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Rebecca Tast, Editor

# KASTA Newsletter

[www.kasta.org](http://www.kasta.org)

## In This Issue:

Towards an Even Better  
Product: Seven Habits of  
Highly Effective School  
Orchestra Programs

Matt Means pg 2

KASTA Officer Elections

pg 5

KSHSAA Prescribed Music  
List

pg 5.

Moving Forward, Looking  
Backward: A Discussion  
Regarding Pedagogical Texts  
Still Relevant to 21st Century  
String Pedagogy

McCarthy M. Mayer pg 6

Echoes from our Orchestras  
Past: Sight Reading Was Part  
of Kansas Contests

Larry R. Williams pg 10

Upcoming Performances and  
Performance Opportunities

pg 12

## President's Message

**Karen McGhee - Hensel**

I am looking forward to seeing all of you at KMEA. Please let any board member know if you have any new business you would like for the KASTA board to consider before our board meeting. Board meetings are open to any member who wishes to attend. I also encourage you to attend the KASTA luncheon where we will be honoring our outstanding members and enjoying the always popular Chicken Piccata!

Last fall your KASTA membership allowed you to participate in the survey asking for your opinion regarding the memorization requirement at State Solo/Ensemble Festival. Those results have been tabulated and submitted to KSHSAA and we await their ruling. Your KASTA voice has been heard!

I hope many of you are planning to attend the National Convention.

It is an honor to serve you. See you in February!

Karen McGhee - Hensel, President



# Towards an Even Better Product: Seven Habits of Highly Effective School Orchestra Programs

Matt Means, Fort Hays State University

Happy New Year fellow colleagues and educators! As we launch into the spring semester and prepare for KMEA, I found myself motivated to write an article that identifies some stellar habits of highly successful school orchestra programs. Through my work with over 30 secondary level school orchestras in our state, I have observed the truly great music making and instruction taking place in Kansas schools. From my experiences with these programs, I was inspired me to write this article!

## 1) Careful Tuning

Time and again it never fails to amaze me how valuable careful (and seemingly painstaking) tuning is for an orchestra. Highly effective programs tune on the quiet side and really make students match whatever reference pitch is given, whether that is from a tuner, peer, or teacher. The director is frequently in the middle of the orchestra, checking players in all quadrants, and in some cases, student section leaders are employed in this manner as well. The smallest variations in tuning accuracy are rectified in these programs. The result is an orchestra that becomes accustomed to really listening, whether to tuning or to any other sound that may occur during class time.

## 2) Sequenced and Student Led Warmups

I'm a very big fan of structured and organized warm up time, regardless of whether it takes place in a group or individual setting. This discipline and organization offers a great foundation for the work that follows. Highly effective orchestras often have detailed, relevant, and pre-planned warm-up routines. These might include scales, bowing exercises, key signature work, or a combination.

These routines are executed with minimal talking, clarity of purpose, and, in some cases, by students themselves.

## 3) Defined Dailies

We all know that repetition is valuable because of its ability to form positive habits. What really stellar groups do is repeat highly specific, (sometimes even one shift or just a few notes) extremely difficult passages each time *successfully* (if even very slowly) the class meets. These hard spots are given consistent and persistent attention by the group in a very precise context. Thus, once concert time arrives, the hardest spots are the ones that have been rehearsed not only the most, but the most **CONSISTENTLY** and **REGULARLY** (not just intensely the last few days before the concert, or intensely at just the early stages of prep). Successfully executing these hard spots becomes so second nature to the group that they cease to become viewed as 'hard spots' by concert time.

## 4) Power to the People

Highly successful orchestra programs clearly respect their instructor. One of the reasons they do is because there are times (carefully supervised and facilitated, of course) when students are given some say in problem-solving. There are numerous ways this can be done. For example, principal leaders can each take 1/5 of a given rehearsal time to identify specific spots for the orchestra to rehearse (prior to this a desired, tangible goal or outcome must be stated), various section members can do this, and/or a 'committee' of students can be pulled from the group to fill out adjudication forms in 'mock performances.

Additionally, individual string sections within the group can perform a passage for the rest of the orchestra, with other members offering quick feedback.

Especially helpful is a day spent recording the orchestra and then, immediately, listening to the recording and soliciting feedback from the group, *identifying specific bars and spots that need work*. One final, helpful tactic is to have section leaders cue and lead the ensemble from their chairs, without the conductor conducting. This can help build leadership skills in section leaders who may need the experience.

## 5) Getting Beyond the Notes

While we all know that simply executing the objective aspects of a performance is the most basic expectation (intonation, rhythm, markings on the page) truly spectacular groups approach music prep from this question: "How can we make this experience the most emotionally impactful for our audience?" This actually goes beyond the question "How can we make this experience musical?" because it implies students investing their own emotions and feelings into the effort. It also implies that there is a **shared, group clarity** when it comes to what the piece (and, indeed, even each phrase) is trying to convey. Conductors can help by having uninformed audience listeners come into class to describe what emotion was felt while listening to a particular phrase, or by making sure that the entire orchestra is on board with a specific story that the piece is depicting. Audiences (even 'unmusical' ones) can truly sense when a group seems to be on the same page, emotionally speaking, especially when arriving at phrase climaxes or other special moments. This emotional unity inevitably engenders other positive ensemble benefits, such as rhythmic and articulation unity.

Continued on page 3

# Towards an Even Better Product: Seven Habits of Highly Effective School Orchestra Programs

Matt Means, Fort Hays State University

## 6) Listening Across

Some of the greatest orchestras in the world, such as the Cleveland Orchestra, Vienna Philharmonic, and Concertgebouw, are renowned for chamber music-like qualities. These ensembles play and sound like they are one giant string quartet, and have self-directed balance and regulatory mechanisms that eliminate many traditional conductor duties. These skills can be taught and inculcated even in young groups. The best programs have directors who insist that every orchestra member always have one ear trained on another section of the ensemble other than their own, and have orchestra members who can name, at any time, the primary and secondary lines of importance at the given spot. These directors are always asking their players to stop and listen to another section's notes; just as with a high-level string quartet their goal is to have each orchestra member know the other four string parts as well as their own by concert time. Beyond getting their students to listen outside of their own parts, these conductors also train their students to listen more carefully **within their own sections**. They accomplish this by having players watch and listen to nearby peers more intently, by physically separating players within and across sections in the classroom to make their ears hunt out peers more eagerly, and by rotating players significantly from concert-to-concert to improve their flexibility. In a professional orchestra, blend within a given string section is of great importance, and blend begins with awareness outside of self. Some passages, for example, may benefit from players in the back playing more strongly than in the front, so that front players don't dominate, while other passages may sound more unified if each successive stand plays slightly less so that awareness of the sound directly ahead creates perfect blend. Either way, listening skills and

flexibility are hallmarks of these programs. I have found that these ensembles are also the most skilled at rubato and other extra-musical inflections.

## 7) High Expectations Married to Humor

Students in highly successful programs know that their directors have very high expectations and they value this because high expectations usually imply faith in the ability to achieve them. Students in these programs also respect these high expectations because they know that meeting these expectations create a product that is a source of individual and school pride. I have never seen an exceptional program that didn't have, in its director, a musician of very high standards and expectations. These expectations never catered exclusively to the weakest players and usually were commensurate with (and sometimes greater than) the strongest players. That said, the students rely just as much, upon their director's ability to be self-deprecating, humble, caring, empathetic, and funny. It is highly specific to a given classroom's ethos and group personality as to the right balance between these elements. Some programs have benefitted most from a director that was liberal in handing out jokes, while others seemed to value rare but regular doses. What I have found is that both have been in evidence in the most successful programs. Students want to know that their director is an expert and an exceptional musician and will work hard if they sense that the director's high standards are byproducts of a curious and serious artist. Once they share in that musician's humor and humanism, the bond only grows and deepens.

I hope that this has offered you a look (perhaps re-familiarization) at some very successful habits of very successful string programs and has given you some helpful ideas as you prepare your groups this spring. While none are

particularly novel, it is my hope that knowing that these habits are finding positive fulfillment in our great state will be consolation enough as you continue to inspire our young musicians. Perhaps your ensemble excels in some of these areas but could benefit from attention in others. Regardless of situation, I can tell you that if all seven are in evidence, your group will be stellar and everyone on stage (and in the audience) will know it too! My best to you in 2014. I look forward to seeing you at KMEA!



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# KASTA Officer Elections

It is time again to elect a new slate of KASTA officers. Below you will find candidate statements for president-elect and treasurer, and nominations for secretary. Elections will be held electronically. Please look for a link to your electronic ballot in you email.

**Voting will begin on Sunday, January 19, 2014, and will close on Sunday, February 9, 2014.**

## President-Elect

### Brigid Mayer

Brigid Mayer is in her sixth year serving as Director of Orchestras and Performing Arts Facilitator at Olathe East High School. Mrs. Mayer has served as High School Orchestra Chair for NEKMEA. During this time, she facilitated District Auditions and designed the online judging system for District and All-State Orchestra Auditions. She also spearheaded an initiative to evaluate and re-write the KSHSAA memorization requirements for Regional and State Solo & Ensemble Festivals. Mrs. Mayer is an organized and committed leader. As KASTA President, she will focus on increased participation and better communication throughout the string community in Kansas.

### David Ohse

David Ohse has been teaching music in Topeka since 1978. He has taught middle school strings, band, and chorus and even spent a little time teaching high school band. He has taught high school strings for 18 years and elementary for 12 years. Though not a string player in his school days (because it was not available in his schools), he has come to love strings. Now is still taken lessons and practicing to keep up with his best players. As a result, he has not forgotten the students' view of learning. He strives to bring the students' perspective into all of his teaching.

## Treasurer

### Michael Harbaugh

Mr. Harbaugh has served on the executive board of the Kansas chapter of the American String Teacher's Association since 1992. He has served as treasurer for the organization since July 1996 and would be honored to continue to serve KASTA.

## Secretary

Sarah Dorian

Karen Chapman

**Make sure your voice is heard, take the time to vote. If you have any questions about the election please contact Karen McGhee-Hensel.**

(kmcgheehensel2010@yahoo.com)

# KSHSAA Prescribed Music List

Jeffrey Bishop, Chair of the KSHSAA Prescribed Music List for Orchestra, is calling for additions to the State Large Group String Orchestra and Full Orchestra PML in 2014. KASTA members are asked to add any literature that they deem appropriate for inclusion on the State Large Group Prescribed Music List by submitting the form (either Word or PDF) to Jeffrey at [jeffreybishop@smsd.org](mailto:jeffreybishop@smsd.org) by May 1, 2014 (but sooner is better due to the vast amount of commitments we have as music educators in the spring). A committee of string pedagogues will finalize the list and submit it to KSHSAA for implementation in the summer of 2014. If you are interested in serving on the selection committee or you have questions or comments about the process, please do not hesitate to contact Jeffrey at your earliest convenience. The submittal form can be found on page 16 of this newsletter.

# Moving Forward, Looking Backward: A Discussion Regarding Pedagogical Texts Still Relevant to 21st Century String Pedagogy

McCarthy M. Mayer

As we move into the second decade of a new century, string teachers everywhere can rejoice that we are experiencing some of the best times in our profession. Despite budget cuts nationwide string programs continue to flourish. Fears of our programs being cut or eliminated are ebbing away as more districts embrace string education (Studies Show Strong Growth In School String Programs, 2010). Many districts continue to add string teachers while other academic departments are experiencing teacher cuts and larger class sizes (Council of Economic Advisors, Domestic Policy Council and the National Economic Council, 2012). Most new schools are built with a third rehearsal space for orchestra classes. In my own district, many older buildings have retrofitted traditional classrooms to provide dedicated orchestra rooms or are even constructing new additions. Similar repurposing of classrooms has gone on in the New York City Public School System (Kurgan, 2005). Participation in our classes at every level continues to increase. The overall quality of string teaching everywhere is high thanks to a sustained effort to apply the National Standards for the Arts to string education as well as the introduction of the ASTA String Curriculum.

During such good times, it is important to take a moment and evaluate ourselves. Are we still aware of the principals of string education that have generated the swell of students and need for quality educators? Are we as educators aware of the pedagogues whose ideas and techniques established the standards we apply daily?

The purpose of this article is to examine three pedagogues and their written material, Kato Havas, *A New Approach to Violin Playing* Dr. Shinichi Suzuki, *Nurtured by Love: The Classic Approach to Talent Education* and Paul Rolland, *Teaching of Action in String Playing*, whose methods, techniques and ideas have shaped string education into the 21st century. Each pedagogue provides specific ideas that are of much benefit to current string teachers in classroom string instruction. Understanding their materials allow us to better assess and apply new methods and strategies. Each pedagogue provides unique methods developed over time. More importantly, there are many overlapping themes in each pedagogue's teachings. These concurrent themes become the fundamental fibers of string education.

## Ms. Kato Havas

Kato Havas was a Hungarian violinist, born November 5, 1920. She was regarded as a child prodigy from the age of 5 and received training at the Royal Academy in Budapest under Imre Woldbauer. After a brief but brilliant solo career Havas retired from performances to devote time to her family. It was during this time that she began to develop her *New Approach to Violin Playing*. The *New Approach* centers on several key concepts that allow for balanced and tension free playing of the violin. It aims to eliminate physical maladies that manifest from playing violin by balancing the player's body against itself and with the instrument. The *New Approach* endeavors teachers

and students to understand causes and effects that lead to problems in string playing; a mental awareness and preparedness to receive information. Finally, the *New Approach* emphasizes excellent tone as the highest achievement in string playing. This is gained through a combination balanced movements and internal audiation. Although the *New Approach* is designed for violinists, all of the information is directly applicable to viola and is easily applied to cello and bass playing.

## Dr. Shinichi Suzuki

Dr. Suzuki (1898-1998) was a Japanese born violinist. Dr. Suzuki was self-taught, starting violin at the age of 18, and later went on to study at several European conservatories. Dr. Suzuki's book *Nurtured by Love: The Classic Approach to Talent Education*, details Suzuki's experiences with young children acquiring native language and social skills and his personal life experiences and spiritual development. All of these events led to the creation of the *Talent Education Method*.

The *Talent Education Method* endeavors to "build character first, ability second" (Suzuki, 1983, p. 66). Paramount to Suzuki's *Talent Education* is the belief that all children can develop talent through careful shaping of environmental influences and constant repetition. *Talent Educaiton* urges students to "come in contact with distinguished persons" (Suzuki, 1983, p. 30) so that they may develop character, repetition of motion "until the skill has firmly taken hold in your consciousness" (Suzuki, 1983, p. 43), and students to exude "life force" (Suzuki, 1983, p. 65) in their

musical and character development. For Suzuki, this means capturing life's joys with no regard to self-doubt or deception and to act with love in your heart (Suzuki, 1983).

## Paul Rolland

Paul Rolland (1911-1978) was born and trained in Budapest, Hungary. Some of his earliest playing was inspired by the gypsy traditions at the time. Like Kato Havas, Rolland received training by Imre Woldbauer who placed an emphasis on physiology in his viola and violin playing. Rolland was inspired by classroom string instruction witnessed in an Iowa public school, shortly after accepting a teaching position at Simpson College in Indianola, Iowa. Rolland began testing theories regarding efficiency and effectiveness, attempting to refine the teaching and learning process between teachers and students in a classroom setting. After moving to the University of Illinois in 1945, Rolland founded the University of Illinois String Project, where his theories became *The Teaching of Action in String Playing: Developmental and Remedial Techniques*, accompanied by a set of films demonstrating the techniques in action and their results among students of various ages.

Paul Rolland's ultimate goal with *Teaching of Action* was to eliminate static tension through natural motion (Rolland, 1974). Rolland emphasized a sense of kinesthetic touch so that students could feel what they were doing and could recall the motion when needed. Students were taught gross motor skills that were refined over time to create the fine motor skills needed in string playing. *Teaching of Action* provides teachers numerous strategies and sequencing of motions to develop young string players. In this way, Rolland hoped to avoid the teacher practice of "end gaining"

(Rolland, 1974, p.4) or preparing for a performance without a clear idea of how to fit such short-term objectives into a long-range plan. The "Action Studies" offer a shift of emphasis from the "teaching of notes and tunes to the teaching of basic concepts and ideas" (Rolland, 1974, p. 4).

## Discussion

### *Natural Motion*

Although each pedagogue brings a unique aspect to their teaching, it is their commonalities that have led to the development of string education as we understand it today. The most important commonality among these three pedagogues is the emphasis of a natural motion in string playing. For Rolland and Havas, this comes from an understanding of human physiology. Both emphasize understanding a balance between various parts of the body as well as balancing the body with the instrument. Havas takes care to point out physical parts of the body that must be accounted for in order to produce uninhibited natural motion. These points include stacking the body-hips over feet, shoulders over hips, head over shoulders- to balance against itself and the instrument; using the greater weight of the muscles in the shoulder blades to counter balance the lesser weight of the bow arm; and using the base joint of the left hand to generate accurate and balanced finger motions (Havas, 1961). Rolland's natural approach is similar to Havas' in that it emphasizes the balanced support of the instrument, balancing of the bow arm, and a relaxed attack in the left hand. Rolland goes a step further than Havas by providing numerous strategies and games for achieving a natural motion

initially through imitating the natural motions of the teacher. Suzuki calls this process "mother tongue" (Suzuki, 1983, p. 2) because it is similar to the way humans acquire and develop language skills. Suzuki believes that the mother tongue approach is essential to learning all aspects of violin playing, including natural motion.

### *Tone Production*

All three pedagogues emphasize the production of a quality tone from string players. Each pedagogue develops tone through a natural and balanced physical approach and through exposure of young players to quality examples. All three pedagogues discuss the importance of "planting the seed" (Suzuki, 1983) of great sound in a child's mind. Students will be forever guided by these first sounds. Each pedagogue maintains quality modeling by the teacher to the student and asserts that beautiful tone should stand as the terminal goal for a lifetime of playing. Havas believes these initial sounds are what inspire children to play string instruments (Havas, 1961). She also believes that each player must have an ideal sound that they are working to achieve through a natural approach to playing. Suzuki calls this initial exposure the "planting the seed of ability" (Suzuki, 1983, p. 5). This seed will be nurtured in the child over their lifetime as they strive to produce their own beautiful sound. Rolland highlights the awareness of the vibration of the string, activated by the bow. He takes care at every point to train a child to develop fluid motions that will produce a tone "full of singing quality" (Rolland, 1974, p. 176).

For Suzuki, producing beautiful tone is an embodiment of his life force idea. When a student is able to play free and easy without worry or hesitation they are tapping into their own life force which results in beautiful tone production.

## **Repetition**

Another common thread from all three pedagogues is the use of repetition to instill proper technique. For Suzuki, this meant training a motion to become so ingrained that it would occur without conscious effort. This technique was also used to replace less desirable motions in students with desirable motions. (Suzuki, 1983) Much of Suzuki's *Talent Education* relies on repetition. In order for students to develop ability they must repeat the desired outcome repeatedly until the motion becomes ingrained and happens without thought. Repetition and the patience to wait for the result is a fundamental pillar of *Talent Education*.

Havas emphasized repetitions in a similar way by encouraging students to be aware of each step involved in creating balance and a natural motion. With repetition the sequencing would no longer be required and the player could execute the skill properly. Havas applied repetition to physical skills such as posture and for conceptual skills such as relaxation (Havas, 1961).

Paul Rolland used repetition towards mastery of various skills required for proper violin technique by employing a variety of different strategies designed to replicate motions to be used as the string player developed. For example, Rolland asked students to hold their instrument in the middle positions (the 4th finger touching the octave note of a string) when learning to hold their instruments in playing position for the first time. This repetition of playing the hand in the middle positions allowed students to learn proper technique for the higher position playing to be used later in their development. Many of

Rolland's repetition games involved pre-bowing exercises to reinforce repetition of good fundamentals before students applied bows to their instruments (Rolland, 1974). Rolland's repetition of pre-bowing games and exercises and pre-shifting exercises transferred directly to performance skills.

## **A Utilitarian Approach, from Machine to Musician**

Consistent among all three pedagogues is an almost utilitarian approach to playing a string instrument; that is to say, everyone can be successful at playing a string instrument. Each pedagogue has produced a systematic approach that emphasizes careful, controlled, independent motion. Each pedagogue then sequences mastered motions together to develop a desired skill. Each skill is linked in succession to produce a successful string player, what Dr. F. A. Hellbrandt, M. D., refers to in *Teaching of Action*, as a "machine for playing violin" (Rolland, 1974, p. 15). Of course a machine for playing violin is not a musician, and creating quality musicians is what we aspire for as string educators. Here again, Rolland, Havas, and Suzuki guide us in the development of highly talented young musicians. Paul Rolland advocates early on that young players move their body with their bows "in anticipation of a bow change" (Rolland, 1974, p. 34). This motion translates to players feeling pulse and evolves into players leaning into the music when appropriate. Rolland further advocates that when students are coordinating all of their skills for making music in a natural and balanced way they will "arouse primitive affective states present in all mankind" (Rolland, 1974, p. 12). This leads to so called organic playing and the motivational drive comes from inside. Suzuki emphasizes beauty in all motions. If each small learned motion is performed with beauty and care, life force will emanate from the music. Suzuki believes strongly that this life force is what we respond to as humans when we play or hear music (Suzuki, 1983). Havas endeavors for students to develop a perfect sound in their mind, evolved from the experience of hearing

great players. When a student is able to imagine a pure tone and able to execute a pure tone through refined motions, true music begins to happen (Havas, 1961).

## **Conclusion**

In conclusion, each of us brings our own unique approach to our classes. The diversity of experiences and styles among string teachers is what keeps our profession vibrant and expanding. By keeping ideas from other pedagogues fresh in our minds, we can provide the best possible experience for our students. String teachers should consider taking time to review *A New Approach to Violin Playing* (70 pages), or *Nurtured by Love: The Classic Approach to Talent Education* (110 pages) or a few chapters of *Teaching of Action in String Playing*. It is our obligation to our students and our profession to immerse ourselves in the original masterworks of great pedagogues. If string teachers are aware of the teachings of these pedagogues we can better assess and apply new methods and strategies in our classrooms. String teachers should continue to seek out great ideas both old and new in pursuit of student success. By keeping an eye on our past, we will continue to propel our profession forward.





**KANSAS STATE UNIVERSITY**  
**STRING SCHOLARSHIP AUDITIONS 2014**  
FRIDAY, FEBRUARY 14  
SATURDAY, FEBRUARY 15

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**Prepare:**

- 1) Two major scales and one minor scale (three octaves)
- 2) Concerto movement or equivalent piece
- 3) Contrasting piece or etude

Please choose selections that demonstrate both fast and lyrical playing. You will also be asked to sightread at the audition.

**More information?**

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Dr. David Littrell [diltmus@k-state.edu](mailto:diltmus@k-state.edu)

Dr. Cora Cooper [corac@k-state.edu](mailto:corac@k-state.edu)

Students who do not wish to audition for a scholarship, but would like to play in orchestra, may audition at the beginning of the Fall semester. Email Dr. Littrell in July to receive your seating audition excerpts.



# Echoes from our Orchestras Past: Sight Reading Was Part of Kansas Contests

Larry R. Williams

Do some of you remember the 1970's when Kansas orchestras, bands, and choirs had Sight Reading ratings averaged into the festival performance ratings? In this state it was true sight reading, not the type that many states now use where the director has ten minutes to prep the group and even silent bow and count out the tempos and rhythms.

In Kansas, orchestras read the music at sight. Each group had five minutes of prep time to talk over what to look for in the music. The director couldn't sing or count or set tempos, and when the group began to play, they were actually sight reading.

It was during those years that this writer instigated "Friday is Sight Reading Day" which became the practice every Friday during the year. Although this practice created additional librarian work, passing out a sight reading folder for a short period of time each week really paid off musically.

Sight reading went away in part because many festival sites did not have additional rooms or equipment needed for the extra set-ups. However, many teachers did not stop using the "Friday Sight Reading Day" routine even after sight reading contests were eliminated.

When students can sight read, the more quickly one begins rehearsing musicality. If the orchestra can sight read, more repertoire can be learned during the year. An added bonus is that good sight reading musicians will watch and rely more on the director.

Sight reading is good musical medicine. Unfortunately, the only way to learn to sight read is to **sight read regularly**. Your opportunity to practice this skill comes every time a new piece of music is passed out.



Chamber Music at The Barn invites all KASTA members to visit our booth at KMEA this year. We will have information on our summer concert series and camps for kids and adults. Come say "hello" and we will give you vouchers for two free garden tickets for one of our 2014 season concerts.

Check out the summer line up at [cmatb.org](http://cmatb.org)

Thank you for all you do for music education in Kansas!



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**Wichita State University Symphony Orchestra  
Spring 2014**

Thursday, February 6/Miller Concert Hall

Concerto-Aria Concert

Jonathan Newman: Blow It Up, Start Again

Prokofiev: Romeo and Juliet Suite

Ibert: Concertino da Camera (II)

Sejourne: Vibraphone Concerto (I)

Dvorak: Cello Concerto (I)

Stravinsky: "No word from Tom" from *The Rake's Progress*

Friday, February 28/Century II Concert Hall

KMEA President's Concert

Jonathan Newman: Blow It Up, Start Again

Prokofiev: Romeo and Juliet Suite

Tuesday, March 25/Wiedemann Hall

Lynne Davis, organ

Barber: Toccata Festiva

Ginastera: Variaciones Concertantes

Saint-Saëns: Symphony No. 34 in C Minor ("Organ")

April 10-13/Miller Concert Hall

WSU Opera

Strauss: Die Fledermaus

Monday, May 5/Miller Concert Hall

Oratorio Concert

Schubert: Mass in Ab

Tom Wine, conductor

Robert Ray: Gospel Mass

The St. Petersburg String Quartet, WSU Quartet in Residence, is in the midst of a concert series focusing on specific repertoire. This year's cycle, spotlighting Slavic chamber music, features quartets by Dvorak and Tchaikovsky. Spring performances will be in Wiedemann Hall on Tuesday, February 4, and Saturday, April 12



**2013-2014 Season**

**David Littrell, conductor**

**Paul Duffy, graduate assistant conductor**

**McCain Auditorium 7:30 p.m.**

**Tuesday, September 17**

Beethoven • Symphony No. 5, 1<sup>st</sup> movement  
Saint-Saëns • Piano Concerto No. 2 • Amanda Arrington, piano  
Rossini • *William Tell* Overture  
Smetana • *The Moldau*

**Tuesday, October 22**

Haydn • Symphony No. 103 "Drum Roll"  
Scott Freeby • *The Beauty of Holland*  
Beethoven • Symphony No. 1, 3<sup>rd</sup> movement  
Laurel Littrell • Nature's Law  
Saint-Saëns • Bacchanale from *Samson and Delilah*

**Tuesday, December 10**

Sibelius • Karelia Suite 1<sup>st</sup> & 3<sup>rd</sup> movements  
Two English Anthems • Patricia Thompson, mezzo-soprano  
Parry • *Jerusalem* & Holst • *I Vow to Thee My Country*  
Berlioz • Rakoczy March  
Schubert • Symphony No. 9 "The Great," 1<sup>st</sup> movement  
Grofé • "Cloudburst" from *Grand Canyon Suite*

**Tuesday, March 4**

von Suppé • *Poet and Peasant* Overture  
Ravel/Bryce Craig • "Toccata" from *Le Tombeau de Couperin*  
Aria Winners  
Zwilich • *Cello Symphony*

**Tuesday, April 22**

Kabalevsky • *Colas Breugnon* Overture  
Concerto Winners  
Rachmaninoff • Symphony No. 2 in E Minor

# Kansas American String Teachers Association

## KASTA SOLO COMPETITION

The KASTA state solo competition will now be a  
one competition (not regional), conducted on  
Thursday, February 27, 2014, at the KMEA In-Service  
Workshop at the Century II Convention Hall in Wichita, Kan.

\$500 Prize to Kansas Senior Division Winner

\$250 Prize to Kansas Junior Division Winner

**JUNIOR DIVISION** – Open to musicians involved  
in a K-12 school program.

**SENIOR DIVISION** – Open to musicians involved  
in a Kansas college/university.

Applications and \$10 fee due no later than  
February 1, 2014, to: Matt Means, Department of Music,  
Fair Hope State University, 400 Park Street, Hope, KS 67501

Questions? [means@fhsc.edu](mailto:means@fhsc.edu)

Please see [www.kasta.org](http://www.kasta.org) for complete requirements.



To share our love of music and inspire young musicians... to push their intellect and empower them, that is our passion.

### **Heartland Adult Chamber Music Workshop July 17-20, 2014**

#### **Johnson County Community College**

The Heartland Adult Chamber Music Workshop provides an exciting opportunity for adult amateur musicians to explore great works of chamber music. This four-day workshop will feature faculty from the Heartland Chamber Music Festival including musicians from the Kansas City Symphony. The faculty musicians will coach and play alongside participants, creating a unique and encouraging music-making environment. The workshop will also include social activities and will conclude with an optional informal performance by participant groups. The workshop is open to intermediate and advanced amateur instrumentalists over the age of 21. Space will be limited to 30 participants.

### **Heartland Chamber Music Festival July 25 - August 2, 2014**

#### **Johnson County Community College**

The summer Festival is an exciting 9 days of chamber music, orchestra, master classes, music history, student and faculty performances and more! Each summer advanced string and piano students ages 12-26 are selected by audition to work one-on-one with internationally renowned faculty members that have gathered for the festival with the purpose of inspiring and nurturing the students' development. Ivan Chan and The Miami String Quartet will join us for a 3 day residency. All performances are held in Yardley Hall and room and board is available at the Hawthorne Suites.

### **Heartland Chamber Music JUNIOR Festival July 26 - July 31, 2014**

#### **Johnson County Community College**

Six exciting days of chamber music coaching and chamber orchestra for selected string and piano students ages 15 and under. Students audition and are placed into a small chamber ensemble and work one-on-one with the faculty in preparation for the final concert in Yardley Hall.

#### **Overture**

**June 16-19, 2014 (1:00-4:00)**

#### **Johnson County Community College**

This is a four day introduction to chamber music camp designed for grades 4-8 string students with limited or no experience with small ensemble playing. Students will be placed into groups of 3-5 students and have one-on-one instruction. The minimum requirement for participation is the ability to play a two-octave scale and read basic rhythms. Enrollment is limited to 20 violins, 10 violas and 10 cello or bass.

For more information about these events visit:  
[heartlandchambermusic.org](http://heartlandchambermusic.org)

# Suggestions for Additions to the Kansas State High School Activities Association Prescribed Music List (PML)

Your Name: \_\_\_\_\_ School: \_\_\_\_\_

Email address: \_\_\_\_\_ Phone: \_\_\_\_\_  
school email personal email work home cell

I recommend the following piece(s) for inclusion on the KSHSAA PML:

Title: \_\_\_\_\_ Composer/Arranger: \_\_\_\_\_  
Publisher: \_\_\_\_\_ String Orchestra Full Orchestra  
Publisher's Grade Level: 1 2 3 4 5  
In YOUR PROFESSIONAL OPINION, what is the grade level? 1 2 3 4 5  
If different from the publisher's grade level, why?  
\_\_\_\_\_

Title: \_\_\_\_\_ Composer/Arranger: \_\_\_\_\_  
Publisher: \_\_\_\_\_ String Orchestra Full Orchestra  
Publisher's Grade Level: 1 2 3 4 5  
In YOUR PROFESSIONAL OPINION, what is the grade level? 1 2 3 4 5  
If different from the publisher's grade level, why?  
\_\_\_\_\_

Title: \_\_\_\_\_ Composer/Arranger: \_\_\_\_\_  
Publisher: \_\_\_\_\_ String Orchestra Full Orchestra  
Publisher's Grade Level: 1 2 3 4 5  
In YOUR PROFESSIONAL OPINION, what is the grade level? 1 2 3 4 5  
If different from the publisher's grade level, why?  
\_\_\_\_\_

Please send your responses to: Jeffrey Bishop Or email it to:  
Shawnee Mission NW HS nwbishop@smsd.org  
12701 W. 67<sup>th</sup> Street  
Shawnee Mission, KS 66216-2599 (use as many pages as needed)

**Kansas ASTA Newsletter Deadlines:**

**Winter Newsletter: January 15**

**Spring Newsletter: May 15**

**Fall Newsletter: September 15**

**For more information about submission guidelines or advertising, contact Rebecca Tast (thetasts@gmail.com).**



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