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# President's Report

**D**EAR MEMBERS: The end of my term as President for the Maryland and D.C. Chapter of ASTA WITH NSOA is near. This is my last president's report.

First, let me invite you to our statewide annual meeting on May 5 in College Park. We will combine the event with a workshop on the Bornoff Method, which Anne Marie Patterson has organized. Anne Marie also has taken on the big responsibility of tracking the advertising in *Stringendo*, a major source of income for the chapter. Together with her nomination for President Elect in the state elections, this makes her an integral part in the future of this chapter. Thank you, Anne Marie, for your great effort. Our state elections are underway. Phyllis Freeman, our Elections Officer, has put in a lot of work to get this task done. This year's elections are particularly important in the light of continuity in leadership, which had been a problem before. I am very happy that we have nominees for both vacant (or soon to be vacant) board offices, Secretary/Treasurer and President Elect, and that we will be able to operate with a full board in the future. Thank you, Phyllis, for your good work.

Melissa Hullman will take over as President in May, and if her enthusiasm and commitment so far are any indication, I predict a rejuvenating and fun future for this chapter. Melissa has great leadership

ability and is well integrated in the string community in Maryland. I ask all of you members to support her in any way you can and to participate in chapter activities as much as possible.

My warmest thanks goes to my board that kept me afloat through these two years. Our newsletter editor Lorraine Combs, our Certificate Chair Lya Stern, and Treasurer-turned-President-Elect Melissa Hullman worked hard as a team to accomplish quite a bit during this term: two teachers' workshops, securing the copyright to the Certificate Program, finding a President Elect, annual Certificate Programs, the State Solo Competition, recruiting an Advertising Chair and a Violin Forum Editor for *Stringendo*, and more.

I know that my time as President was not marked by a great turnaround or great new developments for this chapter. But I think the board and I were able to provide a sense of continuity and focus that let us regroup and put all the pieces in place to create a meaningful future as a professional association, even on a state level. Get involved! Yes, you!

Alexander Starz  
President, MD/DC Chapter  
301-610-0098

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## From the Editor's Desk

**A**NOTHER SPRING, another issue of *Stringendo* for you! Although at first glance, this issue may look much the same as preceding issues, I want to call your attention to the ads, many of which have been updated. My heartfelt thanks to Anne Marie Patterson for contacting our advertisers, arranging for payments, and obtaining new ad copies for most of them. This was a time-consuming job, because the work had not been done for such a long time.

The MD/DC Chapter Annual Meeting is coming soon! Turn to page 8 and read about it! For the first time, our chapter is combining the Annual Meeting

with a workshop. We hope this combo will make the event appeal to more members than the Annual Meeting alone usually attracts. If you have never attended an Annual Meeting, please consider doing so this year. The location is fairly central, and the parking will be easy.

I'd like to have input from chapter members about things you would like to see in future issues of *Stringendo*. Contact me by e-mail, phone, or postal mail, and let's talk about it!

Lorraine Combs  
410-987-2707  
Lcombs@cablespeed.com

# Treasurer's Report

## MD/DC Chapter

As of 3/28/02, the following funds are available:

Savings:	\$1,181.82
Net deposits to savings since 9/01/01:	\$ 0.00
Net deductions from savings since 9/01/01:	\$ 0.00
Checking:	\$1,753.12
Net deposits to checking since 9/01/01:	\$2,259.00
Net deductions from checking since 9/01/01:	\$3,093.85

Submitted by Melissa Hullman



## 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, 3724 Rexmere 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](mailto: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.

# Certificate Program for Strings

## ASTA WITH NSOA MD/DC Chapter

**T**HE CERTIFICATE PROGRAM is a framework for the graded development and periodic assessment of the string student's technical and musical progress.

The program provides guidance to the teacher in setting goals and choosing appropriate material. At the same time, it gives new incentives to students to persevere and excel in their instrumental studies. The program defines and sets performance standards for ten levels—elementary through pre-college. Completion of each level is marked by a comprehensive evaluation exam covering scales and arpeggios, an etude, solo repertoire, and sight-reading. As of 2002, the program is available for: violin, levels 1–10; viola, levels 1–10; and cello, levels 1–4.

Students earn a Certificate of Achievement as they complete each level. The program is designed to encourage and motivate students, and to recognize their progress. The program is open to students, preschool through adult. Students take the exam appropriate to their level of development regardless of age. Students may enter the program at any level and may skip levels. The teacher must be a member or associate member of ASTA WITH NSOA MD/DC Chapter. Interested teachers not currently affiliated with ASTA, please contact Lya Stern.

Some of the benefits offered to participants are:

- **A graded program that assures a systematic, developmentally logical progression for improving technical and musical skills.**

By preparing for the evaluation exam corresponding to each level, the teacher can plot the student's progress within a more formal structure, creating the setting of a "music school without walls."

- **Periodic evaluation exams—Milestones**

### **on the path to better playing.**

Students need goals and enjoy challenges. The Certificate of Achievement award earned at each level serves as tangible evidence of progress. Students gain confidence as the fruits of their labors are rewarded.

- **Comments of a highly qualified, impartial adjudicator.**

Students get an opportunity to learn from the constructive criticism and suggestions of another teacher.

- **A boost to the prestige and professionalism of the private studio teacher.**

Parents see their child's progress independently validated through the Certificate of Achievement issued by a respected organization such as ASTA WITH NSOA.

## Evaluation System

The requirements for each level have been carefully and clearly defined. They are specific enough to set meaningful goals, yet broad enough to accommodate any teaching style (traditional, Suzuki, or combination thereof). The requirements are geared for the average student with built-in flexibility for the high-achieving student. The requirements for assessment, along with recommended study material, are described in detail in the following pages.

In order to assure that the Certificate truly reflects progress from level to level, the student's performance must meet certain minimum standards. Each portion of the performance (scale, etude, first and second piece, and sight-reading) is evaluated separately, based on the following criteria: tone, intonation, technique, rhythm, musicality, memorization, and stage presence. A

rating of “V” (very good), “S” (satisfactory), or “N” (needs improvement) is given. If there are five or more “Ns” in any category, that portion of the performance must be taken again at a future date to be announced. No retakes will be necessary in sight-reading regardless of rating. In addition, the adjudicator will make written comments on aspects of the student’s technique and musicianship. The adjudicator’s decision is final.

The length of playing time indicates the maximum time per level and is intended as a guide to the teacher in selecting the material. Additional time is allowed for tuning and the adjudicator’s written comments. If the time limit has been exceeded, the adjudicator may interrupt the student in order to stay on schedule.

The completed adjudicator’s evaluation forms will be sent directly to the teacher. Teachers then will distribute and discuss the comments with their students.

### Use of Accompanist

The use of an accompanist is optional. There is no extra credit given for this.

### Adjudicators and Monitors

There will be one adjudicator per room, carefully selected by the ASTA WITH NSOA MD/DC Chapter Certificate Program Committee. This person will be a respected teacher experienced and knowledgeable in all the levels to be adjudicated and beyond. The adjudicator and monitor will provide a positive atmosphere so that participation will be a pleasant experience for all students.

## The 2002 Evaluation Exam

Dates:

**Saturday, June 8, 2002, and Sunday, June 9, 2002** (*Each student will only play on one of the dates; date and time assignment will be mailed to teachers.*)

Location:

**Benjamin T. Rome School of Music  
Catholic University, Washington, D.C.  
Tel: 202-319-5414**

Application deadline: May 15, 2002, postmark.

Exams are offered for:

**Violin levels 1–10  
Viola levels 1–10  
Cello levels 1–4**

Application fees:

Levels 1-4	\$15
Levels 5-6	\$18
Levels 7-8	\$22
Levels 9-10	\$28

***We will try to accommodate special requests in scheduling. Please don’t call, just be sure to write your request on the application.***

Student must have original music. Photocopies will be permitted when the music is out of print.

Student must currently study with a member of ASTA WITH NSOA MD/DC Chapter. (To join ASTA WITH NSOA, please contact Lya Stern.)

Teachers entering students will be asked to serve as monitors, or to do some clerical work.

Teachers please collect all fees and application forms. Make one check payable to ASTA WITH NSOA MD/DC Chapter. Send checks and forms to Lya Stern.

**We encourage maximum participation from each studio  
for the benefit of all students**

# Certificate Program for Strings 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!



# Certificate Program for Strings 2002

## ASTA WITH NSOA MD/DC Chapter

### APPLICATION FORM

**Application deadline: May 15, 2002, postmark**

Instrument \_\_\_\_\_ Level \_\_\_\_\_

Name of Student \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Are you using an accompanist? Yes \_\_\_\_\_ No \_\_\_\_\_

Accompanist's name \_\_\_\_\_

#### Works to be performed:

1. Title \_\_\_\_\_ mvt \_\_\_\_\_ Composer \_\_\_\_\_ Time \_\_\_\_\_

2. Title \_\_\_\_\_ mvt \_\_\_\_\_ Composer \_\_\_\_\_ Time \_\_\_\_\_

3. Title \_\_\_\_\_ mvt \_\_\_\_\_ Composer \_\_\_\_\_ Time \_\_\_\_\_

4. Title \_\_\_\_\_ mvt \_\_\_\_\_ Composer \_\_\_\_\_ Time \_\_\_\_\_

5. Scales \_\_\_\_\_

Name of Teacher \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

Preferred times for helping as a monitor or as needed \_\_\_\_\_

***I understand the rules governing this event. My students and their parents have also been apprised of the rules.***

Teacher's signature \_\_\_\_\_

#### Send applications to:

Lya Stern  
Certificate Program  
7012 Hopewood Street  
Bethesda, MD 20817  
Tel: 301-320-5618  
Fax: 301-320-2694

*Please photocopy additional applications as needed.  
Write any special scheduling requests below.*

# 2002 Annual Meeting and Bornhoff Seminar

## ASTA WITH NSOA MD/DC Chapter

**When:** Sunday, May 5, 2002, at 11:00 A.M.

**Where:** 3rd floor faculty lounge at the Clarice Smith Performing Arts Center on the campus of the University of Maryland.

**Cost:** The brunch is \$15, the seminar is \$17, or ☛ best deal: both for \$30.

Brunch will be served, the new board members will be introduced, and the President will give a report on the year's events.

**Bornhoff Seminar:** Jackie Chan from the Foundation for the Advancement of String Education (FASE) will present a seminar on the **Bornhoff Method** of string instruction immediately after the meeting, approximately at 12:00. The Bornhoff Method is different from Suzuki or traditional instruction in that it teaches all of the finger patterns from the beginning. It is a gestalt approach to string playing instead of song-based, and may be applied to any string instrument. For more information on the Bornhoff Method, visit the website: <http://www.fase.org>. The admission charge to the seminar covers the purchase of two Bornhoff method books:

**FINGER PATTERNS** "A revolutionary method that introduces each instrument as a whole, bypassing many traditional obstacles to rapid progress. All four strings and all five finger patterns are introduced immediately, using legato, spiccato, staccato, and slurred bowings. The open string cycle, the finger patterns, and one-finger shifting provide the repetition needed to master various skills through creative review. Material that would usually be contained in several progressive volumes and covered in several years of teaching is condensed into one efficiently organized volume. This procedure's special strength is that it is equally effective for both private teaching and class use. The volumes for the four instruments are skillfully integrated to be useable for classes of mixed instruments as well as classes of like instruments."

**FUN FOR FIDDLE FINGERS** (Solos – Level 1 – for Violin, Viola, Cello, Bass) "Companion volume to *Finger Patterns*, containing 52 familiar melodies, each arranged in a variety of keys and meters. Every skill developed in *Finger Patterns* is immediately applied to this solo material. This establishes the basis for artistic playing, provides review of those bowing and finger skills in many different contexts, and furnishes extensive material for the development of reading skills. Like *Finger Patterns*, this book is effective for classes of like instruments, classes of mixed instruments, or for private teaching. Written mostly in first position for violin and viola, the book uses the first four positions for cello and the first three for bass."

**Send payment and reservation to: Anne Marie Patterson, 5117 Rock Beauty Ct. Waldorf, MD 20603,  
Phone: 301-843-5271, e-mail: [annempatterson@aol.com](mailto:annempatterson@aol.com)  
Please bring your instrument and music stand!**

### Directions to the Clarice Smith Performing Arts Center:

*From the D.C. Capital Beltway (I-495):* Take Exit 25 (U.S. 1) South toward College Park. Proceed approximately 1-2 miles. After you pass several car dealerships on right and a Chinese restaurant, turn right onto 193 West (University Blvd.) towards Byrd Stadium. At 2nd traffic light, Stadium Drive, turn left. The Clarice Smith Center is on the right. Follow the traffic circle to the right and turn left into the Stadium Drive Parking Garage.

*From Baltimore and Points North:* Take I-95 South. At 495 split, be sure to go toward the right (495 West) but be in the left lane so you can immediately take Exit 27 toward Route 1 South, College Park. Take Exit 27 and then follow sign to Exit 25, Rt. 1 South, and follow the directions above.

*Once inside the building:* From the front entrance, head straight through the lobby area, going up the main staircase to the top level (same level as the Applause Cafe). Just to the right of the cafe, you will see a staircase. Ascend, and the Faculty/Staff Lounge will be the first door on your left. Also, from the cafe level, you can find an elevator by going left around the back of the cafe, and taking the elevator to the 3rd floor.

# 2001 State Solo Competition Report

## ASTA WITH NSOA MD/DC Chapter

**T**he State Solo Competition for MD/DC Chapter was held November 11, 2001 at Peabody Preparatory in Baltimore. Fifteen students competed for prizes totaling over \$3,000 in value. Generous sponsors were: **Shar Products, Perrin and Cohen Fine Violins, Heifetz Institute, CodaBow, and Lashof Violins.** Participants represented the studios of Richard Barber, Victoria Chiang, Richard Field, Phyllis Freeman, Jody Gatwood, Julian Gray, Herbert Greenberg, Susann McDonald, Orlando Roman, David Salness, and Judy Shiffers.

Judges were Klara Berkovich, Rebecca Henry, and Mana Primrose Beaver.

In the Junior Division, **Patricia Chao**, a 16 year-old violin student of David Salness, took First Prize and **Nicki Lehrer**, 15, a guitar student of Julian Gray, took Second Prize. Third Prize was shared by bassist **Edward Botsford**, a student of Richard Barber, and violist **Rachael Cooper**, a student of Phyllis Free-

man. Senior Division First Prize went to **Victor de Almeida**, a 22 year-old violist studying with Richard Field. 19 year-old violinist **Nikos Pittas**, a student of Herbert Greenberg, won Second Prize and **Elizabeth Levin**, also 19, a harp student of Susann McDonald, took Third Prize.

In addition, two new prizes were awarded this year. The Heifetz Prize for summer study at the Heifetz Institute was awarded to **Gray Dickerson**, 16, a student of David Salness. The CodaBow Prize, providing a deserving student with a new CodaBow Classic, was awarded to **Rachael Cooper**.

This year's National Finalists from the MD/DC Chapter are **Edward Botsford, Nicki Lehrer, Elizabeth Levin, and Nikos Pittas.** We wish them best of luck in Michigan in May!

Melissa Hullman  
MD/DC Competition Chair



# Kayser Etudes, op. 20

## Methodological Remarks

translated from German by Alexander Starz

**S**OME TIME AGO, Lorraine Combs asked me for a translation of the methodological remarks on the Kayser Etudes. Hoping that many of you can benefit from such an effort, they will be published as a series of articles in the next several issues of *Stringendo*. Here goes:

### Etude No. 1

Easy détaché exercise in 60–104 bpm. It is important for the left arm to switch strings in the shoulder to guarantee good pitch and the use of the fingertips. Play slow at first in the upper half of the bow and with the bow close to the fingerboard. Try it faster with less bow, playing closer to the bridge. Make sure to switch smoothly between strings. As soon as the left hand movements have been solidly acquired, the different bowings can be used.

### Etude No. 2

Postpone this etude until the student has mastered the vibrato satisfactorily and knows how to use and control the whole length of the bow. Also, this etude shouldn't be played entirely in first position, since the result would not conform to today's performance standards.

### Etude No. 3

This etude requires a well planned use of the bow and its divisions. There's always a tendency of the player to drag, because the etude forces you to use inappropriate amounts of bow. Don't play slower than 92 bpm. In this tempo, eighth notes use the upper half of the bow; sixteenth notes are short détaché bowings at the tip and in the middle of the bow. With regards to intonation: B $\flat$  and F (1st fingers on the A- and E-strings) should be played extra low to make the character of the open strings as leading notes come out more.

### Etude No. 4

This etude can be harmful if it is played in its entirety immediately. The student will tire soon and cramp up. It is better to break it apart into single measures and use those as fingering exercises.

### Etude No. 5

Start with détaché in the upper half, leaving out the very tip of the bow. Slowly speed up to  $\text{♩} = 104$  bpm, shortening the bow accordingly. The etude can be played in spiccato, but make sure the bow stays on the string for the quarter notes. It can also be used to explain the partition of the bow in the siciliano bowing, if you change the rhythm somewhat:



### Etude No. 6

In order to live up to the motif structure (triplet as upbeat, strong quarter note on the downbeat), use 1/4 bow for the triplet, and 3/4 bow on the quarter note. Emphasize the quarter note even more through an added vibrato. Try playing this etude also with a motif of sixteenth note triplet and dotted quarter note:

### Etude No. 7

Typical martelé exercise. First review the martelé bowing with the students. Then let them play the etude in détaché first. Since most intervals bridge two strings, this is useful as a double stop exercise for intonation control if played thus:



### Etude No. 8

Legato exercise. Ensure steady and regular use of bow that follows the measures exactly. The movements of the right arm to switch strings should be as small as possible. Also try changing the rhythm.

### **Etude No. 9**

Very détaché. Make clear to your student that the melody returns in different keys. This etude can also be used as a silent finger exercise. (*Editor's note: the German term is "stumme Klopfübung."* One executes the left-hand work without using the bow, striking the fingerboard hard and audibly with each finger as it is placed for the note to be played. It is a very good way to develop dexterity, strength, accuracy, rhythmic control, and evenness in the left hand.)

### **Etude No. 10**

Exceeds the level of difficulty of the previous etudes quite a bit. It is better to use this etude later. It will provide an opportunity to introduce right-hand pizzicato plucking single strings and "strumming" chords.

### **Etude No. 11**

Good for several bowings: Détaché, legato, spiccato, and all kinds of combinations thereof. In terms of expressive playing, it is characterized through the growing and receding of a melody within two measures. The student learns one of the fundamentals of playing dynamics: crescendo on the rise, decrescendo on the descent. Measure 58 requires a note on fingering: after the first chord (E $\flat$ -B $\flat$ -G), the second chord (B $\flat$ -A $\flat$ -D) is played by placing the 3rd finger first, then the 4th, and finally the 2nd. The change between the chords is easier and more successful if you switch to 2nd position on the second chord and place fingers from low to high.

### **Etude No. 12**

Play it slowly with four notes slurred together to begin with. Then shift the emphasis in each group of four (emphasize the first note, then try it with the second note, and so on.) Later put 8 notes on a bow, then 16. Even legato with a slight accent (achieved by using slightly more bow, not by using more pressure) on the counts.



# The Goop Groups

by Melissa Hullman

**G**ABE STARTED OUT: "I've got this stuff in my pocket, and it's a magical substance called 'Goop.' What's so great about it is that you can make it into anything you want." The students' eyes grew wide. He had their attention now. He took the imaginary Goop out of his pocket and made something with it in mid-air, then took it back into his hands and made it into a ball. Shy giggles drifted among the group of violin students.

Gabe passed the Goop to the student beside him. "Go ahead, make something with it!" Fun ensued. Students took a turn at making something imaginary in the air with their hands. Then, Gabe asked the students to remember what they had done and make the same thing again, this time putting a sound to it. Sounds like "bing," "zoooooop," "zhhhhhh," and others too difficult to describe with the written word filled the air. The next step was to make the sound only.

Once everyone could make their sounds without their hands, a conductor was added. Suddenly the sounds were transformed into a piece of music. The parents were spellbound...but there was one last step. Gabe asked the students to get their instruments and play their sound on the violin. The students imitated their vocal sounds on their instruments in pitch, dynamic, rhythm, and character. With the addition of a conductor, the sounds came together beautifully

and the students were launched into the world of improvisation.

Goop encourages children to express themselves freely by giving them a safe place to be themselves and showing them that whatever they play is good. The "nonsense syllables" students create in the game are a very important first step in learning the language of jazz. Goop allows free exploration and use of dynamics, pitch, rhythm, tone color, phrasing, and character outside the realm of classical music. It develops listening skills, ensemble skills, and community support. Students who improvise return to Mozart or Brahms with a fresh creative sense and a better understanding of the elements of classical music. 

*On January 12, 2002, Gabriel Bolkosky presented an Improvisation Workshop at Peabody Preparatory that was jointly sponsored by MD/DC ASTA with NSOA and the Peabody Preparatory. The morning sessions were spent playing Goop with Suzuki violin groups, Book 2 through Book 7 level. The afternoon sessions were for teachers and advanced students. They included: an introduction to the rules of jazz improvisation, a jam session, and a discussion of useful materials to get teachers and students started improvising over a bass line.*



# University of Wisconsin-Madison

## Two exciting summer programs for string performers and teachers in 2002!

### Madison Early Music Festival

July 13-20, 2002

This exciting workshop and concert series provides an opportunity for musicians, scholars, teachers, and early music enthusiasts to study, perform, and enjoy medieval, renaissance, and baroque music with distinguished artist-teachers. Participants work with some of the world's finest artists in skills classes, master classes, consorts, and large historical instrument and vocal ensembles. Accompanying the workshop is an evening concert series featuring world-class performances of early music. The 2002 Festival focuses on French medieval and renaissance music, and artists-in-residence include The Concord Ensemble, The Folger Consort, The Newberry Consort, and Piffaro. String faculty includes David Douglass (violin), Mary Springfels (viols), Julie Andrijeski (violin, vielle), Robert Eisenstein (viols), and Grant Herreid (lute).

[www.dcs.wisc.edu/lisa/memf](http://www.dcs.wisc.edu/lisa/memf)

### National String Workshop

July 21-27, 2002

This workshop offers unique artistic and educational opportunities in skills, pedagogy, literature, improvisation, composing, arranging, conducting, and instrument repair, plus opportunities to play chamber music, major string orchestra literature, and new publications for string orchestras at all levels. The 2002 faculty, featuring some of the country's most respected string pedagogues and performers, includes: Sharan Leventhal (violin), Phyllis Young (cello), Sandra Dackow (arranging), J. Timothy Caldwell (eurhythmics), Kathleen Horvath (bass), James Kjelland (pedagogy), Kenneth Martinson (viola), Rosemary Poetzel (bass), Laurie Scott (violin), Chelcy Bowles (harp), and Judy Palac (violin). David Becker directs the Orchestral Conducting Seminar; Instrument Repair Clinics are available on three skill levels. Sponsored by ASTA WITH NSOA. [www.dcs.wisc.edu/lisa/nsw](http://www.dcs.wisc.edu/lisa/nsw)

*UW Credit, WI DPI Clock Hours, and Continuing Education Unit options available for all workshops.*

**For brochures contact:** Michelle Marx, University of Wisconsin-Madison, 719 Lowell Center, 610 Langdon St., Madison, WI 53703; 608-263-3370; [m Marx@dcs.wisc.edu](mailto:m Marx@dcs.wisc.edu)



# National Election Results

## ASTA WITH NSOA

From: Robert Jesselson <rjesselson@mozart.sc.edu>  
Date: Friday, March 15, 2002 9:14 AM  
Subject: ASTA/NSOA election results

They will join the following to make up our 2002–2004  
National Executive Board:

Dear ASTA WITH NSOA Members:

I am pleased to announce the winners of the ASTA WITH NSOA national election. Our thanks to everyone who ran—it was an excellent slate of candidates and a good turnout of members who voted. Congratulations to:

**Bob Gillespie - President-elect**  
**Kirk Moss - Secretary**  
**Mimi Butler - Member-at-Large**  
**Matt Glaser - Member-at-Large**  
**Leslie Wimsatt - Member-at-Large**

**David Littrell—President**  
**Robert Jesselson—Past-President**  
**Jake Connolly—SinC President**  
**Kay Logan—Member-at-Large**

In addition, a Publications Chair will be appointed by David Littrell.

Once again, our thanks to all the candidates who ran for election this year. The strength of ASTA WITH NSOA lies in our many superb volunteers who serve on state and national boards and committees, and our 11,500 members. Thank you for your part in this great organization.

## String Project Grants

From: Robert Jesselson <rjesselson@mozart.sc.edu>  
Subject: More String Project grant applications: Round Three

Dear State and National Leaders:

Please pass the word to your local colleges, universities and conservatories about the next round of String Project grants to help solve the string teacher shortage in this country. Applications to participate in the National String Project Consortium will be due by **May 15, 2002**. Ten more schools will be chosen to be part of the next group of sites to create String Projects and receive \$10,000 per year for assistantships for undergraduate music education students.

Information and Application Packets can be obtained by e-mailing Charlene Dell at: <ASTA@mozart.sc.edu>, or calling 803-777-5412.

Twenty-six institutions are currently members of the Consortium. ASTA WITH NSOA has received \$804,302 in grants from FIPSE (US Department of Education), the Knight Foundation, and the NEA (National Endowment for the Arts), with a total impact of \$1,508,858, including the universities' matching money. As with the previous two rounds, once the ten sites are chosen, ASTA WITH NSOA will apply to various foundations for the grant funds.

# Creating Your Own String Teachers Group

by Lynne Day Denig

**A**s Anne Marie and I sat in traffic on the Beltway in Virginia in an effort to reach the string teachers meeting at Peggy Ward's in Silver Spring, MD, we simultaneously asked each other, "Why can't we start a group in Virginia along the same lines as Peggy's group and avoid having to travel an hour once a month for meetings in Maryland?" And so was born the Northern Virginia String Teachers Consortium. The first meeting, March 25, 2000, was attended by eleven violin and viola teachers from the Northern Virginia area. Was it difficult to establish such a group? Definitely not. Anne Marie and I called all the people we knew who might be interested, arranged a day, decided on a location (my house), brought coffee cake and made coffee, and it was an event that has become monthly since that time.

Over the one and a half years that the group has existed, we have:

- Gotten to know and appreciate other teachers in our area. Cordiality and sensitivity to the needs of other teachers has been fostered.
- Exchanged ideas concerning string teaching and performing.
- Exchanged calendars of events and become aware of programs designed for teachers and students such as Solo and Ensemble Festivals, District and Regional Festivals, summer camps, youth orchestras and programs such as the Certificate Program (see note below).
- Brought a new colleague up to speed with ready information and support. No longer must each new teacher who moves into the area re-invent the wheel. Names and addresses of many organizations both teaching and performing are readily available, and each teacher has his or her own assessments as to the value of each that are given verbally at the asking.
- Become aware of opportunities for teachers and students. Anne Marie Shaw (now Patterson of Waldorf, MD), Helen Fall, principal violist of the Fairfax Symphony, and Susan Katsarelis, Arlington Symphony member, went to the National Studio Teachers Forum and reported on it to the group. Anne Marie and I traveled together to the Mimi Zweig workshop sponsored by the MD/DC ASTA Chapter last January and shared these details with the group.
- Become advocates for our students and for string teaching in the area. The agenda in the near future includes inviting the head of the Music Department at George Mason University to discuss his plans for a summer music camp at GMU. The hope is that the Consortium can offer suggestions of how the summer camp can best serve the community. We have also worked with the Fairfax School Board on trying to bring quality into a particular string program in our area.
- Set up opportunities for members to display their teaching specialties. Helen Fall presented ideas on bow hand flexibility, Jim Batts, strings head of the Levine School, offered tips on "TV Time Practice", and I showed the Paul Rolland film *Left Hand and Bow Placement* and led a discussion of this.
- Had guest speakers from outside the group. Retired NSO violinist, Ed Johannott presented his syllabus of violin literature, Gary Frisch, violinmaker and dealer, and Gary's colleague, Tom King, talked to the group about finding well-made instruments, and Lya Stern, originator of the Certificate Program from the MD/DC Chapter, informed the group of opportunities for advancing their students and studios through participation in this program. (Again, see the note below.)
- Provided opportunities for performances of group members or for their students. A quartet formed of members from the group played a dress rehearsal for the Consortium. (The quartet "found" each other through their association in the Consortium.)
- Made available possibilities for group members or speakers to offer their wares to the group. Anne Marie offered her scale book, *Scales and*

*Exercises for Violin* to Consortium members, and Gary Frisch offered instruments and supplies. We ask at each meeting who might have space in their studios for more students.

- Become more aware of the needs of public school teachers through meetings with them. Lake Braddock Secondary School Orchestra Director and Virginia ASTA President, Stephanie Holmes, met with the Consortium to talk about her job and how it can be made easier by people such as ourselves.

Has it been difficult to find ideas to talk about or to find guest speakers? Never. The group has always reliably come up with an agenda for the next meeting, and they have themselves contacted speakers for the meetings. If a speaker or event falls through, however, the group always has so many teaching ideas and questions that two hours never seem enough. Our group loves to talk about teaching, and the suggestions offered have given more than one member hope that problems in a studio can be solved.

What expense is involved? So far, very little. As the convener, I send address lists and a newsletter via e-mail, and I make a couple of hard copies for people who might not have e-mail access. Ten sheets of paper might be all that is required each month.

How about preparation time? I try never to make calls. Most communication is by e-mail sent around to the group. I send a note to everyone in the

Consortium one week in advance of the meeting as a reminder. I take notes at the meeting, and then write these up in the form of a newsletter, and again send these electronically. The most time-intensive aspect is the newsletter, this taking perhaps one and a half hours to prepare. It is not a truly necessary part of establishing the group or even of keeping it running, but members seem to appreciate the notes especially if they were unable to attend the meeting. The notes also serve as a reminder of the nice things that we do.

Does it take superhuman skills to establish a group? Not at all. String people seem to love being together, and because we are a creative group of people whose business it is to share ideas with our students, the group becomes an extension of what we already do. Our jobs are made easier knowing that we share common bonds with other string teachers through our association with each other once a month.

Do you know of other string teachers in your area who could benefit from such a group? Why not establish a group soon? If you need advice on establishing your own group or would like to attend meetings here in Fairfax, I can be contacted: Lynne Denig, 703-425-1234, or pauldenig@aol.com. 

*Special note: See the ad below for a practical outcome of the workings of the Consortium, i.e., Northern Virginia's first ever Certificate Program Exams (identical to MD/DC Chapter's) to be held June 1 in Fairfax, VA.*

## Certificate Program Evaluation Examinations June 2002 – In Northern Virginia

First annual Certificate Program Evaluation Examinations in Virginia

One date only: **Saturday, June 1, 2002**

Location: **Fairfax Christian Church**  
**10185 Main Street**  
**Fairfax, VA**

Contact: Lynne Denig  
703-425-1234  
pauldenig@aol.com