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Message from the President

I had breakfast recently with a dear friend who is a very well known jazz musician. As I listened to him talk about his musical education, I realized how narrow a path music study can be. He heard jazz, fell in love with it and wanted to learn to play it. But jazz wasn't offered at Eastman, where he was studying classical music. So he learned by listening to recordings and playing along. Mark Wood told a similar story about being at Juilliard, finding rock music, listening to great players, and playing along until he found his unique voice.

Times are definitely changing. David Wallace, Texas Swing fiddler, among many other accomplishments, and keynote speaker at the 2010 ASTA conference, is teaching at the Juilliard School. Eastman, and many other music schools have jazz programs.

At the Mark Wood Workshops, I watched anxious students step outside of their comfort zones, relax, and rock out. I saw teachers bravely improvise for the first time in their lives and get excited about electric instruments.

Whether it's classical, rock, jazz, klezmer, or fiddle, ASTA's mission is to "promote the playing and teaching of string music." As President of ASTA MD/DC Chapter, one of my goals is to be inclusive of all styles of music and offer a variety of opportunities to our members. Consequently, we have a wide range of events scheduled this season. As we all get geared up for the fall teaching and performing season, I urge everyone to put all ASTA events on your calendars.

- Our interesting and informative **Studio Teacher Meetings** are continuing the second Monday of the month. The location is changing to Dorée Huneven's home, 1609 Ladd St., Silver Spring, MD 20902. On September 13, 2010, the first meeting of the fall season, the guest speaker will be violinist Jody Gatwood. On October 11, 2010, the topic will be "The Motivation Breakthrough," featuring a 90-minute DVD by Richard Lavoie.
- Our second annual **Fiddle Day** will be held Saturday, October 16, 2010, at Anne Arundel Community College in Arnold, Maryland. Clinicians will include Andrea Hoag and Mitch Fanning. String players of all ages are encouraged to attend.

- The **Dueling Fiddlers Workshops and Concert** will be held on Sunday, November 21, 2010. Information about this event is on page 6 of this issue, and on our website: www.asta.net. Click on OTHER PROGRAMS to download an application form.
- Our winter **ASTACAP exams** will be held on Sunday, February 20, 2011, at The Lutheran Church of St. Andrew, 15300 New Hampshire Ave., Silver Spring, MD 20905. Julianna Chitwood and Dorée Huneven will be administering the winter exam. The date for the spring ASTACAP exams has not been set yet. The ASTACAP program has grown so large and successful that we can support two times and venues!
- **Mark Wood** will be returning! Dates are Saturday and Sunday, March 26–27, 2011. The location and other details will be announced soon. Please keep an eye on our web site: www.asta.net/calendar
- We are sending weekly email notifications to our members who have email. They will be sent out on Tuesday morning. This is a great way to stay in touch with our members! If you have an event that you would like publicized, send the notification to me by 9:00 P.M. Sunday evening. Please have the notice worded exactly the way you would like it to appear.

Please let me know if you have any ideas, projects, comments, or concerns. I'll look forward to hearing from all of you!

Cathy Stewart



ASTA 2011 National Solo Competition MD/DC Chapter Applicants

Deadline: All entries must be postmarked by October 1, 2010

Participants must be ASTA members or a student of a current professional ASTA member. Proof of membership is required.

Instrumental categories: Violin, Viola, Cello, Bass, Classical Guitar, Harp.

Participants may enter in their state of residency or the state in which they are studying. Under no circumstances will a participant be allowed to enter more than one state's competition.

A copy of an official document proving the entrant's birth date (birth certificate, passport, etc.) **MUST** be submitted with the application.

Every MD/DC Chapter entrant must submit a CD recording to the following address:

ASTA Solo Competition
Attn: Marissa Murphy
3414 Woolsey Dr
Chevy Chase, MD 20815

Applicants may contact Marissa with any questions: 301-233-7960 or murphyviolin@gmail.com

Recordings must be on a CD. Each piece or movement must be recorded without editing. (*Editing is permissible between movements/pieces but not within them.*) Edited performances will be disqualified. Recording in a concert hall or recording studio with professional level equipment is suggested.

Entrants must submit CDs that are clearly labeled with the entrant's name, age, address, phone number, instrument, teacher's name, and works performed. (*The labeling should be easy to cover and re-label to allow for anonymous judging. No photos on CDs. For examples, please go to www.astaweb.com*) It is strongly urged that every entrant retain a copy of his/her submitted CD, in case it is lost in transit. Recordings will not be returned.

Recordings will be judged blindly by a distinguished panel of musicians. Recordings of state winners will be sent on to the National Semi-Finals, from which the finalists will be chosen.

Please visit the following websites for official application, rules, and regulations:

www.asta.net/calendar
www.astaweb.com

Junior Division

Open to musicians under age 19 as of March 20, 2011 (*born on or after March 20, 1992*).

Repertoire

Recordings of 12–15 minutes including the required pieces and free choice

VIOLIN:

Bach: Any movement from the Solo Sonatas or Partitas

Saint-Saëns: Danse Macabre, op. 40 (any edition transcribed by the composer)

Any piece of the contestant's choice

VIOLA:

Bach: Any movement from the Solo Cello Suites

Vaughan-Williams: Prelude & Christmas Dance from the Suite for Viola & Orchestra, Group 1, movements 1 & 3

Any piece of the contestant's choice

CELLO:

Bach: Any movement from the Solo Suites

Bartok, arr. Silva: Roumanian Folk Dances (all movements)

Any piece of the contestant's choice

DOUBLE BASS:

Bach: Any movement from the Solo Cello Suites

Bottesini: Elegy in D

Any piece of the contestant's choice

GUITAR:

Bach: Any movement from a solo work

Giuliani: Six Variations on Folies d'Espagne, op. 45 (any edition)

Any piece or pieces of the contestant's choice

HARP:

Bach: Any movement from a solo work

Handel, trans. Salzedo: The Harmonious Blacksmith

Any piece of the contestant's choice

Senior Division

Open to musicians 19–25 as of March 20, 2011
(born on or after March 20, 1986 and before
March 20, 1992).

Repertoire

Recordings of 17–20 minutes including the
required pieces and free choice

VIOLIN:

Bach: Any movement from the Solo Sonatas or
Partitas

Wieniawski: Souvenir de Moscou (Two Russian
Airs), op. 6

Any piece of the contestant's choice

VIOLA:

Bach: Any movement from the Solo Cello Suites

Brahms: Sonata in F minor for Viola and Piano,
op. 120, no. 1, movements 2 & 4

Any piece of the contestant's choice

CELLO:

Bach: Any movement from the Solo Suites

Locatelli: Sonata in D, Minuet

Any piece of the contestant's choice

DOUBLE BASS:

Bach: Any movement from the Solo Cello Suites

Vanhal: Concerto in D, 1st movement,

Hoffmeister edition with the Gruber cadenza
published by Doblinger

Any piece of the contestant's choice

GUITAR:

Bach: Gigue and Double from Suite, BWV 997
(any edition)

Sainz de la Maza, Eduardo: Campanas del alba

Any piece or pieces of the contestant's choice

HARP:

Bach: Any movement from a solo work

Spohr: Fantasie, op. 35

Any piece of the contestant's choice



MD/DC Chapter Studio Teachers Meetings 2010–2011

A STA MD/DC Chapter has been holding
Studio Teachers Meetings for the past two
years on the second Monday of every month,
September through May. The meetings will continue
this year, with Dorée Huneven as host, who will
arrange for speakers and topics.

What they are: A chance for studio teachers to meet
each other in a warm social setting, and learn how to
hone their craft of teaching strings through lectures,
demonstrations, and discussions.

Where: The home of Dorée Huneven, 1609 Ladd
Street, Silver Spring, MD 20902

When: The second Monday of each month,
September through May, 10:30 A.M. to 12:30 P.M.

Food and Drink: Dorée will provide hot and cold
drinks and one entrée. Attending teachers are asked
to bring a dish to share.

RSVP: To Dorée for each meeting.

Email: dhuneven@verizon.net

Phone: 301-649-3170

Website: <http://www.asta.net/contact>

The first meeting of the year will be **September 13, 2010**. The speaker will be Jody Gatwood, Professor of Violin at Catholic University, and long-time concertmaster of the National Philharmonic.

The second meeting will be **October 11, 2010**. Topic is “The Motivation Breakthrough.” Featured is a 90-minute DVD, with Richard Lavoie, who demonstrates six basic motivational styles and strategies for inspiring the most withdrawn and reluctant student.

At the third meeting on **November 8, 2010**, cellist Emily Wright will speak on the nature of talent, debunking the myth that musical ability is reserved only for the young.

If *you* would like to make a presentation at one of these meetings, or if you have an idea of what you would like to discuss or hear about, please contact Dorée so she can schedule it. We are delighted to hear from you!

Reports on past meetings are at: www.asta.net/news
Then click on a topic in the MORE NEWS sidebar.



Second Annual Fiddle Day

Presented by
ASTA MD/DC Chapter

With the support of the Music Department of Anne Arundel Community College

For String Teachers and Students

Students must be at least age 7 and be able to play on the Level of Minuet 1 in Suzuki Book I.
Violists welcome.

Join us for a day of workshops and a concert with professional fiddlers

- When:** Saturday, October 16, 2010, 8:30 A.M. – 3:00 P.M.
- Fee:** \$35 for everyone. Lunch is included!
- Register:** Download a PDF file of the registration form at www.asta.net/otherprograms
Or send your questions to Kimberly McCollum: kdmccollum@yahoo.com
- Featuring:** Fiddlers Andrea Hoag and Mitch Fanning
Dorée Huneven will show how she uses the new “O’Connor Violin Method”
in her studio.
- Where:** Anne Arundel Community College, Cade Fine Arts Bldg.
101 College Parkway
Arnold, MD 21061

Directions to Anne Arundel Community College:

From the Baltimore Beltway: Take 97S to 50E to Annapolis. Take the first exit past the Severn River Bridge onto Rte. 2N. Turn *right* at the second stoplight onto AACC’s West Campus. Turn right at the first stop sign. The Cade Bldg. will be on your right.

From D.C.: Take 50E to Annapolis. Take the first exit past the Severn River Bridge onto Rt. 2N. Turn *right* at the second stoplight onto AACC’s West Campus. Turn right at the first stop sign. The Cade Bldg. will be on your right.

From the Eastern Shore: Take 50W to the Bay Bridge. After the bridge, take Rt. 2N (just past the Bay Dale Dr. exit). Turn *right* at the second stoplight onto AACC’s West Campus. Turn right at the first stop sign. The Cade Bldg. will be on your right.

SAVE THE DATE!
OCTOBER 16, 2010



The “Dueling Fiddlers”

Adam DeGraff and Russell Fallstad

Workshops and Concert

Sunday, November 21, 2010

**St. John’s Episcopal Church
9120 Frederick Road
Ellicott City, Maryland 21042**

Sponsors:

**ASTA MD/DC Chapter
Gales’ Violin Shop
The Orchestra of St. John’s
Sundays At Three Chamber Music Series
Bullseye Computing**

Workshop 1—Improvisation: 1:30–3:30 P.M.

The basics of melodic, rhythmic, and harmonic improvisation, culminating in everyone learning to improvise on a 12-bar blues.

Workshop 2—Techniques in Alternative Styles: 4:00–5:30 P.M.

How to create a pop music style on stringed instruments with techniques like chopping, glissandi, bowing styles, tone production, use of vibrato, and rhythm skills.

Students may participate in one or both workshops, but should at least be able to play one- or two-octave scales and arpeggios, up to 3 flats and 3 sharps. Players at that level will get the most out of the workshops.

The “Dueling Fiddlers” Concert: 8:00 P.M.

Adam and Russell will present a concert of their unique exciting blend of classical, pop, jazz, and rock styles.

Fees:

Improvisation Workshop only:	\$35 for Participants, \$15 for Auditors
Techniques Workshop only:	\$25 for Participants, \$10 for Auditors
Both Workshops:	\$50 for Participants, \$20 for Auditors
Concert:	\$15 for Participants of both workshops, \$30 for everyone else

Concert tickets will also be available at the door.

**Application form available on the MD/DC Chapter website:
www.asta.net/otherprograms**

For more information, call Ronald Mutchnik 410-461-0618

Adam DeGraff

Concert violinist and fiddle player, Adam DeGraff, is known across the country and around the world as one of the most innovative and dynamic fiddlers of his generation. From his many years as a classical orchestral musician, concert soloist, and chamber musician to his ground-breaking and “positively pyrotechnic” fiddle playing with his group, Pianafiddle, Adam has performed for millions of concertgoers throughout his career. Adam’s newest project, The Dueling Fiddlers, brings his longtime rivalry with inferior violinist Russell Fallstad to the stage, where the two will settle things once and for all.



Russell Fallstad

Violinist, violist, and rockin’ fiddler, Russell Fallstad, is known internationally for what the New York concert review calls his “glorious strength” and “elegance.” Both as a soloist and as a founding member of the famed Fry Street Quartet, Russell has performed in the world’s most prestigious concert halls. As a sought-after teacher, clinician, and lecturer, Russell has taught at a number of American universities, most recently as a faculty member at Utah State. Russell’s newest project, The Dueling Fiddlers, is a collaboration with longtime friend and second-rate violinist, Adam DeGraff, where the two bring their longtime rivalry to the stage to settle things once and for all.

The Dueling Fiddlers’ website: <http://theduelingfiddlers.com/>

ASTA MD/DC Chapter – Annual Meeting

Teacher of the Year Award – Acceptance Speech

June 6, 2010

by Ronald Mutchnik

I am honored to be here today among my colleagues and friends—we share an amazing history and journey together always striving to improve and hone our skills in teaching, playing, and learning how to negotiate the hills and valleys, the ups and downs of interacting with students and their families.

My journey has been filled with experiences of all kinds—from the greatest elation and sense of total joy and wonderment to disappointment, fear, and frustration.

The road to success is always under construction and is fraught with potholes, dangerous curves, debris, misplaced and missing traffic cones and markers.

I think it's important to acknowledge that the road to success, as has been said many times before, is always under construction and that it is fraught with potholes, dangerous curves, debris, and misplaced and missing traffic cones and markers.

With regard to teaching the violin, these impediments might include, but not be limited to (I know this sounds like a privacy policy statement from a credit card company) failure of the student to practice effectively, efficiently, or at all, having information you've imparted get forgotten despite numerous reminders, markings in the music, recorded demonstrations and various other ways of presenting that information, a lack of alertness and concentration, a lack of motivation, distractions such as pets, TV, video games, etc. And sad to say, a lack of support and guidance from the student's parents or guardians.

There are too many examples I could give for each of these situations, but let one suffice. I had a situation, unresolved until recently, in which the mother of one of my students expressed concern that her child was not playing as well in tune as her peers and seemed to need to spend much more time staying on a given piece until it was in good shape compared with

other children in her age group. The child was tall for her age and the mother “feared” people would assume her child was older, and when it came time for recitals she would be seen as being less advanced for her age than the other students. She proposed the idea of writing the ages of the students down on the printed program so the other parents would not think of her child as being far behind the other students in her age group. It turned out, by the way, that the mother could actually hear where the problems were in her child's intonation, having studied music herself. She even attended the lessons dutifully but was not willing to help out because she said she would end up neglecting or giving less attention to the other younger siblings in the family. She also had to split her time between her children and helping her husband with a new work situation. In this instance, we had a parent/teacher/student triangle that was missing one of its crucial elements.

It would have been convenient to simply tell the mother that without her willingness to find time to at least help in some way, her lack of support and help was going to be an obstacle that would likely lead to an ever widening gap between her child and the others. If she could not accept this, then she would have to make a choice about whether or not to have her child continue

with me and study with someone else, or to give up playing the violin entirely. *I think it's far too easy to let it be someone else's problem and just wash one's hands of a difficult or less than ideal situation.*

I think it's far too easy to let it be someone else's problem and just wash one's hands of a difficult or less than ideal situation. You can have high standards, even expectations of what you want parents and students to do, but if you're too quick to dismiss a student because of a challenge you'd rather not have to deal with, you might be missing an opportunity for personal growth and the gaining of knowledge through that nonpareil of schools, the school of

hard knocks. In addition, you would be missing an opportunity to give the parent or the student a chance to reconsider or also grow through the challenge.

As it turned out, we did not write ages on the recital program. In fact, I've never done that, and the parent came to accept the fact that if she was willing to be patient and trust my plan of action, I would use the child's lessons as practice sessions, slowly chipping away at the challenges to playing in tune, until the child learned to hear better on her own and grew old enough to accept and be able to take personal responsibility for her progress without parental help.

It took two years to get through this rough period but everybody concerned stuck it out. In the process, the student gained a maturity and self-reliance beyond her years—learning to practice better than many who have the benefit of parental attention and guidance. Now, maybe the mother would want the ages written on a different list—one for students who are effective practitioners—exclaiming, “Look at my child who is only such and

such age and see how well she practices on her own!”

I must assume that this parent and child, like all the others

who have chosen to study with me, have put their faith and trust in me and I have to honor that sacred trust with the strongest commitment and fierce, yes, fierce determination, to give my total concentration and devotion to each student and to search deep into my character to give the best I can think and feel to give and be absolutely steadfast in that commitment despite, in some cases, the odds being stacked against me.

There is that serenity prayer: “Grant me the serenity to accept the things I cannot change and courage to change the things I can and the wisdom to know the difference.” I must not yet be wise enough to know the difference, because I am not willing to give up on the possibility that things can change. I always hold out hope they can change for the better, as in the example above, but sometimes it doesn't work out that way.

All who have chosen to study with me have put their faith and trust in me. I have to honor that sacred trust with the strongest commitment and fierce determination to give my total concentration and devotion to each student.

Sometimes, the decision is made for me and I have to accept that a student has chosen to quit or I have to let go of him. We cannot be all things to all people. It can be very painful if you feel you've given your best, yet it hasn't been enough or seemingly not been appreciated. Many of you know that, as an avid gardener, I am fond of making analogies in reference to this avocation, so I will often compare students with plants—needing the right soil in which to grow and getting the right amount of sunlight, water, etc. But it is a balancing act, and people, like plants, have minds of their own. You can't control them totally, nor should you. When the parent/teacher/student relationship hasn't worked and there have been irreconcilable differences, I have chosen to do some self-examination. In some cases, I have had to eat my share of humble pie and make amends by apologizing or asking for forgiveness. I have had to consider the impact of language and words that an authority figure may wield—having the power to enlighten and elucidate, or denigrate and damage beyond repair. Perhaps a warning label should have been placed on my studio door, along the lines of Dante's admonition to those entering the gates of Hell: “Abandon hope, all ye who enter here.”

But Dante also said, “From a little spark may burst a flame” and “The secret of getting things done is to act.” So I have chosen to act by rethinking my approach to teaching, the way to assess progress, how to deal with parents, students, schools, situations that impact on the ability of the student to learn solidly and steadily. I have become more mindful and ready to adapt to the different cultures, family priorities, assumptions, expectations, and that catch-all word “baggage” that students and their families bring to the lessons.

For example, I had to accept the fact that a disproportionate number of my students now have relatives who live far away in other countries and who make plans to visit those relatives the entire summer without getting any lessons from me. I have had to find ways for them to maintain some level of skill and make progress by having them work with other teachers near where they are visiting, and conferring with them to create lesson plans to insure progress or, in the absence of any teacher, giving lessons in video files via e-mail.

One other example: I had a student whom I had to let go when I found out that he was also studying with another teacher, and that student was also let go by the other teacher—for the same reason! His mother told me that I had “ruined her son’s career.” I did not imagine that she would call me years later to say that her son had pursued the violin after all and was in line for a scholarship and would I please remember the good progress he had made with me, forgive her unethical behavior, and find it in my heart to give him a recommendation. You could say it took some chutzpah on her part to do so. I could have held a grudge against her and felt perfectly justified in denying her request. In the end, this was not about her, but what was best for the child. She obviously cared about her son. Perhaps she had learned her lesson and appreciated what I had tried to do for her son after all. Through the lens of time, the wound had healed and the slate wiped clean. I have indeed found that over the years, more often than not, hearing from former students whom I had to let go of, or who chose to let go of me, that I did make a difference. The time we spent together was of value—it did in fact do some good. As Garrison Keillor said, “nothing you do for children is ever wasted.”

Through all similar situations, I would encourage you to hold onto the thought and the hope that all life’s experiences are ultimately for the good. Lessons will be learned, knowledge and wisdom will be gained, and the future will be bolder and brighter than one could have imagined. By all means hold on to your core principles. Do not compromise them, but be open to new possibilities. Adapt and, dare I say, evolve.

So it is that we as teachers, by our examples, do this for children. We put forth our plan with zeal, vigor, and persuasion to get students who have decided to pursue playing the violin, to understand what, how, and why to do what we ask of them—to care deeply about the violin over the years—to make it their own and hold on to it as a treasure for a lifetime, regardless of whether or not they choose to pursue it as a career. The process itself, though it may be carefully structured and nurtured, must remain malleable and ready to be shaped and tailored to each individual. By so doing, both teacher and student will reap the benefits many times over.

How many things do we do in life that so readily impact and engage our physical, intellectual,

emotional, and spiritual selves? Is it not remarkable that music—the teaching, sharing, and playing of it—involves the totality of our being! When students come through our doors, and until the moment they leave, they *must* be the most important people in our lives. If their lives, their well-being, their ability to soak up every ounce of wisdom, every kernel of truth, every pithy cell of expression in the music—if those things mattered so much to us teachers that we felt the fate of the world depended upon it, we would happily and courageously accept this awesome challenge.

We would use every resource at our disposal to get each

plant to grow, to give it everything it needed. To consider failure as an option would simply not be in our thinking, or in our vocabulary. We could not be anything less than eager to help, to inspire, to encourage, to mold, and to make students think and ponder the intricacies and delights of learning to make music with the violin. Indeed, the choice to make music and to teach music is the choice to live—to live fully and fervently with every fiber of our being—to be as alive as is possible to imagine—to ensure the security, well-being, and flourishing of life for future generations.

Few people in my estimation have the stomach to commit themselves so intensely to their teaching, but I am happy to say that the members I’ve met over the years from the MD/DC Chapter of the American String Teachers Association are an exception. The variety and depth of programs that this chapter has offered, including our most recently concluded event with Mark Wood, and the devotion of its members and the excellent teaching we see all around us, is testimony to the fact that so many here do take this calling humbly, selflessly, and with the deepest sense of purpose. In accepting this award I applaud all of you for your passion and love of what you do. I wish you all the very best as we continue in this very special, unique profession—one without which life would hardly be worth living and without which no society could lay claim to being great or worthy of being remembered.



Ronald Mutchnik is a Past-President of ASTA MD/DC Chapter.

Youth Orchestras

Part 1: Why Orchestra?

by Jean Provine

What were your first happy experiences playing your instrument? Was it practicing scales? What! No? Then maybe conquering some technical feat in your latest piece or playing an etude at the speed of light or winning a competition? Well, for me it was sitting in our community orchestra, an odd collection of folks old and young, mostly as incompetent as I at reading and playing. I sat next to a friend and we did a lot of giggling; but the pieces we played are still stuck in my head. How times have changed. In our greater MD/DC area we have at least thirteen orchestras devoted entirely to developing reading and orchestral skills for young people! While it would be nice to imagine all our students becoming famous soloists, in fact, most will pursue something other than music to make a living and will enjoy playing in some sort of ensemble as amateurs. The ensemble they will most likely find in their community is the orchestra, and the better their orchestra skills, the more enjoyable an experience they will have.

Here are a few of the many compelling reasons that our students *must* join an orchestra.

- They will have fun playing with friends, make new musical friends, and have peers to look up to; all which encourage them to continue their practicing.
- They will develop their counting, reading and ensemble skills to a higher level setting them up for successful ensemble playing as adults.
- They will be musically broadened by the many musical styles, composers and technical challenges in the orchestral literature that we would never have time to explore in their private lessons.
- They will be well equipped to play chamber music.
- They may get the chance to tour and travel.
- They will be the future of our orchestras: if not playing in them, they will appreciate and support them financially.

- They will help keep the orchestra tradition alive by encouraging their children to join orchestras.

To help teachers and students decide which orchestra is the best choice for them, I have included a list with basic information about thirteen area youth orchestras. The ASTA MD/DC website has links to most of their sites. If you know of other youth orchestras, please contact us so we can list them as well! My apologies for not including them here.

The larger organizations have several groups, ranging from full symphony orchestra playing at the level of ASTACAP Grade 6+, to an elementary string ensemble. Time commitments vary widely: the DCYOP, which includes instruction classes as well as chamber ensembles, can be an all-day Saturday commitment; while the CPYO in College Park meets every two weeks for an hour and a half. For most, location and rehearsal times will be the most important factors. For some the fees may be a consideration; but many programs have scholarships based on need. I know from my recent communications that each of these orchestras has a very friendly and helpful contact person who would be glad to answer any further questions!

There are also the individual All-County public school orchestras (check with your individual county school system for details), and the Maryland All-State Orchestras, which meet once a year, and are run by MMEA, the Maryland Music Educators Association. There is a Junior Orchestra for school Grades 7–9 and Senior Orchestra for Grades 10–12. Students must apply by early October through their public school music instructor. Auditions are in November and the orchestras meet for a three-day weekend in February. The audition material is listed at www.mmea-maryland.org. The student or music instructor is responsible for obtaining the orchestral excerpts and the etude. Photocopies are not allowed.



Part 2: Thirteen Area Youth Orchestras

compiled by Jean Provine

The Academy of St. Cecilia Youth Orchestra

Location:

Damascus, MD

Website:

www.ascyo.org

Contact person:

Lerna May-Fransen

talenthnr@aol.com

301-821-1162

Ensembles that include strings:

1. Youth Orchestra
Grades 5–6
2. Chamber Orchestra
Grades 3–5
3. Prep. strings
Grades 1–2

Rehearsal place/time:

Damascus, MD

Tuesday nights

Concerts:

December, April, May

Application deadline:

None

Audition date:

Late August

General audition requirements:

Solo, scales, sight reading

Cost per year:

\$155

American Youth Philharmonic

Location:

Annandale, VA

Website:

www.aypo.org

Contact person:

Holly Hanneke

info@aypo.org

703-642-8051, ext. 24

Ensembles that include strings:

1. Philharmonic
2. Symphonic Orchestra
3. Concert Orchestra
4. String Ensemble

Rehearsal place/time

No. VA schools

Monday nights

Concerts:

3–4 per year, Sundays

Application deadline:

Early April

Audition date:

Late May, early June

General audition requirements:

Solo, scales, orchestra excerpt, sight reading

Cost per year:

\$600–\$890

Scholarships available

Chesapeake Youth Symphony

Location:

Annapolis MD

Website:

www.cysomusic.org

Contact person:

Linda Foss

execdir@cysomusic.org

443-758-3157

Ensembles that include strings:

1. Symphony MMEA Level 6+
2. Concert MMEA Levels 4–5
3. String MMEA Level 3
4. Preparatory Strings MMEA Levels 1–2

Rehearsal place/time:

Annapolis MD

Thursday nights

Concerts:

December, March, May

Application deadline:

None

Audition date:

May, early June

New members: late August

General audition requirements:

Solo, scales, sight reading

Cost per year:

\$350 for String and Prep.

\$500 for Symphony and Concert

College Park Youth Orchestra

Location:

College Park, MD

Website:

www.cpyo.net

Contact person:

Richard Biff
admin@cpyo.net
richard@biff.com
301-927-8753

Ensembles that include strings:

1. Intermediate Strings, Grades 4–5+
2. Primary Strings, Grades 1–3

Rehearsal place/time:

College Park, MD
Sunday afternoons

Concerts:

December, March, June

Application deadline:

August 31

Audition date:

Early September

General audition requirements:

For Intermediate only: Scales, excerpt, solo, sight reading

Cost per year:

\$275

DC Youth Orchestra Program

Location:

NE Washington, DC

Website:

www.dcyop.org

Contact person:

Ava Spece
ava@dcyop.org
202-723-1612
or: info@dcyop.org

Ensembles that include strings:

1. Youth Orchestra
2. Jr. Philharmonic
3. Six graded String Ensembles
Includes group classes
Chamber Ensembles available

Rehearsal place/time:

E, Capitol St, DC
Saturdays, but in summer on weekends

Concerts:

2–6 per year for most students

Application deadline:

None

Audition date:

YO: late August
Others: by appointment

General audition requirements:

Advanced only: Scales, solo, excerpt, sight reading

Others: any piece

Cost per year:

0–\$225 per semester
0–\$300 non DC resident
Various aid plans

Frederick Regional Youth Orchestra

Location:

Frederick, MD

Website:

www.fryo.org

Contact person:

Peggy Alley
fryolady@hotmail.com
301-695-1187

Ensembles that include strings:

1. Philharmonic
2. Symphonia
3. Concert Strings

Rehearsal place/time:

Monday nights

Performances:

November, December, March, May

Application deadline:

None

Audition date:

April and mid-August
Members: mid-August

General audition requirements:

Scales, sight reading, solo for upper levels.

Cost per year:

\$275

Greater Baltimore Youth Orchestra

Location:

Timonium, MD

Website:

http://gbyomusic.org

Contact person:

info@gbyoa.org
410-617-1524

Ensembles that include strings:

1. Youth Orchestra
2. Concert
3. Two String Prep. ensembles

Rehearsal place/time:

Timonium, MD
Sunday afternoons

Performances:

4–8 per year

Application deadline:

2–3 weeks before audition

Audition date:

early June
(early September)

General audition requirements:

YO and Concert: Scales, excerpt, sight reading.
Prep ensemble: none

Cost per year:

YO/Concert: \$510
Prep. Ensembles: \$275

Landon Symphonette**Location:**

Bethesda, MD

Website:

www.landon.net

Contact person:

Richard Weilenmann
703-527-0734

Ensembles that include strings:

1. Symphonette
2. Chamber Orchestra
Young players mixed with professionals.
Members play as many concerts as they like.
Two rehearsals before each performance.

Rehearsal place/time:

Landon School
Bethesda, MD

Performances:

about 5–8 year, usually on Saturday

Application deadline:

None

General audition requirements:

None. Students are recommended by their teacher and must be of high standard.

Cost per year:

No fee

Maryland Classic Youth Orchestras**Location:**

North Bethesda, MD

Website:

www.mcyo.org

Contact person:

Cheryl Jukes
cheryl@mcyo.org
301-581-5208

Ensembles that include strings:

1. Philharmonic
2. Chamber Orchestra
3. Symphony
4. Young Artists
5. Chamber Strings
6. Prep. Strings
Levels assigned by school grade

Rehearsal place/time

Music Center at Strathmore
N. Bethesda, MD
Wednesday evenings

Performances:

December, March, May

Application deadline:

Register online
June to mid-August

Audition date:

Late August

General audition requirements:

Scales, solo, excerpt, sight reading

Cost per year:

TBA
Scholarships available

Maryland Youth Symphony**Location:**

Catonsville, MD

Website:

www.myso.info

Contact person:

Margaret Gatto
mgattomyso@aol.com
410-442-5645

Ensembles that include strings:

One full orchestra: Maryland Youth Symphony
Orchestra, Grade 6+

Rehearsal place/time:

CCBC, Catonsville, MD
Saturdays, 1:00–4:30

Performances:

November, February, May

Application deadline:

Audition date:

Late August

General audition requirements:

Scales, solo, sight reading

Cost per year:

\$425

Potomac Valley Youth Orchestra**Location:**

Potomac, MD

Website:

www.pvyo.org

Contact person:

Jennifer Mitchell
executive_director@pvyo.org

Ensembles that include strings:

1. Philharmonia
2. Symphony
3. Concert
4. Preparatory

Levels assigned by school and playing grade

Rehearsal place/time:

Potomac, MD
Mon., Tues., or Wed. night, depending on ensemble

Performances:

December, May

Application deadline:

Early September

Audition date:

Mid-September

General audition requirements:

Scales, sight reading, solo or excerpt/etude,
depending on ensemble

Cost per year:

\$300-\$350, depending on ensemble

Rockville Regional Youth Orchestra**Location:**

Rockville, MD

Website:

www.rockvillemd.gov/arts/rryo.htm

Contact person:

Julie Farrell
jfarrell@rockvillemd.gov

Ensembles that include strings:

Youth Orchestra (includes winds, brass)
Grades 1–2

Rehearsal place/time:

Rockville
Tuesday afternoons, 5:30–6:45

Performances:

January, June

Application deadline:

Audition date:

Early September & early February

General audition requirements:

Scales, solo, sight reading

Cost per year:

\$140

Salisbury Youth Orchestra**Location:**

Salisbury, MD

Website:

refer to: www.salisbury.edu

Contact person:

Dr. Jeffrey Schoyen
jgschoyen@salisbury.edu
410-543-6381

Ensembles that include strings:

One full orchestra, Grades 3–5

Rehearsal place/time:

Salisbury University
Thursday 7–9 p.m.

Performances:

December, May

Application deadline:

None

Audition date:

Early September

General audition requirements:

Solo, sight reading

Cost per year:

\$75 per semester



Part 3: Two Youth Orchestras Highlighted

by Lynn Fleming

In addition to playing in a school music program, participating in an outside orchestra can encourage students to grow as players. The question for many of us is: which orchestra? We are fortunate in this area to have the choice of many. **This is the first in a series of *Stringendo* articles that will highlight the various orchestras available to us.** It is my hope that we can find appropriate outside resources for each of our students.

One of the longest-running youth orchestras is **MCYO—Maryland Classic Youth Orchestras**. Founded in 1946, it now resides and performs at the state-of-the-art facility, The Music Center at Strathmore, in North Potomac, Maryland. MCYO has five youth orchestras, harp ensemble, and chamber ensembles. Students audition by grade level, although placement can vary depending on level of ability. Auditions are scheduled in August, and online registration is available. MCYO runs with great precision, managed by Executive Director Cheryl Jukes. Each of the full orchestras has the additional service of sectional coaches; students work with a professional in a sectional rehearsal designed to enhance the learning experience with the participation of an instrumental professional prior to each concert. Orchestras also work with world-renowned guest conductors as well as Baltimore Symphony and National Symphony musicians. The program also offers opportunities for solo/concerto competitions and international concert tours. Website is: www.mcyo.org

DCYOP—District of Columbia Youth Orchestra Program—was founded in 1960. DCYOP is one of the largest programs around, with approximately six hundred students participating each year. The DCYOP offers a comprehensive music education program that serves young people in the greater D.C. metropolitan area. Instruction is available for all orchestra and wind ensemble (band) instruments—beginning, intermediate, and advanced students, ranging in age from 4½ to 19. (Also up to age 21 in the Youth Orchestra only.) Students participate in classes for their individual instruments or section, and also participate in one of six orchestras, three wind ensembles, two string orchestras, one

jazz ensemble and/or multiple class ensembles. Instruction is sequential; a student may move up in one of the twelve levels by fulfilling and performing jury requirements. DCYOP students report that the education they receive is of high quality and personalized, citing the value of the relationships that are built between student and teacher (faculty bios available at: www.dcyop.org). Upper level students also talk with great fondness of their experiences performing at the Kennedy Center, Organization of American States, State Department, The White House, and a variety of extraordinary venues throughout the year.

When I spoke with Executive Director Ava Spece, she reminded me that while advanced auditions begin in August, auditions are available throughout the year, as DCYOP maintains a fluid continuity with a view towards successful progress.

If you as a studio teacher have questions, or have experiences that you might want to share (on or off the record!) or items that require resolution regarding your student's youth orchestra participation, please contact me via e-mail: lynn@lynnflemingstudios.com or by phone: 301-922-0398.



For ASTA MD/DC Chapter, Jean Provine is the Secretary/Treasurer, and Lynn Fleming is the Youth Orchestra Liaison. Read their bios on our website: www.asta.net/officers



My First Impressions of the ASTA Certificate Advancement Program (ASTACAP)

by Dr. Laura Kobayashi

This past May, I had the opportunity to be an examiner for the first time for the ASTA Certificate Advancement Program (ASTACAP) here in Northern Virginia. I heard a total of forty-five students over the course of two Saturdays in Fairfax and Herndon and was very pleased with the level of students I had heard, as well as their preparation for these exams.

These students represented at least six different private studio teachers in Northern Virginia and reflected a high quality of teaching in this region. The level of students ranged in ability from the Foundation level (Beginner violin level) to Level 9 (Advanced or Pre-College level). Each student had specific requirements for their exams: a set of different scales (i.e., major, melodic minor, harmonic minor and/or chromatic), one etude, one to three solo pieces memorized, and sight reading. The number of these requirements varied according to the level of each student.

In addition to being an examiner, I was also involved as a teacher at these exams this year because I sent two of my own students to participate, who were judged by a different examiner. As a teacher, I discovered that requiring my students to participate in these exams provided each of them with a specific goal to attain as we approached the end of their academic year.



I think the ASTACAP program is a terrific tool for private studio teachers teaching students of all levels—it is a way to establish definite goals, as well as rewards, for the students through non-competitive playing examinations.

Students are judged on technical and musical preparedness at specific levels by an examiner of musical and pedagogical stature. A certificate of achievement is awarded for each level successfully completed.

The benefits to teachers include a handbook of scales, etudes, and recommended solo repertoire in eleven graded levels, yearly feedback through an examiner's comments on each participating student's progress, and respect from students and parents who value national standards.

As an active private teacher and performer in the Greater Washington, D.C. metropolitan area, I would like to encourage any and all current members of ASTA who teach privately to seriously consider involving your studio in this ASTACAP program. I think you will discover that this program will serve as an inspiration to your students, as well as building their self-esteem and confidence on their individual instruments. Should any reader have any questions regarding the ASTACAP program, please feel free to contact me, as I am now the National Chair for the ASTACAP program, as well as the ASTACAP liaison to ASTA's Committee on Studio Instruction from 2010–2012. I would be more than happy to answer any questions and to provide personal insight into this program.



Dr. Laura Kobayashi is Adjunct Professor of Violin—George Mason University, National Chair—ASTACAP Program, and ASTACAP Liaison to the ASTA COSI Committee. Email: vlnkobayas@yahoo.com or lkviolin@verizon.net

Multicultural Music Education and Multiple Intelligences

by Leah Kocsis

A teacher's job is to educate by helping students acquire new knowledge and learn how to use that knowledge. This tough challenge is made even more monumental because all students learn differently. Teachers search for tools to teach each student in ways that they will learn best. Two aspects of education that are beneficial to students and curriculum are multicultural teaching and teaching with sensitivity to different learning styles. Multicultural education challenges schools to be "active participants in ending oppression of all types, first by ending oppression within their own walls, then by producing socially and critically active and aware students" (EdChange). Teaching to different learning styles requires teachers to be multi-sensory in their approaches to lessons and to their students.

Let us first define these two terms: multiple intelligences and multicultural education. Then we will look at the research that works to combine these two topics.

Multiple Intelligences

"Howard Gardner's theory of multiple intelligences is a psychological and educational theory espousing that seven kinds of 'intelligence' exist in humans, each relating to a different sphere of human life and activity. Educators, the theory states, can reach all of their students only by adapting their teaching program to meet all the types of intelligence that their target audience possesses" (Eysenck).

Gardner lists seven kinds of intelligence: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, interpersonal, and intrapersonal. Gardner recommends instructional methods that appeal to all the intelligences, including role playing, musical performance, cooperative learning, reflection, visualization, story telling, etc.

Multicultural Music Education

Multicultural education is defined as "a multidisciplinary educational program that provides multiple learning environments matching the academic, social, and linguistic needs of all students.

In addition, it also builds up multiple cognitive abilities and faculties of all learners regardless of their gender, color, or social background so that they can reach their full potential" (Suleiman).

With students coming from myriad backgrounds, teachers must be aware of cultural differences and consider the differences strengths rather than difficulties. Culturally diverse teaching practices focus on teaching to more kinesthetic and musical learning styles and using real life situations while traditional education concentrates on aural and linguistic learners only.

The Combination of Multicultural Education and the Multiple Intelligence Theory

The importance of understanding learning is less about understanding *what* we know than it is about understanding *how* we know. Helping each student learn how he or she learns best is one of the greatest tools a teacher can bestow on a student.

"Developed by Howard Gardner and described in his book *Frames of Mind* (1983) the theory posits seven distinct and universal capacities. These capacities, or intelligences, are innately endowed in all humans. But at the same time they are manifested quite differently in different cultures. For example, the linguistic intelligence, an innate and universal capacity found in all societies, can appear through writing in one culture, public speaking in a second, and a secret anagrammatic code in a third. Or the spatial intelligence, another ability found in all societies, is displayed in many different ways, from navigation to the game of chess to the science of geometry. So the intelligences are innate and universal but they are distinctly shaped by the cultures they appear in" (Walters).

The synergy between these two topics is important for teachers to understand. By being multiculturally sensitive in our teaching, we can excite different learning styles. The concept of multiple intelligences is "keenly linked to multicultural education. The

interface between the two results in providing multiple opportunities for learning in the diverse settings” (Suleiman).

In American culture, with the adoption of No Child Left Behind, classroom time is often limited to teaching test material and frequently only effective for aural and visual learners. Teachers must constantly strive to find vehicles for teaching that resonate with students’ abilities. Using different tools, such as lesson plans that use music from different cultures and techniques that engage non-aural and visual learners, we can reach more kids and their learning styles.

African American Music and the Musical and Kinesthetic Learner

African American music is highly rhythmic and complex. The music is participatory, with singers, instrumentalists, and the audience all playing a part in the music creation. Audience members are encouraged to drum along, move to the music, and shout enthusiastically and encouragingly to the musicians (Moore).

Children’s game songs in African American culture serve very specific purposes. They are meant to be fun, but are also commentary on social, religious, and political issues. The games are very rhythmic and often involve body motions and hand clapping. An example of an African American game song is “Head and Shoulders.” This game song is mainly an enjoyable activity for children, but is sometimes used to help reinforce the names of body parts. The lyrics of the song’s chorus are in mixed meter:

Head and shoulders, baby, one two three.
Head and shoulders, baby, one two three.
Head and shoulders, head and shoulders, baby
one two three.
Shoulders, waist, baby, one two three.
Shoulders, waist, baby, one two three.
To the front, to the back, to the side by side.
To the front, to the back, to the side by side.
To the front, to the back, to the side by side.
Waist, knees, baby, one two three.
Waist, knees, baby, one two three.

The teacher should first teach the game song to children. Younger children should be taught by rote as the mixed meter and dotted rhythms can be confusing. Then the lesson can be turned into a bounty of multi-intelligence work. First, engaging the

musical learner, the beat of the song can be tapped on legs or played on rhythm sticks. While one may think that any lesson in a music class will connect to the musical learners this is not true. Not all musical learners are singers. Encouraging students to both sing and tap or play the rhythm will engage even the non-singers.

Next, the game of this game song should be taught. It is important that students are first confident in singing the song or tapping to the beat. Students can choose which of these two activities they want to do, but it is important that they be confident in this part before adding another level of complexity. By adding activities sequentially, the student is set up for success.

The game for this song engages the kinesthetic learners in the class as the game is full of touching different parts of the body, pointing, jumping, and other movement. Kinesthetic learners learn best by moving their bodies, activating their large or small muscles as they learn. These are the “hands-on learners” or the “doers,” who actually concentrate better and learn more easily when movement is involved. Incorporating movement into lesson plans also reduces behavior troubles. Typical classes require students to sit still. Any movement is seen as a behavior problem and is disruptive to the class. Lesson plans that allow and require students to move will decrease the desire of students to act out in class because they already have an outlet, within the lesson, to fulfill their need to move.

Balinese Music and the Interpersonal, Intrapersonal, and Visual Learner

On Bali, a small island in Indonesia, there is an abundance of musical events: plays, puppet shows and gamelan clubs. The orchestration of a gamelan is flexible, and “includes an array of gongs, metallophones, bamboo and wooden idiophones, drums, cymbals, and non percussion instruments including bamboo flutes, and two-stringed fiddles” (Bakan p. 45).

Lesson plans that use the music from Bali should begin with a simple call-and-response song. The song can be with words or syllables made to sound like instruments such as “byong” or “bo.” This type of activity connects the interpersonal learner right away. Interpersonal learners need person-to-person interaction and constant communication. These

students thrive on group activities like the call-and-response singing.

Much of the music from Bali is based on folk tales and stories. To involve intrapersonal learners, who thrive by working alone, the teacher can ask those learners to read the story and perhaps write a summary of the folk tale. Intrapersonal learners also thrive on introspective thought and can be asked to write down how the story relates to their life.

After discussing the folk tale and becoming comfortable with the onomatopoeic sounds made in the call-and-response song, students and teacher can create their own vocal gamelan ensemble. If actual gamelan instruments are available, students may play their part on the instrument.

Visual learners create mental images and learn by drawing, building, and designing. As a follow-up activity to the creation of a vocal gamelan, ask the visual learners in the class to create and build more traditional gamelan instruments to use later in an instrumental gamelan.

Multicultural and Multiple Intelligences: A Symbiotic Relationship

While there has been extensive research and writing on multicultural music education and on the importance of teaching to multiple intelligences, the combination of and synergy between these two topics has not been significantly researched. The two complement each other comfortably and fit well into the National Standards.

By presenting material in a culturally appropriate and ethnically specific way, for example by singing a call and response song from the African American culture or accentuating the Spanish origins of a new vocabulary word to highlight the Latino/a culture, a teacher can excite students from those cultures as well as further enhance the education of students from other cultures.

Equally important to teaching with sensitivity to cultural and learning differences is teaching kids how to be sensitive of other people. As teachers, we are the daytime parents of the children, and it is part of our job to teach them and model ways to act that are sensitive to all types of people—no matter how different.

Teaching with understanding towards cultural and learning style differences is the job of all teachers.

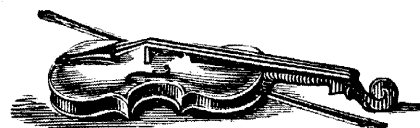
The joy is how wonderfully these two differences complement and support each other. Teaching this way allows for a “fuller range of human interactions” (Volk p. 9). And that is the job of all teachers.

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Leah Kocsis is the Events Chair for MD/DC Chapter. Read her bio on our website: www.asta.net/officers



Five Guidelines for Cultivating a More Confident Musician

by Dr. Noa Kageyama

I've been told that there are two basic strategies for cultivating a weed-free lawn. The obvious method is to walk around the yard with a bottle of weed killer, spraying all the weeds you can find. Of course, what you end up with is a bunch of dead brown spots with little patches of sad-looking grass filling in the gaps.

The alternative? To encourage the growth of healthier, stronger, and thicker grass, which will eventually crowd out the weeds, leaving them with less room to thrive. I've yet to see evidence of this in my own yard, but then again this is not an article about my lawn. This is an article about the fact that we live in a world which grooms us to be weed killers from an early age, the unfortunate side effects of this mentality, and what each of us can do to encourage a shift in the mindset of those we teach.

Natural Born Weed Killers

Let me give you an example of how natural the weed-killing approach is. My four-year-old son has plenty of his own toys, but on occasion will see his two-year-old sister playing with a toy he wants and wrestle it out of her hands (the "weed" behavior). She screams, of course, which invariably compels my wife or me to respond. Our natural response is to give him a time-out, and discourage future incidents of such toy-thieving and scream-inducing behavior. Of course, the little guy doesn't *always* give his sister a hard time. More often than not, he is actually pretty thoughtful and plays well with her (the "grass" behavior). Unfortunately, his well-intentioned-but-still-a-work-in-progress parents frequently fail to notice and commend him for his positive efforts.

Of course it's not just parents who perpetuate this mentality. Our weed-killing apprenticeship continues when we begin school, as it doesn't take long to discover that there are "right" answers and "wrong" answers. Furthermore, experience soon teaches us that verbalizing the right answer is good, while expressing the wrong answer results in being ignored or receiving no praise at best, and teasing or sarcastic remarks from one's classmates at worst.

The Consequences

Instead of remaining the confident, courageous, and creatively uninhibited little creatures we are as toddlers, our natural curiosity and adventurousness become increasingly tempered with caution and self-control. We develop a fear of failure, fear of disapproval, fear of being rejected, and a veritable buffet of other fears. We focus more on avoiding mistakes than on taking risks, innovating, and looking to maximize our potential.

I would not be surprised if some of your students exhibit this failure-averse state in lessons, where they are literally afraid to try new things and to fully implement new ideas. Ask them to play a passage louder, faster, or with more vibrato, and invariably, what is the result? Do they ratchet the volume up to an 11, play way too fast, or begin vibrating wildly? Or do they play it safe and bump the volume up a notch, play just a hair faster, and add maybe an extra wiggle or two of vibrato?

Generally speaking, they will not do enough, and it takes continued urging for them to even begin to push the limits—not because they are passive-aggressively resisting the idea, but because they are afraid of taking the idea too far, of doing too much and being "wrong."

Unfortunately, this doesn't make for very compelling or confident performances. To quote Woody Allen, "If you're not failing every now and again, it's a sign you're not doing anything very innovative."

What Can We Do?

Can this play-it-safe mentality be changed? Can students become more daring, more courageous, and more dynamic performers?

Absolutely.

How? Performance feedback.

Sport psychology research provides us with specific guidelines regarding how we can cultivate greater confidence, courage, and a higher level of performance in musicians, simply by making changes in how we provide feedback.

The feedback we give students acts like a highlighter. By virtue of *what* we highlight, *when* we highlight it, and *how* we highlight it, we can begin to shift our students' focus from killing weeds to cultivating greener grass; from worrying about making mistakes to creating compelling and inspiring music; from playing tentatively to going for broke and playing one's heart out.

Here are five guidelines to keep in mind.

Guideline #1: Catch them doing it right

Our attention naturally orients towards noticing the flaws and mistakes in a student's playing. Make a point of actively listening for the highlights of a student's performance as well. What did they do well? What has improved since the last time you heard it?

With regards to the inevitable mistakes, treat them as learning opportunities. Ask what happened, and what should have been done instead to reinforce the principles involved in successful execution. If they don't know, explain, demonstrate, or better yet, take some time to conduct a few trial experiments together and help them discover the answer for themselves. This will help focus the student's attention on what *to do*, rather than what *not* to do.

Guideline #2: One thing at a time

Our brains can easily get overwhelmed if we try to pay attention to too many things at once—especially in the early learning stages of a new skill. Keep motivation and interest high by focusing on one thing at a time. For instance, if a sustained forte is the desired result, focus first on finding the ideal combination of bow pressure, bow speed, and point of contact. Make sure this is reliable and relatively stable—where the skill is relatively automatic. This will allow the student to then free up cognitive resources that can be devoted to incorporating other variables such as smooth bow changes, left hand vibrato, or intonation.

Guideline #3: Reinforce immediately

Reinforce the desired behavior as soon as it occurs. Immediate reinforcement has more impact than delayed reinforcement as it allows the student to more easily connect your feedback with the kinesthetic sensation of successful execution while it is still fresh in their mind and muscles.

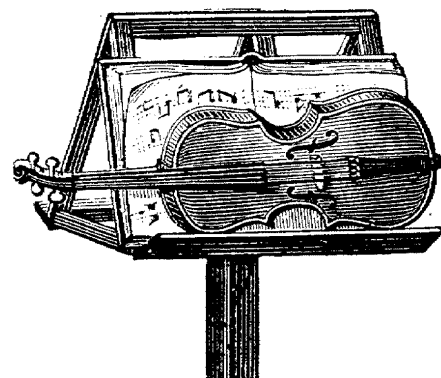
Furthermore, in the beginning, provide reinforcement *every single time* the correct response was produced (no need to stop them, just a word of validation or an enthusiastic nod of acknowledgement is enough). This helps to cement the desired habits into place and keeps the student constantly apprised of how he or she is doing.

Once this new habit seems well ingrained, shift over to a partial schedule of reinforcement, where you reinforce the desired behaviors only *some* of the time. Otherwise, there will be a tendency for the brain to get lazy and stop paying attention to the maintenance of this new habit.

Vending machines, for instance, operate on a continuous schedule. If nothing comes out, you probably won't continue to feed the machine more money. Slot machines on the other hand, operate on a partial schedule of reinforcement—that's what makes them so difficult to step away from.

Guideline #4: Be specific

Just because we play through a particular passage beautifully doesn't necessarily mean we are fully aware of what we did and how we did it. Reinforce not just what happened, but *how* the student managed to produce this very desirable result. For instance, "The slow section was beautiful—your bow speed and point of contact were excellent."



Guideline #5: Reward effort and perseverance

We have a tendency to focus more on results than on the ingredients that produce a successful outcome. Despite the fact that effort is *always* under our direct control, whereas results in the real world (e.g. whether we win the audition or not) are often only partially under our control, the critical importance of effort and perseverance and their relationship to success are often overlooked.

Make a point of rewarding your students for the efforts, even if the result wasn't exactly what was desired. For instance, "I know the high note was still a little flat, but it looks like you are unclenching your thumb and getting your elbow around more consistently than last week."

We've all been to concerts where the performer made some mistakes, but their fearlessness, creativity, and

enthusiasm came through and inspired us. We've also been to concerts where the performance was technically flawless but put us to sleep. Whether your students become professional musicians or go on to pursue careers outside of music, implementing these five performance feedback principles in your time together can have a real and meaningful impact on their confidence and willingness to take risks, preparing them for a future in which the courage to stand out from the crowd (in a good way) will give them a compelling advantage.



For more articles like this, visit Dr. Kageyama's blog The Bulletproof Musician at www.bulletproofmusician.com. Formerly a Juilliard-trained violinist, Dr. Kageyama is now a sport and performance psychologist who teaches musicians how to do their best when it matters most.



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Memoir of a Teenage String Player

by Kimberly McCollum

I grew up in what I would consider a large city, Jacksonville, Florida. For those of you who aren't familiar with this city, it is the home of an NFL football team and a full-time symphony, a top spot for golf enthusiasts, and has a top ranked arts magnet high school. Attending and graduating from an arts school gave me many opportunities to pursue my interests in music. I recall practicing in the hallway to get ready for gigs with my good cellist friend. We would somehow convince our Latin teacher that we had a pressing performance coming up and we had to go and practice during class time. Oddly, he was not bothered too much about us missing his class.

We had many opportunities for enriching activities both inside and outside of school. Famous string players came through the city all of the time to solo with the Jacksonville Symphony. Our parents would take us to the dress rehearsals to catch a glimpse of soloists without the constraints of an audience. We would chat with them afterwards and be astounded that they would have anything to do with us, being the teenagers we were! On one occasion, we went to see a rehearsal with violinist Nadja Salerno-Sonnenberg. I cannot recollect what she was playing with the orchestra, but I remember asking her to autograph a piece I was working on at the time, Kreisler's Praeludium and Allegro. She began looking through my copy and when she got to the second page, she showed me some fingerings that she used when learning the piece. I still get excited when I think about this!

Fast forward one year later to 1990. Another less known violinist came to solo with the symphony. He was a twenty-two-year-old violinist named Joshua Bell. I honestly did not know much about him, except that I had seen his picture on some posters advertising the performance. Had the internet been invented then, I might have known more about him. He was scheduled to play the Sibelius Concerto and I was excited because I had never seen a live performance of that concerto. My friend and I arrived at the dress rehearsal on Friday and when it was finished, we proceeded backstage, like we had done many times before. Only, this time would be much different. We chatted with him for a few minutes

and then he asked us if we would be coming to the concert that evening. We said we were and he said for us to come backstage and say 'hello'. Of course, after the concert was finished, we went backstage to congratulate him and to our utter surprise, he asked us if we would show him around the city the next day. We met him the next day around noon in the lobby of his hotel. The hotel was conveniently located downtown, next to a large shopping/eating pavilion called the Jacksonville Landing. We walked along the St. John's River and he told us about travelling and some interesting tidbits about himself. For example, he apparently loved to play basketball. That really didn't shock me though, after standing next to him!

We decided to eat at a restaurant called L & N Seafood, which has been long gone. I remember thinking to myself, I hope we can afford this! It was pretty special to have lunch with an upcoming star that was so friendly and didn't mind hanging out with two fifteen-year-olds! At the end of the lunch, I will never forget that he pulled out his wallet, which housed a hundred or so credit cards (it seemed). He took one out and laid it by the check. He told us that he was treating us and not to worry about the bill. We were taken aback and told him how much we appreciated his generosity. As we walked back along the river, my friend took out his camera and snapped many pictures of us. How nice it would be to have this day documented forever. He even gave us his address in New York, which I kept safe for years following, until it was tattered and the ink was faded from the paper. We finally reached the hotel and we bid him good luck at the final performance which was to take place that evening. Sounds like a perfect ending, right? Believe me, I wish the story had ended there. When we got back home, my friend said he would process the pictures and give me some of them. Several hours went by and he called me to say that there was nothing on the film. I was fuming at the thought that we had no pictures to show of our afternoon. I doubt this would have even happened with the technology of today! Nevertheless, we had to find a way to recapture some of the excitement of this weekend. My friend, knowing no boundaries,

suggested he call the hotel and arrange to come the next day to take a few more pictures. So, after the concert that evening, my friend nervously called Bell's hotel. When he answered the phone, my friend told him what had happened and asked if we could come back the following morning before he left for the airport to take a few pictures at the hotel. He graciously told us to come back and we snapped a few more pictures that morning. These are the ones that I still have today, twenty years later. I have since played in orchestras with various soloists,

from the up-and-coming to the well known. I cringe with embarrassment when I look back at myself in those pictures and consider how audacious we were! Despite this, I can truly say that it was an experience that I will always remember fondly.



Kimberly McCollum is the Violin Forum Representative for ASTA MD/DC Chapter. Read her bio online at: www.asta.net/officers



Violin Warm-up Exercise for a Tight Schedule

by Sachi Murasugi

With today's busy lifestyles it can truly be a challenge for us and for our students to find enough time to practice. That's why I try to use the time I do have most effectively and find ways to get the most "bang" for my practice time "buck." Recently, I began warming up with such an exercise. I started recommending it to my advanced students and thought I'd share it here as well with the hope that other teachers and violinists may find it beneficial. The exercise combines the one finger chromatic scale that climbs up the fingerboard with the single position scale that crosses all four strings. By using this combination in varying finger patterns, I find this exercise helps with dexterity, intonation, and fingerboard mapping.

This exercise is a variation of an exercise taught by Almita and Roland Vamos, as explained to me by a former student of theirs. It is also described in a blog entry by David France on Violinist.com. on January 26, 2010. According to the blog entry, the Vamos' exercise was modified from a section in the Hrimaly Scale Books.

After completing this exercise, which takes about fifteen minutes, the left hand should feel supple and attuned to the first 7½ positions of the instrument. The combination of going over the main finger patterns while changing positions helps familiarize the hand and sensitize the ear to the narrowing spaces between the fingers as the hand moves up into the higher positions. For less advanced students, this exercise can be modified by having the student play scales only up to the third or fourth position.

I have found this to be a very effective way to warm up and a wise way to spend limited practice time. I hope you'll give it a try and find it so, as well.



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The exercise is as follows: Play an A Major scale with the first finger in first position. At the end of the scale, play the third and second of the scale, then shift the hand up a half step. Then repeat the same note pattern in second position beginning on B♭, and upon completing the pattern, shift up another half step. In this way, go chromatically up the same string until you play the last scale, which begins on G♯. As shown below, in this scale the half steps are between the 3rd and 4th fingers on the two lower strings, and between the 2nd and 3rd fingers on the two upper strings.

♩ = 60

Continue to go up by half steps, ending on G#.

Then return to first position and play a B \flat Major scale, this time beginning with the second finger. This creates a different finger pattern with whole steps between all the fingers on the two lower strings, and half steps between the 3rd and 4th fingers on the two upper strings. Once again, go up the positions until the last scale, which begins on A.

Continue to go up by half steps, ending on A.

Repeat this sequence once again, beginning with a C Major scale in first position starting with the third finger. This again creates a different finger pattern with half steps between the 1st and 2nd fingers on two strings, and whole steps between all fingers on the top string.

Continue to go up by half steps, ending on B.

Finally, return to first position with a D Major scale, starting with the fourth finger. The half steps are between the 2nd and 3rd fingers on the third and second strings, and between the 1st and 2nd fingers on the top string.

Continue to go up by half steps, ending on C#.

Mark Wood “Electrify Your Strings” Workshops with MD/DC Chapter June 5–6, 2010

Electrifying the Future of String Playing

by Loren Westbrook-Fritts

The Cobra electric cello I played projected a rich tone that accompanied rock violinist **Mark Wood** and his student orchestra at his “**Electrify Your Strings**” workshop, hosted by ASTA MD/DC Chapter, and held in Silver Spring, Maryland, on June 5, 2010. Mark’s enthusiasm was contagious. “We are making history today,” he told the forty students in the ensemble. This is the future of bowed string instruments.” Then he raised his electric Viper violin above his head, like a soldier proudly lifting a flag, and proclaimed, “A hundred years from now, this violin will be hanging in the Smithsonian.”

Mark Wood has reinvented the violin and the cello for a new generation of musicians. His fretted and unfretted Viper violins and Cobra cellos are designed like rock guitars. The pointed edges and sparkling colors of the solid instrument bodies look more fitted for Led Zeppelin than Mozart. Adding additional strings to one of his custom built models can expand the range of a single instrument to cover the entire range of the string orchestra. His rock arrangements and compositions for orchestra and solo violin are engaging. He encourages students to play popular music on their instruments. His vision for the orchestral string family stretches far beyond the classical concert hall.

Mark Wood is not alone.

During my 2010 Artist-in-Residence at Strathmore Music Hall in Bethesda, Maryland, I performed rock cello with my band, *Primitivity*. The group includes cellists David Teie from the National Symphony, Kristin Ostling from the Baltimore Symphony, Mauricio Betanzo from the Maryland Symphony, and percussionist Robby Burns from the University of Maryland. Our sold-out programs include new original music I composed for the group

and old standards by the Finnish rock cello band *Apocalyptica*. We also played cover songs by the heavy metal bands *Megadeth* and *Metallica*. This year I released a rock cello album of arrangements of *Megadeth* songs for cello ensemble and gave a master class to middle school strings students on rock strings techniques and music technology. My goal is to ensure that rock cello thrives.

Beyond the electric instruments and rock music, my message to students is the same as Mark’s message: Play the music you love. Mark and I do just that. As a professional music educator, I have heard many justifications for why people should study and perform music. Much is made about the ability of music to improve standardized test scores and help students in reading, writing, and math. All of this is true, but it is not the primary reason music exists. Music exists because it taps a fundamental emotional part of our beings and helps us express that with art.

Meeting Mark Wood was a confirmation of my vision for the future of bowed strings and an exhilarating musical experience. After playing on his electric Viper cello for almost five hours, I can report that the streamlined setup of the instrument is easy to play and extremely versatile. I am excited about the new opportunities such instruments present for string players. Electric instruments open a whole new sound palette for string players. Although my roots are in classical music, as the orchestra finished playing through an arrangement Ozzy Osbourne’s “Crazy Train,” I felt like another part of my musicality had been realized.



Loren Westbrook-Fritts, Artist-in-Residence-at Strathmore, 2009–2010, is the Eclectic Strings Representative for MD/DC Chapter. Read his bio online at: www.asta.net/officers

A Glimpse Forward: A Voice of the Future

by Miyuki Schoyen

(Editor's note: We'll look forward to hearing more from this new voice in the future—both on the violin and, hopefully, in the pages of Stringendo!)

On June 5, 2010, I attended the **Mark Wood workshop, "Electrify Your Strings."** It was an exciting and fun way to spend the day. We played rock and roll on our instruments and got to try out some electric ones, too. A couple of days before the workshop I started getting ready for it by watching an online video of Mark Wood playing his electric violin, and practicing and listening to the pieces I was going to play at the workshop.

The morning of the workshop, we left at 7 A.M. and drove for 2½ hours. I had never been to a workshop before, and I thought it would be in a little workplace with a few people sitting in chairs playing music. When I got there, I was surprised to see that it was at a big church and that there were so many people.

We began the morning by warming up with some scales, and after that we got out our pieces. Some songs we played were "Eleanor Rigby," "Crazy Train," "Born to be Wild," "Stairway to Heaven," "Viva La Vida," and "Hoedown." There were about sixty high school and middle school students all together, and our playing was accompanied by a sound track that had a strong rock beat.

After about two hours, we got a break when we had lunch and also had a chance to try out the electric instruments. Then we started back up again. We practiced our pieces some more, but this time Mr. Wood had us add some movements to the music like spinning our bows in the air and jumping up at the

ends of pieces. We also snapped, clapped, and did the wave.

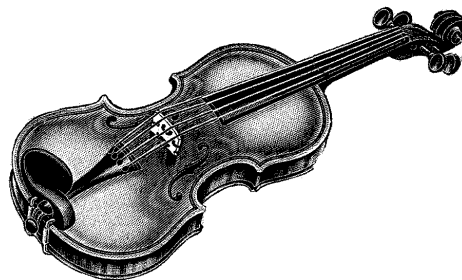
When we were playing "Eleanor Rigby," Mark Wood waved his hand and had me come down to talk to him. He asked me if I had memorized the piece because he noticed that I wasn't looking at the music. I said I had, and he let me play a solo on the Viper electric violin! The Viper felt different because it had five strings and didn't have a shoulder or chin rest. It had a strap and it rested below my shoulder blade. I didn't have to hold on, so I felt a lot freer.

After the afternoon rehearsal, we got another break and then it was concert time! The audience was made up mostly of family members of the students, and filled up most of the church. It was different from other concerts that I had played. Mr. Wood didn't really conduct but played along with us. He told some stories, and we danced and moved around playing music by Ozzie Osborne, the Beatles and Led Zeppelin.

Although it was a long drive there and back, it was all worth it. I met some nice people there. I had a lot in common with them because we all played violin, viola, or cello and some of us came from the same state. I had a lot of fun doing this workshop with Mark Wood and hope that I can do it again.



Miyuki Schoyen will be entering 5th grade at Fruitland Intermediate, Salisbury, Maryland, and is the daughter of Sachi Murasagi and Jeffrey Schoyen. See her in photos, playing at the Mark Wood Workshop. www.asta.net/gallery



Mark Wood Rocks On!

by Mary Findley, MD/DC Chapter D.C. Representative

On Sunday afternoon, June 6, 2010, Mark Wood, with his 7-string fretted electric Viper (range: cello C string through the highest violin tones), led twenty-five D.C. area teachers in joyously improvising rock and jazz riffs on their acoustic violins, violas and cellos. Teachers were thrilled with Mark's virtuosity and the story of how he started out as a classical violist at Juilliard, made the jump to rock music, and invented the Viper to solve physical, musical, and technical challenges. Most everyone left wanting to incorporate this style of music in their teaching, in part to help their teen string students to keep feeling relevant. Many are

also planning to acquire an electric instrument and amp in the near future. Dalton Potter of The Potter Violin Company, Inc., supplied several electric instruments and graciously underwrote a large part of the cost of both the teacher workshop on Sunday and the all-day student workshop on Saturday, June 5, 2010. On that day, sixty students howled, rumbled, and gyrated as they performed rock music and shook the rafters of The Lutheran Church of St. Andrew in Silver Spring, Maryland, while their parents waved their cell phones in the air to well-loved rock anthems. The energy and enthusiasm was breathtaking!

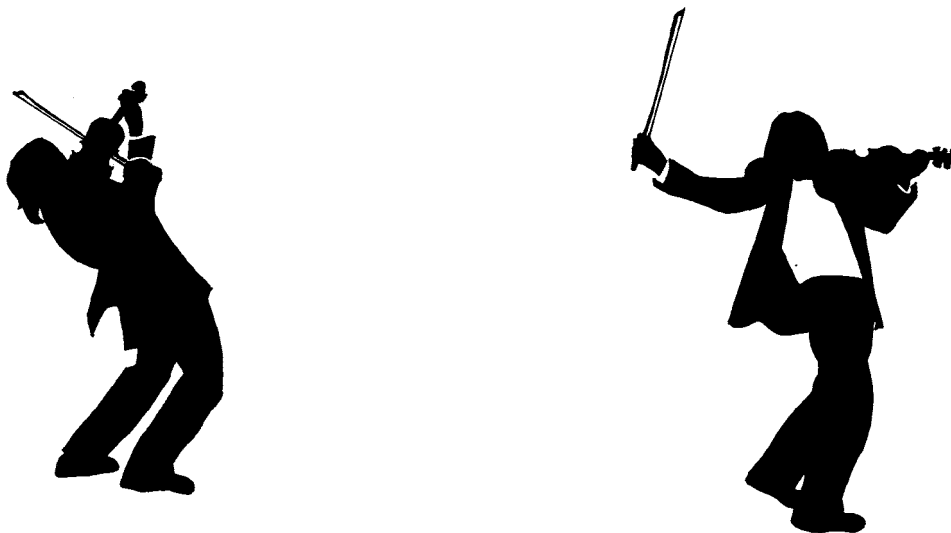


Thank You!

from Cathy Stewart, MD/DC Chapter President

The Mark Wood "Electrify Your Strings" Workshops were June 5 and 6, 2010, at the Lutheran Church of St. Andrew in Silver Spring. As chairman of the event I was delighted to see how many teachers and students attended, assisted, collaborated, and participated in the workshops. I think everyone would agree the workshops were rousing successes. I would like to thank again Mark Wood for his music, inspiration, and professionalism—he was a joy to work with; Dalton Potter and Potter's Violin Co. for sponsoring

the workshops; Jim Kelly for tirelessly working with us; Marissa Murphy for administrating the events; Dorée Huneven for providing hospitality and support; and Marion Spahn and Sachi Murasugi, who were always one step ahead of me at the student workshop, anticipating their needs and taking care of them. Thanks to The Lutheran Church of St. Andrew for providing us with sound men, tech support, and beautiful space. With a great team working together, anything is possible!



Friday Morning Music Club 2010 High School Competition for Strings (In Memory of Gus Johansen)

Monday, November 1, 2010 (school holiday)

11:30 a.m.–4:30 p.m.

Summer School and Museum

1202 17th Street

Washington, D.C.

For Grades 9–12

Prizes: \$700, \$500, and \$300.

Winner of First Prize will participate in a recital at Strathmore Hall on Friday, November 26, 2010.

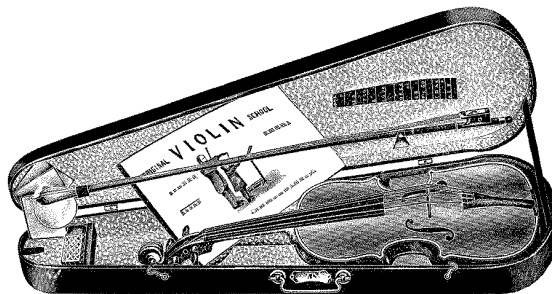
Other prizewinners will have an opportunity to perform in Friday Morning Music Club events throughout the year.

Application Deadline: October 19, 2010

For information, contact Susanne Richardson

202-450-4321

email: suzanne.richardson0@gmail.com



The Righter Side

An Alternative to Classical Music: The Blues! A Primer

Most Blues begin with “Woke up this mornin’.” It is usually bad to start the Blues with “Got a good woman” unless you stick something mean in the next line. Example: “Got a good woman with the meanest dog in town.” Blues are simple. After you have the first line right, repeat it. Then find something else that rhymes. (Sort of.) Example: “Got a good woman with the meanest dog in town—oh, yeah!—got me a good woman with the meanest dog in town. He got teeth like Margaret Thatcher, and he weigh ‘bout 500 pound.”

Blues cars are Chevys, Cadillacs, and broke down trucks circa 1957. Other acceptable Blues transportation: a Greyhound bus or a “southbound train.” Note: A Mercedes, BMW, Lexus, mini-van, or sport utility vehicle is *not* a Blues car. “Walkin’” plays a major part in the Blues lifestyle. So does “fixin’ to die” and “findin’ a good woman.”

Teenagers can’t sing the Blues. Only adults sing the Blues. Blues is not a matter of color, however. Sonny Liston can sing the Blues; Tiger Woods can’t. Yanni, Julio Iglesias, and Barbra Streisand may not sing the Blues. Ever.

You can have the Blues in New York City or Los Angeles, but not in New Haven or Phoenix. Hard times in Vermont or North Dakota are just minor depressions. You can’t have the Blues in an office building or a shopping mall. The lighting is all wrong. Other bad places for the Blues: Kmart, gallery openings, and the supermarket. Good places for the Blues are: a jail house, your mama’s back porch, beside the highway, bottom of a rot-gut whiskey glass, or a solitary room in a fleabag hotel.

No one will believe it’s the Blues if you wear a suit or anything by Ralph Lauren. The following colors do *not* belong in the Blues: antique violet, champagne, mauve, taupe, and peach.

Do you have the right to sing the Blues? Yes, if:

a) Your first name is a southern state (Example: Georgia). b) You’re blind. c) You shot a man in Memphis. No, if: a) You’re deaf. b) Anyone in your family drives a BMW. c) You have a trust fund.

If you ask for water and your baby gives you gasoline, it’s the Blues. Other Blues beverages are: malt liquor, Irish whiskey, muddy water, Thunderbird wine, one bourbon + one scotch + one beer (at the same time). Blues beverages are *not*: a mai-tai, a glass of Chardonnay, a YooHoo (all flavors).

It’s a Blues death if it occurs in a cheap motel or a shotgun shack. Being stabbed in the back by a jealous lover is also a Blues way to die. So is the electric chair, substance abuse, or being denied treatment in an emergency room. It is *not* a Blues death if one dies during a liposuction treatment.

Some Blues Names for women: Sadie, Bessie, and Baby. Women’s names that are *not* Blues names: Heather, Jennifer, Emily, and Alexandra. Some Blues Names for men: Joe, Willie, JoeWillie, Hank, and Po’Boy. Men’s names that are *not* Blues names: Geoffrey, Damian, and Keith. Need a Blues Name? Try this mix and match starter kit: Name of physical infirmity (Blind, Asthmatic, etc.) or character flaw (Dishonest, Low-Down, etc.). Or substitute the name of a fruit (Lemon, Fig, Persimmon). Or use first + fruit names. Finish with the last name of a President (Jefferson, Johnson, Fillmore, etc.). Examples: Low-Down Persimmon Johnson; One-Handed Fig Fillmore.

Need a Blues instrument? Play one or more of the following, and alternate with husky voice riffs: harmonica, gih-tar, fiddle, sax, pie-anner (in need of tuning).

Now—you’re ready to sing the Blues!

Shamelessly downloaded from one of the hundreds of musical humor sites on the internet. Original attributed to Memphis Earlene Gray, with help from Uncle Plunky. Emendations by Martha Beth Lewis.