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# THE STRING SECTION

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**The Florida American String Teacher Association**



**Student leadership: It's for your program, too!**

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**Collegiate Corner: An Extraordinarily Unique Experience**

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## The American String Teacher Association, Florida Chapter

ASTA is a non-profit organization devoted to enhancing the future of string teaching and playing in the United States; by increasing the amount of string teachers. Fortifying this commitment to the string community, ASTA has introduced many programs, services and foundations throughout the years. Among these outlets include the National String Project Consortium; assisting universities in enhancing the training of string music education majors. Therefore producing qualified string teachers for private and especially public schools.

ASTA has also developed programs for professional development and instrument and bow outreach for schools, studios, and students in need. More recently, ASTA developed The National Foundation to Promote String Teaching and Playing. This segment executes grants, awards, and competitions enriching the quality of string education. In addition to advancing string education and performance throughout America, it fosters a variety of projects around the world. ASTA keeps thousands of string educators connected through The American String Teacher, a quarterly journal that keeps ASTA members informed on the latest news on teaching, products, and the string community as a whole. For more information about ASTA please visit [www.astaweb.com](http://www.astaweb.com).

## Message from the President

Dear Friends and Colleagues,

As we begin this new semester and plunge into whatever awaits us musically, pedagogically, and administratively, I want to remind you of the oasis that is the 2018 ASTA National Conference, March 7-10, 2018, in Atlanta, GA. While carving out three days in the middle of MPA season can be a challenge, perhaps those three days of new ideas, old friends, and inspiring performances of all genres are exactly what we need to keep us going. Not to mention that Atlanta is a quick (often affordable) flight from most places in Florida (and a 4.5-hour car ride for those of us in Tallahassee—but most things are 4.5 hours by car from Tallahassee so we are used to that). As you will see from this issue of The String Section, there are a number of clinicians representing Florida and at least five Florida orchestras have been invited to perform in the National Orchestra Festival (four will be going). We congratulate these students and directors for their work and look forward to supporting them in Atlanta! (all performances and the following orchestra clinics are open to the conference attendees and are a wonderful resource for any orchestra director).



I also want to bring your attention to the upcoming Florida ASTA Executive Board elections, which will take place in late Spring. We will send out a call for nominations for a president-elect and secretary and we hope to have all regions represented amongst our candidates (North, Central, and South Florida). If you have colleagues who you think would be strong advocates for our profession, please nominate them to the committee!

I wish you all the best for this new year and I hope to see you in Atlanta!

Kasia Bugaj

President, FL-ASTA

## FOA/FL-ASTA Fall Conference

Our FL-ASTA community had a wonderful time at the Hilton Orlando participating at the Florida Orchestra Association and Florida American String Teacher Association Fall Conference. There were some amazing sessions presented by members of our community and we were able to spend time with Robert Gillespie.



### String Teacher of the Year Award

**Congratulations Lisa Hopko**

Lisa Hopko is a driving force in the field of music education in Florida. As an orchestra teacher, she has built a robust program that consistently earns top scores at Music Performance Assessments. However, her biggest impact might be her role in preparing the next generation of string music educators. To date, in her 20-year teaching career Lisa has mentored 19 pre-service teachers. Not only has she shepherded them through the internship, she has managed to create an enduring community for these new teachers who—while establishing their own programs—maintain a close relationship to Lisa, asking for advice and guidance through all kinds of professional (and personal) milestones.



Outside of her own classroom Lisa Hopko has gone to great lengths to grow and strengthen the string education profession in Florida. She currently serves as adjunct professor at Stetson University, teaching Orchestra Methods; she held a string orchestra residency for music education students at Florida State University; She presents sessions on behalf of the Florida Orchestra Association and ASTA on effective student intern mentoring, and she collaborates with colleagues on programs like the ASTA String Orchestra Teacher Bootcamp.



Lisa Hopko is a teacher, a mentor, and a friend to many. She is also no-nonsense, direct, kind, and wields a great sense of humor. Her work and her commitment to the teaching profession are highly deserving of this award.



# National ASTA Conference

Atlanta, Georgia | March 7-10, 2018

Come join our fellow educators, musicians, and vendors at the American String Teacher Association National Conference! This is the the largest gathering of string professionals in the United States! Below is a list of performances and sessions showcasing our Florida colleagues! We hope to see you there and remember to bring your winter coat

## 2018 National Orchestra Festival Invited Groups Representing Florida

### H. B. Plant High School Philharmonic

Directed by Steven Bossert  
Tampa, FL

### Osceola County School for the Arts Symphony Orchestra

Directed by Rueff Frazao  
Kissimmee, FL

### Satellite High School Chamber Orchestra

Directed by Christopher Simmons  
Satellite Beach, FL

### Tate High School

Directed by Catherine McConnell  
Satellite Beach, FL

## Presentations

### Teaching Musicality

Presented by Ross Harbaugh  
University of Miami

### Avoiding your etude? Find the etude in your concert!

Presented by Gregory Sauer  
Florida State University

### Rinse and Repeat? Strategies for Mindful Repetition in Practice

Presented by Meredith Blecha-Wells, Oklahoma State University; Nick Curry, University of Northern Florida; and Sarah Kim, Cincinnati Young Artists, Cincinnati Conservatory of Music Prep Program.

### Assessment Practices for the 21st Century String Classroom

Presented by John-Rine Zabanal, Florida State University and Charles Laux, Alpharetta High School, Fulton County Schools, GA.

*Be part of a community as unique as you are! Join hundreds of string musicians and teachers like you at the ASTA 2018 National Conference. With more than 160 sessions and a variety of learning styles— from deep dive workshops to hands-on master classes, facilitated roundtable discussions, new music reading sessions, listen-and-learn sessions, and more—there is something for everyone. Connect with colleagues and friends as you gather new ideas and repertoire. Visit with more than 100 vendors in the ASTA Exhibit Hall to try out products, learn about the latest industry advancements, and make purchases. Be a part of the only conference dedicated to musicians like you— string educators and performers! See you at the Hyatt Regency Atlanta!*





## Collegiate Corner

### Florida State University

## An Extraordinarily Unique Experience: The Process and Journey of Research as an Undergraduate Music Student

**Amber Svetik past president of the FSU ASTA collegiate chapter.**

Musicians dedicate countless daily hours to the practicing of music. Therefore efficient use of this time is of the utmost priority to a developing musician, and yet, the definition of efficiency in practice remains elusive among the music community. Imagine a world where efficient practicing, whatever that may entail, could replace the fruitless hours of begging your students to practice. As a soon-to-be in-service teacher, I am certainly not looking forward to that aspect of the job. Throughout a personal search for effective practice strategies, I would employ seemingly unorthodox and unusual strategies gathered from the dusty pages of practitioner journals to the shiny bright pages of pedagogical blogs and articles. I remembered a specific chamber coaching one evening in my first semester of music school in which our chamber music coach, Dr. Shannon Thomas, turned off the lights. Instantly our listening as a group became more efficient and our playing more unified. Turning off the lights seemed like an easy action to elicit a biological response that heightened our ability to listen, but could the strategy of playing in the dark mean more for the practicing musician? I wanted to find out.

As a junior at the Florida State University, I attended the 2017 ASTA National Conference in Pittsburgh, Pennsylvania. Attending the national conference as a pre-service teacher is rewarding in professional knowledge, but also inspires you to act on your independent ideas of how to be a more effective educator, such as my personal experiences at FSU. In Pittsburgh, I attended sessions that involved music learning and cognitive functionality. As the sessions broadened my understanding of the process of learning music through the teaching of music, I began to look further into how the brain

learns in general. Eventually I arrived at sensory gating. The discrimination among sensory stimuli is done naturally in a neurological phenomenon termed sensory gating (Jones, Hills, Dick, Jones, & Bright, 2016). When multiple senses are active at once, the focus of attention can be applied to a single or combination of senses by filtering out peripheral or unnecessary stimuli. Research surrounding sensory gating and auditory evoked potentials (AEP) shows that musicians, or those who make constant auditory discriminations, have a heightened ability in this regard (Kizkin, Karlidag, Ozcan, Ozisik, 2006). There is also evidence showing that the ability to gate sensory input is reduced under conditions of fear or anxiety (i.e. performance) (Kurayama et al., 2009). Researchers further suggest that the implementation of gated practice techniques could benefit the development of aural skills and even musical creativity (Jaeho et al., 2011; Zabelina, O'Leary, Pornpattananangkul, Nusslock, & Beeman, 2015). Sensory gating affects the ability to direct attention to specific qualities of any sensory experience and may affect the creativity of responses to such stimuli. While this ability seems necessary to the practicing of music, it has yet to be systematically applied to the field of music education.

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***Good researchers learn from each study and discuss the results as they are. It is okay to be wrong or inconclusive. One study is a very small part of the bigger picture, even though this one study seemed like everything to me.***

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Continuing the process of researching this topic, I began a directed independent study during the summer semester of 2017 and submitted a prospectus. My prospectus was a brief overview of the purpose and meaning behind conducting this research study, including the details of the method and procedures. When I officially started this project with FSU faculty, I was very open to the ideas of the committee and my thesis director, as I was not yet sure exactly what this project would culminate to

be. This was a great time for my own research to be combined with the perspectives and ideas of my committee members to design a study that would include the expertise of all.

The purpose of this research was to isolate practice strategies of violinists, and that included the removal of sensory stimuli to identify their possible effects on the quality of performance. All violinists played the same excerpt in two sessions. During the first session, each violinist practiced as they normally would; for the second session, they were assigned to one of three groups. One group was instructed to practice an excerpt from memory, the second group practiced in the dark from a backlit device and was given no instruction, and the third group was instructed to practice as they normally would (this was the control group of the study). Following this second practice session, each performance was recorded. Intonation and expression were analyzed to determine performance quality of each post-treatment recording. The results showed that in a three-note analysis of intonation between all three treatment groups, practicing in the dark prevailed for improving intonation the most over the course of treatment. Unfortunately, for the analysis of expression, there was no significant difference between treatment groups.

As is true for many projects at the collegiate level, I encountered difficulties throughout the process. A certain storm called Irma, the demanding schedules of my participants, and my own novice understanding of research were seemingly insurmountable threats to the completion of the study. I was in constant contact with graduate students and my committee members as these challenges presented themselves, and through these difficulties I learned more about research than I would have in their absence. However, some of these difficulties were quite terrifying. What if my results did not reflect existing research? What if I did not have all of the information that I needed, or what if I wished I had done something differently in the process? All of these what-ifs were very real concerns, but only challenging concerns to a new researcher such as myself. I found through my own results of the study that often times there is a better way to have done something, or that the results stated something that may not be favorable of the purpose of the study. Good researchers learn from each study and discuss the results as they are. It is okay to be wrong or inconclusive. Even though this

one study seemed like everything to me, one study is a very small part of the bigger picture.

From the organization of this experiment to its completion, I have nothing but gratitude for the faculty members and my colleagues that contributed to its realization. I am thankful for the extraordinarily unique experience at the Florida State University and all of its members. Special thanks are extended to Dr. John M. Geringer, Dr. Katarzyna Bugaj, Dr. Benjamin Sung, Mr. John-Rine Zabanal, Mr. Aaron Vaughn, and Ms. Clara Knotts for their contributions and overwhelming support.

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Amber Svetik is a music education major and violinist in the College of Music at Florida State University. A Gaston Dufresne Scholarship holder and 2017 Presser Scholar Award winner, Amber is highly involved within the university as a member of the College of Music Board of Advisors, a newly inducted member of Omicron Delta Kappa, and has held multiple leadership

positions in the FSU Collegiate Chapter of American String Teachers Association. In the spring semester Amber will begin her student teaching internship at Carlos E. Haile Middle School in Bradenton, FL, under Mrs. Valerie Terry.

# Pedagogy Practices

## Thumbs: Keep your eye on the little guy!

**Herbert S. Gardner**

“Position” is a result and not a cause of correct playing! Confusing? Of course. Let’s look at some interesting examples and how we got there.

Figure 1 shows a young player’s left hand. Looks good. How did he get there?

- He has a properly fitted shoulder pad and “chin” rest.
- He has previously located the pitch B on the A string (pizz).
- He placed his thumb in the vertical posture as shown, opposite the first finger when the B is in tune!

First position is now established! It was achieved by the way it sounded, not by the way it looked. In other words, by pitch, not physical placement. This will be true even when advancing to the higher positions. His teacher did not set him up like this and then hope that the pitch would come out correctly. Instead, she got him to find the pitch first! She began with drills, A-A-B-B-A-A, singing and playing. Then, the thumb was placed opposite the pitch. It was simple and it will be fixed for a lifetime.

Look at our student's thumb in Figure 2. It’s not on the corner of the fingerboard, not beneath it and not in the bowing area, but on the side of the fingerboard.

Figure 3 shows an example of first position from an adult musician. Note that this thumb is also opposite the pitch.

Moving on. With the neck of the instrument now held between the thumb and the soft flesh between the knuckle and the middle joint of the index finger, the player can go to the next pitch. In this case C#.

The important thing is that the B has relaxed away from the string as the second finger strikes the C#. Remember, the player has sung the pitch before playing it. The teacher drills A-A-B-B-C#-C# several times. Then A-A-B-B-C#-C#, rest, C#-C#-B-B-A-A. With continued practice, the B will be in tune in the descent. Remember: The goal is to play with complete freedom and independence of the fingers of the left hand.



Figure 1



Figure 2



Figure 3



*Herbert Straus Gardner, a native of New York City is currently the Conductor of the Baroque Ensemble of the Palm Beaches in Palm Beach, Florida. He was previously the Executive Director and Conductor of the String Ensemble of Rockland, NY. Mr. Gardner served as Chairman of the Music Education Department at the Manhattan School of Music following his retirement as Director of Music for the New York City Public Schools. He also served as an Associate Professor of Music and Music Education at Five Towns College (NY).*

*Over the years, Mr. Gardner has conducted the All City (New York) High School Orchestra, the Riverdale Orchestra, The Bronx Symphony, The Rockland County Band, and several off-Broadway musicals. He has also previously conducted the Senior All-County Orchestra. Mr. Gardner is a past Fellow of The New York State Council on the Arts.*



# Student leadership: It's for your program, too!

Raine Allen

When I began my first job as an orchestra director, fresh out of undergraduate, I quickly became overwhelmed with the number of things I needed to do, ideas for concert music, instruments I needed to inventory; the list was endless. I disappeared into my new classroom to begin the insurmountable task of preparing for the first day of school. Somewhere around noon on the last day of pre planning, a small group of young women cautiously walked into the orchestra room, curious to meet the new director. "Oh right," I thought, "these must be the officers my predecessor told me about." I panicked. As I looked at them, and they looked at me, I thought *"What, exactly, am I supposed to do with them?"*

Thus began an awkward dance over the next few years of figuring out how best to utilize a student leadership team. I stumbled through so many of the mistakes that new teachers make, but on a completely different level, specifically, trying to decide what to do with these student leaders in the unique environment of an orchestra program. I looked at the model of my band program, with clear, concise roles for each student that interconnected to form a well-oiled machine, with a high level of student autonomy that required minimal input from the directors. Then I looked next door to my chorus department where the student leadership team more resembled a beehive, where each student's role shifted to accomplish the task at hand, with near-constant communication and feedback from their directors. Down the street at one of the feeder middle school, the student leadership team wasn't a "team" at all, but rather a small group of devoted students that came and went as they could, helping with whatever need to be done at the moment, taking on roles only for specific events like concerts or Music Performance Assessment. Each ensemble, in turn, had a set of students who were in charge of various everyday items, like folders, accessories, and the like. With all these choices, how could I possibly pick the correct one?

As it turns out, the decision of whether or not/how to incorporate a student leadership team into your program is akin to choosing the repertoire for your ensembles; choose correctly, and your ensemble will function smoothly, they will respond well to your

direction, and they will maintain flexibility in the face of change. Choose incorrectly, and the potential for chaos blooms and spreads, to the point that you may be forced to abandon the leadership initiative altogether. In addition, the decision regarding the development and incorporation of a leadership team should be just as nuanced, dedicated, thoughtful, and deliberate as the ones you make when choosing repertoire.

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So where to begin? Like choosing a piece of music, consider the following:

1. **Is my program ready for this?** Sadly, some programs, especially those in a building or recovery stage, may not be ready for student leadership. Incorporating a leadership team requires detailed knowledge of the students in your program, their strengths, their weaknesses, and knowing the program well enough to gauge potential responses to change. If you don't know those factors, a student leadership initiative might be doomed before the first interview. In those particular cases, it's best to wait until you know the students and the program better.
2. **Do I have students that can pull this off?** Example: if you are teaching a beginner ensemble, then it is extremely unwise to program a piece of music with complex rhythms, advanced key signatures, and virtuosic solos; it will fail, but more crucially, it will make the students believe they aren't good players, when in reality, it was a poor decision on the part of the teacher. If you mentally survey your program, and find it lacking enough viable candidates for a leadership team, then it is best

to shelve it for the year and try again later. Note: A program in this circumstance is extremely rare; even the most dysfunctional programs contain at least a small number of students who are willing and eager to help. How best to utilize their talents leads us to the next consideration.

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## Leadership teams are an investment — they take more of your time — but the payoff for student and teacher can be immense.

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3. **What kind of leadership team do I want?** As described in an earlier section, there are a myriad of choices when it comes to choosing the type of leadership team you want to establish. If you desire an autonomous student team, with well defined student roles that function independently of each other in a clear hierarchy of duty, then the machine example described earlier would be a better choice. On the other hand, if you would like a more active, involved role in your leadership team, then the beehive may be a better choice; students have roles they fill, but they are flexible and can be molded to a variety of situations, which operate in a more fluid chain of command than the machine example described previously (however, be advised this style requires more attention and direction from the teacher). If some additional help is all you're seeking, then the classroom helper model may be the best choice. Students in each ensemble/class period take care of mundane, everyday tasks that don't

require immediate teacher attention or input. In turn, those students can take their skills "on the road" for more involved events like concerts or MPA without much change to their normal responsibilities; there's the added bonus with this model that the students are very familiar with their particular class's/ensemble's assigned helpers, and can more easily get in the habit of reaching out to them first instead of constantly pestering you about where their music is on MPA day. BUT, this still leaves one with the most important question of all: *which one do I choose?*

4. **What do I need this leadership team to do?** Think carefully before answering this definitively. In large part, the answer will depend on how much control you're willing to give your students. If your program needs many hours of outside work on your part for tedious things like making copies, straightening, updating bulletin board and the like, things that you are willing to direct students to do. This all depends on your comfort level and depending on the particular task, you may want to consider a larger team. On the other hand, if all you need is daily help with small tasks so that you can focus your attention on more critical items, then a smaller, more sectionalized team may be the solution. Culminating the answers of the three previous questions along with figuring out exactly what tasks your leadership team needs to accomplish should give you at least a rough place to start with choosing and beginning a leadership team in your program.

*"Okay, I've decided... Now what?"*

## Interested in submitting your ideas to The String Section?

The String Section is a publication of the Florida Chapter of the American String Teacher Association. Our mission is to promote a sense of community among collegiate, pre-service, and professional string educators throughout Florida by communicating critical thought, opinion, and holding ideas of string-related topics. The String Section is also dedicated to sharing the achievements successes of the Florida string community.

We would like to share member news, highlight FL-ASTA sponsored events in the Conductor's Podium, and share any upcoming events in the FL-ASTA community. We would also like to promote articles submission among the members. Articles can range from specific pedagogy practices to general article topics. We also encourage members of collegiate chapters to submit articles highlighting their activities, events, and experiences as grow from preservice music educators to inservice music educators.

For any questions concerning The String Section, please email [Florida.ASTA@gmail.com](mailto:Florida.ASTA@gmail.com), or refer to the FL-ASTA website at [www.flasta.org](http://www.flasta.org).

It's all well and good to lay grand plans for a lean, mean leadership team, but putting it into action, much like planning to study and perform a particular piece, requires the instructor to have a plan of action. The answers to the previous questions can give you a guide, but then you must decide exactly how to instruct your students in their new roles. "But aren't these supposed to be my leadership team students? I shouldn't have to do anything!" This is a common misconception. Leadership teams are an investment — they take more of your time — but the payoff for student and teacher can be immense. Just as an ensemble can eventually learn to play the notes in a piece of music, many times the instruction from the teacher makes the difference in the level of mastery of the students. In addition, especially if you are starting a team for the first time, your new student officers may be unsure of exactly what to do, since they won't know what you expect of them. Here are some tips for setting up a successful team of student officers:

- Lead the students through the creation of a mission statement or some other set of goals they would like to accomplish throughout the year. It can be a philosophy of leadership style, an address of issues that have persisted through the program, or any activity that will center the students around their new task.
- Help your students help themselves and you. Be clear about your expectations of their duties, and lead them through the process of creating their own specific responsibilities throughout the day, week, month, and year.
- Teach them how to work with others. Working with other students in a position of responsibility, especially shared responsibility of helping maintain a program, is a brand new skill for many students, so they will need advice and guidance to grow in their new role. Lead them through communication exercises and prepare them for the challenges ahead, including what to do when there are disagreements between members.
- Educate them about realistic expectations. Many times, enthusiastic students come up with grandiose plans that sound wonderful, but ultimately are not possible. It is your job as their director to give them guidelines for how to ascertain the viability of proposed plans, so that they can then police themselves when it comes to making suggestions.
- Create a calendar of events. This should outline weekly, monthly, and yearly obligations for officers. It is also HIGHLY recommended that you meet with your officers on a regular basis, to maintain communication, order, and expectations.

Obviously, this cannot address every item that will come up when creating/modifying your student leadership team. But hopefully, these questions and tips can give you a starting point, with clear ideas, expectations, and goals, which can guide you to creating a successful endeavor for your students and your program.

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**Working with other students in a position of responsibility, especially shared responsibility of helping maintain a program, is a brand new skill for many students, so they will need advice and guidance to grow in their new role.**

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*Mrs. Raine Allen is the director of orchestras at Dr. Phillips High School in Orlando, FL, and the Overture Strings Conductor with Florida Symphony Youth Orchestra. An experienced music educator with a demonstrated history of working in the primary/secondary public education industry, she is skilled in viola performance, string education, curriculum development, orchestral repertoire, and program development. She has a Bachelor's in Instrumental Music Education and a Master's in Music Education from the Florida State University. Mrs. Allen resides in Orlando, FL, with her husband Christopher and young son Oliver Lee.*

## Member News

### Jacksonville Cello Workshop

**Hosted by Dr. Nick Curry at the University of North Florida School of Music  
February 2-3, 2018**

The second annual Jacksonville Cello Workshop is scheduled for Feb 2-3, 2018 at the University of North Florida. This year's clinicians are Hans Jorgen Jensen, Mihai Tetel, Susan Robison, Grace Bahng Gavin, Avi Friedlander, Mary Beth Bryant and Dr. Nick Curry. Information and registration can be found at [www.jaxcelloworkshop.org](http://www.jaxcelloworkshop.org). Other events include a Feb 1. Masterclass with Hans Jensen and the UNF cello studio and a Feb 4th morning teacher training session with Professor Jensen. Sign up soon to guarantee your spot!

### Teacher Training Session

**With Hans Jensen on February 4, 2018 at the University of North Florida School of Music**

We are having a teacher training session with Hans Jensen on Sunday Feb. 4th from 10 am- 12:30 pm. This is a great way to kick off Superbowl Sunday with in depth discussion on intonation and left hand technique. This class will be valuable to all string players that currently teach or have aspirations to teach in the future. The class includes a signed copy of Hans' new book entitled "Cellomind." If you are interested in the class please visit here: <https://jaxcelloworkshop.org/teacher-training-session-2018/>

### North Florida String Festival

**February 3, 2018 at the Florida State University College of Music**

The North Florida String Festival is a solo and ensemble festival sponsored by the Florida State University chapter of ASTA. It provides students of all ability levels an opportunity to perform for an adjudicator and receive constructive feedback. More information can be found at <http://www.flasta.org/nfsf>

### Arts for Life Scholarship

**Application period: September 1, 2017 through February 1, 2019**

Arts for Life! annually awards a one-time \$1,000 scholarship to 25 graduating high school seniors who demonstrate excellence in creative writing, dance, drama, music or the visual arts. Launched by former First Lady Columba Bush in 1999, the program has awarded scholarships to more than 450 gifted high school seniors. Visit <https://artsforlifeaward.org/apply/> for more information

### Florida-ASTA Officer Elections

**Nominate fellow FL-ASTA members to become an officer! Positions up for election are:**

President Elect  
Secretary

**Elections will occur in the spring.**



The 2018 Kids Go for B'roque concert will be held on Saturday, March 3 at 3 PM at the Maguire Center at Westminster Oaks.

Auditions for KGFB 2018 will be Saturday, February 17, 2018 at the FSU College of Music.

Applications are due February 7, 2018.

The Tallahassee Bach Parley Kids Go for B'roque concert is an honors recital featuring musicians 18 years old and younger, who are currently studying with a music teacher, playing pieces of the Baroque period, 1600-1750. Strings, winds, pianists, vocalists, guitarists, and small chamber ensembles are welcome to audition. A panel of 3 judges will select those students who will perform on the concert. Comment sheets will be returned to teachers, available at the concert, or mailed on request.

Please email questions to Miriam Barfield, KGFB Coordinator, at [miriambarfield@gmail.com](mailto:miriambarfield@gmail.com).