



KASTA Newsletter

Winter 2016, Vol 15(1)

Thinking Beyond D, G, & C: Low Strings Edition

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President's Corner



Dear KASTA Members,

This marks the last time that I will address you as the KASTA president. I will pass off the presidency to the very capable hands of Brigid Mayer, Director of Orchestras at Olathe East High School. I have known Brigid for many years, and I trust that she will continue to move us forward. I can't wait to step into the background, and watch her wonderful leadership unfold! Also, please help me to give my most sincere thanks to Jacob Dakon from the University of Kansas, as he has stepped in to become the new editor of the KASTA newsletter. Thank you, Jacob!

KMEA is upon us! This is one of my favorite times of the year. I love visiting with my friends and fellow string players from around the state. It is always so much fun to catch new ideas to take back to my classroom. I would just like to remind you of some of the great things that KASTA is doing during the KMEA convention. Hopefully you will be able to partake in all of these great events.

First, the KASTA luncheon is on Friday, February 26 from 12:00-12:45 in the Founder's Room (upstairs in CII). This is always a great time to talk and meet new people over lunch. The KASTA awards presentation will also take place at this time. The cost for the luncheon is \$12, and there is only enough space for 50 people. More information regarding reserving your place will be coming out shortly by email. Next, Ken Hakoda from Kansas Wesleyan University has been working tirelessly on preparations for the Kansas Intercollegiate Orchestra. The roster is really coming together with college players from nearly every major college in Kansas participating. The clinician is great, and the repertoire looks fantastic! Finally, on the evening of Thursday, February 25 there will be a KASTA general meeting that is open to all members. This will give you a chance to find out what KASTA has been working on lately, and to give your input on where you would like to see KASTA go in the future. The time and place of the meeting will be released shortly by email.

It has been my great pleasure to work as your president over the past two years. I hope to see you all at KMEA!

Eric Croword
President, Kansas American String Teachers Association

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“Fast Position” Extensions on the Cello

David Littrell, Kansas State University

The use of an extended hand position is critical for the cello fingering system. The cello's large size requires a wide spacing of fingers to play notes in tune in the neck positions (i.e., 1st - 4th position). To address this concern, cellists rely on forward and backward extensions. Forward and backward extensions are found only on the cello, although the double bass fingering system can use a modified version of extension and only in relatively rare instances. In a nutshell, both forward and backward extensions result in a major third interval between fingers 1 and 4 and, therefore, a major second between 1 and 2.

The size of the cello fingerboard in relation to the other string instruments is illustrative of the necessity for an extended position. In first position on the violin and viola, the fourth finger plays in unison with the higher adjacent open string, while each of the remaining fingers can extend either higher or lower to access all the remaining pitches between the two open strings. There are no “missing notes” encompassed by the hand. On the double bass, there is only one “missing note,” e.g., on the D string, only the E-flat cannot be played without moving the hand out of first position. On the cello, however, there are two pitches that can't be played unless the hand moves in some fashion—E-flat and G-sharp. The forward extension and backward extension were developed centuries ago to facilitate playing all the pitches between one open string and the next.

First of all, the cellist's left hand should approach the fingerboard at a relatively perpendicular angle for the basic setup.¹ Vibrato allows the hand to be somewhat more slanted, but that does not concern us here. In this article, I'm addressing what I call “fast position,” that is, the shape of the hand when playing rapidly, and even when playing slowly without vibrato, which I call “playing fast in slow motion.”

For ease of illustration, my examples will pertain to the D string, but all the motions hold true when playing on all four strings. In “closed position,” a term used to describe the left hand when each finger is only a half-step from the adjacent finger, the first through fourth fingers encompass only a minor third: E to G natural. E-flat and G-sharp are “missing.” The easier of the two extended positions to learn is the backward extension, when the finger extends backward or “points to the ear” to reach E-flat. Fingers 2-3-4 and the thumb do not move! When teaching a student the backward extension, I often place my right first finger on the fingerboard behind their first finger so that their first finger has to step over mine. I call it “stepping over a piece of gum.” Eventually, they simply slide their first finger back toward the scroll without leaving the fingerboard. The hand now encompasses a major third, which I emphasize is two whole steps in a row (so important in many passages in any position when they need to decide whether or not to use extension). $1 \times 4 = E\text{-flat} - G$, or $1 \times 2 \ 4 = E\text{-flat} - F - G$ ($x = \text{extension}$). The left hand slightly pronates when using backward extension, and the left elbow moves slightly in a downward direction when using forward extension.

Forward extension and backward extension look exactly the same once the position has been attained; however, the motion into forward extension is much more involved and takes longer to learn correctly. In forward extension on the D string, the first through fourth fingers again encompass a major third: E-natural to G-sharp, and $1 \times 2 \ 4 = E \ F\# \ G\#$. Without using the cello, hold the left hand in mid-air and pinch the first finger with the right hand. Let the left hand fall away from the first finger being held. Notice that the thumb automatically falls away from the first along with the other fingers and ends up opposite the second finger. That is the same motion needed for forward extension. Students will invariably forget to move the thumb, so

the process is usually long and involved until they learn to do so. Forgetting to move the thumb guarantees poor intonation, especially for students with small hands.

I named the posture of the hand for both backward and forward extension the “cello gang sign.” With the hand held in front of the chest, the first finger angles upward forming the characteristic whole-step between fingers one and two. Fingers 2-3-4 are fairly equally spaced, and the thumb is opposite the second finger. I tell the students that they can easily spot a cellist who is not a member of the gang because his or her thumb is opposite the first finger or, worse, higher than the thumb—all traits of incorrect extension posture. Thereafter, all I need to say is “gang sign,” and the student moves the thumb opposite the second finger. When the hand slants toward the fingerboard (fingers pointing toward the bridge), I refer to that poor posture as “violin hand” or “violin germs.” I explain that “violin hand” works well for the violin and viola because it is physically impossible for the hand to be at a right angle on those instruments, but invariably poor intonation results on the cello using fingers with a pronounced slant.

As students develop these extended hand positions, they must then learn to look ahead in the music while playing and see patterns that will require either a closed hand or extensions. I have students look at a piece of music without the cello (Schroeder 170, No. 64 is good for this)² and tell me whether or not a note pattern (group of notes) is closed or extended, which I call the “yes – no” game. Looking ahead to see patterns is essential for playing with fluidity and playing correct notes.

When cellists are in fifth, sixth, and seventh positions, sometimes called the three-finger positions,³ the left hand now utilizes the fingering system of the violin/viola, except that the fourth finger is rarely used in the higher positions and thumb position. Whereas these fifth through seventh positions no longer use extensions in the same sense as earlier in the article, it is vital that students understand clearly whole-steps and half-steps, and minor and major thirds. In fifth through seventh positions, as well as in thumb position, the first, second, and third fingers form four patterns of whole and half steps between 1 – 2 and 2 – 3: a) Half-Half, b) Half-Whole, c) Whole-Half, and d) Whole-Whole. Cellists don’t think of these as extensions, but rather as patterns of whole and half steps, and the fingers slant downward toward

the string in the same manner as on the violin/viola.

Using the first finger as the indicator, here is the Nomenclature of Positions on the cello, each position a half step higher than the last: Half; 1st; Low 2nd & High 2nd, Low 3rd & High 3rd, 4th, Low 5th & High 5th, Low 6th & High 6th, 7th. The terms “low” and “high” refer to pitch frequency, e.g., 1st finger on F-natural is called “low 2nd position,” whereas 1st finger on F-sharp is “high 2nd position.”

7th position means that the first finger is now touching the fingerboard an octave above the open string. All higher positions after that are clumped together in what cellists call thumb position. By the way, thumb position is the designation anytime the thumb is used on the fingerboard, including when it might be only a half-step above the open string. Most high school directors will not need to know much about thumb position unless professional-level orchestral repertoire is played. By that time, cellists playing that literature will have learned about thumb position in private lessons.

In summary, not having a correct hand posture when using backward or forward extension is detrimental to good intonation. It is the number one reason that the notorious F-sharp and C-sharp on the C and G strings is so often out of tune. A large percentage of private lesson time is often devoted to correcting extension hand positions.

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1. For a more comprehensive discussion on how the left hand is positioned on the cello, see Gerhard Mantel’s *Cello Technique: Principles & Forms of Movement* (Bloomington, IN: University of Indiana, 1972).
 2. Alwin Schroeder, *170 Foundation Studies for Cello*, vol. 1, nos. 1-80 (New York, NY: Carl Fischer)
 3. Retrieved from <http://thecellocompanion.info/tag/neck-positions-2/>
-



David Littrell is a university distinguished professor of music at Kansas State University. He teaches cello and double bass, conducts the K-State Orchestra, and just retired from conducting the Gold Orchestra (youth) that he founded in 1989. He is the director of String Fling, which attracted 690 students in grades 5-9 for its 43rd anniversary. He was the national president of ASTA in 2002-2004.

Basketball Made Me a Better Cellist: Teaching Extensions with the Pivot

Rachel Dirks, Lawrence High School

Do you remember learning how to play basketball in your middle school P.E. class? I do...clearly. I love sports, but it became apparent early on that basketball was not going to be my sport of choice. I learned one thing really well, though: I learned how to pivot. Since I couldn't dribble or shoot, I would stop and keep pivoting until I could pass the ball on to someone who could. I was a pro! And now, I use those pivoting skills to help teach the infamous cello extension.

Young cellists learning how to extend to their first G-sharp will want to reach out for it with their pinky. And, as a teacher of 30, 40, or heaven forbid, 50+ kids in your room, you might be tempted to let them. Never fear, the pivot is here! The pivot is a great way to help cello students, especially those with small hands, master the forward extension.

Here's how it works:

1. Start by playing the E-F-sharp motion using traditional 1-3 fingerings so they get the sound in their ear.
2. Next, have them stretch their 2nd finger out to reach that same F-sharp and then practice those two notes again using 1-2 fingerings. While they are reaching out to the F-sharp, have them glide their thumb down the neck along with the 2nd finger. The key to extensions rests in the relaxed gliding motion of the thumb.
3. Now comes the pivot. With the thumb now located close behind the 2nd finger on F-sharp, have them "pivot" the hand towards G-sharp, using the 2nd finger as the "pivot" finger. Then,

they can place their 4th finger happily on G#. This motion essentially moves the student from 1st to 2nd position using a pivot motion.

4. Spend a lot of time practicing this motion both forwards and backwards. Find easy songs they can play by rote that reinforce this skill without thinking about anything else. Then, finally, you're ready for some hearty cello extensions.

Some thoughts from a "seasoned" music teacher...when teaching a new rote concept in an orchestral setting to one instrument section (i.e. extensions with your cellists), it's important to keep other musicians playing on the same notes, but in an easier octave, with the hopes that they will be your "ground bass" to tune to. (This will also keep them busy and out of trouble.) I'm a firm believer in lots of pre-teaching, with most of it done by rote...even at the upper high school level. As humans, we learned how to speak before reading; it only makes sense that we learn new musical concepts aurally first as well.

And there it is, extensions using the pivot. No, I can't help you with layups, but hopefully your kids will be playing some mean G#'s soon. Go team!



Rachel Dirks, is a cellist and Director of Orchestras at Lawrence High School in Lawrence, Kansas. She also co-directs the Lawrence Youth Orchestra and Community Orchestra.

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Thinking Beyond D, G, & C- Classroom Bass Teaching

Mac Mayer, Pioneer Trail Middle School

Among the greatest challenges facing string educators is the task of keeping every student engaged and on task. In a heterogeneous string classroom this can be especially challenging as critical new material is often introduced to one particular instrument at a time. Master teachers introduce new material to specific instruments while simultaneously keeping other instruments within the ensemble engaged in review and mastery of previously learned skills.

The question I entertain here is, “How do teachers introduce intermediate-level notes and scales, such as those used with cello extension fingerings, to beginning-level bassists?”

When introducing beginning-level string students to intermediate scale and finger patterns, bass students in particular should first review and master the fundamentals of a proper left hand shape. This is because intermediate-level scales such as A Major, F Major, B-flat Major and E-flat Major all contain altered notes and new positions for bassists, requiring students to transfer previously learned skills- finger placement and hand shape- to new notes, often on thicker strings and in previously unexplored positions.

Here’s what to look for:

Left hand shape for bass players requires mastery of a small number of key points:

1. Placement of the thumb on the back of the neck, between the 1st and 2nd fingers, and with the thumb tip pointed towards the player’s left ear.

2. A strong and consistently placed 1st finger that also points towards the player’s left ear.
3. A consistently spaced and acknowledged half-step between the 1st and 2nd fingers, and the 2nd and 4th fingers.

All success and failure in regards to intonation, tone, fingerboard knowledge, and physical fatigue is born from these three indicators.

Thumb Placement

Thumb placement, here, requires a bit more discussion. Many young players instinctively wrap their thumb around the back and side of the neck. This creates a hand shape reminiscent to grasping a baseball bat. This “club” shape occasionally provides young students the strength needed in the beginning stages of playing, and can therefore become accepted by both the student and teacher. Teachers should remain observant of young bassists and redirect incorrect “club” shaped hands, even if an accurate pitch is achieved, to an appropriate left hand shape. Teachers must insist that the thumb be placed naturally in the center of the neck, between the 1st and 2nd fingers. The thumb should point towards the player’s left ear, not in a “thumbs up” direction. Pointing the thumb towards the ear and between the 1st and 2nd fingers also results in the student raising their left elbow to the appropriate height and angle,¹ which helps to eliminate an elbow that points straight down, or worse, rests on the bouts or neck block of the instrument. Proper thumb placement will also encourage an arched 1st finger, similar to the arch required for proper violin or viola playing. Proper thumb placement, in combination with an arched

1st finger will create a “C shape” in the left hand and will result in the student’s hand avoiding contact with the neck of the instrument as well as creating an unbroken line from the back of the student’s hand through the tip of their elbow. This shape has the benefits of strength, consistency, and flexibility.

There are a variety of teaching aides to help students visualize and physically feel the location of proper thumb placement. A teacher can mark a small point with a pen on the student’s thumb pad, indicating which part of the thumb should contact the neck. A small sticker can provide a visual and tactile reminder of where a student should place their thumb. These aides are excellent reminders for students but are never a substitute for vigilant observation and correction from teachers.

First Finger Placement

The 1st finger should contact the string slightly toward the pad of the finger. This is somewhat different from violin and viola placement, which requires the tip of the finger to engage the string. Encourage consistent arching of the 1st finger to avoid “ski slope” shapes in the fingers. Because bass strings are larger, a greater amount of strength is required to hold the string in place. With proper thumb placement, the 1st finger should point towards the ear of the player and should result in a stronger hand shape that allows the student greater success in holding the string securely in place.

A tremendous amount of ear training is required in bass players, like all string players, to develop consistency in the first finger. Make sure they repeatedly audiate and sing the intended pitch. Multiple repetitions on all four strings are also necessary for students to develop strength and comfort in knowing where their 1st finger should be placed on the instrument. Finger tapes are useful visual and tactile reminders for young students. Marking the 4th finger is also encouraged. Using the same color of tape for 1st and 4th finger allows young players to see the boundaries of First position. By calling attention to the boundaries of First position, the teacher begins to build the

framework necessary to teach notes such as C# on the A string and G# on the E string that will be used in intermediate repertoire and scales.

Half-Step Spacing

After a consistent 1st finger has been achieved with proper thumb placement, young bass players must learn the proper half-step spacing between 1st and 2nd fingers. The reason for this is to ensure a strong and secure addition of the 4th finger and to help students correctly play intermediate notes in both First and Half positions. If the thumb is properly spaced between the 1st and 2nd fingers on the back of the neck, students can easily make the wide stretch required of this half-step. The 1st and 2nd fingers should point towards the ear and cheekbone of the player. This is only possible when the thumb is also pointed towards the player and is not easily achieved when the thumb is pointed towards the ceiling. When the 2nd finger is placed, the student should consciously roll (supinate) their wrist towards the floor. This supination of the ulna (i.e., the outermost bone of the wrist and forearm) towards the floor is critical when adding 4th finger.

There are several physical markers that a teacher can draw a student’s attention to in order to help develop a strong and well-spaced half-step between 1st and 2nd finger. The 1st finger should be at about the student’s eyebrow and the 2nd finger should be alongside their nostril, on their cheek. By placing the thumb tip into the ear, a student can roughly approximate the location and shape of their hand! Another trick is that the half-step between 1st and 2nd finger is roughly the same width as a Pops Rosin container! Place the Pops Rosin container between the 1st and 2nd fingers while students are assuming the left hand shape away from or on the instrument.

The half-step spacing between the 1st and 2nd fingers may be the most important, and most overlooked, aspect of teaching a strong left hand foundation for bass players. This spacing is critical to providing a strong physical foundation that allows players to confidently keep notes in tune as well as teaching young players to visualize the relationships between

positions and notes on the bass. D Major is most often the first tetrachord (D, E, F-sharp, G) pattern introduced in heterogeneous classroom settings. There are many benefits to using this tetrachord pattern for violins, violas and cellos, including the placement of a half-step in the finger pattern of all instruments except bass. This half-step pattern allows other instruments in the class to see and feel the difference between whole and half-steps; however the introduction of this pattern forces bass players to go from a 1st finger (E) to a 4th finger (F-sharp) without accounting for the correct placement of the half-step pitch in between, i.e., F-natural.

After securing a wide half-step between 1st and 2nd fingers, with ulnar supination, a strong and consistent 1st finger, pointed towards the player's ear, and the thumb placed between the 1st and 2nd fingers on the back of the neck, also pointing towards the player's ear, the player can easily and securely place their 3rd and 4th fingers. The distance between the 2nd and 4th fingers is also a half-step and is roughly the same as the distance between the 1st and 2nd fingers. The addition of the 3rd finger makes this half-step feel smaller and students will often try to put an equal amount of space between all four fingers. It is vital that the teacher insist on a wide spread between the 1st and 2nd fingers and somewhat of a "smoosh" of the 2nd, 3rd, and 4th fingers. After adding the 4th finger, students should supinate the ulna slightly (turn the bottom bone of their wrist and forearm towards the floor). This causes the contact point between the 4th finger and the string to be at the far side of the fingertip.

Students may want to lift their 1st finger off the instrument when setting the 4th finger; however, it is very important that they leave the 1st finger in place to maintain a proper hand shape, establish appropriate distances between fingers, and to have all notes available. Multiple repetitions of F to F-sharp will help strengthen the fingers and secure a proper half-step between the 2nd and 4th fingers. When the student places their 1st finger at their eyebrow, their 2nd alongside their nostril and the thumb tip of their ear, their 4th finger should reach the corner of their mouth! This creates a fairly accurate hand shape and approximation of half-steps between 1st

and 2nd and 2nd and 4th fingers. When a student can demonstrate mastery of the three points of a proper hand shape, the transfer of this knowledge to intermediate notes becomes relatively simple.

Intermediate notes

For the purpose of this article, intermediate notes refer to altered notes required to play scales most often associated with the second book of classroom method series. These scales include: A Major, F Major, B-flat Major and E-flat Major, as well as continued use and review of D Major, G Major and C Major. The notes most often associated with these scales are C-sharp and G-sharp in First position, F, B-flat, E-flat, and A-flat/G-sharp in Half position.

Hand Shape Transfer

Once a correct hand shape has been established, bass students are able to play intermediate notes in First position with no additional teaching. C-sharp on the A string and G-sharp on the E string use all of the same thumb, 1st, 2nd, and 4th finger placement cues as F-sharp on the D string and B on the G string. Bass players become an asset to classroom teachers as they are able to provide a strong and accurate foundation pitch for cellos as they learn these notes in extended positions as well as for violins and violas playing these notes with a "high" 3rd finger.

Intermediate Notes in Half Position

It is important for the teacher to call the student's attention to the common notes shared between two positions. In the case of Half position, any note played with the 1st or 2nd finger in First position can also be played in Half position. By asking a student to "replace" one finger for another (1st finger with a 2nd finger, 2nd finger with a 4th finger), the student can maintain their correct hand shape in the new position. The teacher should make an emphasis that students visualize the point on the instrument where a pitch is located and that this point can be accessed with a variety of different fingers.

Bass players should shift to Half position for intermediate scales such as F major and B-flat Major.

This means that the thumb will shift towards the scroll and maintain its placement between the 1st and 2nd fingers. This is different from the extension or “pivot” being used by cellos. Although bassists can and do pivot (reach up or down for a half-step without moving the thumb) this technique is often used for single notes and not in place of shifting to a constant position such as Half position. The emphasis on a wide half-step between 1st and 2nd fingers is critical to achieving accurate intonation in Half position for both 1st and 4th fingers. Ulnar supination is also extremely important to ensure accurate intonation and quality tone for notes played with the 4th finger.

G String Notes

The student will replace 1st finger A in First position with 2nd finger A in Half position. This shift will also replace 2nd finger B-flat with a 4th finger and will make the note A-flat/G-sharp available.

D String Notes

The student will replace 1st finger E in First position with 2nd finger E in Half position. This shift will also replace 2nd finger F with a 4th finger and will make the note E-flat/D-sharp available.

A String Notes

The student will replace 1st finger B in First position with 2nd finger B in Half position. This shift will also replace 2nd finger C with a 4th finger and will make the note B-flat/A-sharp available.

E String Notes

The student will replace 1st finger F-sharp in First position with 2nd finger F-sharp in Half position. This shift will also replace 2nd finger G with a 4th finger and will make the note F-natural available.

Conclusion

By teaching and reviewing the fundamental components of an effective left hand shape to beginning bass players, students can transfer their skills to a variety of notes and positions of

increasing difficulty. Teachers who methodically and systematically empower young players with specific elements of proper playing technique can create confident and knowledgeable bassists that can provide a strong foundation for their orchestras. The skills required to play intermediate notes and scales are the same skills required to play introductory notes and scales. If students are set-up with a proper left hand shape early in their development, they should be able to transfer this information with relative ease. This transfer allows the heterogeneous orchestra teacher to comfortably introduce new concepts to cellos, violas and violins while keeping their bassist engaged and successfully contributing to the positive growth of the ensemble.

-
1. The left elbow will fall roughly 5-7 inches below the left hand when in First position. The left shoulder should remain open to the chest of the player.



Mac Mayer teaches 6-8th grade orchestra at Pioneer Trail Middle School in Olathe, KS. He studied string pedagogy and double bass performance at the University of Kansas and The Ohio State University. When not teaching orchestra, he enjoys listening to his own children play violin and cello.

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AMERICAN STRING TEACHERS ASSOCIATION
WITH
NATIONAL SCHOOL ORCHESTRA ASSOCIATION

Kansas ASTA Middle Level State-Wide Orchestra

Date: Saturday, April 16, 2016

Place: Hutchinson Middle School 8th Grade Attendance Center (Liberty), 14th and Adams, Hutchinson KS

Schedule: 8:00-8:30 Registration; 8:30-10:00 Rehearsal #1; 10:00-10:15 Break;
10:30-11:30 Rehearsal #2; 11:30-1:00 Lunch; 1:00-2:00 Rehearsal #3
3:00 Concert

There will be approximately 84 players; 22 first violins, 22 second violins, 16 violas, 14 cellos, and 10 basses. Selection is based on the teacher recommendation and the review of the "paper audition" forms by the player selection committee. Participation is reserved for 7th, 8th, and 9th graders only by the following system:

This group is not an "Honors Orchestra" in the purest sense of the word, but is intended as an opportunity for as many fine players as possible from as many schools as possible to create a "mountain top experience" that can inspire the participants to, in turn, inspire and encourage fellow students in their respective school orchestras.

The 2016 clinician will be **Steven Oare, Wichita State University**

Music to be used by the 2016 orchestra:

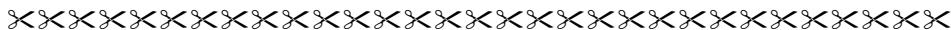
String Orchestra Selections

When Johnny Comes Marching Home- arr. Richard Stephan, Kendor Music, \$48

Serenade For Strings – Norman Leyden – Colla Voce Music, \$95.

Full Orchestra Selection

Cumberland Cross – Carl Stromen - Alfred/Belwin Publishing Company, \$59



I would like to be recommended for the **State-Wide ASTA/KMEA Jr. High Clinic Orchestra in Hutchinson on Saturday, April 16, 2016.** I understand that if accepted I am committed to attend the clinic.

Student _____

Parent _____

Please return the bottom portion of this form on or before March 6, 2016

Kansas Music Educators Association

2016 In-Service Workshop

Thursday, February 25

- 11:00 All-State Registration, Drury Broadview Hotel
11:30-5:00 KMEA Registration
1:00-1:50 Opening Session, Speaker: Glenn Nierman, NAFME National President, MJT Theater
2:00-2:50 *A Hundred Extra Ears: Strategies for Facilitating Chamber Music Sensibilities in the Large Ensemble*, Frank M. Diaz, 208 Walnut
3:10-4:10 *Kansas State Music Standards*, Fred Burrack et al., Hyatt Ballroom A-D
4:00-6:00 Exhibits Open
5:00-7:00 KASTA Board Meeting, 207 Osage

Friday, February 26

- 8:00-8:50 *Spiccato: A Long and Bumpy Road?* Jacob M. Dakon & Lauren Rigby, 201 Peach
9:00-9:50 String Orchestra Rehearsal Lab, Mark Laycock, Hyatt Ballroom A-C
10:05-10:35 Performance: Olathe South High School Chamber Orchestra, Concert Hall
11:05-11:35 Performance: Manhattan High School Chamber Orchestra, Concert Hall
12:00-12:45 KASTA Luncheon, Founders Room
1:00-1:50 *Music-Student to Musician*, All-State Orchestra Director Clinic, Drury Plaza Ballroom
2:45-3:20 Performance: Kansas Intercollegiate Orchestra
3:45-4:35 *Perspectives on Conducting*, Takao Kanayama, KIO Director Clinic, 202 Cherry

Saturday, February 27

- 8:00-8:25 Performance: Overland Park Blue Valley Middle School Orchestra, Concert Hall
9:00-9:50 *Play That in Tune! Ideas and Strategies on Improving Students Intonation in the Orchestra Classroom*, Soo Han, 207 Osage
9:00-12:00 Exhibits Open
10:00-11:00 KMEA General Session & Awards Ceremony, MJT Theater
11:30-1:30 New Teacher Luncheon, Founders Room
3:00-3:45 Performance: All-State Orchestra, Jonathan Shames, Concert Hall

Intercollegiate Orchestra Schedule

- Thursday, 9:00-12:00 Rehearsal, Garvey Building
Thursday, 1:00-5:00 Rehearsal, Garvey Building
Thursday, 7:00-9:00 Rehearsal, Garvey Building
Friday, 8:00-12:00 Rehearsal, Garvey Building
Friday, 2:45 Concert, Concert Hall

Interested in submitting your ideas to the KASTA Newsletter?

We welcome your thoughts. Please submit all materials and query letters to:

Jacob M. Dakon, editor | Email: jmdakon@ku.edu

Submissions to the KASTA Newsletter should be of interest to string musicians and educators or members of the community with a stake in string education. Our audience consists of K-12 school string and orchestra educators, non-collegiate and collegiate studio teachers, music education professors, students, conductors, performers, and other interested parties.

Our Mission

The KASTA Newsletter is a tri-annual publication of the Kansas Chapter of the American String Teachers Association. Our mission is to promote communication and a sense of community between collegiate, pre-service, and professional string educators throughout the state of Kansas by disseminating critical thought and opinion through discussion of string-specific topics. These include, but are not limited to:

- Articles examining pedagogical, curricular, and other educational perspectives;
- Articles that highlight a program's noteworthy experiences;
- Articles examining psychological perspectives pertaining to music and human behavior;
- Historical accounts of Kansas music programs or related material;
- Students' creative or music-educational writings;
- Research abstracts or reports that suggest direct application to instructional environments;
- Reviews (e.g., books, music, research); and
- Rebuttals and letters that promote healthy and progressive discussion.

We believe that sharing knowledge and skills is one of the primary means of advancing string education. Such advancements, we hope, will continue to enhance educational experiences for all Kansan music students and teachers, past, present, and future.

Length & Format:

Article submissions may be 250 to 3,000 words maximum. Three thousand words are equivalent to 6–9 typed, double-spaced pages. Musical examples, sidebars, references, tables may constitute the equivalent of one or two pages in addition to the text. Articles should be in either APA or Chicago format.

Articles may not promote products or commercial programs. An author may mention his/her studio, school or ensemble only in the context of one example among many. Mentioning programs or products should be solely for the sake of example to highlight a point in the article.

Given copyright restrictions, please do not submit works that have been previously published in other newsletters or journals without written permission from the entity in possession of the copyright.