Early-Bird Registration Deadline: December 15, 2011!

Don’t forget to make your hotel reservation at the Atlanta Marriott Marquis before March 4, 2012!

Register online at www.astaweb.com!

“All of the previous music educator conferences I have attended pale by comparison with the ASTA National Conference!”
- Bill Wassum
The premier place to be if you are a string educator.

The ASTA Conference is jam packed with amazing sessions, a top of the line exhibit hall and plenty of social opportunities! This is just a preview of this intensive conference. For more information visit www.astaweb.com, or contact Deanna at deanna@astaweb.com.

Early-Bird Registration Discount  Deadline is December 15, 2011!
Get great conference rates PLUS all attendees registered by December 15 are entered into a drawing for a Joule Bow, generously donated by CodaBow International Ltd.

Professional Development Opportunities Available at Conference
ASTA will offer various professional development opportunities at the conference including College Credit issued through Shenandoah University, ASTA’s Documentation of Professional Development and Certificate of Participation. Visit www.astaweb.com to find out more about these programs.

Session Highlights
Thursday, March 22 - Saturday, March 24

Over 180 sessions will be offered. Session titles are on the next few pages, but our website provides presentation titles with full descriptions, and names of presenters.

For complete session descriptions go to www.astaweb.com.

Session Topics include, but are not limited to:
- Eclectic Styles
- Advocacy/Program Development
- Body Awareness/Injury Prevention
- Chamber Music
- Classroom Rehearsal Techniques/Best Practices, etc.
- Diversity (rural, urban, special needs, etc.)
- Individual Lesson Rehearsal Techniques/Best Practices, etc.
- Instrument Specific Technique (left hand/right hand/posture, etc.)
- Performance/Concert Considerations
- Philosophy/Pedagogy
- Recruitment/Retention/Motivation
- Technology
Chamber Music Sessions

- Chamber Music for Harp and Strings or Strings with Harp: Exploring the Road Less Traveled from Wagenseil to Menotti
- Christmas in March: Musical Gifts for Harp and Bowed Strings Collaboration
- Musical Conversations: Programming, Coaching and Developing the Bourgeoning Piano Quartet
- No One is Wrong: The Interpretation of Various Musical Ideas in String Chamber Music
- String Quartet Minus One
- Violin and Viola Duos for Students. What’s Out There? Several Duos to Choose From

Classroom Teacher Sessions

- 10 Games to Make Your Rehearsals More Productive, Relaxing, and Fun
- 10 Ways to Develop Excellence in Your Young Orchestras
- Administrative Support: Required, Not Optional!
- The Basses are Blooming! Keeping Your Section Well Stocked and Thriving
- Become a Guitar Hero: Techniques to Start-Up and Teach a Beginning Guitar Class
- Bow Technique for Everyone All-Together!
- Choice or Dictate: Considering the Factors that Influence Continued Involvement in a Title 1 Orchestra Program
- Conducting with Freedom
- Efficient and Effective Conductor Communication
- Everything They Never Taught Us in College: 24 Tips for Success!
- Extending Your Visual Diagnostics
- The First Year of Instrumental Music Instruction: Effective Instructional Strategies Used by Experienced Orchestra and Band Teachers
- Five Minutes a Day: Composition and Improvisation for the Beginning Strings Class
- How to Include E.S.E. Students into Your Orchestra Program
- “I Barely Have Time to Teach, When am I Supposed to Test?” Modern Assessment Philosophies and Practical Solutions for Today’s String Class
- Keys to a Captivating Curriculum—an Interactive Session
- Let’s Make a Jeopardy Game!
- Lights, Camera, Orchestra!

- A Little Less Hammer, Please! Approaching the Baroque in the Intermediate String Class
- Meeting Your Musical Needs and Keeping Your Day Job (As a Music Teacher)
- Meeting the Needs of the Intermediate Bass Student by the Non-bass Specialist
- Mentoring Within the Program: An Approach to Tackling Private Lessons
- Mix and Match: Creating New Combinations of Chamber Groups to Work Within Your Strings Class
- Harps are Not Notes! Teaching Students to Play in Tune
- New String Orchestra Reading Session Grades 1 and 2
- New String Orchestra Reading Session Grades 3-5
- Orchestra and Autism: Collaboration, Optimism, and Effective Strategies
- An Orchestra and String Program in Every School—Making This Happen!
- Reggae Sprinkled Twinkle: World Music in School Instrumental Music Programs
- Rehearsal Techniques for Standard String Orchestra Repertoire
- Revealed: 10 Hidden Truths for Building a Successful Orchestra Program
- Rote from the Start: Suzuki in the String Class—The Eclectic String Teacher
- Rut Busters 101
- Sensory Integration in String Playing/Teaching: How My Autistic Child Taught Me to be a Better String Teacher
- Setting the Stage: Activities for the Beginning String Classroom
- Strategies for Teaching Tuning in the Elementary and Middle School Orchestra
- Teaching and Rehearsal Techniques for the Guitar Classroom
- Theory is Awesome: Strategies for Integrating Music Theory into the String Classroom
- Tips for Success at Performance Evaluation
- Top 10 Steps to Expressive Student Performances
- Top 10 Things I Wish I Knew Before I Started Teaching
- Who is that Hiding in the Back of Your Second Violin Section? Differentiating Instruction to Meet the Needs of Every Orchestra Student

Alternative Styles Sessions

- The 2012 ASTA Chop-a-thon
- American Music as the Core Curriculum in Teaching Studios and Classrooms
- Bringing the Sounds of South Africa to the String Orchestra Classroom: Strategies for Enhancing Your Alternative Styles Curriculum
- Capturing the Style
- Classical/Eclectic Crossover—Engaging Your Orchestra in the Professional World of Eclectic Styles
- Deep Musicianship: How Fiddle Traditions Foster the Skills and Attitudes of the Complete Musician
- The Electric Orchestra: Plug In and Go!
- Get to the Roots of It!
- Getting Inside the Music: Pedagogical Techniques Derived from North Indian Classical Music that Enhance Traditional Teaching
- I was Never Taught to Improvise—How Can I Possibly Teach it to My Students?
- Improvisational Warm-Ups
- Introduction to Improvising in the Jazz Manouche/Swing Style of Stephane Grapelli & Django Reinhardt
- Irish Fiddling for Fun and Profit—How to Lead Successful Irish Trad Workshops and Slow Sessions
- Keeping Current
- Non-Tonal Improvisation and Composition
- Playing the Tune on the Cello: How to Use Classical Techniques to Make Jazz and Fiddle Tunes Sound Authentic
- Power Chord Workout
- Scottish Ornaments—How to Make Scottish Airs Sound “Scottish”
- Rehearsing a Jazz String Ensemble
- Rock and Roll High School! How To Produce a Rock Orchestra Concert at Your School
- Tango in a Box

General Sessions

- Architectural Practice: Teaching and Practicing Advanced Violin Literature with an Emphasis on Structure and Flow
- The Art of Transcribing the Music for Viola
- Autism, Asperger’s, and A-Strings: Making Stringed Instrument Playing Accessible for Children on the Spectrum
- The Brain and How We Learn Music II
- Breaking the Talent Code: Engaging Students in Their Own Success
- Clinics from a Distance: Using Videoconferencing Technology in Your Orchestra or Private Studio
- Dance Your Way to Better Musicianship
- Developing Excellence in an Inner City Setting
- Developing a Passion for Performance with Thorough Preparation
• Drone, Drone, Drone: The Incredible Tool for Ear Training, Practice, and Creativity
• Effortless Playing Using the Alexander Technique
• Elementary String Instrument Repair
• From Access to Achievement: Creating a Successful Program for Minority String Students through a Model Partnership Between a Professional Symphony Orchestra and the Public Schools
• From Ralph Matesky to Elisabeth Matesky via Providential Interventions from Jascha Heifetz and Nathan Milstein: Significance of Orchestral Bowings for the Full Inner Circle
• Going Beyond the Basics in Your Guitar Class
• Helping Young Players Master Auditions
• I Love to Read Music! Effective Steps to Music Literacy
• I Really Should be Practicing—How to Ignite the Magic
• Improvisation for Classically Trained Musicians
• Increasing Access to Strings: New Initiatives, Program Design, Teaching Considerations, and Working with Diverse and Underserved Populations
• An Introduction to the Bornoff Approach to String Education
• Let’s Touch Bass
• The Music of African American and Black Composers: It’s Not Just the Blues, Part 2
• Making the Bow Disappear: An Exploration of Sound and Tone Color
• Manuscript is a Technical Issue Too
• The New Face of Advocacy—Fighting for Your Program, Your Students, and Yourself
• Orff Schulwerk in Early String Playing: Useful Techniques to Enhance the Creative Mind
• ‘Our Motto Is...’ Some Pedagogical Gems from American Suzuki Icon, John Kendall
• Paul Rolland Pedagogy Action Tunes Make The Teaching of Action Easy
• Practicing for Performance
• Rolland Principles Applied: Using Paul Rolland’s Principles of Movement in 4th-12th Grade String Classes, Studio Lessons, College Instruction, and Performance
• Rhythm Techniques for String Players
• Rushing: I Can’t Wait to Do It!
• Strings Building Cultural Bridges and Transforming Communities
• Teaching Performance Skills
• This Is Your Brain on Advocacy: Are We Ready to Use Neuroscience?

**General Session Information**

• Together: A String Teacher and a Physical Therapist Team Up to Address Playing Related Injuries
• Tried and True Practice for the Past 20 Years, These Simple Fingering Patterns will Aid Your Non-Private Teaching Students in Your Classroom Gain the Skills They Need for Proficiency in 1-2-3 Octave Major and Minor Scales
• Unlocking the Secrets of Touch and Resonance
• Who’s Really Reading? An Approach to Teaching and Assessing Music Reading Skills

**Collegiate Education Sessions**

• Collegiate Roundtable Afternoon
• Energize Your Student Chapter: A Panel By and For Student Chapters
• Grow! Reaping the Benefits of Community Engagement
• Recruiting Basics for College Educators: Building Your String Program
• Social Justice and String Pedagogy: Preparing Pre-Service Teachers for C21 Classrooms
• Student Chapter Leadership Meeting
• Student Chapter Networking
• Teaching Students to Teach: How to Create a Pedagogy Course
• The Triumphant Trio: Communication Between the Student Teacher, Cooperating Teacher, and University Supervisor

**Private Studio Sessions**

• 100 Students (Third and Final Part): Supercharge Your String Studio for Success
• The Art of Balance: A Holistic Approach to Violin Pedagogy
• BassFiddle: Creative Musical Settings for Double Bass and Violin
• Before, During, and After: Getting ASTACAP Started in Your Area
• Bounce-Ability: Your Bow Has It, and You Can Have it Too!
• Bow Strokes A to Z—How To Play and Teach Them! Should I Use Sautille or Picchettato? Lance or Fouette?
• Building the Cello Choir Repertoire: Original Compositions for Cello Ensemble Featuring the USC Cello Choir
• The Capricious Composer: Three Centuries of Virtuoso Violists
• Chicken, Frisbee, Collé, and Caveman: Developing a Complete Syntax in the Cellist’s Bow Arm
• Confessions of an Etude Queen

• Each One Has a Place: Meeting the Needs of Challenging Students in the Private Studio
• Embodiment in Violin Playing: Applying the Principles of Taotist Tai Chi® in Violin Pedagogy
• The Essential Sevcik: The Art of Learning Technique
• The Etude Project—From Kayser to Paganini: An Essential Survey of Intermediate to Advanced Violin Etudes and Caprices, and How to Use Them for Maximum Pedagogical Effectiveness
• Everything You Need to Know About Starting ASTACAP Exams
• The Forgotten Duo: Exploring and Expanding the Repertoire for Two Double Basses
• Fourth Finger First: A Comprehensive Left Hand Technique from the Beginning and What to Do If You Didn’t Start This Way!
• The Fritz Kreisler Legacy: His Music for the Developing Violin Player
• Growing Your Own: Private Teaching that Inspires and Trains the Next Generation of String Educators
• How to Coach a Bass Quartet or I have Four Eager Bassists and Now what am I Going to Do with Them?
• Karen Tuttle's System of Coordination (It’s not just for violinists!)
• Kinesthetics and Calisthenics for Cellists (and other string players)
• Lilian Fuchs: The Twelve Caprices. An In-depth Analysis for Effective Teaching.
• Low-Tension Basics for Cellists
• Matriculation at “Popper High”
• Preparing Your Young Violist for Technical Success, Pain-free Playing, Limitless Musical Options
• Setting Your Sights on Seitz
• Simple Capet Bowing Exercises for Studio and Classroom Use
• Teaching Shifting Using Harmonics
• Teaching Three Octave Scales to Bassists—A Simple, Organized Three-Step Process that Works for Every Stage of a Bassist’s Development
• Using the Wohlfahrt Etudes to Teach Technique, Expression, and Interpretation
• Violas on the Verge
• Vive la Difference: Expanding the Violin Repertoire of All Style Periods by Programming Works from Women Composers
**MUSIC INDUSTRY SHOWCASES**

- Sound Innovations™: The Revolutionary NEW String Method  
  **Sponsored by:** Alfred Music Publishing Co., Inc.
- American Fine Instruments: A Premier American String Instrument Line  
  **Sponsored by:** American Fine Instruments
- Music Advocacy: Your Voice, Your Students, Your Future  
  **Sponsored by:** ASTA/NAfME
- Blue Arch Music Reading Session  
  **Sponsored by:** Blue Arch Music Inc.
- How to Use Duos, Trios, and Quartets to Inspire Your Students  
  **Sponsored by:** Carl Fischer Music
- Make A Sound Choice: How String Choice Can Affect Performance  
  **Sponsored by:** Connolly Music Company/Thomastik-Infeld/
- eLektra Performance System™: Great Violin MIDI Performance Without the Bulk or Expense!  
  **Sponsored by:** Electric Violin Shop
- New Directions for Strings: The Next Steps  
  **Sponsored by:** FJH Music
- Crossing The Bridge: Transitioning from Method Books to Solo and Etude Repertoire  
  **Sponsored by:** G. Schirmer
- 21st Century String Pedagogy  
  **Sponsored by:** Hal Leonard Corporation
- Back to Basics: Teaching Rhythm and Group Pulse in the Beginning Orchestra Class  
  **Sponsored by:** Neil Kjos Music Co.
- Emergency Repairs: Quick Fixes to Get You Through the Day Without Calling AAA  
  **Sponsored by:** Knilling String Instruments
- Auditioning, Simplified.  
  **Sponsored by:** MusicCAS
- Bandroom Basics – Setting a Soundpost  
  **Sponsored by:** Potter Violin Company
- Violin Practicing Skills = Success as a Violinist  
  **Sponsored by:** Shar Products Company
- Strings Charts Reading  
  **Sponsored by:** String Letter Publishing
- Demonstration and Q and A of “Latin Favorites for String Quartet” series by Jeremy Cohen & Quartet San Francisco  
  **Sponsored by:** Violinjazz Publishing
- “Star-Bachs” - Blending Individual Musical Ingredients Through Bach Chorales And Warm-Ups To Create a Unique Ensemble Voice  
  **Sponsored by:** Yamaha Corporation of America

**CONFERENCE SPONSORS** (as of press)

Please join ASTA in giving a big Thank You to the following companies who continuously support ASTA, the conference and you the educators. Without their support, the conference would not be a success.

**Platinum Sponsors**
- Potter Violin Company
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**Gold Sponsors**
- Merz-Huber Company
- Connolly/Thomasik-Infeld

**Silver Sponsors**
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- CodaBow International
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**Bronze Sponsors**
- Claire Givens Violins
- Clemens Violins, Violas, Violoncellos
- Strings Magazine
- William Harris Lee & Co.

**EXHIBIT HALL HOURS & EVENTS**

**Grand Opening Reception sponsored by Merz-Huber Company**

**Thursday, March 22**

5:00 p.m. - 7:00 p.m.  
Grand Opening & Reception  
(sponsored by Merz-Huber Company)

**Friday, March 23**

10:00 a.m. – 6:30 p.m.  
Exhibit Hall Open
11:30 a.m. – 12:15 p.m.  
Coffee Break with Exhibitors  
(sponsored by Givens Violins)
5:30 p.m. – 6:30 p.m.  
Evening Reception

**Saturday, March 24**

10:00 a.m. – 2:30 p.m.  
Exhibit Hall Open
10:15 a.m. – 11:15 a.m.  
Coffee Break with Exhibitors
1:30 p.m. – 2:30 p.m.  
Dessert Reception  
(sponsored by Strings Magazine)

**A few special reminders....**

- Register before the Early Bird Deadline of December 15 to save and to be entered into a special drawing
- Giving in Harmony—Consider donating to ASTA’s campaign to raise money to support string education across the nation.
Guitar in Your School: Start it, Teach it, and Enjoy it
Start a new or enhance an existing guitar program in your school. Reach more students with 6 string instruction. Learn resources to develop your pedagogy. Led by members of ASTA's new Guitar-in-the-Schools Task Force and featuring performances by the Robinson High School Guitar Ensemble (Fairfax, VA) and Joseph Pecoraro. This preconference session will add a spark to your career. All string teachers are welcome.

Presenters: Guitar-in-the-Schools Task Force - Glen McCarthy, chair; Traci Bolton; Rosemary Gano; Greg Goodhardt; David Lusterman; Scott Seifried; Bill Swick; Leo Welch

Achieving Authenticity in Eclectic Strings
This five-hour session, presented by members of the ASTA Eclectic Strings (formerly Alternative Styles) Committee, will focus on achieving authenticity when teaching and performing eclectic strings music. Should you expose your students to eclectic styles even if the experience may not be authentic? This challenge is addressed by demonstrating how to create authentic eclectic styles experiences in the classroom. Issues covered will include finding appropriate tunes for all levels, making eclectic orchestra arrangements sound less classical, and playing genuine Cajun fiddle taught by a master of the style, Michael Doucet. The afternoon will also feature a reading session of several eclectic string orchestra charts in which authenticity is discussed. Bring your instrument for a great day of authentic music making! Segments include:

• Staying True to the Score (or Lack Thereof): Achieving Authenticity in Eclectic Strings Music
  This portion will give attendees ideas for authentic eclectic strings music selection, and tips for achieving an authentic performance. All orchestral levels will be taken into consideration.

• Learning Fiddle Tunes Authentically
  Participants will learn melodies and stylistic elements on several fiddle tunes in the manner that they were first taught.

• Learning Jazz in an Authentic Jam Setting
  Participants will learn melodies and improvisations on two jazz standards in a setting the mirrors how jazz was originally transmitted.

• Preparing Eclectic Strings Orchestra Charts Authentically
  Participants will learn how to decipher and authentically enhance several eclectic strings charts, both as a player and a teacher.

• Learning Authentic Cajun Fiddle Music from Michael Doucet
  Participants will learn authentic Cajun fiddle music from a master of the style, Michael Doucet. A two-time Grammy-Award winner and recipient of the National Endowment for the Arts’ National Heritage Fellowship, Michael Doucet is a Cajun fiddler, singer, songwriter, and founder of the Cajun band, BeauSoleil.

Presenters: Amy Feldkamp-Mar, Chair; Sheldon Fisher; Beth Fortune; Martin Norgaard; Randy Sabien

Professional Musician or Lifelong Enthusiast? (Studio)
How and when to judge if your student has the skills and determination necessary for a life in the performance world.

Presenters: Members of the Committee on Studio Instruction (COSI): Stephen Shipp, Co-Chair; Endre Granat; Joan Holland; Jeffrey Irvine; Laura Kobayashi; Sharon Robinson; James VanDemark; Danae Witter; Brian Lewis

Solo Adjudication 101
This workshop is designed to prepare teachers to become ASTACAP examiners and solo competition adjudicators. This session will include: an overview of ASTACAP and the adjudication process; checklist for preparing for exams and adjudications; tips on providing constructive and meaningful comments to students; comparing how judging solo competitions such as the ASTA Solo Competition differs from judging ASTACAP exams; and a hands-on goal of this workshop is to prepare teachers to become effective examiners and solo competition adjudicators. ASTA members who complete this pre-conference session will have their photos, brief biographies, and contact information listed on a special adjudication page on the website for as long as they maintain their ASTA membership.

Presenters: Laura Kobayashi; Michael Heald

Closing the Pedagogical Gaps: The Anatomy of a Great Lesson Plan (K12)
This dynamic pre-conference session is a must-attend for public school teachers from all levels of instruction and experience. Noted string educators from all levels of instruction will work with demo groups and attendees, demonstrating and discussing a variety of best practices that are suitable for all levels of instruction. The clinicians will demonstrate great lesson plans and activities for homogeneous groups, heterogeneous groups, and rehearsal settings. There will be significant time for questions and answers, as well as discussion, on a variety of pedagogical topics, related to classroom instruction and the school string class experience.

Presenters: Walt Temme; Michael Alexander; Phyllis Range Malone; Dorothy Straub

State Leadership Training Workshop (Invitation Only)
State Presidents from around the country will join together for an informative and critical half-day training and networking session. This workshop will arm you with the tools to effectively lead your state chapter, give you the opportunity to form relationships with nearby state chapter officers, and hear the challenges and successes of running a state chapter unit. A great place to gather ideas for your state chapter, big or small, active or not so active. State Chapter Awards for Membership Recruitment, Best Newsletter, Most Improved Chapter, Outstanding Chapter, State Chapter Leader, and Best Website will be presented.

JURIED POSTER SESSIONS
Research conducted by leading pedagogues in the string profession will be on display. It is not too late to submit a proposal for a Juried Poster Session. On-line Proposals are due October 15.
Check out www.astaweb.com for more details.
BUSINESS MEETING AND DESSERT RECEPTION

Wednesday, March 21
7:30 p.m. - 9:30 p.m.
Kick off the conference by joining the ASTA Board Members for an informative Business Meeting. You will be able to hear about various issues and topics regarding ASTA and string teaching. Immediately following will be an energizing social where you can mingle with colleagues and meet and talk to the board of directors. This is a great way to connect with your friends before sessions start and make a plan!

STUDENT INTERACTIVE MEETING

Wednesday, March 21
9:30 p.m. - 10:30 p.m.
Come meet other students from universities and colleges around the country. This is a great place to re-connect with old acquaintances and also meet some new friends to attend sessions together. Student Chapters receiving awards will be recognized!

STUDENT PERFORMANCES

Throughout the conference there will be several student performances, make sure you catch a few of these amazing concerts given by some of the most talented students.

Invited Performing Groups

- Starling Chamber Orchestra
  Director: Kurt Sassmanhaus
  Walton High School Philharmonia
  Directors: Perry Holbrook and Sara Duncan

- Bak Middle School of the Arts Advanced String Orchestra
  Director: Nancy Beebe
  Robinson Guitar Ensemble
  Director: Scott Seifried

National High School Honors Orchestra
Sponsored by: Potter Violin Company
The National High School Honors Orchestra (NHSO) is a performing group of 90 competitively selected high school musicians who assemble biennially to perform at the ASTA National Conference. The upcoming selection of musicians will perform under the direction of Maestro Ryan McAdams. Conference attendees and general public are invited to attend the NHSO concert, Friday March 23 at 8 p.m. in Georgia State University’s Rialto Center for the Arts. For more information on the invited students, concert program and conductor’s bio visit www.astaweb.com.

National Orchestra Festival®
ASTA’s National Orchestra Festival (NOF) brings together orchestras from around the country to a single location in order to provide an unparalleled opportunity to receive placements, ratings, comments, and coaching from leading clinicians and adjudicator in the industry. Conference attendees are invited and encouraged to come watch one or more of these performances from groups of all ages and levels. Visit www.astaweb.com to see who will be competing.

ASTA’s Eclectic Strings Festival: A Mixture of Musical Styles
Sponsored by: Yamaha Corporation and Alfred Music Publishing
Come join your peers in learning new eclectic strings techniques to take back to your classroom. Conference attendees can attend and participate in all clinics held in conjunction with the ESF for just $15. See the conference registration form to add on this amazing opportunity. Contact Libby for more information and your participation in this event, libby@astaweb.com.

OPENING CEREMONY
Sponsored by: Alfred Publishing Co.
Thursday, March 22
8:00 a.m.-9:30 a.m.
Join your colleagues along with ASTA’s President Kirk Moss to kick off the ASTA Conference. The Starling Chamber Orchestra will be the featured performance and we are thrilled to announce that Eric Booth will give the keynote address. Eric is a teaching artist, an acclaimed actor, author, businessman, and arts advocate. To discover more about Mr. Booth, visit the conference section of www.astaweb.com.

ATTENTION!

Professional Development Opportunities are available including College Credit issued through Shenandoah University. Contact ASTA for more info about Professional Development.
Evening Performances

Thursday, March 22 - 8:00 p.m.
Atlanta Symphony Orchestra*
featuring violinist Leonidas Kavakos
Atlanta Symphony Hall
Mozart: Violin Concerto No. 3
Mozart: Symphony No. 34
Beethoven: Symphony No. 4
*must pre-order tickets

Friday, March 23 - 8:00 p.m.
National High School Honors Orchestra
under the direction of Ryan McAdams
Georgia State University’s Rialto Center for the Arts
Featuring the National High School Honors Orchestra with a special opening performance by Bak Middle School Advanced Chamber Orchestra, and Walton High School Philharmonia.

Saturday, March 24 - 8:00 p.m.
Barrage
Marriott Marquis
The evening will also include a special opening performance by Grand Prize Winner of the Eclectic Strings Festival and unique appearance of participants of the ASTA Eclectic Strings Festival.

Bios of above performers are available online at astaweb.com.
MASTER CLASS CLINICIANS

Pre-College Level Master Classes

- **Bass**: Alex Pershounin, Columbus State University
- **Cello**: Melissa Kraut, Cleveland Institute of Music
- **Viola**: Juliet White-Smith, University of Northern Colorado
- **Violin**: Samantha George, Lawrence University
- **Sponsored by**: Clemens Violins, Violas, Violoncellos
- **Sponsored by**: Thomastik-Infeld/Connolly Music

Collegiate Level Master Classes

- **Bass**: DaXun Zhang, The University of Texas at Austin
- **Cello**: Jeffrey Solow, Temple University
- **Viola**: Jennifer Stumm, Royal College of Music, London
- **Violin**: Kurt Sassmannshaus, University of Cincinnati College
- **Sponsored by**: Clemens Violins, Violas, Violoncellos
- **Sponsored by**: Thomastik-Infeld/Connolly Music

Multilevel Master Classes

- **Alternative Styles**: Members of Barrage
- **Sponsored by**: Shar Products Company
- **Chamber Music**: Astrid Schween, University of Massachusetts
- **Sponsored by**: Clemens Violins, Violas, Violoncellos
- **Guitar**: Joseph Pecoraro, University of North Carolina School of the Arts
- **Harp**: Elizabeth Blakeslee, National Symphony Orchestra
- **Sponsored by**: Thomastik-Infeld/Connolly Music

Three scholarships to attend the ASTA national conference are awarded annually in the amount of $800.00. Applicants must meet the following requirements and submit all of the following items in order to receive consideration. Special consideration will be given to applicants who teach traditionally underserved populations. Selected recipients must complete the George Bornoff Memorial Scholarship Fund Report. Failure to complete the report by the due date will result in the recipient returning the scholarship money.

I. REQUIREMENTS
1. Hold a current ASTA membership.
2. Be a string teacher in the first five years of teaching.
3. Write a 250 word or less, essay that clearly explains how this scholarship will assist you in achieving your string education career goals.
4. Submit a current resume that includes work experiences, education, and training.
5. Submit a collegiate transcript (unofficial acceptable).
6. Submit two letters of recommendation from individuals knowledgeable with your qualifications.

II. APPLICATION
To apply for this scholarship, please visit the ASTA website and download the application form. Applications must be submitted as a PDF by December 1, 2011 to sky@astaweb.com. Incomplete or unsigned application forms not considered.

Contact Deanna at deanna@astaweb.com for more info.
Atlanta Marriott Marquis

ASTA has secured a preferred rate room block at the Atlanta Marriott Marquis. Please contact the hotel by the cut-off date of March 4, 2012 to secure your reservations – be sure to mention you are with ASTA in order to receive the special room rates. We are anticipating that the ASTA room block will sell out before the cut-off date so you will want to reserve early to ensure space availability.

Single: $155++
Double: $160++
Triple: $160++
Quads: $160++

Hotel room rates are subject to applicable state and local taxes (currently 15%) in effect at the time of check-out.

Marriott Atlanta Marquis
265 Peachtree Center Avenue
Atlanta, Georgia 30303
(404) 521-0000
(800) 266-9432 (reservations)
You can also reserve online at astaweb.com.

Roommate and Rideshare Information
Talk to your colleagues and friends attending the conference, and don’t forget you can use the ASTA e-communities discussion boards to post requests for roommates and shared ground transportation to/from the airport. Individuals are responsible for posting requests, evaluation of respondents, and selecting their own accommodations, roommates, and/or traveling companions.

Ground Travel Information is available at www.astaweb.com.

5 FIVE REASONS TO ATTEND THE ASTA CONFERENCE!

1. Over 180 Educational Sessions All about Strings
   Visit the conference section of www.astaweb.com for a complete listing of sessions, descriptions, and presenters.

2. Strings Only Exhibit Hall
   Come play, touch, feel, read, hear and learn about all of the exciting products in person. List of confirmed exhibitors available online—check for updates often.

3. Networking Opportunities
   Visit with old friends and also meet new life-long contacts in the string world. Sessions, socials, concerts and more.

4. Professional Development
   Stay ahead of the game with your career and in your school district by receiving college credit through Shenandoah University, or earning a Certificate of Professional Development or Participation.

5. Learn From the Best of the Best
   Our top-notch presenters possess a wealth of knowledge to pass along to you. Soak it all up and re-energize your classroom.

Any questions? Contact Deanna at Deanna@astaweb.com or 703-999-0169.
### Conference Rates

<table>
<thead>
<tr>
<th>Registration Type</th>
<th>Early Bird Registration:</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>postmarked on or before Dec. 15</td>
</tr>
<tr>
<td>Asta Member Rates</td>
<td>$265</td>
</tr>
<tr>
<td>Nonmember Rates</td>
<td>$395</td>
</tr>
<tr>
<td>Student Member</td>
<td>$105</td>
</tr>
<tr>
<td>Student Nonmember</td>
<td>$205</td>
</tr>
<tr>
<td>Total</td>
<td>$75</td>
</tr>
</tbody>
</table>

| Pre-Registration: |
|                  | postmarked Dec. 16 - Feb. 24 |
| Asta Member Rates| $340                    |
| Nonmember Rates  | $445                    |
| Student Member   | $155                    |
| Student Nonmember| $255                    |
| Total            | $120                    |

| On-Site Registration: |
|                      | postmarked after Feb. 25 |
| Asta Member Rates    | $415                    |
| Nonmember Rates      | $520                    |
| Student Member Rates | $205                    |
| Student Nonmember Rates| $305                |
| Total                | $120                    |

### Optional Conference Activities

- **Pre-Conference Workshops** (Choose only one.)
  - March 21, 12 p.m. to 5 p.m.
    - $69 – Members; $89 – Nonmembers
  - Eclectic Styles
  - K-12
  - Private Studio
  - Eclectic Strings Festival Teacher Participation - NEW!  $15

- **Evening Concerts**
  - Atlanta Symphony Orchestra – Thursday, March 22
    - (must pre-order)  $20 x ___ Qty. = $ ___
  - NHSHO – Friday, March 23 (free)  ___ Qty.
  - Barrage – Saturday, March 24
    - $20 x ___ Qty. = $ ___

- **Total**  $ ___

### Payment Information

- **Check** (made payable to ASTA)
- **Purchase Order**
- **VISA**
- **MasterCard**
- **American Express**

### Cancellation Policy

All cancellation requests must be received in writing by **February 1, 2012**. No refunds will be given on requests after this date. No EXCEPTIONS. There is a $75 cancellation fee. Refunds will not be processed until after the conference.

### Conference Badge Information

Please print your name and city, state, or country as you wish it to appear on your badge.

Name on Badge: ____________________________

City and State/Country: ______________________

### Payment Information

- **Pre-Registration** postmarked Dec. 16 - Feb. 24  
- **On-Site Registration** postmarked after Feb. 25

### Documentation of Professional Development

- **One-Time Enrollment Fee**  $25
- **Certificate of Professional Development (includes hours)**  $10
- **College Credit from Shenandoah University** (check box to receive more information/participate)

### Certificate of Participation*

- **Certificate of Conference Participation**  $10 x ___ = $ ____
- **Name on Certificate:** ____________________________

* Does not contain hours of professional development. See above for option.

### Special Donation - Giving in Harmony

- **Yes, I want to support and grow youth string and orchestra programs. My $50 helps!**  $50

### ASTA Membership (Join or Renew Now!)

Join or renew your membership when registering for the conference and take the discounted member rate on registration fees. Memberships must be current prior to the conference for member rates to apply.

- **Professional**  $105
- **Full-Time Student**  $50
- **Senior (age 62 or over)**  $75

### Total Registration Fees

__________________________________________________________________________
The conference that will educate and entertain you!

2012 ASTA NATIONAL CONFERENCE

**Register today for lowest rates! (open to see how)**

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**Schedule-at-a-Glance**

**Wednesday, March 21**
- 10:00 a.m. - 7:00 p.m. Registration Open (D’Addario & Co.)
- 12:00 p.m. - 5:00 p.m. Pre-Conference Sessions
- 7:30 p.m. - 9:30 p.m. Social Event/Business Meeting
- 9:45 p.m. - 10:30 p.m. Student Chapter Networking

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**Thursday, March 22**
- 7:30 a.m. - 3:30 p.m. Registration Open (D’Addario & Co.)
- 8:00 a.m. - 3:00 p.m. Exhibitor Set-up (not open to attendees)
- 8:00 a.m. - 9:30 a.m. Opening Ceremony (Alfred Music Publishing)
- 9:00 a.m. - 5:00 p.m. National Orchestra Festival Events
- 9:45 a.m. - 5:00 p.m. Educational Sessions (Yamaha Corporation; Alfred Music Publishing)
- 2:00 p.m. - 5:00 p.m. Eclectic Strings Festival (Yamaha Corporation; Alfred Music Publishing)
- 5:00 p.m. - 7:30 p.m. Grand Opening of Exhibits and Reception (Merz-Huber Company)
- 8:00 p.m. - 10:00 p.m. Atlanta Symphony Orchestra performance

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**Friday, March 23**
- 7:30 a.m. - 3:30 p.m. Registration Open (D’Addario & Co.)
- 8:00 a.m. - 5:00 p.m. Educational Sessions/Invited Performing Groups
- 9:00 a.m. - 5:00 p.m. National Orchestra Festival Events
- 9:00 a.m. - 5:00 p.m. Eclectic Strings Festival Events (Yamaha Corporation; Alfred Music Publishing)
- 10:00 a.m. - 6:30 p.m. Exhibit Hall Open to All Attendees
- 11:30 a.m. - 12:15 p.m. Coffee Break with Exhibitors (Claire Givens Violins)
- 5:30 p.m. - 6:30 p.m. Attendee Reception in Exhibit Hall (D’Addario)
- 8:00 p.m. - 9:30 p.m. National High School Honors Orchestra under Maestro Ryan McAdams (Potter Violin Co.)
- 10:00 p.m. - 11:30 p.m. Alternative Styles Jam Session (Shar Products)

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**Saturday, March 24**
- 8:00 a.m. - 11:00 a.m. Registration Open (D’Addario & Co.)
- 8:00 a.m. - 4:45 p.m. Educational Sessions
- 10:00 a.m. - 2:30 p.m. Exhibit Hall Open to All Attendees
- 10:15 a.m. - 11:15 a.m. Coffee Break with Exhibitors
- 11:15 a.m. - 1:15 p.m. National Orchestra Festival Winner’s Recital
- 1:30 p.m. - 2:30 p.m. Dessert Reception in Exhibit Hall (Strings Magazine)
- 8:00 p.m. - 10:00 p.m. Barrage—conference grand finale

* Day and times are subject to change - please check website for updates
** Thanks to our sponsors - listed in parentheses!