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American string teachers association staff

Part of a series on Music Education Important Methodologies Kodály Method Orff Schulwerk Dalcroze Eurhythmics Suzuki Method Educational Arrangements School Band Choir Concert Band March Orchestra International Organizations International Society for Music Education International Association for Education Japanese USA National Organizations National Union for Mysiosity Music Teachers National Association American String Teachers Association vte The American String Teachers Association (ASTA) is a professional organization for bowed string music teachers based in the United States. It is the largest organization in the U.S. for series teachers. [1] ASTA provides access to fine play and string teaching and promotes the values of community, excellence, teaching and learning, passion, integrity and diversity and inclusion. ASTA serves teachers and students in all areas of stringed institutions from kindergarten to the collective level, private teachers, artists, higher education institutions and business partners serving all institutions, accessories, students and players of stringed instruments. Another key goal of the union is to provide learning opportunities to play bow string instruments for the next generation of American students and place these students in orchestras as they grow more capable. In addition to support for string organ study at all age and proficiency levels in various contexts, ASTA provides professional development, online and print resources for pedagogical content, academic publications, music advocate resources, student-level competitions and evaluation programs, a career center, community connections through state funds , and other resources. History Initially two separate groups, ASTA and NSOA (National Association of School Orchestra), [2] the entire organization is now referred to as ASTA. The organization is currently being led by Dr. William LaRue Jones from the University of Iowa. [3] The immediate former president is Dr. Brenda Brenner from Indiana University, Jacobs School of Music. ASTA string curriculum In 2011, ASTA published the first national model of the curriculum intended to be used as one of the standards and benchmarks for kindergarten-grade 12 strings and orchestra programs. The curriculum can be used as a reference by teachers and parents. It includes the teachings of Shinichi Suzuki, Paul Rolland, Kató Havas, and others, and is available in print and Form. [4] National Awards The following awards are given by ASTA: Artist Teacher Award is given to an artist/educator of famous stature from within North America. Elizabeth A. H. Green School Teacher Award is given annually to a string teacher school with a current and distinguished career in an orchestral orchestral school The Isaac Stern International Prize is awarded to an artist professor whose identity does not have to be primarily within the American scene. (given periodically) Paul Rolland Lifetime Achievement Award is given to a person of famous stature whose identity does not have to be primarily with the American scene. (given periodically) Traugott Rohner Leadership in the Music Industry Award is given to a string industry leader whose identity is mainly from within North America. (given periodically) ASTA National Conference Every year, ASTA holds its national conference, the only national conference focused exclusively on strings and string community. The National Orchestra Festival, held at the conference, includes performances by orchestras from these United States. The teams compete in three sections: High School, High School, and Youth Orchestra. There is a Grand Champion for the Department of Public Schools and one from the Department of Private School/Youth Orchestra. [5] National Series Program Consortium Series programs to universities for series-organ directive for young children. The first project began at the University of Texas. Former ASTA president Robert Jesselson led an expansion to other universities, based on the model at the University of South Carolina, which included undergraduates. These projects continued for decades and gained national attention. The National String Project Consortium (NSPC) was established in 1998 to address the shortage of string-organ teachers in public schools in the United States. [6] By 2007, NSPC, having expanded to 24 regions, became independent of ASTA. It currently includes 35 series projects at universities across the United States. [7] See also Dorothy DeLay References ^ Hans Jørgen Jensen receives the 2010 Educational Artists Award from the American Teachers Association series. Northwestern University. Archived from the original on September 13, 2012. A Jean G., Smith (December 1983). Branch Organization: The Development of ASTA and NSOA. Music Teachers Journal. 70 (4): 56–57. Retrieved December 20, 2012. Deputy Professor of Music. Lawrence University. Archived from the original on January 6, 2013. Retrieved December 20, 2012. ^ Alternative OFFERS ASTA Ups at the Annual Conference. Nodon Magazine. 28 March 2011. Archived from the original on November 30, 2011. Retrieved December 20, 2012. ^ National Orchestra

Festival. American String Teachers Association. from the original on 2 December 2013. Retrieved December 20, 2012. ^ Jim, Przygocki. Addressing string teacher shortage across the country The National String Project Consortium. Retrieved December 20, 2012. [permanent dead link] External links Official website American String Teachers Association Joel Schut University of Colorado Boulder American String Teacher Editorial CommitteeJoel Braun Ball State University, USA Kim Cook Penn State University, USA Jacob Dakon University of Kansas, USA Charlene Dell Vice President, University of Oklahoma, USA Laura Flanagan Coronado High School, USA Nora Frisk Wisconsin Chamber Orchestra, USA Elizabeth Guerriereo Harmony Program, USA Christopher Horner Germantown Academy, USA Christopher Jennings University of Minnesota USA Katherine Jetter Lewis College, USA Penny T. 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Priest East Mennonite University Adriana Illinois Ransom State University Beth Reed University of South Carolina, USA Matthew Rotjan South Orangetown Central School, USA Annie Savage Liberty High School, USA Joel Schut University of Colorado Boulder Tresa Scruggs Rodney Thompson Middle School, USA Laurie Shawger Milwaukee Symphony Orchestra, USA Katherine Sinsabaugh Mamaroneck Union Free School District, USA Jacquie Stevanus Hilliard Suzuki Strings, USA Paul Trackus Silver Creek High School, USA Martha Walvoord University of Texas at Arlington, USA Blair Williams Texas Tech University, USA Miranda Wilson University of Houston, USA American String Teachers Association We have identified that JavaScript or switch to a supported browser to continue using twitter.com. You can see a list of supported browsers in the Help Center. Help Center 2018 National Conference March 7-10, 2018 Booth 902 Hyatt Regency Atlanta 265 Peachtree St NE Atlanta, GA 30303 United States The American String Teachers and orchestra, helping them develop and improve their careers. ASTA members range from budding student teachers to artists with The organization provides a wide range of services, including organ insurance, an award-winning academic journal, discounts on publications and resources, annual professional opportunities, and access to a collective network of colleagues throughout the string profession. For more information, visit astaweb.com. 12:00 p.m. - 5:00 p.m. - 5:00 p.m. Hanover C Bob Phillips and Stephen Benham This session, featuring three of the country's leading string educators and conductors, will focus on practical skills and knowledge to make immediate improvements to your middle and high school string sets. The first half of the session will include Bob Phillips and Steve Benham, who will focus on the following topics:• Field-and-Sequence Curriculum, including how to use the ASTA String Curriculum• Shaping your Orchestra's sound: Clear and understandable steps to improve the tone of your ensemble: Bo declaring fluency and rhythm: Developing good technique and articulation skills as a whole, as well as strategies for understanding how the arc acts as a rhythm instrument; Teachers fear for the introduction of these skills, but this session will provide a clear understanding of the mechanics of both activities, as well as provide clear and easy-to-use exercises for use in rehearsal The second half of the session will be led by the conductors and conductors and conducting guru, Dr. William LaRue Jones, who is recognized in one of the best conductors and conductors and conducting teachers in the nation. Green, and their session will focus on the practical skills required by the high school and high school teacher, in addition to strategies and techniques to make your rehearsals more effective, get most of your musicians, and motivate students. Both parts of the pre-con are hands-on, so bring your instrument (and your rod) and be prepared for an incredible day of learning! 9:45 a.m. - 10:45 a.m. - 10:45 a.m. Hanover F Bob Phillips, Crystal Plohman Wiegman, and Renata Bratt End! Presenting carefully sequential repertoire with how-to exercises to teach authentic technical tricks for violin, viola, cello, and bass in the studio or class! These incredibly easy tunes include places for advanced students or teachers to play with beginners. Technical tricks are explained for teachers and easy-to-implement creativity activities are included. This collection works just as well for a player or as instruments or mixed string sets. Presenters include well-known Suzuki clinicians and tricks experts Crystal Plohman Wiegman and Renata Bratt, as well as orchestra and tricks specialist, Bob Phillips. This is a must-see clinic for studio teachers and teachers and teachers and teachers 1:00 p.m. - 2:00 p.m. Hanover A/B David Pope This session will provide various strategies that string teachers can immediately incorporate into their daily rehearsals to improve students' stress. Participants will learn practical exercises that will develop students' abilities to step errors. Covered strategies can be used with musicians at the beginning, intermediate, or advanced orchestras. Topics will include improving the toning in all positions, the importance of playing with a proper hand position, teaching and improving listening skills, learning to balance the set, how to play with expressive toning, and teaching tuning. 1:00 p.m. - 2:00 p.m. Hanover E Andrew H. Dabczynski Most of the school's string/orchestra teachers devote a lot of energy to preparing students for trial and evaluation at festival sets. This session will explore the experiences of the clinician/judges on the other side of the office, including: what are they hearing about? how do they construct valuable reviews and consistent scores? What can teachers do to help students predict the atmosphere of the festival? what's better - standard repertoire or new discoveries? is an imperfect rendering of challenging literature better or worse than the perfect game of easier choices? what should you focus on teachers to make the next festival show the best ever? Two experienced clinicians/judges will guide participants in exploring the festival experience. Each will share tips for success coming from listening to a plethora of typical festival presentations, many wonderful performances, and even a few nightmare concerts. Participants will listen to selected recorded performances from previous ASTA National Orchestra Festivals and - guided by the presenters - will participate in the simulation of arbitration/evaluation by completing the actual rubrics festival. Participants will come away from this session with a bigger insight into the mindset of festival performance. 8:15 a.m. - 9:15 a.m. Courtland Andrew H. Dabczynski With concert programming and pressures, string teachers often emphasize bowing and fingering skills during class, and tend to underestimate the dynamics, nuance, style, phrasing, and other elements of musical expression that in fact may be the most appealing musical elements. But regular attention to these ingredients in daily teaching will improve the overall technique of young string players, while motivating students with exciting art. Techniques for teaching expressive and stylistic skills will be developed and applied to the initial/intermediate materials and repertoire. Get an instrument! 9:30 a.m. - 10:30 a.m. Hanover E Pam Phillips A basic and practical introduction to copyright for teachers, including copyrighting your own work and what is the law. It's not intended as legal advice! 9:30 a.m. - 10:30 a.m. Dunwoody Jim Palmer Using a demonstration team, this session will present the pedagogy of a variety of orchestral bows and make a connection with expressive artistic performance in the Setting. The audience will see the bows displayed and modeled by the student demonstration team. Audience will be provided to participants in support of the techniques presented in the session. 2:45 p.m. - 3:45 p.m. Hanover A/B Winifred Crock Why do our students rush into performance? Why stagger when reading a composite meter or reduce time? How can we deal with ties, intermittent rhythms and irregular rest so as not to cause obstacles? How does rhythm and time affect expression and how can we teach these concepts? This discussion will include definitions, sequences and solutions on reading, practice and performance issues related to pace, pace and time. Practical ideas for immediate implementation will be shared. 8:15 a.m. - 9:15 a.m. Hanover C Crystal Plohman Wiegman Fiddle Frenzy will demonstrate how to teach and organize violin melodies that can be performed with different ages and levels in the same group. Ideas for hot to add ornaments or licks, which can be transferred from melody to tune. Songs/melodies of various styles will take place. 8:15 a.m. - 9:15 a.m. - 9:15 a.m. Hanover A/B Bob Phillips Unlock the secrets of success in recruiting and motivating students who lead to high retention rates and large programs by increasing access to music. Who, what, why, where, when and how for all levels. Valid for band, orchestra and choir. 1:30 p.m. - 2:30 p.m. Hanover C Laurie Scott, William Dick, and Winifred Crock A concert is, in many ways, an acoustic and visual entry into an album depicting the technical and musical curriculum students have experienced in your classroom. The curriculum can be divided into strands of technique that can be used to create a longitudinal study plan, as well as strategies for selecting the concert repertoire. Participants will understand the correlation between basic technical study and successful concert presentation. Bob Phillips, pedagogy, composer, teacher instructor, and conductor, is known as an innovator in string education, great pedagogical team, and alternative forms. He has presented clinics throughout North America, Europe and Australia and has authored over 200 works for orchestras and bands, and 25 series of books, including Sound Innovations. During his 27 years of teaching, Bob built a thriving string program and was elected Teacher of the Year nine times since state and regional associations. He has served as president of the ASTA and in 2013, Bob was inducted into the University of Michigan School of Music Hall of Fame. View Publications See Full Bio Andrew H. Dabczynski is a professor of music education at Brigham Young University in Provo. Utah. In the past he served as Associate Professor of Music in Rochester. New York. Dr. Dabczynski received a bachelor's degree in Music in Applied Viola from eastman school and a master's degree in arts from the University of Connecticut, where he served as a violinist in the graduate string guartet. He also holds a Ph.D. in Music Education from the University of Michigan. View Publications Show Full Bio Recipient of the ASTA Elizabeth A. H. Green Award for a distinguished career in string teaching, James Palmer is an author, orchestrator, and featured clinician for Alfred Music. He's an active director of high school and youth orchestra. Mr. Palmer has been inducted into the Florida Collegiate Music Teachers Hall of Fame. He is a frequent clinician having directed all state and honoring orchestras throughout the U.S. and has maintained a career as a professional violinist. He lives in Kennesaw with his wife Lydia, son Curtis, and daughter Ericka. View Publications View Full Bio Laurie Scott is Associate Professor of Music and Human Learning at the University of Texas at Austin. In addition, he serves as director of the University of Texas String Project and the Music Lives series program at UT Elementary School. A former middle and secondary school conductor, Dr. Scott serves as an advocate for inclusive and diverse music classrooms, adult music students, and access to quality music teaching for children in underserved communities. She is a registered Teacher Trainer for the Suzuki Association of the Americas and continues to maintain a private violin studio. View Publications Full Bio William Dick has been named Director of the Year by the Texas Orchestra Directors Association and has been at the Austin ISD orchestra school for 27 years. During this time, he established the annual fall festival for strings, the AISD best of the solo recital class, and conducted the Austin Youth Symphony Orchestra. He has presented sessions and has been held in numerous state & amp; national music conventions. Mr. Dick is a registered Teacher Trainer for the Suzuki Association of the Americas. Along with Laurie Scott, he is co-author of Mastery's Books on Strings. View Full Bio Renata Bratt is a member of the ASTA Alternative String Styles Advisory Committee. He has taught classic styles, jazz improvisation and tricks at national string workshops for children and adults, including the Mark O'Connor String Conference, Sierra Fiddle Camp Alasdair Fraser, Moon Valley Scottish Fiddler School, New Directions Cello Institute, IAJE, ASTA, and Suzuki institutes and conferences. He is a former president of the Suzuki Music Association of California and the International Association for Jazz Education String Caucus. Mrs. Brat received it. Received. music from the University of California at San Diego. View Publications View Full Bio Winifred Crock was the director of orchestras at Parkway Central High School for over twentyfive years and has maintained a private violin studio in suburban St. Louis, Missouri for much longer. During her tenure, the Parkway Central High Music Department was awarded GRAMMY® Gold Signature school status as one of the top high school music departments in the country. In addition to music degrees from SIU Edwardsville and Kent State University in Ohio, Ms. Crock graduated from the Suzuki, and is a certified Kodály Method instructor. View Publications View Full Bio As a performer, clinician, educator, composer, and inspiration for thousands of young players, Crystal Plohman is currently Senior Artist Master of Suzuki Violin and Tricks at Blair School.As a champion violinist, Plohman has shared the stage with the country's greats including Chet Atkins, Patty Loveless, Vince Gill and Clint Black. He has served on the ASTA Alternative Style Committee and has been presented at national ASTA conferences and various state teacher conferences. He has served as a violin instructor and is a regular at many weekend workshops, violin camps, and summer Suzuki institutes. View Publications View Full Bio Dr. Stephen Benham is Associate Dean of the Mary Pappert School of Music at Duquesne University and President of the American String Teachers Association. He is an active visiting conductor and clinical laboratory focused on string teaching, pedagogy, and urban music education. He has presented to ASTA and NAfME, among others. Benham is a former graduate instructor and doctoral fellow of the school and community music education from Eastman School of Music. He holds many teaching positions and is the recipient of multiple grants for research and development of music education programs. View Publications View Full Bio Pam Phillips has a broad background in arts management and production. Her career includes booking and producing concerts for professional artists and school groups, as well as organizing student camps, tours and teacher workshops. In her role as an editor, she has worked in the production of educational DVDs and audio CDs, as well as hundreds of orchestra pieces and educational books. He ran the Violinists of Normal for eight years. Pam is the project coordinator for alfred music's revolutionary new Sound Innovations method, as well as a string editor. View Posts View Full Bio Pope is an associate professor of music education and chair of the Department of Professional Studies at Baldwin Wallace University's Conservatory of Music. In addition, he serves as senior conductor and co-director of the String Orchestras of all states, regional honor orchestras, university summe camps, and served as a guest clinician for various orchestra programs throughout the United States. View posts View full bio

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