

Section 8

Publications

Publications Editorial Review Committee

Report for June 2014 National Board Meeting

Chair: Judy Palac, MI

Chair's email address: palace@msu.edu

Members: Elaine Colprit, OH
 Lynne Denig, VA
 John Fetter, NY
 Robert Gardner, PA
 Beth Gilbert, AZ
 Joshua Russell, CT
 Sky Henderson, Staff Associate

Board Liaison: Judy Palac

Mission Statement: Generate ideas for possible publications, suggest authors, review potential publications as they are developed or submitted and selects meritorious ones for presentation to Board.

Committee Activities in the last 6 months:

--Completed reviews for 2 manuscripts, *The Yin and Yang of Teaching Strings* by Bruce Wood, and *The Advancing Cellist's Handbook* by Benjamin Whitcomb. The committee recommended publication of each in terms of editorial content. The board decided not to publish either due to cost factors in March.

--Consulted on the revision of the *String Syllabus* with David Littrell, editor; ASTACAP chair Nancy Bargerstock, Bob Phillips, and staff.

--I approved a pre-proposal (meaning that I invited the author to continue to prepare a full proposal) of a translation of Friedrich Steinhausen's *The Physiology of Bowing Technique*, to be done by Harvey Thurmer. This is a legacy manuscript, written in 1903, that served as source material for many other pedagogy authors, including Paul Rolland.

--I have been experimenting with a new rubric for publications that will take cost factors into account. That is attached.

Future Committee Plans, long-term and short-term:

The committee is to continue intact as is for the next two years.

Plans:

1. Survey the membership (this summer) for suggestions for publications.
2. Gather suggestions from other committees for publication solicitation suggestions.
3. Review our present publications and make recommendations for revising the list.

3. I will now chair the Curriculum/Pedagogy Committee, which will be separate from the Editorial Review Committee, and consist of the chairs of the Collegiate, Studio, and K-12 Curriculum Committees (Martin Norgaard, Sharan Levantahl, and Sarah Black, respectively) and the editors of the *AST* and *SRJ* (Mary Wagner and David Sogin), per the new committee structure.

Recommendations for next Chair: N/A

Committee Recommendations and Requests:

I would like board review and input on the rubric for publication. As it now stands, we have published ONLY the *String Curriculum* and the forthcoming Capet book in the last six years, as far as I can tell.

Board Action Needed: N/A

Draft Rubric for ASTA pubs

<i>Cost/Benefit Issues</i>	1	2	3	4
<p>MARKETABILITY: Considering such factors as sales of similar publications, relevance to ASTA strategic plan, and inherent interest, this product is likely to sell:</p> <p>LABOR COST: To become publication-ready, this product will take:</p> <p>PRODUCTION COST: Considering length, proposed size, supplemental materials, number of pages, number of pictures, this product will cost:</p>	<p>Less than 100 units per year</p> <p>A lot of staff time to edit and lay out</p> <p>More than it will sell</p>	<p>100-200 units per year</p> <p>Considerable staff time to edit and lay out</p> <p>A lot of money per unit</p>	<p>200-300 per year</p> <p>Little staff time</p> <p>A reasonable amount of money.</p>	<p>More than 300 per year</p> <p>Very little time as it is nearly camera ready</p> <p>It's a bargain.</p>
<i>Content</i>	1	2	3	4
<p>FIT: This product aligns to either the strategic plan or the ASTA Curricul(a):</p>	Not at all	Marginally	It aligns to these standards or parts of the strategic plan:	It will further advance these parts of our strategic plan or curricula:

OVERALL QUALITY: The recommendation of the editorial review committee on this product, considering the following: --Quality of writing --Scope of publication --Uniqueness --Subject fit and worthiness	Do not publish	Might be publishable with major revisions	Publishable with minor revisions	Publish

ASTASLS

8.5

ASTA PUB#	ITEM#	DESCR	QTY01	QTYOH1	AMNT01
98	0899176062	ASTA ORCHESTRAL BOWINGS AND ROUTINE	131	72	1306.75
98	0615439013	ASTA STRING CURRICULUM	126	106	2904.88
98	1883026202	BASIC PRINCIPLES OF VIOLIN PLAYING	73	31	490.63
98	ASTASP01	TEACHING OF ACTION IN STRG PLAYING	69	74	1577.67
98	0899175201	ASTA VIOLINISTS GD EXQUISITE IN REV	33	48	382.48
98	0883026172	ASTA DICT OF BOWING AND PIZZ ED 4	33	47	330.52
98	0899174663	ASTA BACH CHACONNE SOLO VIOLIN	19	24	178.38
98	1883026008	ASTA CELLISTS GUIDE TO CORE TECH	12	80	115.37
98	2005015699	PLAYING AND TEACHING THE VIOLA	11	65	254.99
98	1883026261	ASTA VIOLISTS GD EXQUISITE INTON	10	14	119.98
98	717029	ASTA CELLO DRONES	8	26	46.42
98	ASTACH01	ASTA ART OF CELLO TEACHING	7	20	54.71
98	0739076396	ASTA STRING TEACHING IN AMERICA	6	4	68.98
98	2006015563	ASTA HARP IN THE SCHOOL	6	118	63.71
98	0899174620	ASTA SFORZANDO! MUSIC MEDICINE STRG	6	372	34.19
98	1883026997	ASTA SCHOOL SYMPH ORCHESTRA EXPER	5	442	40.47
98	1883026970	ASTA APPLYING RESEARCH TCH/PLY STRG	4	8	81.98
98	ASTADV01	ASTA ALT STYLES IN THE CLASSROOM	4	683	41.78
98	1974S	ASTA BASIC STRING MAINTENANCE	3	78	31.02
98	1883026016	ASTA TEN BEETHOVEN SONATAS	3	13	17.29
98	1883026148	ASTA STRING SYLLABUS 2	2	72	20.19
98	0615426754	ASTA STRING RESEARCH JOURNAL V.1 10	1	18	29.97
98	0615439006	ASTA STRING RESEARCH JOURNAL V.2 11	1	40	29.97
98	1000429	ASTA ULTIMATE STRINGS 1:ALT STYLES	1	1403	9.98
98	1000818	ASTA ULTIMATE STRINGS 2:CLASSIC	1	573	9.98
98	0615544885	ASTA STRING RESEARCH JOURNAL V.3	-3	65	-57.46
			572	0	8184.83

Section 9

ASTACAP

Committee on Studio Instruction (COSI)

Report for June 2014 National Board Meeting

Chair: Nancy Bargerstock, NC

Chair's email address: bargrstockne@appstate.edu

Members: Kelley Johnson, WA
Linda Jennings, PA
Mimi Butler, NJ
(Laura Kobayashi & Jody Harmon - consultants at conference)
Beth Danner Knight, Staff Associate

Board Liaison: Deb Perkins, TX

Mission Statement: To assess and address the needs of Studio Teachers nationwide; to plan the studio teaching pre-conference session and to evaluate and help select proposals by serving on the conference planning committee.

Committee Activities in the last 6 months: COSI activities included email discussions RE: preparation for our pre-conference presentation, "Implementing ASTACAP," in Louisville and allocation of assignments. Committee discussions regarding indexing the two ASTA syllabi: 1) ASTA String Syllabus and 2) ASTA CAP Syllabus were central.

An indexing chart linking the two was accomplished, which we included in our presentation at Louisville. Addition of this chart in future print versions of both syllabi is recommended as we believe it will make the two resources more interchangeable and useful for teachers.

Future Committee Plans, long-term and short-term: Future plans of this committee should include a campaign to implement ASTACAP evaluations in every state, as it is a valuable teaching motivator that benefits both the teacher and the students.

Recommendations for next Chair

1. To continue to network with private teachers across the country and to develop state-by-state initiatives to bring new private teacher membership into ASTA.
2. To specifically use the ASTACAP program as a recruiting device to bring new private teachers into ASTA.

3. To encourage qualified teachers to attend training sessions to become ASTACAP evaluators.

Committee Recommendations and Requests

1. Completion of the Guitar Syllabus for ASTA CAP. Presently Robert Trent has this task.

2. A complete listing of all ASTACAP participating teachers and evaluators on ASTA's website. Teachers are proud to see their names on the website and this could increase participation.

[State chapters are supposed to report ASTACAP evaluation events, but historically, when event organizers have run short of time, some have issued "bogus" certificates (!) and have NOT reported evaluations to the national office nor paid the national office fees. This may explain why some states are not listed on the website. With the upcoming, new version of ASTACAP in Fall 2014, ALL participating teachers' names will be reported through the online application. This problem should be solved, with the exception by states that continue live auditions.]

Board Action Needed

COSI asks the Board to provide some monetary (other?) incentive for the completion of the ASTACAP Guitar Syllabus. If a firm deadline could be set for this task that is not met, we recommend the Board reassign the task to another person.

Expanded ASTACAP outline

Overview

Moving to the program to online software will help make the ASTACAP program more consistent in its evaluation process and expand the availability to students currently not able to attend live events. This will streamline the program making it more cost efficient for the states and save valuable time of the state chapter board members, teachers and students.

All student participation registration for ASTACAP must now be made directly to ASTA using our online software, Decision Desk. Using the software, all student registration in the ASTACAP program will be handled by uploading the required video files. Even those students participating in a live state held event must register through the ASTA online site. Depending on whether a student chooses to be adjudicated through the online or live process, will determine the fee. State Chapters with participating students in the ASTACAP program will receive a rebate based on the number of participating students and the adjudication method – online versus live.

State chapters should continue to market the ASTACAP program within its state. The rebate sent from national ASTA is to be used for marketing efforts within the state. The live adjudication event rebate shall be used to help cover costs associated with hosting the event. All students must have teachers who are members. Students receive a ribbon and letter for completion of each level attained. All studio teachers will be encouraged to purchase the new revised String Syllabus, developed by ASTA.

Online Adjudication

There will be three times each year to be judged electronically – possible timeframes could be December/January, March/April and May/June. ASTA will seek applicants for the **Adjudication Faculty** to be chosen by the committee. Interested participants for the adjudication faculty will take the ASTA Solo Adjudication 101 training and/or maybe grandfathered into the program based on prior training/experience. Adjudicators will be paid a fee based on the level of the student they are reviewing, but generally it will work out to be about \$50/hour. Faculty will use our software to judge and be paid 30 days after final published completion date for each cycle. Committee will develop faculty application and selection process as well as terms of service. States will get their rebate from us three times a year for the online submissions.

Tiers

The program will maintain the tier structure that the current version has for both the students and the adjudicators. For each level completed, the students will receive in the mail a notification letter with the adjudicator comments as well as a medal marking their success.

Foundation – Level 3	students perform 6-10 minutes	fee \$45
Level 4 – Level 6	students perform 15-17 minutes	fee \$60
Level 7 – Level 8	students perform 20 minutes	fee \$75
Level 9 – Level 10	students perform 25-30 minutes	fee \$90

Live Adjudications

States will be required to notify the national office of any and all live adjudication events hosted by the chapter no later than November 15. The information must have specific dates, location, onsite/local contact. All

students participating in a chapter live event will still have to register through Decision Desk process. Faculty selection for live chapter events still needs to use ASTA trained personnel. Rebates to the chapters are for all costs associated with hosting a live adjudication event, including adjudicator fees, location, insurance, and any other related costs and are solely the responsibility of the hosting state chapter.

To accommodate the increased costs in hosting a live adjudication event, both the rebate ASTA national sends to the state chapter and the student participation cost will be higher than the online adjudication fee. Ribbons will be sent to state event coordinator for distribution to students.

Anticipated Launch date: November 2014

DRAFT
ASTA article

ASTACAP Expands To Serve Additional Students

Beginning in the Fall of 2014, the ASTA Board is proud to announce some important improvements and expansions to this longstanding program.

If ASTACAP is to remain viable, the ASTA Board, as part of the strategic plan, agreed that it must include more teachers and students, be more time efficient, and easier to administrate. Too many students in many parts of the country do not have the means or the access to drive long distances for ASTACAP Exams.

The ASTACAP committee, of which I serve as Chair, has worked on conjunction with the ASTA Board and Associates to design a "new model" of the program going forward. We based these changes in part on a completely online version of the National Solo Competition, launched 2013 using the software Decision Desk©.

Beginning in the Fall of 2014, ASTACAP will become an on-line program, where any student can submit their playing to be adjudicated by a trained professional. Students will all upload their recordings to one site. For students who have a live ASTACAP event coming in their state and choose to participate, their application will be forwarded to the appropriate state. Those who choose the online evaluation will be sent to an ASTA-approved adjudicator. Key points to the new version include:

- **Timing:** On-line only evaluations will be limited to three annual time periods for students nationwide to apply and submit online audio/visual recordings of their scales, etude, and repertory pieces per the ASTACAP syllabus. These time periods are the same for the entire nation and are:
December 1-31 / April 1-30 / June 1-30;
- **Adjudication:** "Certified" adjudicators will be paid to review submissions, and write comments. We will award ribbons to students within 60 days;

In addition to increasing access to ASTACAP for traditionally underserved students, the benefits to the is new version include:

- **Consistency:** The quality and fairness of the evaluation process would be guaranteed by appointing trained evaluators.
- **Availability:** All teachers and students can participate in the program, regardless of their geographic location. The online version includes students from states where no live evaluation sites exist or where distance is an obstacle.
- **Streamlining:** Evaluation periods will be limited to three annual time frames to create consistency and planning ease from year to year.

- **Efficiency:** The new version is more efficient for students, the families, teachers, and state site coordinators
- **Individual choice:** Teachers' studios or individual students can pick the most convenient date within the month to record and send their materials.
- **Cost efficiency:** For the state chapters, there is no rental space fees, liability insurance, adjudicator fees, or commuting expenses.
- **National database and an online "transcript":** A record of each student's participation in the program is retained through National Office.

Adjudicator training will be offered as part of the National conference. As well, the committee will develop an application process for potential adjudicators. All adjudicators will be current members of ASTA.

Live adjudication events may continue in states that have perfected them and prefer them. State chapters need to inform their constituency about which process is available. The present ASTACAP syllabus will be retained, but a future revision of the syllabus is expected to also include alternatively styled repertory. All students will need to register via the National office and select either the online evaluation or the live evaluation, if available in their states.

Look for more details on the revisions to ASTACAP on the ASTA website in early September 2014.

Nancy Bargerstock, DMA
Chair ASTACAP Task Force
NC ASTA Past President
Professor of Violin
Appalachian State University, NC

Section 10

National Election Candidates

Section 11

National Awards

Artist Teacher Award - Given annually to a pedagogue of renowned stature from within North America. ☐

Paul Kantor	2014	violin
Matt Glaser	2013	violin
Pinchas Zuckerman	2012	violin
Donald Weilerstein	2011	violin
Hans Jorgen Jensen	2010	cello
William Preucil, Sr.	2009	viola
Alice Schoenfeld	2008	violin
Eleonore Schoenfeld (posthumous)	2008	cello
Lynn Harrell	2007	cello
Helen Kwalwasser	2006	violin
Lawrence Hurst	2005	bass
Donald McInnes	2004	viola
Paul Katz	2003	cello
Heidi Castleman	2002	viola
Robert Mann	2000	violin
Fritz Magg (posthumous)	1998	cello
Franco Gulli	1997	violin
Gary Karr	1996	bass
George Neikrug	1995	cello
Karen Tuttle	1994	viola
Nathan Gordon	1993	viola
Warren Benfield	1992	bass
Alice Chalifoux	1991	harp
Jascha Brodsky	1990	violin
Orlando Cole	1990	cello
Harvey Shapiro	1989☐	cello
Janos Starker	1988	cello
Zara Nelsova	1987	cello
Jascha Heifetz (emeritus)	1986	violin
William Lincer	1986	viola
Efrem Zimbalist (emeritus)	1985	violin
Leonard Sorkin	1985	violin
Eudice Shapiro	1984	violin
Aldo Parisot	1983	cello
Bernard Greenhouse	1982	cello
Roman Totenberg	1981	violin
Oscar Shumsky	1980	violin
Lillian Fuchs	1979	viola
Raya Garbousova	1978	cello
Paul Doktor	1977	viola
Rafael Bronstein	1976	violin
Dorothy DeLay	1975	violin
Yehudi Menuhin	1974	violin
David Walter	1973☐	violin
Gabor Rejto	1972☐	cello
Joseph Fuchs	1971	violin
William Primrose	1970	viola
Gregor Piatigorsky	1969	cello
Joseph Gingold	1968	violin

Samuel Applebaum	1967	violin
Ivan Galamian	1966	violin
Pablo Casals	1965	cello
Hans Letz	1964	violin
Isaac Stern	1963	violin
Hans Hess	1962	cello
Samuel Gardner	1961	violin
Louis Persinger	1960	violin
Joeseph Szigeti	1959	violin

Section 12

*Music Ed Policy
Roundtable
(MEPR)*



The Music Education Policy Roundtable 2014 Federal Legislative Agenda

Mission and History:

The Music Education Policy Roundtable is a coalition of music and music education organizations and companies dedicated to advocating for the presence and perseverance of school music programs in America's schools, taught by certified music educators, imparting sequential, standards-based music education to students across the nation.

Originally conceived of and formalized by the National Association for Music Education (NAfME) and American String Teachers Association (ASTA), the Roundtable "coin" has come to represent the unification of a great many prominent music institutions under a single banner, working in harmony to support the policy adoption of best practices in music education, and the furthering of music making experiences by all children, in schools and communities, throughout America.

Roundtable Guiding Commitments:

- ❖ To stand in unison for the perseverance of the teaching of sequential, standards-based music education in America's schools.
- ❖ To utilize the coalition's Federal Legislative Agenda to support music education in statute, ensuring consistency of policy goals amongst Roundtable member-groups, whenever possible.
- ❖ To foster, facilitate and engage grassroots advocacy capacity building activities being conducted by Roundtable Member-Groups in the field, in efforts to protect music education programs.
- ❖ To regularly interact with and share our policy work with music and arts education supporters all across the country, in order to bolster the overall impact of our collective advocacy efforts.

Roundtable Directive:

- ❖ To ensure that Congress maintain the status of the arts as a **CORE ACADEMIC SUBJECT** in any reauthorization of the Elementary and Secondary Education Act (ESEA).
 - Legislative Request: In order to ensure that all students receive a comprehensive education including sequential, standards-based music education as part of the core curriculum, we ask that Congress maintain the status of the arts as a core academic subject in any reauthorization of the Elementary and Secondary Education Act (ESEA).

Roundtable Federal Legislative Recommendations:

- I. Music educators should be **EVALUATED** by qualified individuals utilizing reliable measures germane to their field.
 - Legislative Request: Congress and the U.S. Department of Education should offer guidance language recommending that music educators be evaluated on how well their students learn and achieve in their respective discipline. Accountability for any and all such measures of evaluation should be directly attributable to certified music teachers. New evaluation systems should be developed in the context of the number of students being taught and instructional time available, limiting the use of data to reliable measures. Likewise, observation-based teacher evaluations should be limited to those conducted by individuals with expertise in music education.

- II. The U.S. Department of Education should collect **RESEARCH** to support the field of music education.
 - Legislative Request: Congress should mandate that the U.S. Department of Education develop and carry out the process of collecting and disseminating federal data pursuant to the status of music education programs in order to generally benefit the field, and to assist organizations working to accurately gauge the landscape and provide support to educators in areas of the country where music education is threatened.

- III. **ACCOUNTABILITY** provisions, which include a measure of music success, are essential.
 - Legislative Request: Congress should include in any reauthorization of the Elementary and Secondary Education Act (ESEA), accountability provisions that include a measure of and for student achievement in music, to be implemented in a manner that ensures fairness to all students.

- IV. **FUNDING** should be made available to music programs through all appropriate ESEA-authorized programs.
 - Legislative Request: Congress should ensure that all appropriate federal funding streams authorized under the Elementary and Secondary Education Act (ESEA), particularly Title I monies, are made available for purposes of teaching music and for music education teacher training.

- V. School day **ACCESSIBILITY** to music education programs should be increased across the country.
 - Legislative Request: Congress and the U.S. Department of Education should offer language acknowledging the nationwide trend of reduced school day time for music education programs, and recommending that this trend be reversed, via an increased focus on the delivery of comprehensive curriculums of learning.

- VI. **CHARTER SCHOOLS**, consistent with all public schools, should provide students with a comprehensive education, including access to sequential, standards-based music education.
 - Legislative Request: The U.S. Department of Education should offer guidance language to those involved in the development and administration of public charter schools, recommending that curricular decisions be made with an eye toward providing all students with a comprehensive education, including music taught by certified educators.

- VII. Music conveys valuable benefits in **EARLY CHILDHOOD EDUCATION** and should be available under federally funded early childhood education programs.
 - Legislative Request: Congress should ensure that all appropriate federal funding for early childhood education, including but not limited to those funds made available under Head Start, Early Head Start, and the Child Care and Development Block Grant, as well as any proposed legislation, is made available for early music education and for purposes of early music education teacher training. Further, Congress and the U.S. Department of Education should issue guidance language clarifying the availability of funds under such programs for the purpose of early music education.

Section 13

State Chapters

Section 14

Overflow