. How to cope with less resources for extra activities
2. The difficult parent
3. Motivating students to practice
4. The adult student

Plus bring your own questions for small group problem solving.

Facilitated by: Sharan Leventhal, Boston Conservatory

This Is Your Brain on Advocacy – Do We Believe Neuromyths?

Room: 10

According to Hardiman et al. “These naive misinterpretations of science have spread throughout the folk psychology of educators in recent years.” We may amused peers with images of the brain lighting up while listening to music, but our real audience—the sophisticated doctors, lawyers, scientists etc. who are the parents of children we want to get involved in music—are not buying it. Let’s understand the good information and really make our case.

Presenter: Gregg Goodhart, Better Learning Through Neuroscience
Presider: Valerie Prebys Arsenault, Florida State University

The Unfamiliar and Out of Print Works of Professor Otakar Ševčík

Room: 9

“opus 4, opus 10 & 11, and opus 16 through 26”.

Mention the name, Professor Otakar Ševčík, and many teachers and students shy away from the topic and/or even scoff. Immediately thoughts of opus 1 or opus 2 come to mind and students shut down. Until very recently, you could only get his opus 1 through 3, and opus 6 through 9. But he wrote books all the way through opus 26. And, he wrote on every pedagogical violin topic! Come find out what’s in there.

Presenter: David Neely, University of Nebraska-Lincoln
Presider: Michael Palumbo, American Viola Society

Zen and the Art of Motivation: Shifting the Focus from the Product to the Process and Empowering Students for Success

Room: 12

Drawing on research in the field of motivation, this session will demystify the concept of “being in the moment” and “enjoying the process,” as well as debunk the idea that our capacity for growth is limited. Teachers will be given tools to assist students in identifying and changing their mindset in order to increase their capacity to learn and improve regardless of any preconceived idea of ability level or capacity to grow.

Presenter: Juliet White-Smith, The Ohio State University

2:00 p.m.
National Orchestra Festival® Performance

Room: Ballroom B/C
Century High School Chamber Orchestra
Competition- High School String Orchestra
Bismarck, ND
Jeremy Overbeck, director

1:30-2:30 p.m.
Best Rehearsal Techniques for of All Your Ensemble! Getting it Right from the Start

Room: 13

What are we really trying to achieve in our rehearsals? Let’s explore the variable that can either make or break our rehearsals and learn highly effective ways to get the job done! We will help you develop more in-depth priorities.

Presenter: Valerie Palmieri, Adrian College
Presider: Geri Arnold, South Park Suzuki Violin of Charlotte NC

Building a Chamber Music Program within Your Public School

Room: 9

This session will provide a blueprint for building a vibrant chamber music program in the school setting. Topics include logistical considerations, rehearsal and coaching structures, repertoire selection, micro and macro rehearsal strategies, developing ensemble and communication
skills, cultivating community involvement, and reaping the social and musical benefits.

**Presenters:** John Thayer, Leon High School; Kasia Bugaj, Florida State University

**President:** Shelby Montgomery, Lakeland Highlands Middle School

**Can a Private Studio Teacher Really Earn $50,000 a Year?**

Room: 10

Idea tips and tricks to creating a profitable private studio business. How to set up, organize, and manage a successful private music studio and earn a great salary at the same time.

**Presenter:** Mimi Butler, private studio teacher

**President:** Karen Sturzenbecker, private studio teacher

**Composing Music - From Inception to the Concert Hall - A Labor of Love**

Room: 12

This session will explore the many facets of composing music, from the initial idea of writing a piece to the culmination and performance on stage, and all that goes in between. Tips for getting started and getting published will be helpful to anyone interested in composing. Participants will receive handouts and music examples.

**Presenter:** Susan Day, Douglas County Middle School

**President:** Jackie Martin, Roslyn Middle School, NY

**Getting From Here to There: Violin Pedagogy in the Early Years**

Room: 1/2

The early years of study can have an enormous impact on a student’s musical trajectory. Indeed, intentional patience in the beginning of study can lead to rapid progress later. As teachers, we want to create a sequence of successes that will ultimately result in an accomplished musical performer. This session will explore both traditional methods and Suzuki's ideas for teaching the beginning violinist.

We will discuss sizing, posture, hands-separate, scaffolding, helpful resources, and more.

**Presenter:** Anna Cromwell, Eastern Illinois University

**President:** Irene Guerriero, retired

**If You Build It, They Will Come: Trickle Up Stringonomics**

Room: 18/19

What are the ramifications of string students receiving concentrated study in improvisation music from elementary/middle grades, up through college? What does this mean for public school programs? How would this affect college music programs? Join this panel of public school music teachers, community music educators, and chairs of noted college string departments for an upfront discussion of how we are accommodating eclectic styles in our schools today, and projections for the future.

**Presenters:** Elizabeth Fortune, Seattle Public Schools; Kelly Barr Clingan, Seattle Public Schools; David Wallace, Berklee College of Music; Bob Phillips, Alfred Music; Nicole Yarling, Frost School of Music

**President:** Katelyn Lowe, University of South Carolina

**Sponsored by Yamaha Corporation of America**

**Research in String Education and the National String Project Consortium (NSPC)**

Room: 5/6

This session, which is sponsored by the National String Project Consortium, will provide String Project directors, master teachers, and apprentice teachers with an opportunity to share and discuss research and creative inquiry projects that are taking place in their respective String Project sites. The broad theme of the session will be sharing knowledge and experiences about mentoring practices of undergraduate and graduate research students. The overall goal of this session will be further string research within String Projects.

**Moderator:** Dijana Ihas, Pacific University

**President:** Amy Gillingham, Northern Kentucky University

**Much Ado about Practicing**

Room: 7

This session is geared towards serious high school and college music students, pre-professionals and frustrated teachers who want maximum improvement in performance. Chiang will discuss fundamental principles, structural strategies and practice ideas. If practicing has been a frustrating issue in your life, come!

**Clinician:** Victoria Chiang, Peabody Conservatory of Music

**President:** Leonid Yanovskiy, University of West Florida
Thursday, March 3 – Education Sessions

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**Strengthening Your String Program: Speaking the Language that Moves Administrators and School Boards**

Room: 3/4

The best defense is a good offense when saving, restoring, building, or starting programs. Specific tools will be presented to allow you to collect information and create a strategy that administrators and boards will understand even when times are good. Immunize your program from attack!

**Presenter:** John Benham, Liberty University
**Presider:** William Slechta, West Cary Middle School

**Using Classroom Music Tricks to Teach Elementary and Intermediate Strings**

Room: 20/21

This session will demonstrate how elementary strings is an extension of the music classroom by using crossover strategies of singing, rhythm exercises, being relevant, using the body scale, a pentatonic scale and composing with very little time and effort! Bring your instruments!

**Presenter:** Anna Radspinner, Williamsport Area School District; Matthew Radspinner, Williamsport Area School District
**Presider:** Lindsey Fulcher, Ball State University

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**2:45-3:45 p.m.**

**Multi-Level Guitar Master Class**

Room: 20/21

**Clinician:** Ben Pila, Polk State College
**Presider:** David Wallace, Berklee School of Music

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**Bowing Figures: Teaching the Mechanics of String Crossings**

Room: 9

Some of the most complicated motions in string playing involve various patterns of movement from one string to another. The ability to negotiate these string crossings smoothly is one of the hallmarks of a fine bow technique. This session will explore the anatomy of the bow arm, provide an analysis of the four basic bowing figures, discuss the horizontal and vertical motions involved, and give a systematic pedagogical approach for the training of string crossings.

**Presenter:** Robert Jesselson, University of South Carolina
**Presider:** Kenneth Sarch, Mansfield University

**Developing Your Musical Mental Map: Building an Aural and Spatial Sense of the Fingerboard for Advancing String Players**

Room: 12

An expert string player is more than someone who possesses a high level of technical proficiency. Learn ways to determine the quality of your students’ musical mental maps as compared to the Chicago Symphony. This session also will present teaching strategies which address two neglected areas of string teaching, application of music theory directly toward the instrument and training the eye to see music as more than a single stream of notes.

**Presenter:** Melissa Knecht, Hillsdale College
**Presider:** Larry Dittmar, Ann Arbor Public Schools, retired

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**Gradus ad Parnassum: Inspire and Improve your Bassists with Goal-Oriented Progressive Repertoire**

Room: 7

Do you have a bassist that would rather play The Swan than The Elephant, but has yet to venture into thumb position? What pieces would help develop the technique needed to play the masterworks while expressing a young bassist’s artistic and stylistic tastes? This session will enhance the ASTA String Syllabus, by describing the techniques employed and the style of pieces, and include suggested technique and artistry-building sequences that culminate in the great works.

**Presenter:** Jack Unzicker, University of Texas at Arlington
**Presider:** Maren Eden, Florida State University

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**Incentivizing Practice for the Millennial Generation**

Room: 15/16

Tired of encouraging students to practice through force, coercion, begging, or bribing? Today’s Millennials need to feel connected and accomplished when going after goals. Help your students turn practicing into a delight instead of a chore. Sharon Kuhn, inventor of the Multi-Mouse technique teaching tool, will introduce exercises from her “String-O! Bingo for Strings” game, along with the graduated levels of the practice drills that grow with the student as they progress. Bring your instrument! Participate in a demo to earn a free Game Pack for your studio or school, which includes customizable exercise sheets for teachers to adjust the exercises to each student’s skill level.

**Presenter:** Sharon Kuhn
**Presider:** Emily Hanna Crane, Austin Peay State University
**Sponsored by “String-O! Bingo for Strings”**
It’s All About the Bow! The Best Strategies for Developing Beautiful Tone in Beginning String Players

Room: 13

This session will highlight a variety of strategies for teachers of beginning string players that will help reinforce technical skills to allow students to produce a beautiful sound. Topics include initial set-up, proper bow hand shape, developing good détaché and stopped strokes, facility of fingers, wrist, elbow, and shoulder, and proper use/distribution of the bow. Bring your instruments!

Presenter: Charles Laux, Kennesaw State University
President: Janet Fantozzi, Farmington Public Schools, CT

Recruiting: The Unpredictables: So, What are We Selling Here?

Room: 5/6

Are recruiting skills born or made? It seems it’s no longer enough just to demonstrate teaching and performance skills. One is also expected to have charisma and salesmanship. What do prospective college students want these days, substance or flash or both? This session will discuss the thought processes and attitudes of recruiters as well as their failures and successes. Can anyone learn to do this job? What traits or characteristics does a good recruiter need?

Presenters: Wanchi Huang, James Madison University; Corinne Stillwell, Florida State University; Carl Donakowski, James Madison University; Greg Sauer, Florida State University
President: Nancy Strelau, Nazareth College

Shifting: The Transportation System of the Left Hand

Room: 18/19

Shifting, the transportation system of the left hand, is the journey that the hand travels to get from one note to the next on the fingerboard. A clear understanding of the infrastructure and mechanics of shifting will help secure the accuracy of intonation and the musical intentions.

Presenter: Mimi Zweig, Indiana University
President: Abigail Dreher, Illinois State University

Teaching Across the Curriculum: Meeting the State and Common Core Standards in the Orchestra Classroom

Room: 10

In this day and age, orchestra directors are being asked to teach across the curriculum, integrating English language arts and math standards in their classrooms while still producing great performances. This session helps teachers use the Common Core and additional state standards to deepen their students understanding of their instrument, its technique, and the skills it takes to be a great player. Varied strategies of integrating music with reading and math will be shared.

Presenter: Charlene Dell, University of Oklahoma
President: Andrew Ladendorf, Community Consolidated District 89, IL

4:00 p.m.

National Orchestra Festival® Performance

Denver School of the Arts Sinfonia

Room: Ballroom B/C

President: Brian Powell, University of Miami
Retired: Irene Guerriero

Artistry, Engagement, and Reinforcement: The Building Blocks to Achieving Success and Independent Musicianship in the Orchestra Rehearsal

Room: 15/16

This session will demonstrate rehearsal techniques using a demonstration orchestra. The presenter will work with a live orchestra and demonstrate various rehearsal techniques that engage the students and guide them to artistic performances and independent musicianship.

Presenter: James Palmer, Cobb County School District
President: Mark Laycock, Wichita State University

Eclectic Styles Roundtable

Room: 32/33

Attend this session in an interactive setting to explore key issues. Leaders will facilitate discussions on key topics around eclectic styles. Bring your questions, challenges for small group problem solving. Get to know a group of peers in a more intimate setting.

Facilitated by: Duane Padilla, Punahou Music School

4:00-5:00 p.m.

Pre-College Bass Master Class

Room: 20/21

Clinician: Brian Powell, University of Miami

Sponsored by Pirastro GmbH
Fiddle Magic: An Interactive Fiddle Group Session for Students

Do you have students at the conference? Bring them here! In this hands-on, interactive session students will learn two fiddle tunes including the melody, harmony, chop chords, the baseline and even some basic group choreography. We will guide students through the process of creating their own arrangement of the tunes and perform their arrangements at the end of the session!

Presenters: Danny Bermel, University of Georgia; David Doke, Hillgrove High School; Bob Putnam, University of Georgia; Skip Taylor, University of Georgia; Ed Davis, University of Georgia

How Loud Is Too Loud? A Musicians Guide to Protecting His or Her Hearing

As musicians, we are constantly bombarded by sound. In an age of ear buds, mp3 players, and an increasing number of miked gigs, do you know how loud is too loud? This session will detail how the human ear works, provide information on common sound exposure events and how to measure that exposure, and supply the knowledge that all musicians need to adapt their daily lives to protect their most precious asset—their hearing!

Presenter: Katrin Meidell, Ball State University
President: Lindsay Fulcher, Ball State University

Make Sure You Have a Plan! Practice Strategies for Efficient and Productive Use of Your Students’ Valuable Practice Time

Do your students feel they aren’t making progress? Do you believe your students are not realizing their fullest potential? Find out what goes on when they practice between lessons! We will examine common faulty practice habits, then find solutions to effectively address challenging technical and musical issues. Using musical examples, we will offer helpful tips for students and teachers to make practice time more organized and productive, with clearly established goals. Bring your instrument!

Presenter: William Terwilliger, University of South Carolina
President: Michelle Hudson, Jessie Clark Middle School, KY

Power of Strings: Plugging in the Creative Spirit

This hands-on workshop introduces, explores and delves into methods of incorporating electric string instruments and electronics (foot pedals, hardware, apps and software programs), improvisation and creative approaches to making music into an existing school program. “Plugging in” string instruments expands the students’ creative and performance opportunities that have both educational and real world applications. Includes informative handout and follow-up opportunity with clinician.

Presenter: Martha Mooke, Yamaha Corporation
President: Jane Palmquist, Brooklyn College
Sponsored by Yamaha Corporation of America

Pre-Bowing Exercises: Navigating the Awkward Steps between Pizzicato and Détaché

One of the most challenging aspects of teaching beginning-level string instrumentalists is deciding how to introduce them to the bow. This presentation offers a solution through the examination of a gradual and sequential process known as pre-bowing exercises. Attendees will be able to define pre-bowing exercises as set forth by the ASTA Curriculum, and leave with a sequence of applicable strategies usable in either the string class or studio settings.

Presenter: Jacob Dakon, University of Kansas
President: Andrew Ladendorf, Community Consolidated School District 89, IL

Rhythmic Projections, 123 Play and Much Much More!

Find out what is new and exciting from Latham Music and LudwigMasters such as Rhythmic Projections, 123 play and much more. Presentation will include recordings and projections of the latest and greatest!

President: Lynne Latham
Sponsored by LudwigMasters Publications

Understanding Intonation

Playing in tune will always be a goal and challenge for people who play variable-pitch instruments such as string instruments. Among the things that can help your intonation is gaining a better understanding of what intonation is and how it works. In this session, Whitcomb will address the topic of intonation from a scientific and physiological standpoint.

Presenter: Benjamin Whitcomb, University of Wisconsin-Whitewater
President: Jesse Parsons-Hall, Northern Kentucky University

Why Do They Look Sooo Uncomfortable?

Students generally try to follow directions and do what we ask. So, why then do some students look so uncomfortable with their instruments? Learn to recognize students’ natural tendencies and understand their origin in the body. Once recognized and taken into account, counteract them by good teaching techniques and slight equipment modifications to give your students a chance at outstanding achievement and years more!
of happy music-making free of potential pain or injury.

**Presenter:** Judy Bossuat-Gallic, Sacramento State University  
**Presider:** Regina Vendetti, Illinois State University

**You Are What You Eat: Choosing Orchestra Repertoire for a Healthy Program**  
**Room:** 3/4  
A primary responsibility of orchestra directors is selecting a balanced diet of repertoire for their ensembles to study and perform. A method for choosing repertoire will be presented that connects this process to the ASTA Curriculum and the new National Core Arts Standards. Audio and visual examples of innovative and successful programs will be presented and discussed. A Q&A-type dialogue concerning the significant impact of music selection on our programs will be offered.  
**Presenter:** Eugene Dowdy, University of Texas at San Antonio  
**Presider:** William Slechta, West Cary Middle School

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**5:00-7:00 p.m.**

**Grand Opening of the Exhibit Hall and Attendee Reception**  
Come kick-off the opening of the exhibit hall and enjoy some treats while discovering all the products that our exhibitors have to offer. Make sure you stop by the Silent Auction area, there are a lot of exciting items to bid on.  
**Sponsored by Huntington T. Block Insurance Agency**

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**9:00 p.m.**

**ASTA Welcome Reception**  
**Marriott Grand Salons F-J**  
D’Addario & Co. is excited to invite you to join in on the fun at our fourth-annual ASTA welcome party! A star-studded evening featuring performances, friends, sweet treats, and, of course, an open bar (for those over 21). This year, we are proud to feature performances by Mike Block & Hanneke Cassel, and folk/pop quartet SHEL. Be sure to stop by booth 401/500 for your free drink tickets!
Rhythmic Projections
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Come and meet our writers and artists!
Mark Wood • Lynne Latham
Steven Rosenhaus • Sean Grissom

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Come by the Silent Auction in the Exhibit Hall! We won’t let you down on the variety of merchandise that appeals to all musicians! Bidding begins Thursday, March 3 at 5 p.m. when the exhibit hall opens and will close on Friday at 5:45 p.m. The winning bids will immediately be announced. You must be present to win. All proceeds go toward ASTA community outreach efforts. ASTA appreciates the generosity of the companies and individuals that donated to this event. They are listed on page 8.

Don’t Miss the
Silent Auction!
Introducing the all-new Celebrate Theory® series!

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Jeffrey Flanik, violin; Caroline Nordlund, violin;
Angela Flanik, viola; Samuel Nordlund, cello

March 2 - 4, 2017
Pittsburgh, PA
Friday, March 4 – Education Sessions

7:00-8:00 a.m.

Sunrise Sessions
Get up early and see the sun rise, enjoy a free cup of coffee and learn something new. Remember, the early bird gets the worm.

ASTA Mentor Program: Meet-and-Greet for Early Career Teachers
Room: 13
Early career school orchestra teachers are invited to come learn about the new ASTA Mentor Program. An overview of the program will be provided and interested teachers will have an opportunity to register for this program. Coffee and donuts will be served.

Baroque Techniques for the Modern Cellist
Room: 9
Explore the basics of Baroque style in this hands-on session for cellists and cello teachers. Topics will include beat hierarchy, basic Baroque bowing patterns, and the concept of voicing. Ideas suitable for players at Suzuki Book II level or above. Bring a cello and join in on a performance of the Minuets from Bach's Suite No. 1!

Presenter: Robert O'Brien, South Carolina Governor's School for the Arts and Humanities
Presider: Juliet Wright, Pittsfield Public Schools

Getting Things Done in Your Private Studio
Room: 7
Popularized by productivity expert David Allen's 2002 book Getting Things Done, the Art of Stress-free Productivity, Getting Things Done (TGD) is widely regarded as the gold standard for organization and productivity for business professionals. Learn how to incorporate GTD into your studio business using either the free Evernote software package or even a standard file cabinet and file folders.

Presenter: Matthew Tifford, private studio teacher
Presider: Valerie Prebys Arsenault, Florida State University

Practical Violin Acoustics: What Every Player Should Know About How Their Bowed Instrument Works
Room: 5/6
Get answers for the most common questions about how bowed instruments work. How does a bowed string vibrate and produce sound? Are there differences between rosin? What are wolf notes and what is the best way to get rid of them? What causes a whistling violin E-string? What is the function of the bridge and the soundpost? Are there differences between cello end pins? Do Strads really sound better than modern violins?

Presenter: Fan-Chia Tao, D’Addario & Company
Presider: Sharan Leventhal, The Boston Conservatory

Therapeutic Yoga for String Players - Relax, Release, Let Go!
Room: 8
Enjoy the benefits of a therapeutic yoga practice especially selected for the string player to be used before, during, or after instrument practice or performance. Learn to incorporate the three major elements of yoga: breath, movement, and meditation into your musical life. No experience required, all levels welcome. Plan to feel refreshed and ready for the conference! Please wear comfortable clothing, plan to remove your shoes and bring a mat or towel if possible.

Presenter: Annie Young-Bridges, St. Tammany Parish Public Schools
Presider: Andrew Price, University of South Carolina

The Viola is Awesome!: How to get Students to Play the Viola - and Love It!
Room: 10
Violinists of the past used to play rock, paper, scissors to determine who had to play viola in the quartet. This session will show you how to get students to want to play the viola, and maybe without having to be asked! Learn how to promote the viola without demoting the importance of any other instrument and see how you can seriously increase the size of your viola student load within one year.

Presenters: Merietta Oviatt, University of Wisconsin
Presider: Julie Stuckert, Ball State University
8:00 a.m.
National Orchestra Festival®
Performance
Room: Ballroom B/C
Dickerson Middle School 8th Grade Sinfonia
Competition: Middle School Orchestra
Marietta, GA
Tricia Laux, director

8:15-9:15 a.m.
Creating a Culturally Responsive String Classroom
Room: 5/6
This session shares specific and practical techniques to use in a culturally responsive string classroom. Techniques include how to learn more about cultural diversity of students/families and school staff; promote ethnic and cultural diversity in the string class through programming and the physical environment; and verbally and nonverbally communicate with diverse students and families. Challenges are also discussed. Strategies from beginner elementary classes through high school.
Presenter: Maggie Lubinski, Fairfax County Public Schools, VA
Presider: Kenneth Sarch, Mansfield University

From Zero to Hero: Creative Tips for Building a String Program from Scratch
Room: 20/21
We will inspire attendees and empower creativity through sharing a vision, practical strategies, and innovative ideas for how to comprehensively build a string program from scratch through to maturity. We also will discuss ways to facilitate students taking ownership of the program through the development of community engagement skills.
Presenters: Lucy Lewis, California State University San Bernardino; Kira Omelchenko, Florida Southern College; Colleen Ferguson, West Music Conservatory
Presider: Janet Fantozzi, Farmington Public Schools, CT

Happy Habits through Intelligent Teaching
Room: 12
Learn to create instructional sequences that promote healthy habit formation by applying principles gleaned from research in motor skill development. Teachers will come away with self-created task sequences for skills of any level, including left-hand position, bow hold, shifting, vibrato, bow techniques, and double stops. Put them into practice in your classes or lessons next week!
Presenter: Rebecca Roesler, University of North Texas
Presider: Emmanuel Peralta-Coraza, University of North Texas

Practical and Efficient Ways of Learning Left-hand and Right-hand Techniques on the Violoncello
Room: 7
The lecture will emphasize points about how we can spend our practice time more efficiently, so that the result at the end of a practice session will bring more determination and excitement. In the course of the lecture, a few etudes by David Popper will be analyzed and used as examples.
Presenter: Evgeni Raychev, Stephen F. Austin State University
Presider: John Botter, Northern Kentucky University
Friday, March 4 – Education Sessions

Priority Teaching: Designing an Inclusive and Comprehensive Curriculum for a Collegiate String Pedagogy Course
Room: 3/4
Is one semester really enough for a comprehensive pedagogy course? For many string BME and performance majors, string pedagogy will be perhaps the most useful course they take in their college curriculum. This session will examine how the instructor can introduce the major concepts, approaches, resources, and methods of string pedagogy in an efficient yet thorough manner.
Presenter: Katherine Lewis, Illinois State University
Presider: Lindsay Fulcher, Ball State University

Teaching Body Mapping to Children: Overcoming and Preventing Injury in the Music Studio and Classroom
Room: 18/19
Musicians move in order to create sound, and it is therefore essential that our perception of how we move is consistent with the true anatomical design of our body. This presentation will provide games and group movement explorations for teaching children of all ages about body mapping in order to overcome and prevent injuries like tendonitis and neck and back pain in our music students.
Presenter: Jennifer Johnson, Memorial University of Newfoundland
Presider: Polly Day, Northern Kentucky University

Unleashing Your Student’s Musicality with the Powerful New “ZORRO” Bow Stroke!
Room: 13
Can understanding the forces of nature unravel the secrets of teaching a bow-hand that makes music come vibrantly alive, sing, talk and even cry? This showcase digs deeply, uncovering the well-hidden secret of what “exactly” causes that tense “Frankenstein” bow hand. This understanding rockets you into an entirely new realm of “laser precise” bow-hand solutions, encompassing all teaching levels! Cross over into a new threshold of powerful teaching, and, by the way, what’s the incredible “Zorro” Bow Stroke? Come find out!
Presenter: Eden Vaning-Rosen

Creating Self-Sufficient Learners in the 21st Century: Blending Mindful Practice with Technology in the Private Studio
Room: 3/4
Creating independent learners is an important pedagogical task that studio teachers address on a regular basis. Given the limited time that a studio teacher has to interact with their students each week, it is critical that the student’s practice time is productive and mindful. This presentation will explore strategies for helping students develop listening and evaluative skills, problem solving tactics, and ways in which technology can support these goals.
Presenter: Meredith Blecha Wells, Oklahoma State University
Presider: Jenifer van Tol, private studio teacher

Demystifying the Right Arm Technique for Violinists and Violists: A Systematic, Hands-on Approach to Greater Artistry and Freedom
Room: 9
Breaking down the components of beginning through advanced bow strokes. Teachers will learn the importance of balance, leverage, weight and freedom. Participants will learn how to teach right arm technique in a systematic, relaxed manner to gain greater artistic control.
Presenter: Rictor Noren, The Boston Conservatory
Presider: Mary Vavra, The University of South Carolina

9:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
University High School Chamber Orchestra
Competition: High School String Orchestra
Irvine, CA
Grace Lee, director

10:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
McEachern High School Chamber Orchestra
Competition: High School String Orchestra
Powder Springs, GA
Jennifer Floyd, director

9:30-10:30 a.m.
Eclectic Styles Multi-Level Master Class
Room: 20/21
Clinician: Jeremy Kittel, performer
Presider: Brad Pfeil, Neuqua Valley High School
Sponsored by FASE (Foundation for the Advancement of Strings Education)

Creating Self-Sufficient Learners in the 21st Century: Blending Mindful Practice with Technology in the Private Studio
Room: 3/4
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Competition: High School String Orchestra
Irvine, CA
Grace Lee, director

10:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
McEachern High School Chamber Orchestra
Competition: High School String Orchestra
Powder Springs, GA
Jennifer Floyd, director
Developing Community Donors/ Friends for Your Programs

Presenter: Steven Elisha, Georgia Southern University
Presider: Ashley Ware, Northern Kentucky University


Presenter: Joe Deninzon, private studio teacher
Presider: Irene Guerriero, retired

Get in the Groove!

A string section can double as a rhythm section! Get into the groove and learn how to navigate through a chord chart, chop, comp, scratch, and strum.

Presenter: Joe Deninzon, private studio teacher
Presider: Irene Guerriero, retired

Old Becoming New: “Little Known Gems” of the String Orchestra Repertoire

Room: 15/16
Looking for “new” and exciting compositions for your string orchestra? Led by renowned arranger and educator Sandra Dackow, teachers will have the opportunity to hear and learn about the forgotten historical gems of the standard string repertoire. Perfect for concert, festival, and competition performances; explore or revisit selections that have been “lost” in the mix of the vast history of string literature. Exhilarate students and audiences alike with these old, yet “new” pieces of music history! Bring your instruments to participate in the reading orchestra. A score and set of each piece will also be raffled off at the session, giving all attendees a chance to win!

Presenter: Sandra Dackow
Presider: Megan Morris, Florida State University

Sponsored by Yamaha Corporation of America

Say Something! Enhancing Student Expressiveness Through Interpersonal Performance Goals

Room: 12
Come explore effective strategies for increasing student motivation, ownership, and positive attitudes in lessons, rehearsals, and performances. Multiple fresh approaches will be presented that emphasize interpersonal performance goals, joyful and expressive performances, deeply meaningful rehearsals, and genuine lifelong learning. Reinvigorate your focus on the root purpose of music-making: connecting with other human beings.

Presenters: Rebecca Roesler, Brigham Young University, Idaho; Andrew Dabczynski, Brigham Young University; Karin Hendricks, Boston University
Presider: So Jeong Jo, University of North Texas

So, What’s the Plan? You Want Your Orchestra to Play Harder Repertoire?

Room: 13
Learn how to plan and teach the skills they will need to play challenging music well. We know what we want to rehearse but what skills are we supposed to teach? When and how do we teach them? Learn how to incorporate sequential technique-building strategies into your orchestra rehearsals and teach your students the skills they need to perform the great orchestral music they deserve to play. Attendees will learn how to assess the needs of their string students and identify strategies that develop needed skills. We will discuss ways to organize strategies into long range and daily lesson plans, and how to embed well-sequenced technique-building strategies and exercises into traditional orchestra rehearsals.

Presenter: Christopher Selby, Charleston County School of the Arts
Presider: Christine Nixon, University of South Carolina

The Right Word(s) At The Right Time – Revisited

Room: 18/19
A free-ranging exploration of the ‘Aha!’ moment we have all experienced both as students and teachers. As one of the most powerful tools at the disposal of all who teach musical skills, we will investigate the circumstances of many musicians - and specifically string players - who use such words to get amazing results.

Presenter: Lawrence Hurst, Indiana University
Presider: David Murray, Butler University

The Right Word(s) At The Right Time

Room: 7
Dr. Steven Elisha (Chair, String Division/Associate Professor of Music at Georgia Southern University) discusses fundamental principles of “evolved” left and right arm/hand cello technique to facilitate improved intonation, shifting security, centered vibrato and open tone production. The session also addresses tension issues and how to eliminate technical roadblocks as well as maximizing playing efficiency. Participants are encouraged to bring their own instruments to the session for a “hands on” experience.
Friday, March 4 – Education Sessions

9:30-11:45 a.m.
String Orchestra Rehearsal Laboratory
Room: 5/6
This session is designed to showcase creative rehearsal techniques in a practical setting. Using the Harrison School for the Arts Chamber Orchestra (Matthew Davis, director) as a demonstration ensemble, the clinic will explore such concepts as active listening, self- and peer-assessment, transfer of skills, and the development of expressive musicianship. Audience members are encouraged to observe from any vantage point within or behind the ensemble.
Presenter: Mark Laycock, Wichita State University
Presider: William Slechta, West Cary Middle School

Even Young String Players Can Swing
Room: 1/2
Why not get young string players swinging early! Doug Cameron's new “Swing Your Strings” series takes tried and true repertoire from standard Suzuki literature and teaching techniques, and adds jazz, hip-hop, swing, Celtic, country, gospel, reggae, Latin, and other styles. Come and see how young musicians can really take to these styles and “Swing their Strings!” All young musicians welcome... bring your instruments!
Presenter: Doug Cameron, Doug Cameron Music
Presider: Janet Fantozzi, Farmington Public Schools, CT
Sponsored by Yamaha Corporation of America

Fostering Music Teacher Identity Development Through Creative Assessment Practices in Undergraduate Music Teacher Education
Room: 18/19
Come and hear about creative ways to help foster music teacher identity development through assessment within undergraduate music teacher education. These practices are designed to help future teachers more successfully navigate the difficult transition from music student to music teacher and be able to not just survive, but thrive in the early years of teaching. Practices are based on findings of a 2013 research study and can be easily implemented within existing music education courses.
Presenter: Sandy Goldie, Virginia Commonwealth University
Presider: Annmarie Abraham, Florida State University

Gigging 101: How You and Your Students Can Be the Best Possible Business People
Room: 13
Make no mistake: music is a business like any other. But the majority of our time is spent on the education of the musician, not the business person. This session will cover the details of freelance gigging, including a basic contract, a gig organization questionnaire, and other guidelines. Participants will receive sample documents.
Presenter: Benjamin Smith, Montreat College
Presider: Tamaiya Wilson, Northern Kentucky University

11:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
Sierra Vista High School Orchestra
Competition High School String Orchestra
Las Vegas, NV
Alfonzo Kimbrough, director

10:45-11:45 a.m.
Collegiate Level Violin Master Class
Room: 20/21
Clinician: Charles Castleman, University of Miami
Presider: Irene Guerriero, retired
Sponsored by Pirastro GmbH

Bringing Playground Games into the String Classroom
Room: 9
Ever wondered what freeze tag and bow placement have in common? Come explore ways to bring the playground into your string classroom! These games offer unique ways to keep students engaged while reinforcing technical skills that will benefit your developing orchestra. With topics ranging from posture to tremelo, even your last-chair second violinist will be engaged!

Presenter: Emily Hornbake, Indiana University
Presider: Leslie de Leeuw, Indiana University
Presider: Anna Clement, Indiana University
Presider: Rebecca Caldwell, Northern Kentucky University

Inspire and Teach with Literature from Carl Fischer Music
Room: 15/16
Doris Gazda and Larry Clark, both popular composers, arrangers, and authors, will share their experiences on how to inspire in the classroom and teach important concepts using music from the Carl Fischer Music catalog. Presented in a reading session format, bring your instrument.

Presenters: Doris Gazda; Larry Clark
Presider: Valerie Prebys Arsenault, Florida State University
Sponsored by Carl Fischer Music

Music for All - So, How Are We Doing in the String World?
Room: 3/4
The field of music education has long been advocating that everyone should have the opportunity to participate in music making, but how effective have we really been in making that phrase a reality,
especially in the field of teaching strings? This session will focus on sharing effective modifications and accommodations that can be utilized to ensure all students, at all levels, have the opportunity to successfully participate in string orchestra and private lesson settings.

**Presenters:** Lisa Maynard, James Madison University; Alice Hammel, James Madison University  
**President:** Allison Devereux, Fairfax County Public Schools

**Prepare and Conquer: Supplementary Etudes for the Intermediate Cello Concertos**  
**Room:** 10

Barriolage, sautille, or up-bow staccato? Double-stops, trills or thumb position? Which skills are needed for your student to successfully learn a concerto with confidence? In this session, intermediate level cello concertos will be discussed, including outlining the techniques and facility needed for mastery. Supplementary etudes will be presented which introduce or develop these skills. This session will be particularly helpful for teachers seeking to find appropriate etudes for ASTACAP exam preparation.

**Presenter:** Adriana Ransom, Illinois State University  
**President:** Piper McInall, Florida State University

**Turning Hours into Accomplishments: Successful Mental and Physical Practice**  
**Room:** 12

This session provides strategies and methods to guide your students towards success in the practice room and ultimately on the concert stage. Learn ways to incorporate new research results regarding mental, athletic, and musical training with the time-honored practice strategies that work for the professional musician. Success is limited by imagination; teach your student to imagine and practice his or her way to success.

**Presenter:** Martha Walvoord, University of Texas at Arlington  
**President:** Joan Griffing, Eastern Mennonite University

**The Unconventional Guide to Starting, Growing and Sustaining an ASTA Student Chapter!**  
**Room:** 7

Fundraising ideas not popping up? Getting stuck on membership retention? Having a hard time keeping the chapter “alive?” No need to fear! ASTA-USC Student Chapter current and past administration have come together to show you what it takes to excel in the fields such as fundraising, membership retention, community engagement, and more! Be sure to bring ideas to share as well!

**Presenters:** Andrew Price, Lexington County School District 1; Rachel Myers, Fairfax County Public Schools; Olivia Morris, University of South Carolina; Catherine Lacasse, University of South Carolina; Lauren Garber, Clayton County Public Schools, Georgia  
**President:** Brittany Camden, Northern Kentucky University

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**11:45 a.m.-12:30 p.m.**

**Coffee Break with Exhibitors**  
**Exhibit Hall**

Time for a short mental break from all the amazing mornings workshops! Join us in the exhibit hall for a cup of coffee and a stroll through the exhibits.

**12:30-1:30 p.m.**

**Collegiate Level Cello Master Class**  
**Room:** 20/21

**Clinician:** Paul Katz, New England Conservatory  
**President:** So Jeong Jo, University of North Texas  
**Sponsored by Pirastro GmbH**

**The 80/20 Syndrome**  
**Room:** 12

Why are some students technical wizards? Why are some students able to memorize large amounts of repertoire effortlessly? Why are some students innately musical? Why are some students technical wizards? The answer is that we are all born with a balance of analytical and creative ability. Most of us are 60/40 or 40/60, but some are 80/20. This discussion will focus on what we can learn from 80/20’s, and how we can develop both sides of innate ability to develop artistry.

**Presenter:** Alice Kanack, The Kanack School of Music, Inc.  
**President:** Irene Guerriero, retired

**To Block, or Not to Block! Teaching Left Hand Efficiency for Violin and Viola**  
**Room:** 13

What is the secret to performing like a virtuoso on the violin and viola with a great deal of efficiency and ease? Beginners are often trained to think in blocked patterns. The advance player then learns finger independence. The great Fritz Kreisler and Eugene Ysaye composed in double stops and blocked chords along with other great composers from Bach and beyond! When should violin/ viola students re-learn the art of blocking without physical tension?

**Presenter:** Jennifer John, South Carolina Governor’s School for the Arts and Humanities  
**President:** Judy Bossuat-Gallic, Sacramento State University

**Collaborative Practicing through Improvisation**  
**Room:** 18/19

We will be exploring a series of collaborative exercises based on improvising scales, arpeggios, grooves, and thinking harmonically. They will improve your ear-hand coordination, empower your creativity, and develop technique and facility on your instrument.

**Presenter:** Mike Block, Berklee College of Music  
**President:** Sarah Heuermann, Florida State University  
**Sponsored by Yamaha Corporation of America**
“Did you Practice?” How to Manage Minor Confrontations with Skill and Sensitivity

Being in the people business guarantees that we will have minor confrontations with students and/or parents from time to time. Minor confrontations can become teaching opportunities if we manage them well. Participants will role-play some real life events and learn some new skills to prevent minor confrontations from becoming major ones.

Presenter: Anne Witt, University of Alabama
Presider: Catherine Lacasse, University of South Carolina

Discover the Best Music for Your Spring Concert: A New Music Reading Session from J.W. Pepper

Room: 9

Bring your instruments and get ready to play twelve new pieces that you can use for your spring concert. Your students will be motivated and excited for orchestra until the very last rehearsal. These easy to medium works have been selected among hundreds of new publications based on the following criteria: sound great; not too difficult; teach technique; build confidence; and work each section. Pepper’s orchestra editor, Todd Parrish, will conduct the reading orchestra with special appearances by a few of your favorite composers and arrangers.

Presenter: Todd Parrish
Presider: Rachel Grubb, Florida State University
Sponsored by J.W. Pepper & Son

From the Sandbox to Schradieck: Achieving Excellence with Very Young Students

Room: 1/2

Students age three to five are at once delightful and challenging, brilliant and quirky. With good teaching and parental support, young children can become impressively proficient. Enhance your teaching with tips for engaging children, training effective practice parents, breaking skills into bite-size pieces, and imaginative games to increase the length and quality of concentration. Suzuki principles are augmented with a range of pedagogical ideas from many sources, providing new perspectives for novice teachers and seasoned veterans alike.

Presenter: Elise Winters, Kaleidoscopes for Violin
Presenter: Nicole Ballinger, private studio teacher

The Road to Artistry - Developing a Mature Sound with your Intermediate Strings

Room: 3/4

Regarded as a bridge to the level of Flesch, Dont, Rode, and others, the intermediate studies and solos of the Bornoff approach develop advancing bow skills, shifting, double stops, scales, and arpeggios in a group setting. Sections of Patterns in Position and Pure Technique will be discussed for violin, viola, cello, and bass. Handouts that you can take home and use in your classroom will be included. A student group will demonstrate, and teachers are strongly encouraged to bring their instrument and play along!

Presenter: Debbie Lyle
Presider: Michelle A. Hudson, Jessie Clark Middle School, KY
Sponsored by Foundation for the Advancement of String Education (FASE)

The ASTA Curriculum and the 2014 Music Standards Working Together in Perfect Harmony

Room 10

When the ASTA Curriculum was written, the 1994 Music Standards were included in the document. The new 2014 standards have the 1994 standards embedded in them and work well with the ASTA Curriculum. Establishing how these two documents intertwine will be demonstrated at this session and included in an upcoming ASTA publication. Utilizing both documents will make you a stronger teacher with students having the skills necessary to be great players along with knowing the processes of creating, performing, and responding to music.

Presenter: Denese Odegaard, Fargo Public Schools
Presider: Martin Norgaard, Georgia State University

Success in Building a String Program in Urban Schools or Anywhere!

Room: 5/6

Find out how to build and retain students in an urban school string program from two seasoned veterans. Highly successful recruitment strategies will be shared that will align your program from beginning to end. This session also will cover successful repertoire selection to keep your students signing up every year! Come to hear the battle stories, as well as new and old techniques to build a rapport with students in an urban setting.

Presenters: Amy Noble, MSD of Wayne Township Schools; Kristen Vance, MSD of Wayne Township Schools
Presenter: Megan Morris, Florida State University

Who is Drivin’ this Bus?: The Learner-Centered String Class

Room: 7

String class teachers already incorporate characteristics of a learner-centered environment. But it can be difficult to “let go of the reigns!” Participants will gather ideas to develop a learner-centered classroom using researched strategies, student leadership, technology, planning, and collaboration. Participants will create intentional methods to guide student’s engagement, creativity, and exploration
using prior knowledge, personal interests, and cultural backgrounds.

**Presenter:** Blair Williams, Texas Tech University  
**President:** Janet Fantozzi, Farmington Public Schools, CT

### 2:00 p.m.

**National Orchestra Festival® Performance**  
**Room:** Ballroom B/C  
**Bentonville High School Chamber Orchestra**  
**Moderator:** Martin Norgaard, Georgia State University

**Double Bass 101: Foundations for Building Strong Players**  
**Room:** 5/6  
Strengthen your orchestra program's double bass section from the ground up! This session is a nonthreatening review of beginning and intermediate double bass performance techniques and resource materials. Tried-and-true public school teaching strategies that promote proper set-up will be discussed along with remedies for specific performance issues.

**Presenter:** James Mick, Ithaca College  
**Presid:** Mark Laycock, Wichita State University

### 1:45-2:45 p.m.

**Collegiate Level Viola Master Class**  
**Room:** 20/21  
**Clinic:** Helen Callus, University of California, Santa Barbara  
**President:** Michael Palumbo, American Viola Society  
**Sponsored by Pirastro GmbH**

**Finger Flummox**  
**Room:** 9  
Jonathan Swartz will discuss a comprehensive left-hand technique that centers around the fingers working collaboratively, rather than independently. He will highlight matters of efficiency and interval planning for secure intonation, in addition to demonstrating the benefits of multi-finger shifting.

**Presenter:** Jonathan Swartz, Arizona State University  
**Presid:** Leonid Yanovskiy, University of West Florida

**Take a Teaching Selfie: How Can We Improve our Teaching Practices and Instruction Through Self-Reflection?**  
**Room:** 7

**Take a Teaching Selfie: How Can We Improve our Teaching Practices and Instruction Through Self-Reflection?**  
**Room:** 7

**Pedagogy from the Podium**  
**Room:** 18/19

In this session, the presenter will offer a variety of methods for promoting exceptional technique while in the orchestra rehearsal setting. These practical and effective strategies have been developed over many years with a particular eye toward uniformity and technical compatibility from top to bottom of each section. Topics will include approaches for tuning, set-up, left and right hand technique, pulse and inner-rhythm, breathing and movement, bow technique and approach to bow direction.

**Presenter:** Scott Laird, North Carolina School of Science and Math  
**Presid:** Linda Veleckis Nussbaum, Carl Sandburg High School, IL

**Rolland and String Teaching Today**  
**Room:** 12  
Much of 21st Century string teaching can trace its roots to the philosophies and methods of Shinichi Suzuki and Paul Rolland, but many of today's teachers are unfamiliar with their ideas and legacies. Participants will discover the origins of many familiar approaches, and will learn a variety of Suzuki and Rolland teaching strategies. Bring an instrument and join in!

**Presenter:** Andrew Dabczynski, Brigham Young University  
**Presid:** Ann Geller, The School District of Clayton, MO

**Nurturing and Action: Suzuki, Rolland and String Teaching Today**  
**Room:** 12  
Much of 21st Century string teaching can trace its roots to the philosophies and methods of Shinichi Suzuki and Paul Rolland, but many of today's teachers are unfamiliar with their ideas and legacies. Participants will discover the origins of many familiar approaches, and will learn a variety of Suzuki and Rolland teaching strategies. Bring an instrument and join in!

**Presenter:** Andrew Dabczynski, Brigham Young University  
**Presid:** Ann Geller, The School District of Clayton, MO

**Classical Improv!**  
**Room:** 13  
Violinist Edgar Gabriel will demonstrate and share methods to learn and teach improvisation in classical styles from Baroque to 21st Century classical music. This session will cover practice and performance ideas to play and teach classical improvisation. For group ensembles and individual instrumentalists of all abilities, elementary school to the professional orchestra musician. Bring your instrument.

**Presenter:** Edgar Gabriel, Elmhurst College  
**Presid:** Brad Pfeil, Neuqua Valley High School

**Collegiate Roundtable Business Meeting**  
**Room:** 10  
This is the annual meeting of the Collegiate Roundtable, open to all who teach strings in the collegiate setting. We will continue our discussion from last year about the creation of college level standards for string education. Also at this meeting, the String Researcher Award will be presented to Kristen Pellegrino. This year the award honors an early-career researcher whose scholarly work shows much promise in making continued important contributions to research in string education and/or performance.

**Moderator:** Martin Norgaard, Georgia State University

**Performance**  
1:00-2:00 p.m.
Friday, March 4 – Education Sessions

Tools for the 21st Century String Player

Room: 1/2

It’s a jungle out there! What skill sets are needed to be a complete player today? Classical training, technical foundation, ability to improvise, business acumen, writing and arranging, playing electric and acoustic, stylistic versatility, recording technology - these and more! Join Sean Grissom, Joe Deninzon, and David Wallace for a panel discussion/demonstration/jam - drawing from their experiences to brandish the tools necessary to maximize employability as a string player in the 21st century!

Presenters: Pinkney (Sean) Grissom, New York City Public Schools; Joe Deninzon, performer; David Wallace, Berklee College of Music

Presider: Jennifer Kessler, SUNY Potsdam

Sponsored by Yamaha Corporation of America

Turtle Races, Ski Jumps, Slurring Mania, Finger-Pops and More.

String Techniques for Group Instruction

Teaching technique in groups can be one of the most challenging aspects in string education, but it also can be one of the most rewarding to teachers when the students “get it!” In this session, teachers will learn ways to inspire students through the use of exciting games, strategies, and structures that will get great technical results without being boring.

Presenter: Joanne May, Elmhurst College

Presider: Amelia James, University of Colorado at Boulder

ViolinPractice.com – Supporting students, teachers and parents

Room 15/16

Do you wish your students would practice longer and with greater focus? Would you like a resource you can easily utilize to find tips on teaching vibrato, shifting, and bow strokes? Come hear Rebecca Henry and Phyllis Freeman discuss their new website, ViolinPractice.com. This session will provide an explanation of the site’s philosophy and a tour of the ViolinPractice Pedagogy areas. Find out why parents are thrilled with this website!

Presenters: Rebecca Henry, Peabody Institute; Phyllis Freeman, Maryland Talent Education

Presider: Darcy Drexler, University of Wisconsin, Milwaukee

Sponsored by Potters Violin Company

3:00 p.m.

National Orchestra Festival® Performance

Room: Ballroom B/C

Woodson High School Advanced Orchestra

Competition- High School String Orchestra Fairfax, VA
Kathy Thompson, director

3:00-4:00 p.m.

Collegiate Level Bass Master Class

Room: 20/21

Clinician: Lawrence Hurst, Indiana University

President: Andrew Price, University of South Carolina

Sponsored by Pirastro GmbH

CPR: Breathing New Life into Your Curriculum and Assessment

Room: 18/19

The ASTA Curriculum standards of Creative Musicianship, Expressive Elements, and Historical and Cultural Elements match beautifully with the new music standards for Creating, Performing, and Responding. This session is an opportunity to learn new strategies for addressing these three areas, along with assessments to show student growth.

Presenters: Denise Odegaard, Fargo Public Schools

Presider: Lyda Osinga, Milwaukee Youth Symphony Orchestra

Drones: Strike at the Heart of Intonation

Room: 12

Develop a plan of study for your students or yourself that will fine tune intonation to the most advanced level. Bring your instrument and discover ways to harness the power of drones to train your ear, change your perception of intonation, and take your pitch to the highest level.

Presenters: Andrea Priester Houde, West Virginia University

Presider: Justin Jones and Shelby Clark, Marshall County Schools, WV

Gypsy Jazz - A Link Between Classical and Jazz

Room: 1/2

Hands on demonstration on how gypsy jazz can be a great style to explore in order to segue from classical music into jazz and improvisation. Unlike other styles of jazz that can often feel like a 180 degree turn from classical music, gypsy jazz has many similarities (tone, harmony, etc.) that make it a much smoother transition into learning improvisation and achieving confidence in a jazz setting.

Presenter: Jason Anick, Berklee College of Music

Presider: Irene Guerriero, retired

Sponsored by Yamaha Corporation of America

New String Orchestra Reading Session Grades 1-3

Room: 15/16

Clinician: Margaret Berg, University of Colorado Boulder

President: Andrew Ladendorf, Community Consolidated School District 89, IL

A Perfect Paring: Etudes and Literature

Room: 3/4

Etudes and Literature - what a perfect pair! Like choosing the right wine to go
with your food, it is essential to choose appropriate etudes to enhance the study of literature. In this session, participants will be shown how to determine the technical requirements of a piece, anticipate student difficulties, and pair the most commonly taught violin literature to the relevant etudes, scales, and exercises. Players and teachers of all instruments welcome.

Presenter: Philip Baldwin, Whitworth University
Presider: Korah Cuff, Stetson University

Training String Players for Rhythmic Mastery II

Response to the initial session in 2008 suggests that further exploration of the topic is warranted. This sequel will present further suggestions for achieving the goal of providing a student with a secure rhythmic foundation for career-long confidence in facing challenging new works and using rhythmic flexibility to greater expressive effect in all repertoire. We will explore examples of rhythmic problems in repertoire and introduce additional tools for teachers.

Presenter: Daniel Mason, University of Kentucky
Presider: Emily Hannah Crane, Austin Peay State University

Violin Shop of Old Carmel/American Fine Instruments

Violin Shop of Old Carmel provides musicians everywhere ideal instruments, bows, accessories, lessons and repairs. Our accomplished owner and head Luther, Alex Leyvand, is an accomplished violinist and teacher and understands the needs of string players. He uses traditional Italian varnish materials, handpicked, aged woods, recipes and techniques in instrument design and construction. His instruments are a perfect mix of playability, comfort, tone, timbre, projection and beauty.

Presenter: Alex Leyvand
Presider: David Wallace, Berklee School of Music

Brahms’s Musical Language

This session discusses how many composers chose to use conventional marks of expression in their scores in idiosyncratic ways to define for future interpreters more precisely what they wanted to happen. For example, Schubert implied tempo distinctions in his use of “decrescendo” as opposed to “diminuendo”. J.S.Bach may have used Italian endings (“Allemanda”) for dances to be performed in the Italian style, French endings (Allemande) indicating the expectation of French style. For these composers from the distant past, however, time has dimmed the certainty of what the indications really mean.

Presenter: Charles Castleman, University of Miami
Presider: Irene Guerriero, retired

String Pedagogy: A Positive Approach, Dr. Clifford K. Madsen

The Research Committee is extremely pleased to present a very special guest speaker this year, Professor Clifford K. Madsen. Dr. Madsen is perhaps the preeminent music education researcher of the past 45 years. He serves on numerous international and national editorial and research boards and is widely published throughout scholarly journals in music education and therapy. He has authored and co-authored many books and is perhaps best known for Experimental Research in Music, Applications of Research in Music Behavior, Teaching/Discipline: A Positive Approach for Educational Development, and Vision 2020: The Housewright Symposium on the Future of Music Education.

Presenter: Dr. Clifford K. Madsen, Robert O. Lawton Distinguished Professor of Music, Florida State University
Presider: Rebecca MacLeod, University of North Carolina at Greensboro

4:00 p.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
North Cobb High School Chamber Orchestra
Kennesaw, GA
Dr. Paula Krupiczewicz, director

4:15-5:15 p.m.
Multi Level Chamber Music Master Class
Room: 20/21
Clinician: Ross Harbaugh and Ross Flavin, Bergonzi Quartet
Presider: Claire Burris, Florida State University
Spurred by Pirastro GmbH

Distance Learning and Its Impact on String Pedagogy: Making Connections and Creating a Smaller World
Room: 3/4
This session will address the emerging medium of distance learning and the dramatic effects it will have on string pedagogy. Stacia Spencer and her team will discuss the ground-breaking massive open online course, Teaching the Violin and Viola: Creating a Healthy Foundation, launched in the fall of 2014. They will examine how distance learning creates a global community of colleagues, and how this new technology can create a stronger and more confident generation of teachers.

Presenters: Stacia Spencer, Northwestern University Bienen School of Music; Brittany Quinn, Northwestern University Music Academy; Jessica Popovic, Northwestern University Music Academy; Caroline Rothstein, Northwestern University Music Academy
Presider: Rachel Grubb, Florida State University
Friday, March 4 – Education Sessions

From the Zoo to Midnight Revenge: Group Composing with a Large Ensemble

Room: 18/19
Looking for ways to include group composition in your music classes but have no idea where to begin? This session will teach you several ways to do just that! From assembling individual compositions into a mass work to writing a piece with the entire class at once, you will leave this session with many ways to inspire creativity and teamwork in your students. Bring an instrument to experience the activities for yourself.

Presenter: Amy Marr, Tecumseh Middle School
President: Kristen Weddle, Manhattan-Ogden USD 383

Incorporating Latin Styles in the String Orchestra and Studio
Room: 15/16
Latin styles are motivating, fun, and easy to teach. Bob Phillips and a demo group will demonstrate how to get started with and teach Latin music for your next elementary, middle, or high school concert.

Presenter: Bob Phillips
President: Steve Burch, Panorama High School
Sponsored by Highland Etling

Intonation A to Z for Violin/Viola- The Twenty-six Most Common Reasons that Intermediate and Advanced Students Play Out of Tune, and Twenty-six Solutions
Room: 7
When violinists and violists play out of tune, there’s always a reason why. Let’s take the frustration out of intonation work by demonstrating exactly why a specific passage/note is out of tune, and by quickly presenting a remedy. This fast-paced session demonstrates the twenty-six most common reasons that violinists/violists play out of tune, provides clear paths to improvement and helps students to quickly diagnose and solve their own intonation problems.

Presenter: Meredith Arksey, Washington State University
President: Elise Winters-Huete, Kaleidoscopes Violin

Juried Research Poster Sessions
Room: 11
(See page 50 for descriptions.) The Research Poster session includes studies conducted by graduate and undergraduate students, university faculty, and practicing teachers. The poster session is open to research papers involving any aspect of string playing and teaching, including philosophical, theoretical, or historical as well as qualitative and quantitative reports. The poster session is designed to allow for dialogue and interaction among researchers and interested attendees. Please join us for this informal and stimulating session.

Facilitator: John Geringer, Florida State University

Reconciling Bach: Teaching the Six Cello Suites with a Balance of Performance Practice Insight with Practical Modern Musical Interpretation
Room: 12
The Six Cello Suites of J.S. Bach come with a lot of baggage and expectation. As performers and teachers, there is so much available knowledge on performance practice and Baroque history. But how do we extend that knowledge to our students without overwhelming them? How do we make this information practical to a student who is playing on modern equipment? This session will look to bridge the performance practice gap and create a historically informed and relevant experience for students encountering the Bach Cello Suites.

Presenter: Brian Hodges, Boise State University
President: Julie Stuckert, Ball State University

Reading Pitch: Five Steps to Competency
Room: 13
Developing strong music reading skills is a worthy goal for any string teacher. Musical notation is complex for a young child, but - when taken step by step and related to the instrument, young students can be set on a healthy music reading path that can later be reinforced and expanded. Important prerequisites for note reading, such as development of pulse, reading rhythms, and becoming familiar with the musical staff, also will be discussed.

Presenter: Sherry Sinift, String Academy of Wyoming
President: Anne Nagosky, Omaha Symphony

Speaking Without an Accent: Sounding and Playing Like a Fiddler
Room: 1/2
Just like spoken languages, fiddling styles use different accents and pronunciation. Fortunately, learning new accents is all just a matter of broadening your technique! This session, led by violinist, fiddler, and Barrage alumnus Taylor Morris, focuses on some basic rules and approaches for playing fiddle tunes in more authentic ways. Learn new ways of thinking about playing that will make you and your students more fluent, well-rounded musicians. Bring your bowed string instruments!

Presenter: Taylor Morris, Gilbert Town Fiddlers
President: Tom Morley, performer
Sponsored by Yamaha Corporation of America

What Draws Your Students to Stay in Orchestra?
Room: 5/6
An interesting opportunity, class, or club is likely behind every door in the school (with many more in the community), and competing interests often mean students have to make choices. When they come to those tough decisions, do students
and their parents/guardians choose school orchestra? In this session, we will look at what students say about staying in orchestra, and what teachers might do to meet their hopes and needs.

**Presenter:** Wendy Barden, Segue Consulting Partners  
**Presider:** Linda Veleckis Nussbaum, Carl Sandburg High School, IL

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**Whole Brain Scales: A Creative Approach to Scale Study that Could Transform Your Students Playing**  
**Room:** 9

My students enjoy scales...the way that kids love working with Legos. Why? Because I teach them how to use scales to create. This nuts-and-bolts session will demonstrate 30 enjoyable, creative scale activities you can easily do with your students. Benefits include: improved intonation; better facility in all keys; more tonal awareness; confidence in learning new music; and tools to create music (improvising, composing, arranging). Bring your instrument – this will be fun!

**Presenter:** Jody Harmon, private studio teacher  
**Presider:** Eve Warner, Indian Springs Academy of Music, OH

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**5:00 p.m.**  
**National Orchestra Festival® Performance**  
**Room:** Ballroom B/C  
Charleston School of the Arts Symphony Orchestra  
Competition- High School Full Orchestra  
North Charleston, SC  
Dr. Christopher Selby, director

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**5:00 p.m.-6:30 p.m.**  
**Reception for Attendees**  
**Exhibit Hall**

After a great day of attending sessions, and listening to the fabulous NOF groups, make sure you come by the exhibit hall and visit with the exhibitors. Enjoy some light refreshments while you discover all the amazing products on display. This is also your last chance to win that item you have been eyeing up these past two days in the Silent Auction. Bidding will end at 5:45 p.m. and winners will be announced immediately following.

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**8:00-9:30 p.m.**

**Jeremy Kittel Band**  
**Room:** Ballroom B/C

_**Tickets will be on sale right before the concert outside of the ballroom from 7:00 p.m.-8:00 p.m., or stop by the registration area before 3:30 p.m. on Friday, March 4._

Jeremy Kittel is an American fiddler, violinist, and composer. Fluent in multiple musical genres, his original music draws from traditional roots, jazz, Celtic, Classical, electronic, and more. In addition to his own projects, he has composed and arranged for such artists as Abigail Washburn, Aoife O’Donovan, My Morning Jacket, Yo-Yo Ma and the Silk Road Ensemble, Camera Obscura, Jars of Clay, Laura Veirs, and the Grammy-winning Turtle Island Quartet (of which he was a member for five years). He has also recorded and performed with artists such as Edgar Meyer, Chris Thile, Mark O’Connor, Mike Marshall, and Bela Fleck. Performing with Kittel in his band will be Nathaniel Smith, Joshua Pinkham, Quinn Bachand, and Simon Chrisman.

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**10:00 p.m.-11:00 p.m.**

**Jam Session**  
**Room:** 1/2

Come jam with us! Bring your instruments and play some tunes! Led by Mike Block and Andy Reiner.
Adaptations and Modifications Used By Orchestra Directors for Students with Autism Spectrum Disorder in Inclusive Classrooms

This study investigated what adaptations and modifications were being used by school orchestra directors to help facilitate learning for students with Autism Spectrum Disorder in inclusive classrooms.

Author: Annalisa Chang, Florida State University

An Analysis of Ratings Assigned to Orchestral Performances at Large Ensemble Music Performance Assessment Events

The purpose of this study was to identify the influence of school level (middle school and high school), event level (district and state), classification (AF, BF, CF, DF, EF, AS, BS, CS, DS, and ES), and ensemble type (full orchestra and string orchestra) on the overall performance ratings assigned to orchestral performances at large ensemble music performance assessment (MPA) festivals. Researchers analyzed 2,002 orchestra performance ratings from 2010 to 2015. During the time period examined, 94% of participants received a I/Excellent or II/ExCELent rating.

Authors: James Mick, Ithaca College; David Pope, Case Western University

Angel City: Women in American Roots Music Today

Murphy Hicks Henry’s 2013 book, Pretty Good for a Girl, exposes the fact that women are still often underestimated or marginalized as bluegrass and American roots instrumentalists, even though some have achieved acceptance as vocalists in the field. While men still dominate, women artists, like Rhianne Giddens, Sarah Jaroz, and Sara Watkins along with the female combo Della Mae, are rapidly gaining prominence and respect. This research project aims to examine the influence of such women along with their chosen repertoire, in order to design eclectic curricula that will inspire young string students today.

Author: Susan Davis, Queens College

Applied Research and Development Methodology in the Study Entitled “Design of a pedagogical tool to facilitate the acquisition of sound basic movements by violinists at the beginning of their violin studies”

This research poster is designed to present an applied research methodology that is little known to music education researchers in the English-speaking world: research and development (R&D). We will describe this approach by applying it to a research study dealing with teaching movement to violinists, with the twin goals of preventing musculoskeletal injuries and maximizing performance. Our objective is to initiate a dialogue on this method of qualitative research and to demonstrate its pertinence.

Author: Julie Gagnon, Universite Laval

A Content Analysis of the Youth Orchestra Directors Facebook Group

The purpose of this study is to create the Youth Orchestra Directors Facebook Group, and investigate its use. Posts on the Facebook page will be analyzed using content analysis. A discussion of common topics, and how they compare to topics on other online music education forums, will be presented.

Author: Lindsay Fulcher, Ball State University

The Development of a Hierarchy of Basic Rhythmic Bowing Patterns for String Sight-Reading

The purpose of the current study was to determine a) the level of accuracy in string sight reading when basic rhythmic bowing patterns are present; and b) if there is a significant difference in rhythmic bowing pattern accuracy for those with and without private lessons or piano experience. Participants (N = 68) were high school string students. The complete study will be presented in the form of poster, abstract, and final document.

Author: Michael Alexander, Baylor University


The purpose of this study was to identify trends in string research publication in prominent research journals between 1990-2015.

Authors: Heather Beers, Indiana University; Rose Sciaroni, Indiana University; Brenda Brenner, Indiana University

The Effect of a Tonic Drone Accompaniment on the Pitch Accuracy of Scales Played by Beginner Violin and Viola Students

The purpose of the study was to determine the effect of drone-based accompaniment on the development of pitch accuracy of C-major and D-major scales on beginning-level violin and viola students.

Author: Charles Laux, Kennesaw State University

Effectiveness of Grouping Middle School Students Based on Learning Modality Preferences On Vibrato Acquisition

This presentation is of doctoral research that examined the importance of recognizing and employing the student’s dominant sensory learning path as a preferred characteristic for lesson grouping to teach and learn technical skills such as vibrato.

Author: Anthony Varga, Concord School District, Concord, NH

The Effect of Ethnicity and Gender on Middle and High School String Musicians’ Preferences for Past Repertoire

The purpose of this study was to examine the influence of ethnicity and gender on middle and high school string musicians’ preferences of orchestral literature. Findings may help ensemble directors gain a better understanding of string orchestra repertoire and the type of music their students enjoy performing. Ensemble directors may wish to reference results from this study in an effort to select student respected string literature for their orchestras.

Authors: David Pope, Case Western Reserve University; Gail Barnes, University of South Carolina
First Important Listening and Performing Experiences: String Players’ Recollection of Early Responses to Music

The purpose of this study was to explore string players’ initial memories of strong emotional responses when listening to and performing music. Seventy-two percent of the students reported experiences physiological responses either listening to or performing music. Recollections of specific experiences were vivid and detailed. Implications will be shared.

Authors: Rebecca MacLeod, University of North Carolina at Greensboro; John Geringer, Florida State University

Galamian’s Assistants and the American Violin School

Pedagogy is more than mechanics: in it are living artistic values, tradition and culture. This session will trace how two of Galamian’s principal assistants—Paul Makanowitzy and Dorothy Delay—extended his legacy and helped turn his New French School into the American School of violin playing.

Author: David Hays, Missouri State University

A Historical Content Analysis of Gender in Double Bass Method Books

The purpose of this study was to examine pedagogical materials for double bass and their role in either preserving or challenging the traditional gender associations of established sex stereotypes.

Author: Heather Beers, Indiana University

Neural Correlates of Musical Improvisation

Musical improvisation offers a unique model for the investigation of brain regions related to real-time creative behavior in which revision is not possible. Here we show brain activation related to singing or imagining an improvisation as compared to a prelearned melody. A deeper â of the neural underpinnings of creativity could influence instructional strategies in both music and other domains.

Authors: Martin Norgaard, Georgia State University; Mukesh Dhamala, Georgia State University; Kiran Dhakal, Georgia State University

Non-Musicians’ Preferences for Different Variants of Bow Skew in a Violin Performance

This poster presents string performance and the perception of different bowings.

Author: David Sogin, University of Kentucky

Pathways to Learning: The Musical Journeys of Five Adult Fiddle Players

In a contemporary world, it can be expected that the journey of learning to play the fiddle, regardless of style, be informed by a wealth of diverse musical experiences. What musical experiences contribute to the decision to learn to play fiddle? What do fiddlers value in varied music learning contexts? The purpose of this study is to examine the musical journeys of five adult fiddle players, and to attempt to capture the essence of what it means to learn to fiddle.

Author: Christen Blanton, The University of North Carolina at Greensboro

Peer Teaching and Learning in Music: A Thematic Review of the Research Literature

Peer teaching and learning can be a powerful tool for music students’ knowledge construction. This review of the literature examined studies and practitioner articles on peer teaching in individual, class-wide, reciprocal, and cross- or like-age peer teaching situations. As a result of this review, several themes emerged including those related to social and academic benefits, and the challenges inherent in peer teaching and learning.

Author: Richard Webb, State University of New York at Fredonia

Profile of Rural String/Orchestra Programs and Critical Factors for Successfully Establishing New Rural String/Orchestra Programs: A Pilot Study

The purpose of the study was to examine the current profile of rural string/orchestra programs and identify factors critical for successfully establishing new rural string/orchestra programs. Pilot study participants were thirteen self-labeled rural string teachers from the Northeast, East, Southeast, Midwest, and West. Results indicated a large diversity of profiles. Most participants indicated they believed the critical factors for successfully establishing a new rural string/orchestra program were different by location (rural, suburban, or rural).

Author: Blair Williams, Texas Tech University

Relationships Between Selected Demographic, Workload, and Educational Variables and Instructional Practices among String Teachers in Two Large Metropolitan Areas of Missouri

To address the need for more research in school orchestra programs, this study examines relationships between selected demographic, workload, and educational variables and instructional practices among K-12 string teachers in two large metropolitan areas of Missouri. Both districts represent communities in which a variety of well-established yet socioeconomically diverse programs have flourished for a long period of time.

Authors: Savana Ricker, University of Missouri - Kansas City; Frank Diaz, University of Missouri - Kansas City

Remedial Strategies of Postsecondary Violin Instructors: Bow Arm Deficiencies

Applied violin instructors at the postsecondary level often face the task of having to implement remedial pedagogy with incoming first-year students in order to address technical/musical habits or deficiencies. Using a descriptive qualitative methodology with elements of multiple case study research design, 10 postsecondary violin instructors from across North America were interviewed to gain insight into personal rehabilitative approaches, influences, experiences, and assessment strategies. This poster presentation will focus exclusively on bow arm deficiencies and how the participants implement remedial strategies to correct bow holds, relay knowledge of bow strokes, decrease tension, and advocate appropriate tone production.

Author: Vanessa Mio, Wilfrid Laurier University
Report on Suzuki Programs in Canada and the United States
This large-scale descriptive study examined Suzuki teachers and their studios in the United States and Canada.

Authors: Elizabeth Guerriero, Montgomery County Community College; Karin Hendriks, Boston University; Patricia D’Ercole, University of Wisconsin at Stevens Point; Kathleen Einarson, University of Toronto; Nancy Mitchell, Durham District School Board

The Status of School Orchestra Programs in Oregon
The purpose of this study was to describe the relative position of the affairs of school orchestra programs in Oregon. Data on numbers and percentages of school districts and schools that offered orchestra classes during 2014-15 school year as well as descriptive data on characteristics of orchestra teachers and orchestra programs were captured and reported in this study.

Author: Dijana Ihas, Pacific University

The purpose of this study was to identify trends in string research publication in prominent research journals between 1990-2015.

Authors: Heather Beers, Indiana University; Rose Sciaroni, Indiana University; Brenda Brenner, Indiana University

String Pedagogues’ Understanding of Healthy Posture and Body Use
This poster will present the results of the String Pedagogues’ Understanding of Healthy Posture and Body Use survey. This survey poses specific questions on physiological aspects of violin playing investigating topics such as ideal left wrist angle during playing, the positioning of the head, the level of left shoulder activation, and the required left thumb action through multiple choice questions. This information will provide insight into commonly taught violin techniques, as well as provide researchers a basis for comparing current trends in technique to ergonomic recommendations, allowing for evaluation of the physiological quality of currently taught techniques.

Author: Katelyn Richardson, Texas Christian University

Student Perceptions of Recruitment and Retention in Low Socioeconomic Beginning String Music Programs
A research poster describing the methodology and preliminary results of a qualitative study examining student perceptions of recruitment and retention strategies in low socioeconomic beginning string programs.

Author: Mallory Alekna, Indiana University

Scherl & Roth, Inc. 1952-1983: An Exploration of Reciprocal Relationships Between the Music Industry and Public School String and Orchestra Programs in the United States
The purpose of this historical study was to explore the development of reciprocal relationships between the music industry and public school string and orchestra programs. Specifically this study focuses on the leaders and clinicians of Scherl & Roth, Inc. from 1952-1983, and the contributions of these leaders to the development of public school string and orchestra programs in the United States during this time.

Author: Rebecca Tast, Texas State University
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American String Teachers Association
Saturday, March 5 – Education Sessions

7:00-8:00 a.m.

Sunrise Sessions
Get up early and see the sun rise, enjoy a free cup of coffee and learn something new. Remember, the early bird gets the worm.

Apps Chosen by Music Teachers: Music Performance Apps
Room: 5/6
Interested in using apps in your classroom? How about apps specifically for instruments, tuners, metronomes, and other practice tools? This session focuses on apps used in performance settings, as reported by current Pennsylvania music teachers. All of these apps are practical for the classroom and for the studio. Come learn about apps that fellow teachers actually use!

Presenter: Lindsay Fulcher, Ball State University
Presider: Steve Burch, Panorama High School, CA

Bow Games and Twinkle and Solfege, Oh My! How to Run a Comprehensive but Fun Violin Group Class that Will Have Your Students Begging for More
Room: 9
Group classes are an invaluable tool in the education of the young private studio student, but teaching a 60 minute group class for beginners can be a daunting task. This session will include ideas for repertoire selection and practice, music theory, ear-training, history, and games to incorporate into a group class, thus providing a well-rounded musical experience for students.

Presenter: Caroline Nordlund, Samford University
Presider: Juliet Wright, Pittsfield Public Schools

Creating an Orchestra Steamroller from the Drawing Board to Recruiting and Retention!
Room: 3/4
When building an orchestral program, moving from the drawing board of ideas through the first years of teaching, can transform your program into an Orchestra Steamroller! This session is geared toward the early-career orchestra director. It will add new ideas to your tool belt of tips and tricks and remind you of important keys to building a successful and solid orchestra program (selecting instruments, strategies to have thriving beginners, repertoire selection, and unique recruiting strategies).

Presenter: Clara Knotts, Florida State University
Presider: Caitlin Brown, Stetson University

Teaching Theory with Improvisation
Room: 7
Wake up the right way with an improvisation-based warm up for your ear and your bow hand. We will ease in to the morning with a no-stress approach to using improvisation in every day orchestra warm ups. Bring your coffee and your instrument as we cover the basics of using improvisation to reinforce music theory in a fun, lighthearted class. This presentation will help you jump start creative expression in your orchestra!

Presenter: Jessica Cooper, Juniper Ridge Community School
Presider: Nick Leon, Ball State University

Yoga for Musicians: Cultivating Physical Longevity and Mental Awareness
Room: 8
Discover simple techniques for releasing tension, building flexibility, and fostering mental focus in this interactive session. Learn how to let go of playing-related discomfort, focus the mind, and calm your nerves with brief, accessible yoga and meditation exercises. Participants may wear any clothing they wish; no prior yoga or meditation experience is necessary.

Presenter: Travis Baird, University of South Carolina
Presider: Irene Guerriero, retired

9:00 a.m.

National Orchestra Festival® Performance
Room: Ballroom B/C
Pacific Symphony Santiago Strings
Ratings and Comments - Youth String Orchestra
Costa Mesa, CA
Irene Kroesen, director

8:15-9:15 a.m.

The Care and Feeding of the Intermediate String Player
Room: 15/16
This session will identify the technical, musical, and motivational needs of the intermediate string player and provide strategies that will help teachers retain and inspire these students. A variety of materials from the HL family of publications will be showcased.

Presenters: Charles Laux; David Eccles
Presider: Linda Veleckis Nussbaum, Carl Sandburg High School, IL
Sponsored by Hal Leonard

Common Core to Common Score: Implementing the CCSS in Orchestra Classes
Room: 10
Would you like to discover strategies on how to integrate Common Core State Standards (CCSS) into your teaching? In this session, we will present strategies for solving the integration challenges of CCSS and will discuss parallels between those standards and the pre-existing rehearsal approaches. Additionally, we will explore issues regarding the achievement of musical challenges while teaching a CCSS compli-
This session explains and clarifies basic copyright concepts for composers and arrangers, including what copyright is and why, when, and how to register a copyright for a musical work. Other topics will include copyright issues when submitting works for publication, plagiarism, and more.

**Presenter:** Steven Rosenhaus, New York University/Steinhardt

**President:** Ellen Ways, American Heritage School-Plantation

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**Developing and Implementing a Curriculum and Lesson Plans for Beginners Based on ASTA's Curriculum Guide**

Two people each developed a curriculum and a year's worth of lesson plans for beginning string class. The curriculum development was based on ASTA's Curriculum Guide, and there are 44, one-hour class lesson plans. Each lesson plan links specific activities with the curricular objectives. In this session, we will explain how we created the curriculum, lesson plans, and how the plans were implemented with string project students.

**Presenter:** Kristen Pellegrino, University of Texas at San Antonio; Sundas Mohi, Katy School District; Cleo Miele, University of Texas at San Antonio

**Room:** 5/6

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**From the Bottom Up: Building Your Own Jazz Bass Lines**

Embrace the mystical world of jazz chord changes head on! In this session attendees will be taught how to create their own jazz bass lines from scratch. No longer will lead-sheet symbols appear like hieroglyphics as attendees will be given the code to decipher any chord that comes their way.

**Presenter:** Michael Geib, University of Central Oklahoma

**President:** Darcy Drexler, University of Wisconsin, Milwaukee

**Sponsored by Yamaha Corporation of America**

**Room:** 1/2

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**Learning the ABCs: All the Basics about Copyright for Composers and Arrangers**

This session explains and clarifies basic copyright concepts for composers and arrangers, including what copyright is and why, when, and how to register a copyright for a musical work. Other topics will include copyright issues when submitting works for publication, plagiarism, and more.

**Presenter:** Michael Geib, University of Central Oklahoma

**President:** Darcy Drexler, University of Wisconsin, Milwaukee

**Room:** 7

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**Make Your Cellists Yo-Yo Ma-velous: Taking Students to the Next Level**

Join us as we transition from the basic set-up of cello-playing to the next level of development, where students will learn everything from shifting to vibrato! We aim to give teachers the catch phrases and simple tools to help students learn these expanded techniques as they move forward in their musical lives.

**Presenter:** Erin Cassel, Georgia Academy of Music; Mary Beth Bryant, private studio teacher

**Room:** 13

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**Ready, Set, Compose!**

Take music-making to the next level with your students by having them write and perform their own music! In this session, you will learn many easy and fun ways to get your students started in composing and improvising. You can put these principles to work in private studios, as well as with your large ensembles. Fire up your students' imaginations and see where it takes them! Bring your own instrument.

**Presenter:** Lauren Bernofsky, Musical Arts Youth Organization

**President:** Amber Svetlik, Florida State University

**Room:** 9

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**Tips for Coaching a Mixed String/Wind Chamber Group**

String and wind students benefit tremendously from collaborating with each other in a chamber music setting. We will discuss and perform excerpts from three trios for clarinet, cello, and piano by Beethoven, Brahms, and Muczinski, as well as one contemporary duet by Caravan. We will explore the benefits and challenges of coaching a mixed wind/string chamber group. Tips for string teachers who coach winds in a chamber setting will be presented by a wind-string pair.

**Presenter:** Amy Gillingham, National String Project Consortium; Amy Gillingham, National String Project Consortium

**President:** Cody Toll, Manhattan-Ogden USD 383

**Room:** 20/21

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**The Viola Etudes and Pedagogy of Lillian Fuchs**

Lillian Fuchs, one of the preeminent violists of the 20th Century, encapsulated her artistic and technical approach to the viola in three sets of studies for unaccompanied viola: characteristic studies, fantasy etudes, caprices. Intended for both her and her student’s practice, these studies reflect her technical approach and artistry. I will examine her exploration of the viola and its expressive possibilities.

**Presenter:** Jack Rosenberg, Leonia High School

**President:** Michael Palumbo, American Viola Society

**Room:** 12

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**What is a String Project and Why You Should Want One in Your Community and at Your University!**

String Projects boost the quality and preparation of tomorrow’s string teachers, increase the number of youth playing stringed instruments, and enrich university and community climates. University professors, school orchestra teachers, private instructors, and college students are all invited to learn about the mission, vision, and impact String Projects are having on string education and how to go about starting one in your area!

**Presenter:** John-Morgan Bush, National String Project Consortium; Amy Gillingham, National String Project Consortium; Dijana Ihas, National String Project Consortium

**President:** Irene Guerriero, retired

**Room:** 3/4
Saturday, March 5 – Education Sessions

10:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
Cane Bay Chamber Orchestra
Ratings and Comments- High School String Orchestra
Summerville, SC
Linda Versprille, director

10:00 a.m.-12:00 p.m.
Best Practice Poster Sessions
Exhibit Hall
Come view the following Best Practice Posters for programs around the country. Authors will be available to meet you and answer your questions.

Perspectives on Cadenzas for Mozart’s Concerto No. 3
Mozart’s Concerto No. 3 in G major, K. 216, is a cornerstone of the violin repertoire. An important aspect of preparing this work for performance is, of course, the selection of an appropriate cadenza. This session will discuss a number of the available cadenzas and provide perspectives on this topic which teachers and students alike will find interesting in relation to teaching or performing this piece.

Author: Gillian Smith, Acadia University

9:30-10:30 a.m.
Pre-College Level Violin Master Class
Room: 20/21
Clinician: Mimi Zweig, Indiana University
President: Zina Schiff, performer
Sponsored by Piastra GmbH

Bridging the Musical and Social Gap Between Middle and High School Orchestra Programs
Room: 5/6
Entering high school can be a scary transition for middle school students. This session will focus on methods educators can use to ease students’ transitions both musically and socially.

Topics covered will include collaboration opportunities for teachers and students, techniques to increase student retention, methods to align curriculums between schools, and procedures to create student leaders. Participants will leave with methods that strengthen middle and high school orchestra programs and create a positive student experience.

Presenter: David Pope, Elyria City Schools
President: Richard Ballinger, Indian River County School District, IL

The “Common” Approach: Strategies for Music Educators to Make the Integration of Common Core and Other New Practices Relevant and Empowering to Our Students
Room: 3/4
Join a unique team of educators from Seattle Public Schools in the exploration of ways to understand and implement strategies for curriculum alignment, meaningful assessment, and inclusive SMART goal writing that will make a positive impact on our annual evaluations.

Presenters: Kelly Barr Clingan, Seattle Public Schools; Elizabeth Fortune, Seattle Public Schools; Laura Lehni, Seattle Public Schools; Pamela Ivezic, Seattle Public Schools
President: Katelynn Lowe, University of South Carolina

Expanding Your Harmonic Horizons: Why Harmony and Theory Are Good for You!
Room: 7
This session is adapted for harpists who want to learn pieces more quickly and efficiently, reduce their dependence on pedal indications, improve memory, and learn how to modulate and improvise with ease. Discussion of harmony, form, and practicing skills will be addressed.

Presenter: Felice Pomeranz, Berklee College of Music
President: Cody Toll, Manhattan-Ogden USD 383
Music and Lifelong Learning: Adult Learners in a Community Program
Room: 10
Working with adult string players is rewarding but offers unique challenges. Come hear success stories from a university community program!

Presenters: Gail Barnes, University of South Carolina; Andrew Jones, University of South Carolina; Elizabeth Reed, University of South Carolina
Presenter: Irene Guerriero, retired

Presenting Expressive Sight-Reading for Orchestra
Room: 15/16
Learn about the new book from the authors of the popular Expressive Techniques for Orchestra. Hear how this resource helps your students in the classroom and prepares your orchestra for competition.

Presenter: Michael Alexander
Presenter: Olivia Morris, University of South Carolina
Sponsored by Tempo Press

Pump Up the Bass: Useful Rehearsal Comments for Your Double Bass Section
Room: 9
Do your basses sit in the back of rehearsal unengaged? Are you not sure what to say to them? This session will provide several ideas on how to get your basses (and your orchestra) to sound better than ever. This session equips you to sound like a bass expert to your students each and every day you work with them.

Presenter: Brian Powell, The University of Miami
Presenter: Sheridan Spangler, Florida State University

Preventing Music Performance Anxiety: A Teacher's Guide
Room: 12
Why do some students excel while experiencing a bit of “butterflies,” while others – sometimes even the best prepared – become paralyzed by fear? How can a teacher help? In this session we will discuss various responses and types of performance anxiety, and offer research-based principles on how to help students manage and overcome their fears. We also will engage in interactive, embodied relaxation and focus activities.

Presenter: Karin Hendricks, Boston University
Presenter: Andrew Price, University of South Carolina

So Much to Teach and Never Enough Time? A Comprehensive Solution
Room: 13
One hour a week is hardly enough time to teach students the complexities of a stringed instrument - let alone instill musical understanding and a life-long passion. But with great literature, a comprehensive overview, and thoughtful planning, private teachers can transform those short hours into engaging lessons that develop skills, foster understanding, cultivate personal expression, and nurture independence. Bring a short but favorite teaching piece, your laptop (or paper and pencil) and prepare to enrich your teaching!

Presenter: Cornelia Watkins, Rice University
Presenter: So Jeong Jo, University of North Texas

Turning STEM into STEAM by Adding Arts and Music with Extreme Orchestra Makeover!
Room: 1/2
STEM becomes STEAM when you integrate technology to increase creativity and strengthen your string program. Get real world solutions when you learn how to plug iPods, smartphones, and computers directly into student learning for a transformative experience. Learn playback and recording techniques that give students ultimate control in their musical development, training their ears, and allowing them to critique their own playing ability, and become self-motivated. You will even develop new techniques to strengthen ensemble playing.

Presenter: Mark Wood, Electrify Your Strings
President: Caitlin Brown, Stetson University
Sponsored by Yamaha Corporation of America

11:00 a.m.
National Orchestra Festival® Performance
Room: Ballroom B/C
West Shore Jr/Sr High School Chamber Orchestra
Ratings and Comments- High School String Orchestra
Melbourne, FL
Maureen Fallon, director

10:30-11:30 a.m.
Coffee Break with Exhibitors
As the morning sessions come to a close on this final day of the conference, don’t miss your chance to browse through the exhibit hall again while enjoying a cup of coffee. There is so much to discover, so make sure you take another walk down the aisle.

11:30 a.m.-12:30 p.m.
Pre-College Level Cello Master Class
Room: 20/21
Clinician: Greg Sauer, Florida State University
President: Nicholas Lewis, Florida State University
Sponsored by Pirastro GmbH

Break the Habit not the Kid!
Room: 7
“Break the habit, not the kid,” and fix them without telling them that they are broken, are tenants of the positive teaching philosophy that will be presented. The
Collaborative Composing in Middle and High School Chamber Music Ensembles

Room: 18/19

This session will provide participants with information about how orchestra directors can develop, implement, and assess high-quality collaborative composing experiences in middle and high school chamber music ensembles. Numerous examples of successful projects will be presented, along with research-based findings of the benefits and challenges of including creative experiences in the middle and high school orchestra curriculum.

Presenter: Michael Hopkins, University of Michigan
Presider: Ellen Boyer, Traverse City Area Public Schools, retired

Finding a Place in the Circle: Navigating Your Community Jam Session

Room: 1/2

In this presentation, we will outline how jam sessions in different musical traditions are run, provide video and audio examples of jamming communities, and get advice from key informants about how to get the most out of your local jam. We also will explore how connecting with your local jamming community can have a lasting impact on your students, your teaching, and the community at large.

Don’t forget your instrument!

Presenter: Christen Blanton, The University of North Carolina, Greensboro; Mark Dillon, The University of North Carolina, Greensboro; Holly Riley, The University of North Carolina, Greensboro

Sponsored by Eastman Strings

An Introduction to the Helen Callus Viola Technique Book

Room: 3/4

A comprehensive look at the 1 Step Scale System for violists being introduced at the ASTA conference by publisher Carl Fischer. This series allows early and advanced viola students to study the fingerboard, examine the kind of shifting commonly used in viola specific repertoire, become comfortable in the higher positions and develop the frame of hand through double stops for better intonation and dexterity.

Presenter: Helen Callius, University of California, Santa Barbara
Presider: Steve Burch, Panorama High School, CA

Sponsored by Yamaha Corporation of America

History of Violin Making: Methods from The Golden Age to the Present

Room: 9

Access to fine instruments, lessons and performance opportunities were only available to elite members of society during the time of Stradivari. What trends and events over the past 500 years lead the violin to move from status symbols, to accessible, and integral components of public schools as part of an important curriculum for overall scholastic development?

Presenter: Devin Shea
Presider: Jane Kathryn Hucks, University of South Carolina

Sponsored by Eastman Strings

What Musicians Can Learn About Practicing from Current Brain Research

Room: 10

Musicians spend a majority of their time practicing, but most of us were never taught to practice in the most effective, efficient way. Scientists studying the brain have discovered learning strategies that are directly applicable to music practicing. This presentation will present many of these findings and give concrete, practical ways to apply them on a day-to-day basis. Many of these findings are counter-intuitive, but they have strong scientific support and will transform your practice.

Presenter: Molly Gebrian, University of Wisconsin-Eau Claire
Presider: Gilberto Cruz, Stetson University

Keep Calm and Don’t Throw the Baton: Practical Strategies for Successful Classroom Management for Elementary, Middle and High School

Room: 5/6

Research shows that teachers who doubt their abilities to maintain an engaged and well-behaved classroom environment also may experience fewer positive teaching experiences and will be more subject to teacher burnout. This session will focus on multiple classroom management strategies to use when teaching at the elementary, middle school, and high school levels. Video examples of successful teaching and “what not to do” will be shared.

Presenter: Julia Ellis, Thomas Worthington High School
Presider: Korah Cuff, Stetson University

New String Orchestra Reading Session Grades 4-6

Room: 15/16

Clinician: Rebecca MacLeod, University of North Carolina at Greensboro
Presider: Annalisa Chang, Florida State University

Sponsored by Eastman Strings

National Orchestra Festival® Performance

Room: Ballroom B/C

Legacy High School Symphonic Orchestra

Ratings and Comments- High School String Orchestra
Broomfield, CO
Aaron Carpenter, director
12:45-1:45 p.m.

Bass Duos
Room: 10
Bass duos can be used to motivate students and have bassists in an orchestra participate in a chamber music experience. There will be a performance of selected duos of a variety of levels, as well as discussion of how each would enhance a young bass technique. There also will be a list of many of the duos and duo books available.

Presenters: David Murray, Butler University; Joel Braun, Ball State University
Presider: Nick Leon, Ball State University

Eclectic Strings Reading Session
Room 1/2
Clinician: Elizabeth Fortune, Seattle Public Schools
Presider: Jenifer van Tol, private studio teacher and performer
Sponsored by Yamaha Corporation of America

Engaging the Beginning String
Student: Making Each Moment a Musical Moment
Room: 5/6
Beyond technique and beyond theory is the aesthetic moment—the responsive or affective moment when the student makes a personal connection to the music or the music-making experience. These moments can be anticipated and encouraged through careful lesson planning, even when teaching from a method book. No need to wait for advanced repertoire to have an abundance of musical moments!

Presenter: Carrie Gruselle-Gray, Appleton Area School District, retired
Presider: Nicole Ballinger, private studio teacher

Inclusion Expected, Inclusion Success
- Students with Disabilities in Secondary Music Ensembles
Room: 12
What factors promote continued involvement, and what are possible roadblocks that discourage or prevent students with disabilities from participating in music ensembles with peers? Data regarding ways in which school policy affect enrollment and retention will be revealed. Additionally, videotaped interviews with parents and teachers with differing levels of expertise and experience will be presented. Specific proactive strategies and considerations regarding children’s successful participation in music making experiences will be explored.

Presenters: Laurie Scott, The University of Texas at Austin; Elizabeth Chappell, University of North Texas; Judy Palac, Michigan State University
Presider: Christine Crookall, Augusta University

Learning Methods of Jascha Heifetz
Room: 18/19
Jascha Heifetz is known to be the greatest violinist in the history of music. He has been on the concert stage from 1920 through 1970 and has traveled all over the world. In 1906 he began teaching. His teaching method has never appeared in writing or method books. This is a wonderful opportunity to expose the present generation to the teaching methods of one of the world’s greatest.

Presenter: Endre Granat, Eastman Strings
Presider: Linda Veleckis Nussbaum, Carl Sandburg High School, IL

Learning to Play Is Learning What It Feels Like to Play: Using Successive Approximation Experiential Exercises and Imagery in Cello Teaching
Room: 20/21
This session will discuss practice techniques, string class pedagogy (elementary, middle level, senior high), traditional pedagogy, training future string educators and performers, and university level studio teaching.

Presenter: Jeffrey Solow, Temple University
Presider: Mark Rudoff, The Ohio State University

Perform Without Pain! An Introduction to ELDOA, a Revolutionary Method to Reduce Repetitive Stress Injuries
Room: 3/4
A musician’s body requires the same attention and care that elite athletes need to achieve the highest levels of consistency and quality in their performance. Too often, musicians lack the necessary knowledge or tools to reverse the potential for injuries caused by performance-related repetitive stress. This session offers an introduction to ELDOA, a revolutionary method of strengthening and stretching offering musicians of any age the ability to reverse the effects of repetitive stress.

Presenters: Anna Clement, Indiana University; Jona Kerr, Indiana University
Presider: Andrew Price, University of South Carolina

String Partnership: A Collaborative Work Between a University and a Local High School That Matures University Students into Pre-Service Teachers
Room: 9
“I like this.” This was a quote from a student teacher to which the cooperating teacher replied, “That’s good since you are about to graduate.” Too often student teachers enter their final semester of college wondering if they will actually enjoy teaching. String Partnership has been a collaborative work between a university and a local high school and is designed to give music education students early experiences that hopefully confirm their decision to teach.
Presenters: Matthew Spiker, University of Arizona; Cayce Miners, Tucson High School  
Presider: Jackie Martin, Roslyn Middle School, NY

Sourcing The Right Material Can Help Young Students Take Ownership of Their Learning  
Room: 15/16
Most teachers would agree that a good pupil is one who practices regularly. For those with little or no parental support, self-motivation plays a key factor. Having taught groups of violins and cellos at inner London elementary schools for many years, Thomas Gregory sought to create the ideal material to engage his easily distracted pupils. Being devised over several years and with input from highly experience colleagues, Vamoosh was first published in 2009. The simple layout, memorable pieces and engaging backing tracks have proven extremely popular across the UK and increasingly further afield, notably Canada and Australia. In this showcase, Thomas will uncover the thinking behind Vamoosh’s success and offer helpful advice to teachers of both individuals and groups on how to motivate their pupils to take ownership of their learning.

Presenter: Thomas Gregory, author  
Presider: Margaret Berg, University of Colorado  
Sponsored by Vamoosh Music

1:30-3:45 p.m.

Talent Has Hunger (A Movie)  
Room: 13
Come view this inspiring film about the incomprehensible power of music to consume, enhance and propel lives. Filmed over 7 years, here is a window into the mysterious world of the artist, the passion that can grip and sustain a young player from childhood through the last days of life and the years of sacrifice and dedication a budding artist needs to fulfill their talent. The film focuses on the challenges of guiding gifted young people through the infinite struggles of mastering the cello and through the words and actions of master artist-teacher, Paul Katz, it’s clear that this deep study of music not only prepares wonderful musicians, but builds self-esteem and a cultural and aesthetic character that will be indelible throughout his students’ lives.

Moderator: Paul Katz, New England Conservatory

A Violistic Approach to Viola Playing: Exploring Technique Unique to the Viola  
Room: 7
Many violists learn to play the viola like a violin. David Holland was instructor of viola at the Interlochen Arts Academy for forty years and pioneered the viola as a unique instrument through his approach to technique, teaching, and playing. This session covers some his unpublished approach to the viola. Topics will include tone production, ear training, left and right hand technique.

Presenter: Daniel Sweeney, The University of South Carolina; Renee Moore-Skerik, The Interlochen Arts Academy  
Presider: William Whitehead, Florida State University

1:45-2:45 p.m.

Dessert Reception  
Exhibit Hall
Don’t miss your last opportunity to visit with the exhibitors, make final purchases and complete your entry for the 2017 National Conference registration drawing. The drawing for the lucky winner will take place at 2:15 p.m. You must be present to win! Good luck!

Sponsored by Stringletter Publishing

2:45-3:45 p.m.

A Beginner’s Guide to Going Electric: Fundamentals of Creating a Great Sound with a Pick-up, Microphone or Electric Instrument  
Room: 1/2
Featured in World Magazine, cross over violinist/violist/guitarist, Earl Maneein will explain and demonstrate literally every component of creating a great electric sound using an acoustic instrument with a microphone or pick-up or an electric instrument. Amplifiers, cables, pick-ups, microphones, and direct input boxes will be explained. Special attention will be given to equalizing sound and which frequencies suit each instrument.

Presenter: Earl Maneein, private studio teacher  
Presider: Cody Toll, Manhattan-Ogden USD 383  
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Duos for Better Studios  
Room: 10
Stuck in a rut teaching the same old music in lessons? Add duets to your teaching repertoire. Incorporating violin duo literature into a routine with scales, etudes, and major works is a great way to enhance technical learning while teaching musicality and small ensemble skills. This presentation will cover extensive
repertoire, with demonstrations of duo literature for varying levels of players from novice to advanced.

**Presenter:** Kyle Szabo, Florida Gulf Coast University  
**Presider:** Lynne Denig, private studio teacher

**El Sistema and the Future of Strings Education: Bridging the Gap between School-Sponsored and El Sistema Strings Programs in the United States**  
**Room:** 12  
The El Sistema movement in the U.S. is growing rapidly. Simultaneously, school districts are consistently cutting after-school strings programs. As El Sistema programs multiply, so too does the number of passionate yet inexperienced teaching artists serving our nation’s underprivileged youth. These programs are offering much-needed access to music, but are not always achieving musical excellence. Come and discuss this paradox and learn solutions on how we can unite to help our strings programs thrive.

**Presenter:** Shannon McCue, Orchestra of St. Luke’s  
**Presider:** Nancy Strelau, Nazareth College

**Entertaining, Engaging and Informative Music by and for String Players**  
**Room:** 18/19  
Jeremy Cohen (violin) and Andres Vera (cello) in a performance of Violinjazz *Stylistic Duets for Violin and Cello*. Includes Tango, Jazz, Cuban styles for strings! Also other Violinjazz Publishing releases. Exciting new music for forward thinking teachers and players!

**Clinicians:** Jeremy Cohen; Andres Vera  
**Presider:** Sarah Heuermann, Florida State University  
**Sponsored by Violinjazz Publishing**

**Elements of Alexander Technique: Discovering a Natural Approach to String Playing**  
**Room:** 20/21  
This session covers a wide array of techniques and simple ways in which performers of all levels can achieve a more natural approach to instrumental playing and avoid unnecessary tension, pain, and potential injuries. Based on the principles of the Alexander Technique, these exercises allow the participant to experience a more relaxed way of playing, thereby improving the quality of sound and enabling a more relaxed approach.

**Presenter:** Tomas Cotik, University of Miami  
**Presider:** Andrew Price, University of South Carolina

**Minding your P’s and Cues: A Guide to Chamber Music Skills and Etiquette**  
**Room:** 9  
Does 1+1+1+1=4? Maybe in math, but not in chamber music! Learn the skills, interpersonal and intrapersonal, that empower you to become a great chamber musician. Bring your instruments, and try some exercises designed to promote ensemble skills, improve listening skills, strengthen rhythmic skills, and create a proper sense of balance and blend.

**Presenter:** Nancy Buck, Arizona State University  
**Presider:** Katherine Ng, Florida State University

**Resurrecting the Zombie Orchestra: Techniques, Tricks, and Sneaky Strategies for Turning Around an Orchestra Program**  
**Room:** 5/6  
You’ve won a job! CONGRATULATIONS! Only after signing the contract do you learn the reality of your situation; abysmal morale, minimal community/administrative support, students lacking the necessary fundamentals of string playing and a library containing little else but pop tunes. Come learn and share strategies to begin life support and transform your program with incredible results!

**Presenter:** Linda Veleckis Nussbaum, Carl Sandburg High School, IL  
**Presider:** Phoebe Clark, Harrison High School

**Teaching and Playing the Bouncing Strokes - A Spiccato Clinic**  
**Room:** 7  
From teaching the basic spiccato in five minutes to the advanced bow techniques of sautille, ricochet, jete, flying staccato, springing arpeggios, brush stroke, and picchiettato, Dr. Sarch shares his wealth of knowledge and pedagogical insights in clear and simple steps covering the necessary ingredients to execute and control the bouncing bow strokes. In addition, you will learn what to do if the bow fails to jump, does not bounce consistently or at certain speeds.

**Presenter:** Kenneth Sarch, Mansfield University  
**Presider:** Leonid Yanovsky, University of West Florida

**The Wonderful World of Pals Lukacs: The Forgotten “Essential” Viola Etudes That Will Revolutionize Your Shifting and Harmonic Thinking**  
**Room:** 15/16  
The etudes and exercises of Pals Lukacs are a revelation for the ears of Western students. Rooted firmly in the harmonic language of Eastern Europe, these shifting etudes provide a sure and solid foundation of advanced shifting techniques while also providing a window into the harmonic and interval language that will propel your students more comfortably towards Bartok, Hindemith, and beyond.

**Presenter:** Tania Maxwell Clements, Georgia State University  
**Presider:** Samantha George, Florida State University
Saturday, March 5 – Education Sessions

4:00- 5:00 p.m.
National Orchestra Festival® Winners Concert
Room: Ballroom B/C
All attendees welcome! Come and listen to a magnificent performance by the Grand Champions of the National Orchestra Festival®. We are sad that the conference has come to an end and hope you have learned a lot, discovered some new products and were able to meet and catch up with friends.

Thank you for attending the 2016 ASTA National Conference!

We look forward to seeing you in Pittsburgh.
Safe travels home!
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-Dr. Marvin Rabin

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ASTA Conference Showcase Session

“The Road to Artistry”
Developing a Mature Sound With Your Intermediate Strings
Friday, March 4 12:30-1:30

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Visit us at booth 307 for publications, class supplies and workshop information.
Exhibitors

ASTA greatly values the continued support of its corporate partners, both those that return year after year and those who are new this year in Tampa! Please take time to visit each of these exhibitors and experience all the ways they can assist you in your daily teaching and playing!

The exhibit hall will be open during the following times and host these networking events:

**Thursday**
- 5:00 p.m. - 7:00 p.m. Grand Opening and Reception (sponsored by Huntington T. Block Insurance Co.)
- Silent Auction bidding open

**Friday**
- 10:00 a.m. - 6:30 p.m. Exhibit Hall Open/ Silent Auction bidding open
- 11:30 a.m. - 12:30 p.m. Attendee Coffee Break
- 5:30 p.m. - 6:30 p.m. Attendee Reception
- 5:45 p.m. - 6:45 p.m. Silent Auction bidding closes and winners announced

**Saturday**
- 10:00 a.m. - 2:45 p.m. Exhibit Hall open
- 10:30 a.m. - 11:30 p.m. Attendee Coffee Break
- 1:45 p.m. - 2:45 p.m. Dessert Reception (sponsored by Stringletter Publishing)
- 2:45 p.m. Exhibit Hall closes

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See our ad on pg. 62 for save the date information for ASTA 2017 conference.
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The simple, stress-free training aid for developing proper wrist-posture during *and between* lessons. With sizes available to fit virtually any size violin and viola, the EggMATE is a safe, effective tool for students of all ages to achieve correct wrist posture through **perfect practice**.

“In 25+ years of teaching I’ve never had a wrist posture training aid I trusted and recommended to my students until now. My beginner students and parents appreciate how the EggMATE makes wrist posture effortless, and I like knowing they’re practicing with the same techniques we expect them to use during lessons.”

**David Miles Wolcott**
Director, Dallas Suzuki Academy
1st Violin, Dallas Opera
Former Concertmaster,
Abilene Philharmonic and Abilene Opera

The EggMATE is a positive approach to guiding the ball of the player’s hand, and preventing the wrist from collapsing against the neck of the instrument. This develops and reinforces “procedural” or “muscle memory” of the proper wrist posture. Importantly, it will not interfere with proper thumb positioning and is designed to help promote proper finger reach.

Simple and safe, the slip-on design slides around the neck and button of the instrument for easy removal between sessions or to check the student’s progress.

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