

Notes

Celebration of Strings



MESSAGE FROM THE DIRECTOR

Welcome to the WKU Pre-College Strings Program newsletter for spring 2017! As always, I feel pride and delight in sharing with you news about our program and activities, updating you on the many accomplishments of our students and faculty members, and celebrating the work of everyone involved in the program.

This spring we had some amazing visits by stellar artists, for all of whom I am extremely grateful. Anyango Yarbo-Davenport from Colombia put much-needed emphasis on body awareness for string players and gave a great master class. Sarah Kapustin inspired us with both her stunning playing and her spoken insights into the music of Bach, Fulmar, and Bartók. The violin-viola duo of Black Violin mixed popular and classical music in a unique way, giving our students the courage to improvise. In his master class, Brandon Christensen gave some exciting examples of improvised ornamentation. Yes, the body, the mind, the emotions, the spirit: our whole being is involved when we make music.

We also had a feast of student performances. Do read the cute and forthright descriptions from the pre-college kids about how they overcame their nerves and connected with their audiences.

I would like to give a special shout out to Dr. Krisstal Clayton for her thought-provoking article, "The Restorative Power of Music." Her work continues to challenge and inspire me. I am so fortunate to have her as a colleague at WKU. She has confirmed through her research what I have always felt from my own experience: that music is far more than entertainment for the ears; it has genuine power to heal.



I am happy that Andy Braddock and Anna Darling (WKU Violin Performance Major) were able to join me this year in Moshi, Tanzania. Together, we shared with the students in Majengo Primary and Korongoni Secondary School the games, exercises, and music that we teach our students in

the WKU Pre-College Strings Program. The students watched and listened intensely as they learned several clapping games, ventured on "case-walks" in the courtyard, and differentiated pitches and intervals. They are always so eager and excited when they get something right, and I love hearing their *cheka* (laugh) every time that happens!

Please save the date for our 2017 Violin Fest on November 10 and 11. We will be featuring two guest artists. Professor Brian Lewis from The University of Texas is an acclaimed virtuoso violinist who loves outreach and has performed for over 165,000 students in the Houston area. At Violin Fest, he will be teaching master classes for pre-college and college students throughout the day. Dr. Kasia Bugaj is a passionate string music educator from Florida State University. She has conducted research on string pedagogy and teacher training. For her return visit to our program, she will be coaching our modified Suzuki violin groups.

Thank you to everyone for a wonderful semester, and we will see you back on the hill soon!

A handwritten signature in black ink that reads "Ching-Yi Lin". The signature is fluid and cursive.

Dr. Ching-Yi Lin

Notes

EDITOR-IN-CHIEF

Ching-Yi Lin

WRITERS

Andrew Braddock

Krisstal Clayton

Anna Darling

Ching-Yi Lin

Brian St. John

WKU Violin Studio

WKU Cello Studio

EDITORS

Shelley Armer

Andrew Braddock

David Lasocki

Emma Watson

PHOTOGRAPHERS

Bryan Lemon

Xinyu Liu

Matt Pannell

Jeff Smith

NEWSLETTER DESIGN

Marcus Dukes

CONTENTS

- 2** Student Performances
- 5** Faculty Performances
- 6** Practice-A-Thon Winners
- 7** Guest Artists
- 10** The Restorative Power of Music
- 13** Andrew Braddock Named Journal Editor
- 14** Asante Sana, Tanzania:
Teaching Violin in Africa
- 16** Suzuki Unit One Training:
Lectures and Teaching Observations
- 18** Special Recognition
- 20** Bowling Green Youth Orchestra:
A Letter from Dr. Brian St. John



facebook.com/wkustrings



periscope.tv/wkustrings



youtube.com



@wkustrings



@wkustrings

Student Performances

PRISM Concert

January 26

by Emily Simons

The Violin Ensemble of the WKU Pre-College Strings Program performed at the annual PRISM concert in Van Meter Auditorium, one of WKU's most popular performances of the year. The many different areas in the music department (orchestra, wind ensemble, vocals, guitars, percussion, etc.) all came together and showcased their talents in one mega-performance, full of music, special lighting, and humor.



Sarah Pannell at the Spring Solo Recital

Spring Solo Recital

March 25

by Sarah Pannell, age 8

I felt good about my performance in the solo recital. It was my first time playing *Song of the Wind* in a public recital. There was a huge crowd, so I was nervous, but it was pretty cool playing in front of an audience. I messed up a little but I didn't stop. I was proud of myself because I kept going. The little kids were so cute and the older kids' solos were really cool and professional-sounding.

Hannah Hawkins' Suzuki

Book Two Recital

February 4

My Suzuki Book 2 Recital was great! I had fun performing in front of my friends and family. I would like to thank my parents, my sister, my awesome teacher Professor Andy Braddock, and Dr. Ching-Yi Lin for being a wonderful pianist!

Abby Johns' Suzuki

Book One Recital

March 11

by Abby Johns

I was really happy that my dad played the piano for me. I also was happy that my grandparents and friends came to see me play. I was so nervous I would mess up that I couldn't really be excited. I don't remember my recital that well because it went by so fast. But by the time I was on Allegro, I had just stopped worrying. When my recital was over, I couldn't wait to start Suzuki Book Two. Miss Emily has been a really great teacher!

Jack Willis' Suzuki

Book One Recital

March 22

Every new song had a challenge and it took a while for me to overcome them. I was a nervous wreck, but Miss Grace and Mr. Andy helped me build up my confidence. I'm really glad that I did the recital!



(Above)
Violin Ensemble
performing at
PRISM in Van Meter



(Left)
Hannah's Suzuki
Book Two Recital



Spring 2017 Cellobration

Bach Suites Marathon

March 25

by Josh Propst

WKU cellists Hayley Clayton, Maxwell Conte, Josue Mora, Josh Propst, and David Wiles participated in the Bach Suites Marathon organized by the Kentucky Cello Club. Cellists from several different universities across the state attended the event. This was the first time I had heard all the Suites live and in one sitting, and I really enjoyed it. Everyone did a wonderful job. It was interesting for me to hear how each cellist approached each suite and movement differently in technique, style, and musicality.

Foundation Christian Academy Performance

April 24

Garrett Barr performed Minuet I for his class at Foundation Christian Academy. They were studying J. S. Bach in music class.

Cellobration Spring 2017

April 29

Congratulations to our cello students for a wonderful recital. A big thanks to Sarah Berry, Shelly Burgess, and Josh Propst for their hard work and dedication.



David Wiles performing at the Bach Suites Marathon

Morningside Assisted Living

April 30

A big thank you goes to our students Emma Addington, Garret Barr, Sonia Conte, Sarah Hathaway, Chloe Hawkins, Hannah Hawkins, Morgan Jones, Chloe Pitcock, and Jack Willis. They performed beautifully at Morningside Assisted Living and passed out flower bouquets to the residents who attended their concert.

Solo Recitals

May 6

by Willow Roman, age 6

I was excited and nervous! I thought it was going to be exciting. I wore a very special dress. I was so nervous when I got up front with my violin. I played see-saw but I forgot the “A, A” at the end. I was so upset that I forgot. When we were done I felt happy. I liked it when people clapped for me.

Spring Group Recital

May 13

by Emily Simons

On May 13, musicians aged 4–18 filled the Recital Hall with a wide array of beautiful music. Their smiling faces and joyous excitement emanated throughout the hall. Parents, grandparents, friends, and family sat with their devices recording, and cherishing the accomplishments of the students.

I have had the pleasure of working with the beginner violinists for the whole year. Watching them grow into their own personalities, musical abilities, and confidence is one thing I will cherish for a lifetime. Over the course of the year, the students have learned how to not only hold a bow, but also to work on their bow-hold and play beautiful variations on *Twinkle Twinkle*.

These semester recitals are a fantastic way to inspire the kids. Throughout

the recital, I watched the young students look onto the stage and watch everyone with awe and intensity. The performances captivates peers, encouraging them to put forth their best effort, always.

Professor Andy Braddock's Violin IV group captivated the audience with its unique rendition of Carl Böhm's *Perpetual Motion—Little Suite No. 6*; while Emily Vaughn's Violin I group brought the audience back to their Kentucky roots with *Coming 'round the Mountain*. The varied types of music kept the audience entertained.

This was my last semester with the Pre-College Strings Program. I look back on my time with the program with thankfulness for the experiences and joy it has given me. It was a wonderful way of ending my time with the students, families, and faculty. I know that everyone involved with the program feels the same thankfulness for WKU Pre-College Strings as the spring semester comes to a close.

Leah Chen's Suzuki Book Two Recital

May 21

Congratulations to Leah for a great Book Two recital! A big thank you to Grace Kim for playing piano with her.

Potter Gray Talent Show

May 23

Our students Emma Addington, Asa Ashley, and Sarah Pannell performed *Go Tell Aunt Rhody*, *Song of the Wind*, *O Come Little Children*, and *Minuet One*.

Chloe Hawkins' Suzuki Book Three Recital

May 30

We are excited for Chloe's Suzuki Book Three Graduation Recital. We are ready for Book Four! Great work Chloe!



Bowling Green High School Violin Presentation

BY MARCIA HAWKINS

I have been so proud of my daughters, Hannah and Chloe. For the past two years, they have been faithful in their practice in learning to play the violin. I have enjoyed taking them to all their lessons and each recital. It has made my husband and me happy to see them enjoy the music they are learning. I have been thankful to see the rewards that have come out of their lessons. I am so glad they are learning to be diligent, patient, and hard working while also conquering their fear of performing on a stage or in front of others to share their music for people to enjoy.

I myself have had the pleasure of experiencing a whole new level of joy through the Pre-College Program. On May 11, Dr. Ching-Yi Lin invited Hannah and Chloe to Bowling Green High School, where she was giving a presentation about learning to play the violin. I had said in the past that perhaps someday they would be able to pass on their experience and knowledge to others in the same caring manner that they had been shown. I witnessed this first-hand there. My daughters not only shared their music by performing in front of the students but also helped the students try out a violin for the first time.

The students were excited as they got to hold the violin and make a little music immediately. I am so thankful that Hannah and Chloe were able to give back to the community by teaching others about the instrument they love so much. We are so grateful for the WKU Pre-College Strings Program, which is teaching them to not only play but also to share in many ways.

Faculty Performances

In Concert at Holy Spirit Catholic Church

February 26

Zachary Lopes and WKU faculty Sarah Berry and Jeremy Kelly performed a delightful program at the Holy Spirit Catholic Church. This program included works by Bach, Bernstein, Fauré, Franck Muczynski, Rachmaninoff, and Schubert.

American String Teachers Association Conference

March 2

Ching-Yi Lin, Meredith Blecha-Wells, and Erin Aldridge presented the session “Pedagogy Panel: Building a Successful University Studio” at the 2017 ASTA National Conference in Pittsburgh, PA. They discussed how, through strong pedagogy, studio

teachers can build up the level of their students, foster a healthy culture of learning, and create a long-lasting and successful program. The session focused on topics such as using successful pedagogy for students of all levels, healthy playing techniques, teaching pedagogy to college students, teaching pedagogy globally, and building pre-college programs that reinforce what is happening on the college level.

String Quintets at State University of New York at Fredonia

March 20

Andrew Braddock and Ching-Yi Lin were invited by the faculty of the State University of New York at Fredonia (SUNY Fredonia) to perform a concert with their faculty members on March 20, 2017 in Rosch Recital Hall at SUNY Fredonia. This performance featured two important musical works for string quintet: Benjamin Britten’s *Phantasy Quintet in F minor*, composed in 1932; and Johannes Brahms’ *String Quintet in F major*, composed in 1882. Britten’s *Phantasy Quintet* reflects a pivotal moment in his compositional development. It codified the burgeoning genre of the “Phantasy,” a uniquely British single-movement genre, also serving as a “coming out party” for the soon-to-graduate 19-year old composer.



University of Tennessee Chamber Music Concert



2017 American String Teachers Association Pedagogy Panel: Building a Successful University Studio Conference

Mozart Performance at University of Tennessee

March 29

Andrew Braddock joined faculty members from the University of Tennessee for a performance of Mozart’s *Quintet for Horn and Strings in E-flat major* at UT on March 29, 2017. This unique work was written for an ensemble of horn, violin, two violas, and cello, giving it a rich and luscious tonal palate.

The WKU Pre-College Strings Program hosted a mini Practice-a-thon in celebration of Mardi Gras!

Each student earned Mardi Gras beads for their practice time! The winner with the most beads in each group class at the end of the Practice-a-thon was announced the week of March 6. Practice times differed for each playing level.

Here are our 2017 Practice-a-Thon Winners:

Beginner Violins A: Henry Logsdon

Beginner Violins B: Sarah Pannell

Violin I: Kimber Jarboe

Violin II: Ava Luis

Violin III: Rebekah Johns

Violin IV: Sarah Hathaway

Violin Ensemble: Anayah Ricketts

Cello Group: Eliana Ricketts



Practice-A-Thon Winners



GUEST ARTISTS

Injury Prevention in Violin Playing

by Vanessa Brown

On February 14, Anyango Yarbo-Davenport, Professor of Violin and Chair of the String Department at Juan N. Corpas University in Bogotá, Colombia, gave a lecture to the college students about preventing violin-related injuries. She is an advocate of preventing injuries before they occur, rather than treating injuries when they become problems. She taught us how important it is to understand which muscles, joints, and ligaments we are using the most while playing the violin. With this knowledge, we can be clear about how to treat those parts of our bodies well, be aware that we cannot put too much stress on them. Dr. Yarbo-Davenport also encouraged us to lead healthy lifestyles and exercise when we can, because having an overall healthy body will help prevent injuries as well.

Anyango Yarbo-Davenport Violin Masterclass

by Abby Preston

On February 15, Dr. Yarbo-Davenport worked with two students from the Violin IV group class, Zoe Hu and Sarah Hathaway. Zoe played Gavotte in D major by Bach. Dr. Yarbo-Davenport focused on dynamics and bringing contrast into Zoe's performance. She showed Zoe how

to use the bow to make the second part of the piece a little softer. She also explained the effect that this would have on the audience. No audience wants to hear the same things over and over again. Providing some contrast can help keep the audience engaged.



Anyango Yarbo-Davenport

Next, when Sarah Hathaway played Seitz's Concerto No. 5, Dr. Yarbo-Davenport helped her achieve fuller and rounder chords.

From the college level, Anna Darling played the first movement of Saint-Saëns' Concerto No. 3. Anna performed this challenging piece exceptionally well and was given a lot of praise. One thing that Dr. Yarbo-Davenport focused on was the wrist shape when playing at the frog. She said that Anna should bring her wrist to her nose and keep her knuckles flat. This would not only create a better sound but keep the wrist more relaxed and comfortable. Dr. Yarbo-Davenport also advised Anna to keep articulation the

same for most of the piece. This would enable more consistent phrasing that also provides continuity over the course of the piece.

Grace Kim performed the Adagio and Fugue from Bach's Sonata No.

1. One technique that Dr. Yarbo-

Davenport focused on with Grace was anticipating string-crossings. Then she could prepare for the notes ahead and relax while playing. Dr. Yarbo-Davenport also suggested actively feeling the pulse of the piece before playing, helping her to get into the proper mindset for the piece. Instead of trying to find the pulse while playing the first few measures, she could start the piece ready to play.

Bach, Bartók, and Counterpoint

by Anna Darling

What better way to spend a Sunday afternoon than in a room full of musicians soaking in music by the great composers Bach and Bartók? On February 19, Sarah Kapustin, world renowned soloist, chamber violinist, and concert master of Sinfonia Rotterdam, visited WKU all the way from her current residence in The Hague, The Netherlands. Students and faculty alike were enriched and inspired by Kapustin's presentation recital, which focused on a couple of solo pieces from her newest album, *Point Counter Point*.

The first piece discussed was Bach's C-major Fugue. A fugue is a complicated musical form that employs counterpoint (two or more separate lines of music being played together). Kapustin referred to Bach's Fugue as being like a big game, moving the theme around four voices on four strings. As part of her presentation, she created a roadmap of this fugue, explaining in detail every element: the exposition, the three different episodes, the three fugue statements, and the da capo. Kapustin's understanding of the piece made for an immensely engaging performance.

Kapustin presented and played two other pieces for us. *Sirens*, by David Fulmar in New York was commissioned by Kapustin. She described *Sirens* as

being a different kind of counterpoint, containing more reaction than simultaneous themes. *Sirens* is unique in its use of extended techniques; quarter tones, *sul tasto*, *sul ponticello*, *ricochet*, and *tremolo*. The interaction of the different sounds in the piece made for a gripping performance.

Kapustin's final performance of the day was Béla Bartók's Sonata for Solo Violin. She explained how Bartók's composition was greatly influenced by Bach's C-major Sonata. The theme of the first movement also uses the fundamental rhythm from the Bach Chaconne, as well as rhythms that reflect the Hungarian language. The second movement is an intense, exciting four-voice fugue. The third movement is highly atmospheric,

evoking sounds of insects and bird calls. To my ear, the effect of the quarter tones in the fourth movement almost resembled the sound of bees.

Kapustin's wealth of knowledge was incredible. Her explanation of the musical and theoretical aspects of each piece helped the audience understand and appreciate the music. Her performances were both technically and musically impressive, leaving us speechless, inspired, and excited to continue growing as musicians.

Black Violin Improvisation Masterclass

by Elizabeth Hook

On February 21 in Van Meter Auditorium, the WKU Pre-College Strings Program Violin Ensemble and several students from the surrounding orchestra programs attended the improvisation masterclass taught by the members of Black Violin, Kevin Sylvester (Kev Marcus), violin, and Wilner Baptiste (Wil B), viola. The music of Black Violin is a blend of classical and hip hop, something not heard often. Kev and Wil had met in high-school orchestra and bonded over their shared love of music. The main focus of the masterclass was on improvisation. At the beginning, they demonstrated their own improvised music. One of them laid down an underlying repeating rhythm, while the other played an improvised melody over the top. They emphasized that there are no wrong notes when you improvise, since the music you are creating is completely your own. There are, however, notes that sound better than others. They taught the students that as long as you know the key well, you can play anything and it will sound right. Then they gave the students an opportunity to come up on the stage and try improvising themselves. It was truly inspiring to watch the students be so brave. Several jumped at the



Sarah Kapustin



Participating in Black Violin's master class was a fascinating experience for me. The members of Black Violin taught us how to improvise and use classical violin technique to play hip-hop music. I was amazed how easy it was to improvise, even for us non-professionals! With fascinating musicians and exciting hip-hop music echoing around the auditorium, time went by so quickly, leaving the audience with a strong memory of the music. – NICK KANG

opportunity to try their hand, and even those who were reluctant at first had a good time. Kev and Wil even helped the students create an improvised composition with four instruments. This sort of improvisation is impossible, however, without a solid understanding of scales and arpeggios. They explained that classical music and a good understanding of their instruments is irreplaceable when it comes to creating their unique style of music. It was an empowering and inspiring exercise, and one that certainly has a lot to offer music students of all ages. It reminded me that making music of your own is an important aspect of keeping a passion for music alive.

Black Violin visited the WKU campus as a part of WKU's Culture Enhancement Series. Visit wku.edu/culturalenhancement for more information.

Brandon Christensen Violin Masterclass

by LeeAnna Sewell

On February 22, Dr. Brandon Christensen from Southeast Missouri State University taught a masterclass for three of our undergrad students at WKU. Laura (Abby) Preston, freshman, played the first two movements of Vivaldi's *Spring* from *The Four Seasons*. Dr. Christensen displayed examples



Black Violin Masterclass



Dr. Brandon Christensen

of ornamentation that would have been implied in the Baroque era. He and Laura practiced bringing out both strong and weak beats in order to convey the desired mood of the piece. Elizabeth Hook, junior, played a Kreutzer etude. Dr. Christensen

observed that the chromatic aspect of the etude was designed to help students with the shape and frame of the left hand for good intonation. He also mentioned that the purpose of the thumb is to counter balance the weight of the instrument through a slight upward counter-motion, while maintaining the least amount of excess tension possible. Students can achieve this by occasionally tapping the thumb against the neck of the violin to make sure that it is without tension. LeeAnna Sewell, freshman, also performed for Dr. Christensen. The two of them worked on achieving ease when moving to the lower half of the bow. He said that he sometimes asks students play on a quarter-size bow just to feel the motion of going to the frog.



The Restorative Power of Music

WKU Psychology Professor Investigates the Use of Music in Stroke Rehabilitation

by Dr. Krisstal D. Clayton

The brain. It is beautiful in its complexity, and what some have considered the final frontier of scientific research. The brain allows us to play an instrument, remember the faces of our loved ones, learn information, maintain balance, experience happiness, and recognize accomplishment; in short, it defines who we are. But with these magnificent functions comes the distinct possibility for magnificent loss.

When a brain is injured or diseased, many functions that we take for granted become compromised. Brain impairment can result from things such as stroke, Alzheimer's disease, infections, traumatic brain injury, and cancer. US Representative Gabby Giffords famously suffered a gunshot wound to the head that caused her to lose her ability to speak [1]. Another

famous example of brain impairment was Glen Campbell's battle with Alzheimer's disease, as shown in the film *I'll Be Me* [2], which depicted the constant struggle between memories that had already disappeared and memories that were still hanging on. Dick Clark, the well-known host of a variety of music shows, suffered from a stroke in 2004 and had to learn to walk again [3]. While the brains of Gabby Giffords, Glen Campbell, and Dick Clark were affected by very different circumstances, all of these people found help and comfort in a common element that many of us cannot live without—music.

Music's efficacy in physical rehabilitation has been demonstrated in various studies [4-8]. Overall, researchers have demonstrated that both listening to and playing

music helps the brain rehabilitate by improving mood, connecting words with their meanings, and engaging attention, memory, and various motor functions (such as tapping a foot) [4-8]. All of these brain functions can be affected by stroke [9]. Not all patients, however, can receive the benefit of music during rehabilitation since insurance companies have very strict guidelines to accept music as a reimbursable therapeutic intervention [10].

The genesis of my research study comes from the idea that music carries personal and powerful meaning. For a moment, think about a song that brings a smile to your face—one that you cannot remember all of the words to, but if you heard it, you could start singing immediately. When you decide to play the song, your mind is suddenly



sent back to a wonderful moment in your life when that song served as its soundtrack. You're tapping your foot to the beat, rhythmically nodding your head, and as expected, remembering all of the words. Now, think about exercise... I know, this might not be a great memory for all of us! However, many of us find it much easier to exercise when the music we love guides us along the way. For me, I absolutely cannot exercise without listening to music; and for stroke patients, who have to complete rehabilitative exercises on a daily basis, *why would we expect them to?*

As a psychologist and music junkie, I have dedicated my "free time" over the past two years to addressing this question. Simply put, my study investigates the impact of personalized music on stroke patients' physical

rehabilitation. Specifically, I work with acute stroke patients—recruited from Southern Kentucky Rehabilitation Hospital (SKY Rehab)—and their physical therapists. On their first day in SKY Rehab, stroke patients are interviewed for their personal music preferences. Based on that information, I build them a personalized musical playlist. This playlist is uploaded to an iPod. Each song on this playlist is matched to a series of rehabilitative exercises, specifically tailored to their needs by a physical therapist, and played each time exercises are performed. Thus, patients listen to the same songs in the same order during their daily rehabilitative exercise program. To determine whether or not the patient is making progress, the patient's functional outcomes (balance, walking speed, and gait) are assessed at three different times during their stay—intake day, the fourth day, and the day before discharge. The changes experienced by my patients in their functional outcomes have been quite promising.

On intake day, my first patient, *John, could hardly rise independently from a sitting position, and struggled to perform this task more than four times during one exercise session. John tired quickly, and had problems communicating his needs. Similar to many of the stroke patients I have worked with, he was downright frustrated and deeply troubled about having lost abilities that were once incredibly easy. After experiencing these same difficulties for the first three days of therapy, John's physical therapist, Dr. Jessica Rogers,

approached me and requested to use his playlist to see if it would help. I said, "why not? Let's get him connected to the iPod and see how it goes!" To everyone's surprise, John's eyes began to well with tears, and he started singing. Dr. Rogers pulled the earbud out of his left ear and said, "Do you like your music?" John emphatically replied, "Yes!" He continued to sing. Taking advantage of the moment, Dr. Rogers instructed, "Great! Now, if you want to keep listening, you have to rise from your chair and sit back down as many times as you can. Will you do that?" John nodded his head in compliance, and began repeatedly rising from the chair, standing, and sitting down. He did this 42 times, and we all cried. In fact, my eyes are welling up with tears as I write about this beautiful moment that happened as a result of music.

John will always have a special place in my heart. Watching him regain his former abilities and hearing John sing while he exercised in-hospital was a highlight of my summer. Upon



SKY Rehab Music and Stroke Research Team: Drs. Nicole Clark, DPT, Kristal Clayton, PhD, and Jessica Rogers, DPT.

John's discharge, I enrolled him in the second part of the study—the home exercise program. I sent him home with the iPod and hoped the music would help him remember, and continue to perform, his exercises. We tracked John's progress for 90 days,

and were completely thrilled with his improvement! While stroke patients commonly lose some of their in-hospital progress when sent home, he experienced gains.

The last day I saw John and his wife, I asked a few questions about the role music played in his recovery. Put simply, they believed that the music “gave him something to look forward to,” “kept him motivated,” “helped the time go by,” and “made him happy.”

I wondered, “Would you have preferred to do your exercises without the music?” Quickly, he responded, “No! I think anyone should have their music if they want it.”

Considering the nature of my research, I had to agree.

Since May 2016, I have collected data and applied for grants to support this research. Dr. Neale Chumbler, Dean of WKU’s College of Health and Human Services, and SKY Rehab have been incredibly helpful for this study, providing both expertise in stroke research and support for the project. Regardless, this project has proven to be an uphill battle, mainly due to the amount of resources needed to maintain this type of research and the misconceptions surrounding music’s place in caring for stroke patients. Put simply, when people think about stroke, they don’t think about music. In fact, many people don’t think about stroke whatsoever.

Stroke is not to be ignored, as it is the leading cause of serious, long-term disability in the United States. Each year, approximately 795,000 people suffer a stroke. About 610,000 of these are first attacks, and 185,000 are

recurrent attacks [11]. Nearly 7 million people (2.2% of the US population) are stroke survivors. In fact, Bowling Green, KY is positioned in what is known as the “stroke belt,” a cluster of states where the stroke mortality rate is 10% higher than national average [12]. Stroke is also one of the costliest medical conditions. Stroke care costs \$33 billion per year in the U S, and by 2030 annual cost of stroke care is projected to expand to nearly \$1 trillion

[13]. Much of these costs could be reduced if rehabilitation in-hospital and post-discharge minimized impairments, maximized function, and increased patient satisfaction [14].

My preliminary data supports music as personalized tool that could help achieve these rehabilitation goals. It is also incredibly cost-effective and virtually free of any harmful side-effects! As John said, “I believe anyone should have their music if they want it.” Therefore, I will keep recruiting patients and applying for grants in the hopes that the integration of personally-selected music into stroke rehabilitation becomes commonplace. Until then, please remember that music is not just for the arts; it is also tremendously good for our brains—whether our brains are fully functional or impaired. By investing in music, and making it an important part of your life, you are supporting people like me and the Directors of the WKU Strings Program who are dedicated to using music for the betterment of others.

**The name of my patient has been changed to protect confidentiality*



REFERENCES

- [1] ABCNews.com: Gabby Giffords: Finding Words Through Song [Internet]. Available from: http://abcnews.go.com/Health/w_MindBodyNews/gabby-giffords-finding-voice-music-therapy/story?id=14903987
- [2] Keach J, Albert T. Glen Campbell: I'll Be Me [documentary]. PCH Films; 2014. 116 min.
- [3] cbsnews.com: Dick Clark Dead at 82 [Internet]. Available from: <http://www.cbsnews.com/news/dick-clark-dead-at-82/>
- [4] Evans D. The effectiveness of music as an intervention for hospital patients: a systematic review. *J Adv Nurs*. 2002;37(1):8–18.
- [5] McCaffrey R, Freeman R. Effect of music on chronic osteoarthritis pain in older people. *J Adv Nurs*. 2003;44(5):517–524.
- [6] Thaut MH. Entertainment and the motor system. *Music Ther Perspect*. 2013;31:31–34.
- [7] White JM. State of the science of music interventions. Critical care and perioperative practice. *Crit Care Nurs Clin of N Am*. 2000;12(2):219–225.
- [8] Sarkamo T, Tervaniemi M, Laitinen S, et al. Music listening enhances cognitive recovery and mood after middle cerebral artery stroke. *J Neurosci*. 2008;131:866–876.
- [9] Stroke.org [Internet]. Centennial, (CO): National Stroke Association. Know Stroke. Available from: <http://www.stroke.org/understand-stroke/what-stroke>
- [10] Musictherapy.org [Internet]. Silver Spring (MD): American Music Therapy Association. Available from: <http://www.musictherapy.org/faq/>
- [11] Mozaffarian D, Benjamin EJ, Go AS, et al. on behalf of the American Heart Association Statistics Committee and Stroke Statistics Subcommittee. Heart disease and stroke statistics—2016 update: A report from the American Heart Association. *Circulation*. 2016;133:38—360.
- [12] NHLBI.gov: stroke belt initiative [Internet]. Washington (DC). National Heart, Lung, and Blood Institute. Available from: <https://www.nhlbi.nih.gov/health-pro/resources/heart/stroke-belt-initiative>
- [13] Schwamm L, Chumbler NR, Brown E, Fonarow G, Berube D, Nystrom K, Suter R, Zavala M, Polsky D, Radhakrishnana K, Lactman N, Horton K, Malcarney M, Halamka J, & Tiner A. Recommendations for the implementation of telehealth in cardiovascular and stroke care: A policy statement from the American Heart Association. *Circulation*. 2016 [Epub ahead of print].
- [14] Duncan PW, Zorowitz R, Bates B, Choi JY, Glasberg JJ, Graham GD, Katz RC, Lamberty K, & Reker D. Management of adult stroke rehabilitation care: A clinical practice guideline. *Stroke*. 2005;36:100—143.

Andrew Braddock Named Journal Editor

Andrew Braddock, Editor of Journal of American Viola Society

All musicians wear many different hats. In order to become a successful musician, one must engage in a wide variety of musical activities. This imperative fosters interdisciplinary and outside of the box thinking, and is one of the great qualities of living a musical life. Some of the many areas of musical activity include teaching, orchestral performing, chamber music, recording sessions, instrument making, operas, composing, researching, publishing, musical management, and many more. If you speak with any musician, you will find that they not only excel at their main activity, but that they also have deep ties and devote significant energy into other endeavors. The “gig economy” and “side hustle” are buzzwords to describe the current fragmentation of work life—but, musicians have been doing this since the 12th century when the musicians/poets known as troubadours traveled to different towns and courts to provide all types of musical services.

With all of this in mind, I am happy to share that I’ve added another exciting “side hustle” to my musical life. As of March 2017, I have begun a new role as Editor of the Journal of the American Viola Society (JAVS). This journal is the leading source for viola



Andrew Braddock

research and it is the official publication of the American Viola Society (AVS). After years of publishing a somewhat informal newsletter, the AVS began publishing the JAVS in 1985. Since then, JAVS has served to promote and highlight viola research while engaging with the broad community of violists, from professional players to teachers, amateurs, and students.

Each issue—published in Spring, Summer, and Fall every year—reflects this dual mission. The longest and most detailed articles go through the peer-review process and are published in the feature section. In the upcoming summer issue (my first issue as editor), the feature articles include 1) a comparison of two works by Benjamin

Britten: *Lachrymae* for viola and piano and his masterful opera *Billy Budd*; and 2) an analysis of Brahms’s viola transcription of his sonata for clarinet and piano. Articles like these are thoroughly researched and footnoted, with many references and musical examples.

The rest of the journal consists of articles placed into various departments. Some of the departments include “In the Studio” (pedagogy related), “New Music” (profiles of current composers or new pieces for viola), “Recording Reviews,” “Retrospective” (looking back at the history of the AVS), “Health and Wellness,” “The Eclectic Violist” (alternative styles), and many more. Before becoming the editor, I was the New Music editor and wrote reviews of newly published viola music.

I’m very excited about this new position and looking forward to all of the opportunities that come with it. In my short time on the job, I’ve already had the opportunity of working with authors, seeking out new content and articles, and researching all things viola related. I look forward to the next four years of my appointment and hope to further the stellar reputation of this fantastic journal.



Anna Daring and Majengo
Primary Violin Students

Asante Sana, Tanzania

TEACHING VIOLIN IN AFRICA

by Anna Darling

From the moment we stepped through the gate at Majengo Primary School in Moshi, Tanzania, the children's excitement told me that this was exactly the place I needed to be last summer. What an honor it was to be given the chance to help enrich these students' lives at Majengo Primary — and also Korongoni Secondary School — with music, exploration, and conservation through the Daraja Music Initiative (DMI).

While Dr. Ching-Yi Lin worked with all the returning students at Majengo, Professor Braddock and I were excited to introduce the violin to a group of 12 beginners. Students were taken through the set-up steps used in our WKU Pre-College Program that every child learns by heart — “Make a V! Take a Step! Rock back and forth like a *Tree in the wind*...” Children here do not begin learning English formally until secondary school, which

presented us with a new challenge in teaching. It was important that we were clear in what we wanted to communicate and creative in how we did so. Sometimes this required coming up with different actions and at other times learning new words in Swahili. For example, rather than learning the word for “gentle” in Swahili to teach the children how to take care of their violins, we learned that it was more efficient to call the violin *mtoto*

(“baby”). To put the violin away or to encourage the children to sit quietly with their violins, the two words *lala mtoto* communicated well that the baby should be sleeping. In the three weeks that we were in Moshi, these beginning students learned *Ant Song*, *GDG*, and “tiri-tiri-ti-ti” with the bow on the A and E strings, as well as the beginning of *Twinkle*.

Our days were also full of singing and games for the children to engage in body movements and hearing pitches. The *Sunflower Song* and *Twinkle* with solfege and motions as well as the children’s song *Che Che Koolay* became favorites among the two violin classes. The kids also loved ear-training exercises. We would tell them *Funga macho*, Swahili for “close your eyes.” They did close their eyes and they listened. Several excited voices would exclaim at once what note they heard played on the violin. Even after repeating many of the same activities



Mpingo Tree Planting at Majengo Primary School

each day, they never grew tired or bored.

Working with the Korongoni students was also an experience I would love to repeat. Much of my work with the older violin students involved teaching them by rote. I taught them

several pieces in D major from Suzuki Book One that we also played with the viola and cello students. It was wonderful to watch them perform for each other, and to see the joy on their faces when they played music with their friends.

Part of the students’ educational experience with DMI involved visits to the Kiviwama Indigenous Trees Nursery Center. Samweli, founder of Kiviwama (“Group of young environmental zealots”), led the students on a tour of the nursery, where they learned about the history of the nursery, different types of trees, and how *Mfunu* trees help to sustain ground-water levels. Students learned especially about the *Mpingo* tree, Tanzania’s national tree, which well represents DMI’s mission of connecting music and conservation. The *Mpingo* tree is best known for its use in the making of clarinets and parts of the violin — the reason why DMI’s Clarinets for Conservation makes its home in Tanzania.

I cannot wait to apply everything that I have learned this summer to my own private teaching. The students here take nothing for granted. They are determined and hard-working; to them, success is its own reward. What a blessing it was to work with such wonderful students! I would like to thank our Music Department Head Dr. Scott Harris, Office Associate Mrs. Amanda Lee, and the Faculty-Undergraduate Student Engagement Grant selection committee. My extended gratitude goes to my violin professor, Dr. Lin, and Professor Braddock, who both helped me have the opportunity to work with DMI this summer, encouraged my development as a music instructor, and enabled me to take part in a life-changing experience. I am beyond thankful for the kindness and generosity of the WKU faculty and staff.



First and Second Year Majengo Primary School Students

Suzuki Unit One Training

Lectures and Teaching Observations

by Abby Preston

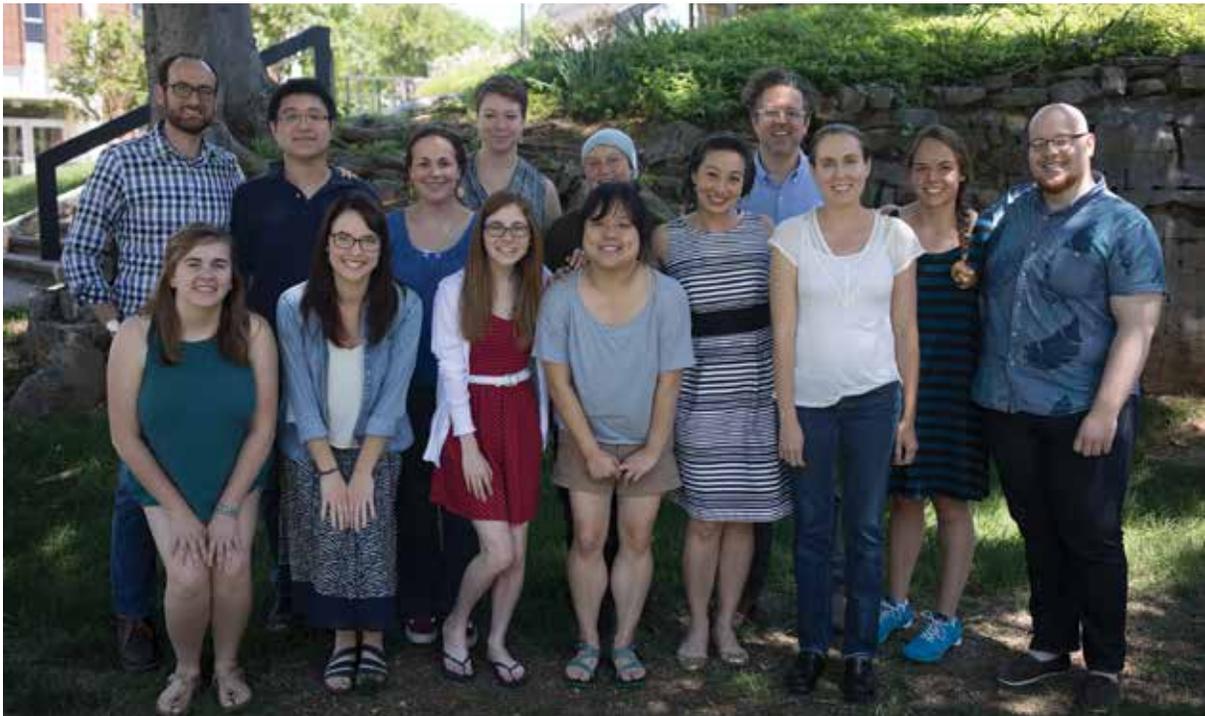
On Monday May 15, thirteen violinists from Kentucky, Michigan, Missouri, and Tennessee came to WKU's campus to take the Suzuki Unit One Training. The class was taught by Ed Sprunger, who has over thirty

years' teaching experience, has served on the board of the Suzuki Association of the Americas, and also works as a psychotherapist. Mr. Sprunger studied with Dr. Suzuki himself! Not only did we learn about the great man's concepts

and methods, we also heard dozens of stories about what it was like to study under him.

We began class each morning with three hours of lecture. These lectures were actually more like long discussions, during which we had the chance to ask lots of questions. We talked about everything from what age to begin students, to the "whisper tube," to improving relationships between teacher, student, and parents. Many of Mr. Sprunger's concepts and ideas appear in his books *Building Violin Skills* and *Helping Parents Practice*. We went through some of his concepts in great detail. We also practiced every concept and every exercise on our fellow students.

Afternoon classes revolved around teaching observation. We watched over fifteen hours of teaching, in person or on videos made at Mr. Sprunger's studio in St. Louis. One of my favorite observation hours was the group class taken from our Pre-College Strings Program. Mr. Sprunger possesses a



Two Teaching Philosophies

by Shelley Armer

Before the training, I anticipated learning only the repertoire of the book and how to teach the pieces in depth, but Ed Sprunger taught us so much more. Now I plan to embody two of Mr. Sprunger's teaching philosophies: children do not like being corrected; and children can handle frustration if they know the beginning, the middle, and the end.

I am sure many parents reading this article will be amused that my first takeaway from this course was that children don't like being corrected—obvious if you've been around a kid for more than five minutes. The question then becomes: how do we teach children without correcting them?

Mr. Sprunger's solution is by doing. Children like to do: to play and to be actively engaged. Instead of correcting a bow hand, he raises his students' awareness when they have achieved a beautiful bow hand. Jane doesn't need to know that the first bow hand was tight and her thumb was in the wrong place; she needs to know that the next bow hand was great.

As for the second philosophy, I certainly remember becoming frustrated as a child when doing my homework and practicing around my parents. Having to roll up your sleeves and figure out

how to make something work can be frustrating, whether it's an adult working on an income tax return or a child learning the first line of Minuet 2. Mr. Sprunger explained that children can tolerate frustration as long as they know the beginning, middle, and end of the frustrating activity in advance—an idea stemming from the British pediatrician D. W. Winnicott.

For example, playing the first six beats of Minuet 2 is challenging, and potentially frustrating. If Jane knows she needs to play these beats only six times, the frustration has a clear beginning, middle, and end. From asking the child to do this finite task and observing the results, we discover that what could be frustrating has become bearable.

It is crucial to remain supportive and encouraging while the child is working through any challenge. It is our jobs as educators to

help create a nurturing and safe environment where children can work through their frustrations. Children should always feel able to ask for help and support from others. The pervasive message I received from the class was that through activities, intelligent repetition, review, and positive reinforcement, children can develop a beautiful working technique and a love for the violin.



Reagan Vaughan with Mr. Ed Sprunger

natural ease among students, even ones who had known him for a mere few minutes. He was able to keep them enthusiastic and engaged throughout. They worked on pieces from *Twinkle Variations* to *Allegro*. He taught the Pre-College Strings Program students the E String Concerto from the book *Magic Carpet Violin*, in which the student plays “tiri tiri ti ti” on the E string. In this way, students work on skills while having fun.

I am grateful for this opportunity and excited about implementing Mr. Sprunger's ideas in my teaching!



SPECIAL RECOGNITION

KMEA All-State Orchestra February 8–11

By Maxwell Conte

I eagerly anticipated going back to the three-day meeting of the Kentucky Music Educators Association's (KMEA) All-State Orchestra Program. Mr. Patrick O'Rourke, orchestra director of Bowling Green High School, had told me that the program was going to include Tchaikovsky's *Overture-fantasy Romeo and Juliet*, one of my favorite pieces. So being in the group this year was a big deal to me. Hearing the group play that piece at the first rehearsal was an exciting experience for me, and that sense of excitement continued throughout the week.

I especially loved the rehearsal when our guest conductor, Robert Franz, Associate Conductor of the Houston Symphony, invited the members of group to sit anywhere they wanted to when we played through our program, which also included Bernstein's *West Side Story Overture* and Prokofiev's *Montagues and Capulets* from his second *Romeo and Juliet Suite*. My stand partner and I were able to sit in the front desk of the second violins, where seeing the conductor's gestures up close and hearing the music differently gave us a valuable new perspective.

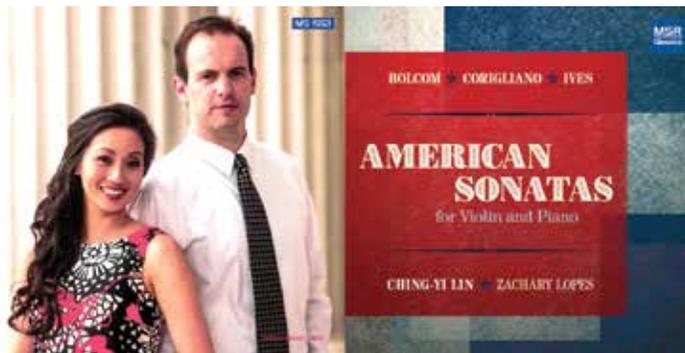


Maxwell Conte

Liheng Cao, violin, also performed in the KMEA All-State Commonwealth Orchestra. Congratulations to them both!

American Sonatas for Violin and Piano

Congratulations to Drs. Ching-Yi Lin and Zachary Lopes for the release of their new CD entitled *American Sonatas for Violin and Piano: Bolcom, Corigliano, Ives*. You can hear this recording online at Naxos and also purchase it from MSR Classics, www.msrcd.com. This CD was recorded in Van Meter Hall with Jeff Smith as recording engineer and Dr. Mark Berry as producer. It includes Charles Ives' Sonata No. 2, William Bolcom's Sonata No. 2, and John Corigliano's Sonata. In his program notes, Dr. David Lasocki from Indiana University writes: "Besides being American composers, and two of them coming into this world in the same year, Ives, Bolcom, and Corigliano have something else in common: they all enjoy mixing classical and popular music, as well as tonal and atonal passages, in a unique manner."



Funding for this CD was provided by the WKU Research & Creative Activities Program and the Confucius Institute at WKU



Josh Propost Cello Recital

Josh Propost Cello Recital

April 29

Congratulations to Josh on a beautiful cello recital. He performed works by Bach, Haydn, Dvořák, Arvo Pärt, and Luico Amanti, as well as his own cello arrangements of pieces by John Lennon and Penny & Sparrow.

Performer of the Semester

May 10

Congratulations to Xinyu Liu, who was named WKU's *Performer of the Semester*. He performed the first movement of Mendelssohn's Violin Concerto at the Spring 2017 Performer of the Semester Recital.

Outstanding Educator of the Year

Dr. Ching-Yi Lin was awarded Outstanding Educator of the Year by the Kentucky American String Teachers Association!



Graduating Senior: Emily Simons

Over the past six years, I have been part of the WKU Pre-College Strings Program. To say that this program has changed my life would be an understatement. I have a tremendous love for this program and the people in it. The faculty have poured themselves into my every single lesson, recital, and function that I have been part of. Thanks to Professors Lin and Braddock and many others, I have grown as a person as well as a violinist. When I started this program in seventh grade, I was shy, lacking confidence, and had never played in front of anyone besides family before. Six years on, I now teach violin to children myself and am a member of the WKU Symphony.

It has been said that the older you get, the more you realize life is not about material things or pride. It's about our hearts and what they beat for. My heart swells thinking about this program and all the love it has shown me. There is no doubt in my mind that this program is what I will miss the most when I close the current chapter of my life. I look back on the last six years with an infinite amount of love, gratitude, and respect for everyone involved in this program. From the bottom of my heart, Thank you!

Bowling Green Youth Orchestra

A LETTER FROM DR. BRIAN ST. JOHN

In fall 2016, I became the new Music Director and Conductor for the Bowling Green Youth Orchestra (BGYO). I followed Patrick O'Rourke, Bowling Green Independent School District string educator, who had conducted the orchestra for the previous five years.

Over 50 students from six counties and two states came to audition for BGYO. The orchestra consists of woodwinds, brass, percussion, and strings from local and regional school and private music programs. The first concert of the 2016–17 season was held in November at Hillvue Heights Baptist Church in Bowling Green. A memorable part of the concert was that the power went out and the kids elected to continue the concert in the dark. Thankfully, a few friends and family members from the audience came up to the stage and illuminated the orchestra



Clara (viola), Alice (flute),
Rachel (horn), and Sachi (oboe)

with cell phone lights. It was a truly unforgettable performance.

BGYO has performed some incredible music by great composers. Highlights are: *Danse Bacchanale* from *Samson and Delila* by Camille Saint-Saëns, *Jupiter* from *The Planets* by Gustav Holst, and *Berceuse and Finale* from *The Firebird* by Igor Stravinsky. In addition to playing two full orchestra concerts, the BGYO students were invited to perform side-by-side in

December with Orchestra Kentucky at their annual Holiday Concert for local school children.

During the 2017–18 season, BGYO will again perform two full orchestra concerts and will also join the WKU Symphony at Van Meter Hall for a side-by-side performance of music from Bizet's *Carmen*.

BGYO is a full symphonic orchestra, open to middle- and high-school students who have played their instrument for a minimum of two years. Auditions for 2017–18 will be held on Monday, August 28, 2017. Contact Dr. Brian St. John at brian.stjohn@wku.edu to set up an audition.

Dr. Brian St. John
Baker Professor of Music
Director of Orchestras
Western Kentucky University
Music Director,
Bowling Green Youth Orchestra



Dr. Brian St. John with the Symphony at WKU

The WKU Summer String Institute was proud to host students from Bowling Green and the surrounding area during the 12th annual summer camp. The morning session, The Twinklers, consisted of multiple violin group classes led by our WKU faculty members and guest artists from all around the United States. It is always remarkable how the beginners can go from learning the very basics—parts of the violin, set up positions, etc.—to performing in a recital over the course of 5 short days. The older groups honed their skills with new and engaging activities and learned exciting new pieces. The full-day Young Musicians program featured two separate string orchestras, led by WKU faculty and guest artists. For some students, this was their first experience performing in an orchestra, and they relished the opportunity; for the others, the Summer String Institute offered an intensive opportunity to expand their orchestral experiences. This year also featured a new addition: the Concerto competition. SSI participants auditioned for the opportunity to perform the first movement of Vivaldi's Violin Concerto in A minor with the orchestra. In addition to their supportive and exciting musical activities, students bonded with each other through indoor and outdoor games, and of course, lunchtime trips to WKU's Downing Student Union. All of the faculty had a fantastic time working with the energetic students, and they are already looking forward to next year's SSI!



WKU Summer String Institute

July 24–28, 2017

WKU SSI ASSISTANTS

Shelly Burgess

WKU Alumni

Samuel Chang

Bowling Green Junior High School

Clara Kachanes

Fort Hays State University, Kansas, Violin Performance Major

Abby Preston

WKU Music Education Major

Josh Propst

WKU Master of Music (Pedagogy)

LeeAnna Sewell

WKU Music Education Major

Emily Simons

South Warren High School

David Wiles

WKU Music Minor

Natalee Thomas

Fort Hays State University, Kansas, Violin Performance Major

Emma Watson

South Warren High School

FACULTY

Andrew Braddock

WKU Viola Professor, Institute Director

Micah Claffey

Music Director at Fresco Arts Academy

Dr. Ching-Yi Lin

WKU Violin Professor

Patrick O'Rourke

Bowling Green City School Orchestra Director

Dr. Brian St. John

WKU Baker Professor of Music, Orchestra Director

Tim Strang

cellist at Omaha Symphony

Emily Vaughn

WKU Pre-College Strings Program Faculty

Kate Withrow

violinist at Louisiana Philharmonic Orchestra

Juliet Yoshida

violinist at Omaha Symphony



Pre-College Strings Program
Department of Music
Western Kentucky University
1906 College Heights Blvd. #11029
Bowling Green, KY 42101-1029

THE DEPARTMENT OF MUSIC

Faculty Recital

FRIDAY, 7:30PM
NOVEMBER 10
FAC RECITAL HALL

Violin Fest Recital

SATURDAY, 5:00PM
NOVEMBER 11
FAC RECITAL HALL

WKU *Violin* FEST

FRIDAY & SATURDAY
NOVEMBER
10-11, 2017

PRE-COLLEGE STRINGS PROGRAM

FACULTY



Brian Lewis
The University of
Texas at Austin
Professor of Violin



Ching-Yi Lin
Western Kentucky University
Director of WKU
Pre-College Strings Program



Kasia Bugaj
Florida State University
String Music Education



For more information, please contact
Dr. Ching-Yi Lin at ching-yi.lin@wku.edu
or (270) 745-5939. Visit our website
at wku.edu/strings/violinfest