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President's Report

Exciting months are ahead of us: the Solo Competition, another teacher's workshop, and elections for the board are all coming up. Therefore I would like to renew my call to all chapter members for volunteers that can help the board in the preparation and execution of all these planned events. We are at this time especially looking for an individual to take over the task of Advertising Chair for our newsletter, *Stringendo*. This is a new function that we created at our last board meeting in order to support the President and President-Elect. The Advertising Chair's job would be to keep track of advertisers, bill them, and recruit new ones. If you are interested in taking a vital role in our chapter and would like to fill this position, please give me a call at 301-610-0098. Our annual meeting in May 2001 in Gaithersburg did not draw a huge crowd, although we tried to make it more attractive by offering free food. I know that the chapter has had its problems in the past with continuity, especially in the President's position. That led to

mis- and non-communications and a general loss of interest in chapter activities. I would like to invite you to take another look at your chapter and, if you see improvement, to help us improve even more. The Certificate Program, by now an established annual chapter activity, plus workshops for teachers (Jazz and Improvisation Workshop is in the planning stages), and our fine newsletter are only examples of what is going on. Much more is possible. Your support, if only by showing up and taking a look, is greatly appreciated!

For the new school year and all our upcoming events, good luck to you. See you at the next MD/DC ASTA with NSOA gathering!

Sincerely,
Alexander Starz
President
MD/DC Chapter

From the Editor's Desk

After the horrifying events on September 11, anything I had in mind to write about *Stringendo* in this column seems insignificant now. Television, radio, and newspaper reports are permanently etched in our memories. My personal thoughts have been: How can one human being become such a monster, a suicide pilot who places no value at all on human lives? And how can another human being become a Heifetz, a Perlman, or a Suzuki? We music teachers know the answer to the second question. The development of a fine human being begins before birth and continues throughout childhood and throughout adult life. Raising a child with love and respect will enable that child to accomplish anything he wants. He will share with joy his love of life and, if music be his chosen profession, his love of music with his parents, his teachers, and with all people.

I have neither heard nor read anything recently that describes the lives of terrorists when they were

babies and young children. Yet I know in my heart that from their first breaths, they were never treated with love, with respect, with human generosity. If they had ever known a loving parent, or a loving mentor, they would have been inoculated against the evil teachings they received later in life to become the monsters they are now.

It is our responsibility as teachers to treat each and every one of our students with the love and respect they deserve as human beings. In turn, when they grow to adulthood, they will treat their own young charges with the same love and respect. In this way, we can each do our own small part to combat terrorism, and maybe some day in the distant future, all humankind will be immune to the teachings of evil.

My heart goes out to all of you who have lost loved ones in the recent atrocities.

Lorraine Combs
Stringendo Editor

Treasurer's Report MD/DC Chapter

Johansen Competition for High School Strings

As of August 31, 2001, the following funds are available:

| | |
|------------------------------|------------|
| Savings: | \$1,178.77 |
| Net deposits since 4/1/01: | \$0 |
| Net deductions since 4/1/01: | \$0 |
| Checking: | \$2,948.64 |
| Net deposits since 4/1/01: | \$3,402.75 |
| Net deductions since 4/1/01: | \$2,864.41 |

Submitted by Melissa Hullman



The Friday Morning Music Club sponsors this annual competition in memory of Gus Johansen. It will be held Saturday, Nov. 3, 2001 at Summer School, 1201 17th St. NW, Washington, D.C.

The awards are \$500, \$300, and \$200. First prize winner will participate in a recital at Strathmore Hall at 2:00 p.m. on Friday, Nov. 23, 2001. Other prize winners will be scheduled later.

The deadline for applicants is Oct. 27, 2001.

For information, please call Jean Robbins at 301-469-7943.



Associate Membership ASTA WITH NSOA MD/DC Chapter

Members of other ASTA WITH NSOA state chapters are welcome to become Associate Members of the MD/DC Chapter.

To join, send a check for \$15, payable to ASTA MD/DC, to Melissa Hullman, 3811 Canterbury Rd., Baltimore, MD 21218. Enclose a note explaining why you are sending the check.

Your \$15 fee will allow you to receive 4 issues of Stringendo plus any special mailings announcing workshops. You may join at any time during the year and you will be on the honor system to remember to send in another \$15 for dues the following year. No reminder notices will be sent. However, if you forget when you sent in your previous dues, you are welcome to contact Stringendo editor Lorraine Combs, 410-987-2707 or e-mail: Lcombs@cablespeed.com. She will look in her database to find your renewal date.

Associate members will be admitted to MD/DC events such as workshops at the reduced fees available to MD/DC members, if the event has a tier structure for payment.

Associate members are welcome to send in articles of any kind.

ASTA WITH NSOA MD/DC Chapter 2001 Solo String Competition

When: Sun., Nov. 11, 2001.

Where: Griswold Hall, Peabody Conservatory, Baltimore.

Application fee: \$30, deadline November 1, 2001, payable to MD/DC ASTA WITH NSOA.

Instrumental categories are Violin, Viola, Cello, Double Bass, Classical Guitar, and Harp. Entrants must be ASTA WITH NSOA members or current students of members and must 1) reside in or 2) study with a resident of Maryland or the District of Columbia. No player may enter more than one state competition.

The **Junior Division** is open to musicians under the age of 19 as of May 18, 2002 (born on or before May 18, 1983), and the **Senior Division** to musicians 19 to 25 years old as of May 18, 2002 (born on or after May 18, 1977 and before May 18, 1983). A copy of an official document proving entrant's birth date *must* be submitted with the application form.

Previous Grand Prize or First Prize winners in the National Competition, Junior Division may not compete again in that division. However, they may enter the Senior Division if they have attained their 19th birthday by July 1, 2000.

Previous Grand Prize or First Prize winners in the National Competition, Senior Division are not eligible to compete further.

Previous National Finalists and Second Prize winners may enter the competition again.

State Competition Prizes:

Junior Division:

First: \$250, Second: \$150, Third: \$50

Senior Division:

First: \$300, Second: \$225, Third: \$150

Junior Division required works:

Violin: Saint-Saëns *Havanaise*, Op. 83.

Viola: Handel *Concerto in B Minor* (1st mvt.)

Cello: Popper *Hungarian Rhapsody*, Op. 68.

Double Bass: Dragonetti *Concerto in A* (1st mvt.)

Guitar: Brouwer "*Cancion de Cuna*" from *Dos Temas Populares Cubains* and Legnani *Caprice No. 7*

Harp: Francisque *Courante and Pavane* from "*Le tresor d'Orphee*."

Senior Division required works:

Violin: Ravel *Tzigane*

Viola: Clarke *Sonata* (1st mvt.)

Cello: Valentini-Piatti *Sonata in E* (mvts. 1, 3, and 5)

Double Bass: Bottesini *Concerto in B Minor* (1st mvt.)

Guitar: Martin *Quatre Pieces Breves*

Harp: Flagello *Sonata for Harp* (1961)

In addition to the required work, entrants must present another work or works of their choice. Unaccompanied works or works with piano accompaniment are allowed. Entrants must provide their own accompanists.

Total time allowed, including the required piece and free choices(s): Junior Division: 12–15 minutes: Senior Division: 17–20 minutes.

Complete works or complete single movements from works are required. However, the cutting of lengthy piano tutti sections is encouraged.

No composer may be represented more than once in each entrant's program. Multiple movements of the same work are permitted, but more than one composer *must* be represented.

All works, except sonatas, must be played by memory.

Winners selected to be sent on the the National Semi-Finals will be notified on Nov. 11, 2001. Those participants *must* submit to the State Competition Chair by November 25, 2001: a recording of the required repertoire, the \$60 National entrance fee, a National Solo Competition Official Entry Form, and proof of date of birth. (For guidelines on recordings, see #5, recording, in the National Guidelines printed in the Feb. 2001 AST Journal, or on the website: www.astaweb.com.)

Inquiries should be addressed to:

Melissa Hullman

MD/DC ASTA with NSOA Competition Chair

3811 Canterbury Road, #307

Baltimore, MD 21218

410-235-2380

mhullman@altavista.com

Improvisation Workshop for Violin and Viola

The Gabe Bolkosky Workshop
Peabody Conservatory, Baltimore, Maryland
Saturday, January 12, 2002
9 A.M. to 5 P.M.

Gabriel Bolkosky is a classically-trained violinist who also plays and teaches improvisation and jazz. He has been invited to Peabody to work with the Suzuki groups there and conduct a class with the older, more advanced students as well. He also plans to work with the teachers on playing and teaching jazz and improvisation in a classical setting.

Gabe has performed internationally with his group, Non Sequitur Sextet. The group is slated to be ensemble-in-residence at the Walden School and Harvard next year. This summer he presented improvisation workshops at Suzuki institutes in Utah, Maine, and Michigan. He previously taught in Cleveland with the Strings Attached program for city children, and was the teaching assistant to Donald Weilerstein.

Whether you attend for the entire day, or for only a part of the day, the admission will be **\$15 for ASTA with NSOA members, and \$20 for non-members.**

Schedule:

9:00 a.m. to 12:00 noon

Workshop participants are invited to observe Gabe working with Peabody Suzuki groups, Books 2–6.

12:30 p.m. to 2:30 p.m.

Teacher workshop.

2:45 p.m. to 4:15 p.m.

Learn to improvise! Gabe works with teachers and advanced students. Bring your instrument!

If you want to reserve a place at this event, send your check, payable to MD/DC Chapter, to Melissa Hullman. Her address is in the inside front cover of this issue. Be sure to include a note indicating that your check is for the Bolkosky workshop.

Another announcement about this workshop will be printed in the next issue of *Stringendo*.

Certificate Program Evaluation Examinations June 2002

MD/DC Chapter announces
The fifth annual Certificate Program Evaluation Examinations

Dates: Saturday and Sunday, June 8 and 9, 2002.

**Location: The Benjamin T. Rome School of Music, Catholic University,
Washington, D.C.**

Mark your calendars now, and plan to send your students to this event!

New National Office Location

ASTA WITH NSOA has been going through a lot of growth and many changes during the last several years. We have outgrown our current office space, so we moved our national office to a new location. After about eight years working out of the MENC building in Reston, we are now “spreading our wings” and have relocated to a building that will allow us to continue our growth as an organization. The new location, in Old Towne Fairfax, will provide the space that we need to accommodate the AST journal editor and our newly hired accountant, as well as our current full-time staff. Please come visit the new office next time you are in the area! The new address, effective Monday, August 27, 2001, is:

ASTA WITH NSOA
4153 Chain Bridge Road
Fairfax, VA 22030
Tel: 703-279-2113
Fax: 703-279-2114
e-mail: asta@erols.com
www.astaweb.com

Donna Sizemore Hale, Executive Director, donnahale@erols.com
Beth Danner, Marketing and Membership Manager, bdanner@erols.com
AsheLee Bonham Gahagan, Communications Manager, agahagan@erols.com
Susan Lucas, Finance Manager
Hunter Corn, Membership Coordinator
Christine Davison de Garcia, Administrative Assistant, asta@erols.com

P. G. Philharmonic Needs Strings

The Prince George’s Philharmonic Orchestra is seeking string players. An unpaid community orchestra, it rehearses Wednesday evenings at High Point High School in Beltsville.

The Orchestra gives five concerts per season, which take place at either Prince George’s Community College in Largo, or at the concert hall of the Clarice Smith Performing Arts Center in College Park. Repertoire for the current season includes Beethoven’s Symphony No. 5, Beethoven’s Violin Concerto with Amy Beth Horton as soloist, Brahms’ Tragic Overture, Brahms’ Symphony No. 1, Prokofieff’s Third Piano Concerto, and Tchaikovsky’s Symphony No. 4. For further information, or to schedule an audition, please contact the Philharmonic’s Music Director, Charles Ellis at 410-889-3351, or its Personnel Manager, Ed Stephenson at 703-897-5926, or StephensonEd@msn.com.

Free CodaBows for Students!

ASTA WITH NSOA is announcing a new program for members: CodaBows for America will donate approximately \$5,000 worth of CodaBow Aspire bows annually to schools or studios that show particular need for their students. Deadlines are October 1 and March 1 each year. For complete details and requirements, see guidelines on our ASTA WITH NSOA website:

<http://astaweb.com/codaguidelines.html>.

Schools and studios may apply for more than one bow in each instrument category per round.

Our thanks to Jeff Van Fossen, President of CodaBow International, Ltd. for making this possible. Thanks also to Jake Connolly, our SInC president and member of the ASTA WITH NSOA National Executive Board, for his part in creating this new program to benefit our members.

Certificate Program

Performance Evaluations, June 2001

by Lya Stern, Certificate Program Chair

This past June, MD/DC Chapter ASTA WITH NSOA held the fourth annual Certificate Program Performance Evaluations. This event is an annual evaluation of a student's performance, much like a jury exam in a music school. The students are expected to play certain scales, an etude, one or more pieces, and sight-reading. They receive a letter grade along with constructive suggestions for improvement. The evaluation is the focal point of the Certificate Program for Strings. The Program outlines ten levels of musical and technical goals, along with a listing of study material.

The two-day event took place once again at the Benjamin T. Rome School of Music, of Catholic University in Washington, D.C. The students, ages six through eighteen, and a few adults, represented fifteen studio teachers. Some teachers entered as few as one student, others sent all their students. About a quarter of the students received an S (Satisfactory), or S+. Three-quarters received a V (Very Good), with some V+ and V-. Two students received an I (Incomplete—needs to make up a portion, such as scales, or etude or piece).

Several of the teachers entered students for the first time this year. Some sent just one, to "test the waters," as it were. Others sent as many as eighteen, or the whole studio. They all reported back that it was a motivating, successful experience for them and for their students, and they plan to enter more students in the future.

The following teachers entered students: Grace Boeringer, Emily Campbell, Julianna Chitwood, Lorraine Combs, Lynne Denig, Susan Katsarelis, Wei Lin, Nayiri Poochikian, Judith Shapiro, Dana Shieh, Lya Stern, Cindy Swiss, Eleanor Woods, and Margy Wright.

There were four adjudicators: Mary Findley, Linda Smith, Olga Yanovich, (teachers at the Levine School), and Cathy Jeffcoat, (private studio teacher and PhD candidate in pedagogy at UMD)

Two observers visited the evaluations: Leslie

Webster from New Jersey and Lynne Denig from Virginia.


Leslie Webster, a violin/viola teacher, is Editor and Past President of the New Jersey chapter of ASTA WITH NSOA. As a member of the National Committee on Studio Instruction charged with studying the Certificate Program, she is taking the initiative to set up the program in New Jersey. Leslie wanted to talk to students, teachers, parents, and adjudicators, to hear the level of playing, and to get a better understanding of how the program is run. The report she wrote for her state newsletter is printed on the next page.

Lynne Denig, violin/viola teacher in Alexandria, is also interested in starting such a program in Virginia. Her article will appear in the next *Stringendo*.

The ASTA WITH NSOA National Committee on Studio Instruction has been studying the MD/DC Certificate Program, with a view towards making it a national program. As a result, several states are going to set up a pilot Certificate Program. Participation, feedback, and acceptance will be monitored. In addition, the Certificate Program will be the subject of a panel discussion at the next Studio Teachers Forum in March 2002 at the University of Michigan. The panel will compare and contrast this program with others from Canada and England. I will be on the panel and report back to you on my return.

The complete program is available on the ASTA WITH NSOA website: www.asta.net.

Contact Lya Stern for information, or to receive a copy of the Certificate Program for Strings booklet. Tel: 301-320-2693, e-mail: lya@ix.netcom.com.

Teachers, you have nothing to lose and everything to gain by learning about the Certificate Program. Your students will make more progress, their parents will be happier and you will smile with satisfaction. 

A Report on the MD/DC Certificate Program

by *Leslie Webster*,
Past President ASTA WITH NSOA, New Jersey


On a beautiful weekend in June 2001, at the Benjamin T. Rome School of Music, Catholic University, in Washington, D.C., more than 100 pre-college string players gathered to play individually before an adjudicator in the ASTA WITH NSOA MD/DC Chapter Certificate Program. As a private studio teacher looking for performance opportunities for my students at all levels, I traveled down that weekend to observe the examinations and meet with the adjudicators and teachers. My goal was to see if such a program could be inaugurated in New Jersey.

This Certificate Program is a graded program that sets expectations and standards of performance on ten progressive levels, from elementary (e.g. Suzuki Book 1) to advanced (e.g. Mendelssohn Violin Concerto). Each level is defined by a set of goals (i.e. use of vibrato, playing in 3rd position, etc.) and a list of appropriate study material: scales, technique, etudes, and solo repertoire pieces. Completion of a level is marked by an evaluative exam, which students can take regardless of age. Skipping a level is possible, if the student is competent. The examinations are meant to be supportive and encouraging, and are also created to induce students to work on all aspects of learning, including sight-reading.

On the day I was present, a number of area teachers, Lya Stern, State Chair of the Certificate Program, MD/DC Chapter board members, and two adjudicators gathered in a basement room of the music building. Two teaching studios were to be used for the examinations, and a series of practice rooms were available for warm-ups. Players arrived ahead of their scheduled times in order to warm up, then waited outside their assigned examination room until the room monitor (volunteer ASTA WITH NSOA member) ushered them in. They played for between 8 and 25 minutes, depending on the level of the examination. The adjudicator assigned ratings of Very Good, Satisfactory, or Needs Improvement, to each scale, etude, solo, and sight-reading excerpt, in the categories of tone, intonation, left-hand technique, right-hand technique, rhythm, musicality, memorization, and stage

presence. A majority of “Very Goods” and “Satisfactories” carried the day for the overall ratings, but players could be asked to redo any section of the examination that was not up to the level required. I was able to audit three violinists during their examinations, two of which were at Level 8 and one at Level 10. They played three pieces by memory, an etude, three scales (major, minor, and double stops), and a sight-reading excerpt. They played so beautifully and seemed to be having such a good experience, that I wanted to bring my students down right on the spot!

The MD/DC Certificate Program is the brainchild of Lya Stern, a Past-President of the MD/DC Chapter and a private studio violin teacher. She worked with the following three sub-committees to create the program: Violin/Viola Standards and Curriculum; Cello Standards and Curriculum; and Administration. The program has just completed its fourth year, and feedback from teachers, parents, and students has indicated that all have grown musically and technically from the experience of participating.

National ASTA WITH NSOA created a committee to explore whether this program should be sponsored or promoted by the national organization. After a year of study, the committee has recommended that pilot programs be started and monitored in additional states, and that harp, cello, and guitar syllabi be completed. A committee is being formed in New Jersey to explore setting up a pilot program. 

Leslie Webster is a member of the ASTA WITH NSOA National Committee on Studio Instruction. A graduate of Oberlin and Harvard University Graduate School of Education, she has been a private studio teacher in northern New Jersey for 27 years. She is Editor and Past President of the New Jersey chapter of ASTA WITH NSOA. This is the report she wrote after observing the June 2001 examinations of the MD/DC Certificate Program. It will be printed in the New Jersey chapter newsletter, hoping to generate interest in starting a pilot program there.

Make Your Own Manuscript Paper in Finale™

by Lorraine Combs

One of the best teaching tools to help your students become proficient readers is to have them copy music onto blank staves. Of course, students must have some manuscript paper in order to do this. They can buy those little eight- by seven-inch music manuscript books, but I find these to be unsatisfactory. The staves are spaced so close together that it is hard to draw ledger lines without crowding into the next upper or lower staff. Professional manuscript paper is a better choice, but the student would have to buy an entire package. Also, the staff lines are too small for most beginning music copyists.

An ideal solution is to make your own staff paper, in any size that you want, and with as many staves per page as you want. Give one page to a student at his/her lesson, and assign the music copying homework to be completed by the next lesson. You need a computer, a printer, and the Finale™ music notation application.

The following instructions are based on the 2001 version of Finale. You might have to make adjustments in my instructions if you have an earlier version. For those of you who have the brand new 2002 version, the instructions will be the same. (*Note:* It is also possible to make manuscript paper in Sibelius™, another music notation application. I don't use Sibelius, so I don't know the process for resizing and respacing the staves.)

All right, let's get started! Open your Finale application. When the Document Set-Up Wizard appears, leave the selections for title and composer blank. Click NEXT. Now you are instructed to choose a part or parts. For example, choose "Strings," and in the next column, choose "Violin," click "Add," then NEXT. Then you are asked to select a key signature and a time signature. Leave it at the default C Major and the default common time, then click NEXT. Now you have a window with choices of tempo and pick-up notes. Don't choose either. Use the default Music Font (Maestro in Finale 2001). Then click FINISH.

Now a music page should show up on your

monitor. It will have the word "Title" at the top of the page, "Composer" at the upper right above the first staff, and "Copyright" at the bottom of the page. The first staff will be indented with the staff name "Violin" to the left. A treble clef will appear at the beginning of each staff. A measure number appears to the left of each new staff line. There will be 21 measures. Each measure will contain a whole rest.

Now you will proceed to eliminate the Title, Composer, and Copyright words, the staff name, treble clefs, bar lines, measure numbers, and the whole rests in each measure. Also, you will remove the indent in the first staff, resize all the staves to a larger size, and respace them on the page.

Step 1. To eliminate the "Title," "Composer," and "Copyright" words, go to the Tool Box and select the Text tool (it looks like the letter A). A small square handle will appear on the words "Title," "Composer," and "Copyright." Click on the handle of "Title." A little black dot will appear inside the handle, which means this word is selected. Press the Delete key on your computer keyboard, and "Title" will disappear. Do the same for the "Composer" and "Copyright."

Step 2. Next, you might want to resize your staves. This can be done later, but doing so now will save you some extra work. Select the Resize Tool (Percent sign). Click near the top left page corner. A dialog box appears. Resize your page to 125% and click OK. Some of the measures will be pushed onto a second page. You can ignore them for now.

Step 3. Now you can eliminate the appearance of the staff name (Violin), treble clefs, and bar lines. Choose the Staff Tool (Treble clef in a staff), The word "Violin" will sprout a little square handle. Double click on that handle. A dialog box appears, showing check marks for several "Items to Display." De-select the following items by clicking on the checked boxes: Barlines, Clefs, Key Signatures, Measure Numbers, Staff Names, and Time Signatures. Click on OK.

Step 4. This brings you back to your blank page.

You will still see the whole rests and the measure numbers to the left of each staff. Select the Measure Tool (Whole rest). Select the whole document. (On a Mac computer, this is Command-A.) Go to the menu bar at the top of your computer screen and click “Measure.” Scroll down to “Measure Numbers,” and a side dialog box will show several things, including “Hide numbers.” Click that. Then click somewhere on the page, but not in a staff, to de-select all.

Step 5. To hide the whole rests, select the Mass Mover Tool (Little truck). Select the whole document (Command-A). Go up to the top menu bar to the Plug-Ins. This is an icon that looks like a little electric plug. Scroll down to “Note, Beam, & Rest Editing,” then go to the side menu that appears and choose “Change to Real Whole Rests.” Now go back to the Plug-Ins, scroll down again to “Note, Beam, & Rest Editing,” go to the side menu and choose “Note and Rests (Hide).” You should now have a page of nothing but blank staves. De-select the page (click anywhere in the margin).

What follows now involves using the Page Layout tool. Mastering the use of this tool is a complex procedure. Whether using Page Layout in this Blank Staff exercise, or using it to format your own pieces, you will discover half the fun (and most of the grief and frustration) of using Finale. To make proper use of this tool, I suggest you print out a copy of the chapter “Page Layout Tool” from your online instructions. Refer to it often. Don’t be afraid to experiment. At first you will make lots of mistakes. Then be sure to say a little prayer of thanks for the multiple un-do command (Command-Z on a Mac). Some older versions of Finale did not have this jewel of a sanity-saver.

Step 6. To change the margins, select the Page Layout tool (looks like two layered sheets of paper, each with a dog-eared upper right hand corner). Go to Page Layout at the top menu bar. Scroll down to “Page Margins,” select “Edit Page Margins...” A dialog box appears. Change “Left” to “0.5 inches.” Click on APPLY and close the dialog box. If you want bigger margins, choose another number, for example, “0.75 inches” or “1 inch.”

Step 7. To bring the top staff closer to the top of the page, and to remove the indent, stay

in the Layout Tool. Each system (staff) has two handles—upper left and lower right. Select the first system by clicking on its upper left square handle. Go to Page Layout (at the top menu bar of your computer screen). Scroll down to “Systems.” On the side menu, select “Edit margins.” A dialog box appears, Change “Left” to “0 inches,” and change “Top” to “0.27.” Click on APPLY. After you close the dialog box, you should have several completely blank staves on your page. The number of staves depends on the default percentage in your Resize Tool box before you changed it to 125%.

Step 8. (Go to Step 9 if you have fewer than seven staves on this page.) Let’s say you want eight staves, and you only have seven. Stay in the Page Layout tool. Select the right handle on the second staff from the bottom and nudge it upwards, click by click, using your upward arrow key on your computer keyboard. Or you can simply click in the middle of the system and drag the whole staff upward. Do it carefully and slowly, being careful not to drag the system to one side or the other. Stay exactly in the margins. Once the staff is moved sufficiently up, another staff from page two will be pulled onto the bottom of page one. Now you have eight staves on the page, but they will probably be spaced unevenly.

Step 9. If you started with fewer than seven systems on your page, and you want eight, you can click and drag System 2 upward until the upper dotted guide margin of this system touches the bottom dotted guide margin of System 1. Be careful to keep each system within the margins, using the dotted lines as guides. Continue your click-and-drag procedure with System 3, System 4, etc. Eventually, eight systems will appear on the page, but they will probably be spaced unevenly.

Step 10. To space systems evenly, use the Page Layout tool. Go to the top menu bar, select Page Layout, scroll down to “Space Systems Evenly.” Choose all pages and click OK. Your eight staves should now be spaced evenly on your page.

Step 11. You might want to space your systems unevenly, or in groups. Go up to the top menu bar and click “View.” Scroll down to “Show Grid.” Now you have a background grid. (It won’t show up on your printed page.) Click in the middle of

a system and drag it wherever you want. To make the grid disappear, go to “View” again, scroll down and click on “Hide Grid.”

Step 12. If your systems do not match up exactly on the left and right side with the page margins, you can line them up with the Page Layout tool. Go to “Page Layout” at the top menu bar. Scroll down to “Systems.” Click “Edit margins...” in the side menu bar. A dialog box appears. Fill in the number “0” in the left and right boxes. After “Change system,” fill in the number “1.” After “thru,” fill in the number “1” again. Click APPLY and close the dialog box. Now go back to the beginning of Step 12 and do the same things until you get to “Change system.” Fill in the number “2.” After “thru,” fill in the number “8.” The reason you change System 1 separately is that its top margin may be larger than the top margins of Systems 2 thru 8.

Step 13. You should eliminate the second page of your document. If you don’t eliminate it, when you print your blank staff page, you will also get a strange-looking second page unless you remember to tell the computer to print only the first page. On the scroll bar at the bottom of your Finale screen, you can choose which page is displayed. Go to page 2. Select the Mass Mover tool. Then select only the second page. Do this by clicking and dragging a dotted line box around all the systems on page 2. Press the Delete key on your computer keyboard. This should get rid of the entire second page.

There may be some pesky measure numbers remaining to the left of some systems on page 1. Go back to Step 4 and follow the instructions.

Save your work on your hard drive. Print out a sample copy. If you don’t like the way it looks, use the principles you have learned about hiding various items, moving staves around in Page Layout, and resizing staves with the Resize Tool. This whole exercise is an excellent way to discover some of the remarkable music notation capabilities of Finale.

One comment about saving Finale files: Sometimes you will find that your computer is making a copy of your file every time you save. If you don’t want your hard drive to fill to the saturation point in a hurry, you should tell Finale *not* to make copies when saving files. Here’s how you do it: Go up to the top menu bar. Click “Options,” scroll down to “Program options...” and click on that. A dialog box appears. Un-check “Make Backups When Saving Files.”

As the saying goes, “There’s more than one way to skin a cat.” Likewise, there is more than one way to make manuscript paper using Finale. You may find a way that is easier for you than the method I have just described. Experiment!



Group Classes for Private Students?

by Roy Sonne

I have felt for a long time that one hour a week of instruction simply is not enough for a student who is even moderately serious. I have also felt that there are many benefits from having a group lesson in addition to the weekly private lesson, as has been amply demonstrated by the phenomenal success of the Suzuki method.

I will be starting a group violin class this fall for my advanced and intermediate students. The class will meet once or twice a month. It will last about two hours. Everyone will work on scales and scale-type exercises en masse. We will study some Mazas and Kayser Etudes, and continue with some selected repertoire as a group. Then perhaps some group discussion of common problems such as “how to deal with nervousness” or “practice strategies.” The session will end with one or two advanced students performing solo, or perhaps with some instruction as in the traditional master class situation.

After I get my class going perhaps I can write a follow up about its progress. The first class is scheduled for September 26, 2001. We’ll have three sessions this fall and then evaluate and see where we go from there. My plan for the first session is to

start out with scale routines built on a three-octave B-flat Major scale. Next, some group exploration of arm weight. The group repertoire will be Kreisler’s Tempo di Minuetto and Telemann’s Concerto in G Major for Four Violins. Finally, we’ll have three students perform for the group with master class type instruction.

Another idea that I have is to offer this class to students of other teachers in my area. Do you think this can work? If something like this would be offered in your area would you see it as a valuable opportunity for your students or would you see it as a threat or an intrusion? What would it take for you to recommend that your students participate in such a class?

Thanks in advance,
Roy Sonne

Ed. note: Roy teaches in Pittsburgh, Pennsylvania. If you have a response to his ideas, send it to the Editor of *Stringendo* (address is in the inside front cover of this issue) and it will be printed in the next issue. Any responses will also be forwarded to Roy.



Theory in Maryland

by Dr. Deborah Brown

In the spring of 1974, composer Winifred Hyson was approached to formulate a theory program for Maryland State Music Teachers Association. A two-level syllabus was made available to member teachers in January 1975. Thirty-eight students, representing 10 teachers, were enrolled in the subsequent testing.

The following year the program was increased to four levels. By 1978, 240 students enrolled and three local associations took part. By the spring of 1978, the syllabus was revised and expanded to five levels. By 1979, 35 teachers enrolled a total of 394 students. Eventually, the testing grew to ten levels plus a Kinder level.

The 1980s and 1990s saw a tremendous increase in participation—over 2000 students in 14 statewide centers and nearly 200 teachers—making the MSMTA theory program overwhelmingly the largest student activity.

In 1998, Dr. Deborah Brown was nominated for the chairmanship of the theory program by outgoing chair Claudette Horwitz. President Judy Ferencz and Student Activities Chair Gary Dinn asked Dr. Brown to undertake the task of updating the theory curriculum that had remained virtually untouched since its expansion to 11 levels.

In the reorganization of the program, several ideas emerged as fundamental:

- Teachers would be encouraged to include theory instruction as a regular part of their teaching curriculum, whether by using computer programs, shared lessons, group classes, or individual theory instruction.

- Elementary levels would require recognition of notes, key signatures, etc. Actual writing would be delayed until the more advanced levels. All new concepts would be presented as recognition only—writing these concepts would come in subsequent levels.

- A new test for Level 11, dealing with part-writing, would be developed, since students entering any college music program are expected to have a basic familiarity with part-writing.

- A new syllabus would be constructed.

- More music analysis requiring critical, analytical thinking would be included.

- Ear-training would receive greater emphasis because music is indeed an aural art.

- The previous fractional point system would be replaced by questions equaling one point only, with no partial points awarded, thus eliminating subjectivity in grading.

- The tests and syllabus would be re-formatted for greater clarity and ease in reading.

- Grading ease and accuracy would be taken into account when formulating tests.

- The program would neither promote any particular method of teaching nor any one teacher's opinion; but rather be constructed on sound educational principles, thus allowing each teacher's discretion in instructional methods.

- Five one-point Bonus Questions would be developed for each level of testing.

- More music history would be included, with the introduction of general music history in Levels 4–6. Each of the upper levels would deal with one specific period of music history. Level 8 would deal with music of the Baroque period, including stylistic characteristics, forms, composers, analysis of Baroque compositions, and “drop-the-needle” recognition of Baroque music examples. Level 9 would deal with music of the Classical period, Level 10 with music of the Romantic era, and Level 11 with Contemporary music.

- Music questions concerning instruments other than piano would be included.

- All tests and syllabus would be done on a computer, thus allowing future ease in making changes.

A small committee was established; comments and suggestions from all teachers contacted were considered. Many piano method books and theory programs were studied to see what was typically included on each level. Computer software was researched. Other state programs were studied, as were the theory tests offered by the College Board Association. Dr. Brown also took several post-doctoral courses in testing procedures, score evaluation techniques, arts administration, and theory curriculum development for high school students. Theory and music education instructors at the University of Maryland, Catholic University, and the Eastman School of Music were consulted about the types of concepts to be presented.

In a mammoth three-year project, three successive syllabi totalling over 500 pages were written and published. Nearly 400 pages of completely new tests were constructed during these three years. During 1998–1999, Preparatory through Level 3 tests and syllabus were revised. During 1999–2000, Levels 4–6 were completely revised, with some revisions in Levels 7–10. Reliability studies were done on each of the previous years' tests; some adjustments were made to those levels as well. During 2000–2001, test revisions were completed to the upper levels. Computer-generated new sets of tests were produced each year—no more laborious hand-writing required! In addition, administrative functions were streamlined and placed on computer disks, and a massive computer database was established to track student scores for the coveted Level 5 through Level 10 theory awards.

The committee worked countless hours the first two years, both in research and on the computer, preparing draft after draft of syllabus and tests for each level. Difficulties encountered were: determining what material was to be covered, deciding how to present the material, deciding how to test those concepts, how to physically lay out text for best presentation, and proof reading. The list of skills required and time consumed certainly seemed endless. In spite of our best efforts, we continue to find mistakes and omissions.

Making up tests is an art in itself. Deciding on the proportion of points per topic, how to formulate test questions correctly, scoring procedures, etc., is as important as deciding upon the concepts to be tested.

The administration of this vast program involves finding suitable facilities, scheduling students, sending out paperwork to chairs and teachers, grading, recording scores, and returning tests. Each year the process is re-evaluated. Problematic items are discussed and new ideas are instituted for the following year.

The challenge remains to find ways to expand the program, while not placing intolerable burdens on the present and future people who produce the program. Above all, our primary goal remains unchanged—to provide an excellent theory education for all our students.



Deborah Brown is the director of the North Potomac School of Music. She is currently the chairperson of the Maryland State Theory Program, the Montgomery County chair of the theory exams, a frequent judge for solo and ensemble festivals, a National Guild judge and Guild chair. Deborah was a guest speaker at the 1995 MTNA convention, discussing techniques in teaching adult students. She received her Bachelor and Master of Music degrees in piano performance from the Eastman School of Music, and her Doctorate in performance from the University of Maryland.

Music do I hear?

Ha, ha! Keep time. How sour sweet

music is

When time is broke and no proportion kept!

King Richard II, Act five, Scene five, 41-43

More String Projects!

by Robert Jesselson, ASTA WITH NSOA National President

I am pleased to announce that we have received yet another grant for more String Projects. This one is for \$80,000 from the National Endowment for the Arts (NEA) for three more sites. These sites will be:

Ball State University
California State University (Sacramento)
Illinois State University

NEA grants are very competitive: there were 114 applications, but only 26 were funded. The highest award given was \$100,000—so we did very well! Their panel “loved” our proposal: it clearly documented the need in our field, they liked how we encourage the potential for string players to teach, as well as the established reputations, good collaborations, etc.

In some ways ASTA WITH NSOA has been preparing for this project since 1996, but our grant-writing success really only came to fruition within the past year. We have now written five grants and have had all five funded. That’s a pretty good track record in the grant-writing world! It is a sure sign of the significance of this project, the design of the program, and the respect that these foundations have for ASTA WITH NSOA.

We were first awarded the FIPSE grant in July 2000 for ten sites. FIPSE added three more sites in September. Then in March 2001 we received news about the Knight grant for eight sites, and finally the NEA grant for three more sites. This makes a total of 24 sites, plus the USC and UT models.

According to the goals of our proposal, after three years each site should have 150 students and 9 undergraduate teachers. That translates into 3,600 students and 216 teachers after three years for all 24 sites. After 10 years we project 600 undergraduates to be teaching in these String Projects. As these teachers graduate, it will have a major impact on the string teacher shortage in this country.

In terms of the total dollar impact, the grants themselves add up to \$804,302 in actual grant money, with a total impact of \$1,483,802 including the universities’ matching money. Almost all of this is going directly towards scholarships for the undergraduates and the master teacher stipends, thus having a direct effect on the profession.

We have begun to post information on the current String Projects on our ASTA website. You can access it at <www.astaweb.com>. This is just in the beginning stages. Included soon will be a map of all the sites.

Here is a list of all 26 institutions in the National String Project Consortium.

FIPSE Sites (13 total)

Brooklyn College Conservatory of Music
Crane School of Music, SUNY Potsdam
Lawrence University Conservatory of Music
Marywood University - (start in August, 2001)
Rutgers, State University of NJ
Texas Tech University
University of Arizona
University of Dayton - (start in August, 2001)
University of Kentucky
University of Memphis
University of Nebraska-Lincoln
University of North Texas
University of Wyoming

Knight Sites (8 total) - (start in August, 2001)

Arizona State University
St. Cloud University
University of Georgia
University of Hartford/The Hartt School
University of Massachusetts at Lowell
University of Oklahoma
University of Tennessee at Chattanooga
Weber State University

NEA Sites (3 total) - (start in August, 2001)

Ball State University
California State University (Sacramento)
Illinois State University

Original Models

University of South Carolina
University of Texas (Austin)

Robert Jesselson
ASTA WITH NSOA National President
rjesselson@mozart.music.sc.edu

MD/DC Chapter Membership List 2001

Additions and Corrections to Previous List

Barry Amass
Mewzkl Publications
40 Old South River Road
Edgewater MD 21037
W: 410-266-1415

Julie S. Baker
8368 Cypress Mill Rd
Baltimore MD 21236
H: 410-933-9169
W: 410-385-9596
jbcrush@aol.com
Violin

Jordi Boltes
410 Cedar St NW #29
Washington DC 20212
H: 301-351-8469
Bass

Alice Briggs
203 Grove Rd
Washington Grove MD 20880
H: 301-926-6347
W: 703-243-1508
abriggs@visionsite.org
Cello

Harold A. Cheilek
3039 44th Street NW
Washington DC 20016
H: 202-362-5788
Hcheilek@ida.org
Violin

Hazel Cheilek
3039 44th Street NW
Washington DC 20016
H: 202-362-5788
W: 703-750-8383
Viola

Sarah D'Angelo
Peabody Institute
606 St Paul St Box 339
Baltimore MD 21202
H: 410-375-2253
sdangelo@Peabody.jhu.edu
Violin

James Dean
2126 Connecticut Ave NW
#59
Washington DC 20008-1729
H: 262-637-7023
W: 262-595-2260
Bass

Mitch Fanning
10201 Forest Grove Dr
Silver Spring MD 20902
H: 301-681-3327
W: 301-495-7345
jmitchellf@yahoo.com
Violin

Andrea H. Farbman
Am Music Therapy Assn
8455 Colesville Rd Suite 1000
Silver Spring MD 20901
W: 301-589-3300
farbman@musictherapy.org

Terri Ilioff Fenlon
5779 Edgepark Rd
Baltimore MD 21239
H: 410-426-5579

Daryl P. Friedman
NARAS
666 11th St NW Suite 805
Washington DC 20001
W: 202-662-1341
daryl@grammy.com
AsheLee Gahagan
4105 Wisconsin Ave NW
#506
Washington DC 20016
H: 202-364-5310
W: 703-279-2113
agahagan@erols.com
Cello

Dana M. Goode
2904 Montebello Terrace
Baltimore MD 21214
H: 410-319-7517
W: 410-339-7070
gooveav@toad.net
Violin

Amie Grossman-Vredenburg
11946 Twin Lakes Dr #36
Beltsville MD 20705
H: 301-586-0521
amie12maryland@hotmail.com
Violin

Christy L. Guenther
17201 W Old Baltimore Rd
Boysds MD 20841
H: 301-349-3775
W: 301-972-0341
celloconamore@yahoo.com
Cello

Faye Gura
6113 Temple St
Bethesda MD 20817
H: 301-365-4858
Cello

Wendy Harton
12500 Ransom Ct
Glenn Dale MD 20769
H: 301-390-6224
wendy-harton@juno.com
Violin

Pat S. Heimer
12807 Bushey Dr
Silver Spring MD 20906
H: 301-946-0065
Violin

Douglas Herbert
National Endowment For The Arts
1100 Pennsylvania Ave
Washington DC 20506

Brendan C. Joyce
7103 24th Ave
Hyattsville MD 20783
H: 301-422-4816
sillinessrules@yahoo.com
Violin

John Kaboff
1301 T Street NW #1
Washington DC 20009-4438
H: 202-387-3936
W: 202-486-8916
celldoctor@aol.com
Cello

Carolyn Kessler
11111 Lazy Hollow Dr
North Potomac MD 20878
H: 301-921-7957
W: 301-696-6043
cjkes@starpower.net
Violin

Roxanne Krigman
334 Rosslare Drive
Arnold MD 21012
H: 410-647-0162
rkrigman@cablespeed.com
Violin

Camille Lewis
332 Flannery
Silver Spring MD 20904
H: 301-384-3021
lewiscamille@hotmail.com
Violin

Brigitte Lynch
12122 Pawnee Dr
North Potomac MD 20878
H: 301-330-3238
blynch@wam.umd.edu
Bass

Nicole A. Maloy
Baltimore Symphony Orchestra
1212 Cathedral St
Baltimore MD 21201-5545
W: 410-783-8073

Lyn McLaine
3533 Quebec St NW
Washington DC 20007
H: 202-237-8485
W: 202-723-1612
Keyboard

Nannette R. Melnick
6003 Henning Street
Bethesda MD 20817-3463
H: 301-530-5991
yegorsmom@netzero.net
Violin

Mark Mendelsohn
166 Creekwater Ln
Arnold MD 21012
H: 410-544-4037
W: 410-962-9499
Viola

Henry Mindlin
1615 Manchester Ln NW
Washington DC 20011
H: 202-882-7204
Guitar

Sherrie Norwitz
5723 Greenspring Ave
Baltimore MD 21209
H: 410-485-9671
Viola

Anne Marie Patterson
5117 Rock Beauty Ct
Waldorf MD 20603
H: 301-843-5271
AnneMaShaw@aol.com
Violin

Elizabeth C. Petersen
American Embassy
Box 9 PSC 71
APO AE 09715
elizabeth_petersen@yahoo.
com
Cello

Nayiri Poochikian
11343 Palatine Dr
Potomac MD 20854
H: 301-299-2029
Violin

Astrid Portillo
Potomac Valley Youth Orch
P O Box 3344
Gaithersburg MD 20885-3344
H: 301-330-3238
W: 301-519-0121

Laura Ruth
300 Fullerton Pl
Abingdon MD 21009
H: 443-512-0354
W: 410-634-4129
lgruth@iximd.com
Cello

Christina Schuster
2115 Harvey Ln
P O Box 54
Darlington MD 21034
H: 410-836-3486
tschuster@ccps.com
Bass

David Shumway
346 Rosebank Ave
Baltimore MD 21212
H: 410-532-3649
Cello

Diana Souder
631 Skidmore Blvd
Gaithersburg MD 21114
H: 301-417-0709
souderdi@aol.com
Violin

Zoltan Szabo
5411 Tramore Road
Baltimore MD 21214-1922
H: 410-426-1753
W: 410-830-2837
zszabo@towson.edu
Violin

Meredith Aimee Toomes
9300 Kite Street
Burke VA 22015
H: 703-503-5014
aimeegr@peabody.jhu.edu
Violin

George Vance
9100 Louis Avenue
Silver Spring MD 20910
H: 301-588-9275
george@slavapub.net
Bass

Martha Dana Vance
9100 Louis Avenue
Silver Spring MD 20910
H: 301-588-9294
W: 301-588-9275
slavapub@aol.com
Cello

Allison C. Viens
11565 Windsor Rd
Ijamsville MD 21754
H: 734-487-6917
aviens@online.emich.edu
Violin

Margaret Motter Ward
P O Box 517
New Windsor MD 21776
H: 301-898-8522
W: 301-649-7150
peggyward1@aol.com
Viola

Hee-Jeong Yoon
5647 Columbia Rd #203
Columbia MD 21044
H: 410-715-1218
hjyoon@northwestern.edu
Harp

Alice Young
346 Rosebank Ave
Baltimore MD 21212
H: 410-532-3649
Viola

Paul A. Yutzy
5723 Greenspring Ave
Baltimore MD 21209
H: 410-664-7034
W: 410-435-2800
Guitar

Ari Zakem
3103 Scott Crescent
Glossmoor IL 60422
W: 410-516-8080
Violin

ASTA WITH NSOA EVENTS CALENDAR

2002

Teaching Teachers: Two Side-by-Side
University Conferences
January 17–20, 2002
University of South Carolina
Columbia, South Carolina

National Solo Competition
May 15–17, 2002
Michigan State University
East Lansing, Michigan

National Studio Teachers Forum
May 17–19, 2002
(held in conjunction with the National Solo
Competition)
Michigan State University
East Lansing, Michigan

2003

ASTA WITH NSOA National Convention
Showcasing the National High School
Honors Orchestra
March 27–29, 2003
The Ohio State University
Columbus, Ohio