

# STRINGENDO

Autumn 2012

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# President's Message

Postcard from summer: Greetings from the Foulger International Music Festival in Union, New Jersey! By the time you read this, summer will be turning to fall, and we will be beginning our race through the hectic academic year. But for now, I want you to take yourselves back a couple of months and sit once more in the summer glow.

What is it about summer musical study that is so special? In this environment, I see my young students growing. I see a 13-year-old student learning to navigate a campus map to get to his lessons and chamber music, and developing his independence and critical thinking by taking his own lesson notes for the first time. Another one of my students was tearful with homesickness for exactly one night; by morning she was laughing with new-found friends in the cafeteria. I spied on another student as he watched a faculty performance, starry-eyed with inspiration. I see my students for their lessons, but I also walk with them to coachings, sit with them at meals, and toss a frisbee with them on the lawn in front of the dorm.

This year, as I contemplate my return to teaching at the Peabody Preparatory and Gettysburg College, I am going to bring a little bit of summer home with me. Like Frederick the mouse who in one of my favorite children's books, stores up summer colors, images, and words for the cold and grey winter months, I am harvesting. During the academic year, I will strive to reproduce a bit of summer

magic for my students. Perhaps this means challenging them with an exciting chamber music group, or getting them up on stage more frequently. I will encourage camaraderie, and plan some events that my whole studio can participate in together. I will give listening assignments, and invite my studio to performances given by myself and my colleagues.

And my studio will be participating in some of the many events that will be sponsored by ASTA MD/DC Chapter this year. I cannot think of a better way to keep summer going through the year than to have students perform in the Solo Strings Festival, participate in ASTACAP, and enroll in workshops and clinics sponsored by our ASTA chapter. I hope you will join me in taking advantage of these wonderful opportunities. I am particularly excited about World On A String Day, which will be held in Silver Spring on November 3, 2012. It will feature cross-cultural mainly-strings workshops team taught by local and national talent, and an evening concert by the workshop presenters with participation by workshop students. It is sure to be quite an event!

I hope to see many of you throughout the year, and I hope you will join me in keeping summer going just a bit longer! Best wishes for a productive and invigorating musical year!

Daniel Levitov

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## Announcements

**The MSMTA (Maryland State Music Teachers Association) Conference** will be held **January 12 and 13, 2013**, at the University of Maryland, College Park.

Nurit Bar Joseph has agreed to do a master class if string teachers might be interested in observing or sending students. In past years there have been more activities for string teachers, but for the last several years, this conference has been basically focused around piano teachers.

Junko Takahashi, President of MSMTA, would very much like to involve more string teachers with activities that would interest them. I believe there will be one-day registration allowed. Right now the conference is scheduled for two days—Saturday and Sunday.

Do any of you have any interest in helping organize activities for string teachers?

Are you interested in having Nurit do a master class?

Would you be interested in other people doing master classes, lectures, workshops?

Is there an interest in cello or viola master classes?

Possible topics for discussion, panels, lectures: Preparing students for college auditions, teaching sight reading, alternative styles of playing, baroque interpretation, baroque dances, early music performance, working with autistic kids in private lesson settings, etc. The list of possibilities is endless. If string teachers aren't interested, then it will remain primarily oriented to piano teachers. Many thanks for considering this.

Email Judy Silverman: [s.judith@verizon.net](mailto:s.judith@verizon.net)

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In March 2012, the ASTA MD/DC Chapter board voted for joining MSMTA (Maryland State Music Teachers Association) in the running of *StringsPlus*, a competitive event for chamber ensembles that must include strings. MSMTA accepted this proposal. The event, which is held

normally in early March, will be available to students of both ASTA and MSMTA members beginning in 2013.

Start thinking about forming some ensembles for next year and look for further details in the next issue of *Stringendo*!

# World On A String

## A Day-Long Cross-Cultural Celebration to Explore How Music Works!

**Saturday, November 3, 2012**

**9:00 AM – 9:00 PM**

**Unitarian Universalist Church  
10309 New Hampshire Avenue  
Silver Spring, MD 20903**

**A** first for ASTA MD/DC Chapter—a unique day of workshops, cross-cultural demonstrations and performances! Students and teachers of string and even non-string instruments will have an opportunity to interact with and learn from internationally known artists.

Elementary and advanced workshops will be held simultaneously, with topics such as “Aunt Rhody in Five Musical Languages,” “Bass Lines for Melody Players,” and “Ears in Your Feet, Drums in Your Bow.” Participants will have the opportunity to rehearse and perform in the evening’s public concert.

Violin and viola students should be at least 7 years old and playing Minuets in Suzuki Book One to participate in the string workshops. However, there will also be some dance and song elements, for students (or adults!) who are not string players. ASTA teachers who bring six students will receive a free registration (for themselves or another student).

Lunch and dinner: Bring your own or go to a nearby eatery. Drinks and snacks will be provided free at the breaks, and will be for sale at the evening concert.

Fees: Listed on the Application Form on the next page.

Questions? Contact [andrea@andreaHoag.com](mailto:andrea@andreaHoag.com). Plus, you can visit <http://www.asta.net/eventdetails>.

**Organizing Sponsors:**

**Freyda’s Hands**

**The House of Musical Traditions  
ASTA MD/DC Chapter**

**Additional Sponsorship:**

**Gailes’ Violin Shop**

**Potter Violin Company**

**This event is funded in part by the Mary Kay Friday Fund of  
the Country Dance and Song Society.**



**The faculty includes:**

**Jodi Beder**, cello. – Principal cellist of Princeton Symphony, with expertise in early music, microtonal, Jewish liturgical music, and member of the rock band Zen for Primates.

**Daron Douglas**, violin. – Eclectic fiddler from New Orleans with classical training and expertise in English country dance music and improvisation, early music, and Appalachian fiddling, and a renowned singer of traditional ballads.

**Nic Gareiss**, percussive dance. – Young phenom who performs with many of the leading lights in the fiddle world, and an eloquent teacher with an M.A. in Ethnochoreology.

**Javier Godínez**, Afro-Peruvian violin. – Guatemalan violinist from the D.C. area who has toured the U.S. with Latin Rock bands and shared bills with artists from Eminem to R. Carlos Nakai.

**Andrea Hoag**, fiddle. – Grammy-nominated Swedish fiddler who has presented on cross-cultural musicianship at ASTA National Conference, and has taught at many music and dance camps.

**Spyros Koliavasilis**, oud and Greek violin. – Native Greek virtuoso on numerous instruments, including oud, bouzouki, and bowed strings, playing music of Greece and the greater Mediterranean region.

**Wytold Lebing**, cello. – Artist-in-residence at Strathmore Center for the Performing Arts. Wytold layers percussive bowing and melodic finger-picking on bodyless, shoulder-strapped, six-string electric cello.

**Owen Morrison**, guitar. – Young guitarist/composer with wide-ranging skills from classical to jazz to flamenco to American fiddle tunes.

**Philippe Varlet**, Irish fiddle, bouzouki, mandolin, tenor banjo, and guitar. – A star of the D.C. Irish music scene, Philippe is also an ethnomusicologist with a deep knowledge of the Irish tradition.

**Michelle Webb**, guitar and oud. – Composer and boundary-breaker, Michelle started out in rock and jazz and has branched out into “Afro/Arabic Nu-Jazz Funk” and much more.

**Phil Wiggins**, harmonica, song. – World-renowned virtuoso Piedmont blues musician who has taught songwriting in a variety of settings.

**Cathy Yang**, erhu and guzheng. – One of the world’s leading soloists on these instruments.



# World On A String Day

November 3, 2012, 9:00 AM – 9:00 PM

Application deadline: October 25, 2012

LOCATION: Unitarian Universalist Church, 10309 New Hampshire Ave., Silver Spring, MD 20903

Name \_\_\_\_\_ ASTA member? Yes  No

Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_

What instruments do you play and/or teach? \_\_\_\_\_

Are you a student? Yes  No  If yes, who is your teacher? \_\_\_\_\_

Students only: What is your level of study?

Beginning  Intermediate  Advanced

Students only: Name a piece that you can play well.

Composer and title \_\_\_\_\_

*(In order to participate, students must be at least age 7 and must be able to play the Minuets in Suzuki Book One.)*

**We need volunteers!** Can you help with set-up, snacks, and/or clean-up? Yes  No

If you have a family member or friend who would like to help, please fill out:

Name \_\_\_\_\_ Phone \_\_\_\_\_ Email \_\_\_\_\_

## WORKSHOP FEES *(All fees are non-refundable)*

### Entire day (including concert):

Adult: **\$90** (Early bird postmark by October 1: **\$75**)

Student: **\$70** (Early bird postmark by October 1: **\$55**)

### Tickets for concert only:

Adult: **\$20** each How many? \_\_\_\_\_

Student: **\$15** each How many? \_\_\_\_\_

**T-shirts: \$12** each, if you order now. Dark blue, 100% cotton. T-shirts will be mailed to you before the event!

Please enter the number of T-shirts you want in the following sizes: Youth small: \_\_\_\_\_ Youth medium: \_\_\_\_\_

Women small: \_\_\_\_\_ Women medium: \_\_\_\_\_ Women large: \_\_\_\_\_ Men medium: \_\_\_\_\_ Men large: \_\_\_\_\_ Men extra-large: \_\_\_\_\_

**Total for T-shirts: \$ \_\_\_\_\_** *(T-shirts may be purchased on the day of the event for \$15 each.)*

**Optional contribution to Youth Scholarship Fund: \$ \_\_\_\_\_** (Tax-deductible)

**TOTAL FEES: \$ \_\_\_\_\_** *(You may itemize your fees on a separate sheet, if you like.)*

*Make your check payable to **Freyda's Hands**. Send your completed form and your check to:*

**Paul Runci, 10910 Jolly Way, Kensington, MD 20895**

*ASTA members who send six students to this event for the entire day will receive one free registration (for themselves or another student). Be sure to send all application forms in the same envelope.*

*Please check up to five topics that particularly interest you:*

Blues  Irish music  Improvisation  Ornaments and variation

Chinese music  Afro-Peruvian music  Accompaniment  Percussive dance

Greek music  Afro/Arabic Nu-Jazz Funk  Rhythms  Song

**Organizing Sponsors: Freyda's Hands, The House of Musical Traditions, ASTA MD/DC Chapter**

**Additional Sponsorship: Gales' Violin Shop, Potter Violin Company**

**This event is funded in part by the Mary Kay Friday Fund of the Country Dance and Song Society.**

# Business: Music's Friend or Foe?

by Sachi Murasugi

At first, classical music and business may seem like strange bedfellows. After all, music is about beauty and refinement, while business denotes money and greed. However, as long as people have earned their living making music, they have had to deal with the business side of the profession, whether that involves negotiating a fee, composing for a specific market or promoting a concert. This year I started a Preparatory Division at my university and taught the first Arts Entrepreneurship course ever offered there. What I learned is that music and business not only can coexist, but like a good couple, can actually bring out the best in one another. While many of us are not interested in starting a business, having an entrepreneurial spirit, one that embraces innovation and risk-taking, can actually inspire music making.

## Background of Entrepreneurship

The word “entrepreneur” comes from the French word “entreprendre” meaning “to undertake.” The word first appears in Joseph Cantillon’s work, *Essai sur la Nature du Commerce en Général (Essay on the Nature of Trade in General)* published in 1755. However, the first person to use the word prominently was a French economist and businessman named Jean-Baptiste Say (1767–1832). In his most important work, *A Treatise on Political Economy* (1803), he refers to an entrepreneur as a person who creates and develops new businesses, emphasizing the managerial role the person plays in business start-ups. This historical definition of the word focuses on the outcomes of entrepreneurship or, more specifically, the creation of value.

Alongside Say’s definition, there developed an alternate view of entrepreneurship. This idea was led by Austrian economist and political scientist, Joseph A. Schumpeter (1883–1950), who saw entrepreneurs more as innovators. This view emphasized the characteristics of entrepreneurship. Further development of the definition led to the inclusion of certain attitudes and behaviors inherent in entrepreneurs: innovativeness, risk taking and proactiveness.

## Musicians as Entrepreneurs

Among the first well known examples of the self-supporting musician is W.A. Mozart. Having been raised by Leopold, he was undoubtedly influenced by his father’s enterprising spirit. However, unlike his father who sought salaried positions through court appointments, Wolfgang rejected court musical life and his treatment there as a lowly servant. In 1781, “with a growing enthusiasm for the possibility of earning his living, at least temporarily, as a freelance in Vienna,”<sup>1</sup> Mozart requested and was granted a release from his services to the Archbishop Colloredo of Salzburg. With his departure from court life, Mozart became a new paradigm of the professional musician, one who circulated as an equal among learned society and earned a living through various avenues of self-employment.

One of the most successful musicians to follow in Mozart’s footsteps was Niccoló Paganini (1782–1840). Aside from being one of the greatest violin virtuosos ever, he was also the consummate entrepreneur. Due to a dazzling technique, extreme showmanship, and a carefully crafted marketing strategy that included creating a mysterious persona (he played up rumors that he consorted with the devil), performing a narrow selection of the most complimentary repertoire (he only performed his own music), and limiting his exposure (he didn’t practice within earshot of anyone, seldom played his solo part during rehearsals and kept his concerts relatively infrequent), he became the first superstar performer in music history. People were so eager to hear his concerts they were willing to pay up to five times the standard rate for tickets.

His ability to think innovatively also infused his violin playing and compositional techniques. He used scordatura in unconventional ways (such as when he tuned his entire violin up a half step enabling him to perform the solo part of his Violin Concerto No. 1 in D Major while the orchestra played the tutti parts in E-flat Major) and most likely invented certain violin techniques, such as double-stop harmonics

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<sup>1</sup> Grove Music Online: Mozart: (3) Wolfgang Amadeus Mozart

and the simultaneous playing of bowed and left hand pizzicato notes. He was also the first performer, aside from pianists, to play by memory, changing violin playing forever.

Despite these examples, there exists a certain mindset that loathes mixing business with art—the belief that thinking about money will somehow reduce music’s aesthetic merit. Empress Maria Theresa, Archduke Ferdinand’s mother, refers to the Mozart family in a letter in 1771 as “useless people who go about the world like beggars.” And upon hearing Paganini play, Louis Spohr complains of his eccentric style, saying that “flageolets (harmonics) did not belong to the violin, as they originated from the flute.”<sup>2</sup> Despite criticisms though, being fiscally pragmatic does not have to negatively affect creative results and at times can even inspire them.

Igor Stravinsky, for example, was very financially shrewd. He lived on a combination of composing, conducting and performing gigs and toured even in old age to support his expensive taste and lifestyle. While composing, fiscal considerations were never far from his mind. From 1909–1913, Sergei Diaghilev commissioned Stravinsky to write music for the Ballets Russes. With free reign, Stravinsky wrote his three ballets: *The Firebird*, *Petrouchka*, and *The Rite of Spring* for exceptionally large orchestras. However with the onset of World War I, funds for musical performances became limited and the Ballets Russes too, fell into hard times. In 1917, living in Switzerland, Stravinsky was in a desperate financial situation so he and his friend, novelist Charles-Ferdinand Ramuz, conceived of writing a traveling theatre piece. By keeping it portable and inexpensive to produce, they hoped to find sponsors who would finance a tour of small towns. Thus, *L’Histoire du Soldat* was born. As a story to be read, played and danced, the entire ensemble consisted of seven musicians, three actors, and a dancer. They performed on a portable stage that sat on sawhorses with a barrel on each side.

Stravinsky’s concerns with economy were evident, not only in the sparse instrumentation and staging, but also in the music itself. For Stravinsky it became an exercise in transparency and simplicity, using tiny motifs and simple textures. With such a small ensemble, Stravinsky depended mostly on solo

playing. The percussion part was virtuosic throughout and it was the first time that Stravinsky used the violin in a solo capacity.

*L’Histoire du Soldat* marks an important turning point in Stravinsky’s compositional style. The composer’s son, Theodore Stravinsky, in his book, *The Message of Igor Stravinsky* writes about the piece:

...the whole of Stravinsky’s output can be divided into two main periods, (Russian and neoclassical) whether before or after this crucial work. With a few satellites, showing the same preoccupations, *The Soldier’s Tale* hinges the two periods.

Would Stravinsky have turned to neoclassicism if he hadn’t been compelled to explore this parsimonious style in *L’Histoire*? We can’t answer that question with certainty. However, we can be confident that the quality of *L’Histoire* is uncompromised even though Stravinsky had monetary considerations in mind when he set out to write the piece.

## Conclusion

As we have seen, some of the most famous musicians in history have been entrepreneurial and fiscally minded. This has not detracted from their musical genius and perhaps has advanced their musical development. If we think of being entrepreneurial as searching for new possibilities, creating original solutions and accepting risks we can apply it to any situation. Next time you’re looking for a solution to a problem whether it concerns finding ways to expand a music program or coming up with a different fingering for a difficult passage you can ask yourself, “What would Paganini do?”



*Sachi Murasugi, DMA, is the Eastern Shore Co-Representative of ASTA MD/DC Chapter and Lecturer of Music and Upper Strings at Salisbury University. In addition to her degrees in Music Performance she also holds an MBA from Tulane University.*

**Please visit our  
MD/DC Chapter website!  
[www.asta.net](http://www.asta.net)**

<sup>2</sup> Grove Music Online: Paganini, Niccolò

# Teaching Musicianship, Technique, and Musicality with Fiddle Repertoire

by Andrea Hoag

**T**he world of fiddling is a rich and complex one. Each tradition has its own long history, its particular bowing techniques and ornamentations, and its own aesthetic. At the same time, fiddling traditions share many musical values with classical music: phrasing, expression, understanding historical context, mastery of tone and speed, and much more. For ASTA Fiddle Day 2011, I prepared this brief introduction to teaching musicianship while fiddling, with examples from four different traditions I teach regularly.

**What does “tradition” mean?** This is one of the first conversations I have with students who want to learn fiddling. Even with the youngest students, we talk about where the tunes come from, the roles fiddlers have played in traditional culture, and what fiddlers and fiddling culture are doing today. I point out an essential difference between classical tradition and folk (aural) tradition: classical pieces start with a composition and end with interpretation, while folk pieces are passed down by ear with great room for individual expression, and written versions are simply one version that was captured at one moment. Depending on the student and situation, this can also be an opportunity to talk about how jazz works, how Indian classical music is learned, etc.

**A note on style:** Listening, listening, listening—there is nothing like it! One of the most important things I do with fiddle students is listening, together, to recordings of masters in various traditions (and then honing in on one or two in particular that interest the student) and analyzing, together, what we hear. While I have a deep background in various fiddle styles and can provide information, I am always learning from how students describe what they hear. I encourage students to go to concerts, listen to CDs, and research traditions—and to go to sessions and open band events as a participant.

## Old Favorite, Irish Jig

### Newcomers:

- This is a great catchy melody!
- Discussion of other melodies we like.
- Looking at tune structure in terms of phrases and repeats.
- Focus on rhythm: 6/8 with a duple feel. Dotted quarters = three eighth-note figures.

### Intermediates:

- Introduction of Irish ornaments: grace notes, rolls, bowed triplets.
- Introduction of bowing patterns and their effects: slurring onto the downbeat, varying slurs and separate notes.

**Violin** **Old Favorite**  
Traditional Irish Jig



Repeat the whole tune, probably several times, with repeats.  
And then when you are on the FINAL iteration of the tune,  
play the final ending.

- Encouraging the student to experiment with placement of ornaments and slurs; dotted quarter notes in particular have room for varied ornaments.
- Phrasing and emphasis in terms of danceability and mood.

**Advanced:**

- Play the tune five distinct ways: tell five different stories using bowing, phrasing, dynamics, and ornaments.
- Comparative listening and analysis: jigs as played by Martin Hayes, Liz Carroll, Tommy Peoples, etc.

**Mist Covered Mountains of Home – Scottish Air**

**Newcomers:**

- Discussion of mood and emotion in music.
- Distinction between an air and a dance piece. Is it a song or a dance?
- Beginning to introduce chords by playing whole notes on the G string.

**Violin**

**Mist Covered Mountains of Home**

Traditional Scottish Air

- Introducing the concept of finger weight and pressure with the “ski slope ornament.”

**Intermediate:**

- Tons of room for exploring bow expression in this tune! Weight, speed, real estate. (How much of your bow does this note use; what part of the bow?)
- Discussion of ornaments: 1) What do they do? Enhance emotion, emphasize a note, propel the rhythm, 2) What is too much vs. what is enough?
- Create an individual version! Small variations/improvisations in melody,

as well as choices of ornaments, bowings, and moods.

**Advanced:**

- Dare to express! Further melodic variation, rhythmic expression, subtlety with ornamentation.
- Comparative listening: Alisdair Fraser, Johnny Cunningham, Melinda Crawford, Bonnie Rideout.

**Ducks on the Millpond – Southern Appalachian Reel**

**Newcomers:**

- Learning a tune by singing.
- Rhythm, syncopation, and backbeat.

**Intermediate:**

- Lots of discussion of bowing: lift and swing, real estate, bowing aesthetics (tone in old-time music as compared to other styles), introduction of old-time bowing patterns.
- Open-string drones.
- Unison drones (4th finger and open string).

**Advanced:**

- Rhythmic placement of drones.
- Rocking and scooping the bow.
- Comparative listening: Tommy Jarrell, Melvin Wine, Bruce Molsky, Rayna Gellert, Scott Prouty.

**Violin**

**Ducks on the Millpond**

Southern Appalachian Reel

## Skälleko (Bell Cow), Swedish Walking Tune

### Newcomers:

- Investigation of walking rhythm: how playing inspires motion. Ways to walk (march, tiptoe) and the rolling feel of a Swedish walking tune.
- Looking at melodic structure: arpeggios and scale passages.

### Intermediate:

- Playing chord tones under the melody.
- Playing parallel harmony.
- Using the bow to get rolling rhythm: changes in weight and speed during a note.

### Advanced:

- Create a harmony line.
- Comparative listening: Three Swedish Fiddlers, Pål Olle, Kungs Levi Nilsson, Rättviks Spelmanslag, Väsen



*Andrea Hoag is a Grammy-nominated fiddler who teaches in Silver Spring and nationally. Her chief enthusiasms now are the Old Doors/New Worlds project—a collaboration of musicians and dancers from many traditions—and the beginnings of a D.C.-area Folk School. [www.andreaHoag.com](http://www.andreaHoag.com), [www.freydashands.org](http://www.freydashands.org)*



Violins Skälleko (Bell Cow)

Traditional Swedish Walking Tune  
harmony by Rebecca Weiss



# Studio Teachers: Yes, you do need a website!

by Matthew Tifford, MD/DC Chapter President-Elect

If you are a studio teacher and you don't have a website yet, it's probably because you haven't yet realized how badly you truly need one. You may think that since you never needed a website before, in the future you will be able to keep doing business as usual without one. However, unless your studio is focused solely on adult students, your customers are primarily parents with young children. These parents live more and more in the digital world with each passing year.

Mainly in their late 30's through early 50's, these parents will generally start with Google when looking for just about anything. They shun the yellow pages and will only try to find a teacher by calling area music stores as a last resort after the internet has failed. These parents have become conditioned to finding *everything* online, and those teachers who know the importance of having a web presence are already capitalizing on this. As an experiment, try doing a Google search with something like "Baltimore violin teacher," except using your own city or town—of course. What is the result? Best case scenario for you is that you are looking at a bunch of companies like [www.musikalessons.com](http://www.musikalessons.com) or [www.takelessons.com](http://www.takelessons.com) that profess to provide music teachers who come to your home. Luckily, these companies have little presence in our area, so you probably don't have to worry about them as real competition. Worst case, you are looking at the websites of other violin teachers in your area. Since you don't have a website for Google to display, guess who all those prospective students are going to contact? Not you!

Even if these parents do have the good sense to ask a school music teacher or music store for a referral, they are then going to receive a list of potential teachers. The first thing they are likely to do is start searching online for the names on the list. Once again, the teacher with the website is the likely winner.

However, there is no need to panic. Having a website no longer needs to be a difficult and expensive

endeavor. Over the last few years, a number of internet companies have developed services that allow users to effortlessly create attractive, professional-looking websites, often for free and unencumbered with annoying advertisements. There are many options for creating an online web presence. I will cover just a few of the easiest (and cheapest) ones I have found.

## Nameplate Websites

The quickest and easiest way to get on the web is with a Nameplate site. This is basically a business card on the web. Examples of Nameplate sites include [www.about.me](http://www.about.me), [www.flavors.me](http://www.flavors.me), and [www.sidengo.com](http://www.sidengo.com). They range from free to around \$100 per year, and with a little tweaking can look like a professionally designed website. Most can be customized with scheduling forms, calendars, blogs, and other social apps like Facebook and Twitter.

By far the easiest of the bunch, and completely free, is [www.about.me](http://www.about.me). In fact, if all you want is a quick free website that you can create and then forget about, then this is the service for you. Just go to their website, create your free account, and you will have a fully functional free website in a matter of minutes—and, incredibly, free of advertisements. In a few days, Google will start to notice your site, and you will begin showing up in web searches. While it is ideal to have a good photo to put on your site, [www.about.me](http://www.about.me) has a bunch of free photos you can start out with. They are pretty generic—sunrises and stuff, but they are attractive and will suffice until you can get your own images. Here is one I put together just as an example for this article: <http://about.me/tiffordcellostudio>. All I did was upload a photo of myself, added my name and biography, put in some search terms, or "tags" that Google will use as a way to show my site in searches, and then indicated that I wanted people to be able to send me e-mails. Your tags should include words that your prospective clients might search for when looking for services like those you provide. My search terms included "cello," "teacher," "lessons," and the names of all the

different towns near me. You can mess around with fonts, sizes, and colors if you want, or just stick with the default options. My site was ready to go in about 10 minutes. Just don't expect this to be a full-featured website. It's an online business card, that's it.

However, if you want more from your site, then things get a little more complicated, but the job can still be accomplished for cheap or free.

### **Facebook**

If you are already a Facebook user, or want to be, another good option is to set up a Fan Page for your studio. With tweaking, you can create a very professional looking, robust web presence. You can post regular updates about your studio, and integrate most of the popular web services like Flickr and Twitter. Also, with smartphone apps you can easily post photos and information to your site while you are away from your computer, making it that much easier to keep your site current. However, getting used to the Facebook world can be a bit daunting for some, and Facebook has a way of sucking people into what is possibly the biggest time-waster ever created by mankind. So, make sure you know what you are getting into before pursuing this option.

### **Blogs**

Blog sites like [www.blogger.com](http://www.blogger.com), [www.wordpress.com](http://www.wordpress.com), [www.tumblr.com](http://www.tumblr.com), and [www.posterous.com](http://www.posterous.com) can be a good alternative to Facebook, particularly if your main goal is to be able to broadcast information

to your students on a regular basis. Posts like "studio recital coming up next week" or "congratulations to student John Smith for winning 1st place in the Tchaikovsky Competition" are a great way to use a studio blog. Just make sure you are actually going to use it that way, since each blog post has a date on it. If you only post a couple times a year, prospective students will think there isn't much going on with your studio and may be turned off. Like Facebook, most blog sites allow an impressive amount of customization and integration of web services, and also have smartphone apps for easy updating. So, they can be a great option.

Remember, regardless of what option(s) you pursue, all that you really are trying to do is establish that you and your studio exist and provide the basic information (like address and contact information) that most prospective clients are interested in. I also can't stress enough the importance of good photography. You can get by with a nice font and some good quality generic photography off the web, but your site will then look generic. The better and more genuine your photos, the better your site will be. Photos of you and your studio space can give prospective clients an attractive professional impression of you as a teacher.

At the end of the day, all we really want to do is focus on being great musicians and teachers. Make sure that your lack of a website isn't getting in the way of that goal!



# Forever After

by Jean Provine

For anyone who has been teaching for a long time, one of the greatest joys is to hear that a pupil who left some years ago is still enjoying playing. Aside from the small percentage who will become professionals, most of the students we teach will pursue other careers. So what can we give them that will turn all the countless hours of practice, recitals, competitions and other musical activities, to say nothing of substantial parental monetary investment, into something they will enjoy forever? To start with, perhaps we should ask some enthusiastic amateurs about their backgrounds and why they still play.

“My mom had friends over regularly to play quartets in the living room, so I grew up thinking that was normal.”

—Val Matthews, software sales engineer, cellist (and ASTA member)

“My mother was a school music teacher.... She and my father loved opera and all kinds of vocal music and were involved in a local community drama group that performed melodramas.... Mom did all the piano stuff by ear: romance, horses in the mountains, river overflowing, villain coming onstage; as well as accompanying the individual singers and the singalong afterwards. Dad did the lights and the hook. Meanwhile, the oldest of us took piano and hated it, so Mom said no more lessons. I never would have started violin if the school hadn’t offered it. Teachers at private lessons emphasized concertos, which I didn’t enjoy as much. Along with our orchestra conductors, the emphasis seemed to be on solo and orchestra, and on whether you were going to make a career of it.... The adults were either professional or didn’t keep it up.... But keep in mind, I grew up in Hawaii where Hawaiian music is all around and classical less prominent. There were many adults who had non-music jobs and played in a bass/guitar/vocal group on weekends or just played wherever they were. (A typical traffic accident scene where no one was hurt had ukuleles coming out of trunks while they waited for the police to come). I can’t think of any adult while I was growing up who played an orchestra instrument or piano who wasn’t a professional. Somehow I always assumed I would keep playing but I didn’t have a road map for how it would happen.”

—Caroline Brethauer, librarian and violist

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“I go to many concerts and I play in an orchestra every Thursday evening. It’s called the Whitehall Orchestra and we have three pretty large concerts every year. Basically, after I graduated from university I went into investment banking where I worked practically 24/7 and became a typical City Finance kind of person. I’m afraid in this period of my life music took a back seat and I didn’t keep up any hobbies—quite sad!... Once I had settled down into the new job and actually had evenings free to myself, I began to ask myself what really makes me happy and provides me with a good distraction from the intense pressure of work. I was never a very sporty person at school and I remembered I really enjoyed music and the social atmosphere created with the Suzuki groups. So I started looking online for orchestra groups that held practices after work and I found the Whitehall Orchestra. I have been with them for a number of years and I really enjoy the music we play—we go for the big symphonies (currently playing Holst’s *Planets*) and popular film type music. It really is relaxing to play for a couple of hours every week and meet people who are not just from a finance background and from other walks in life.”

—Gemma Katakya, real estate fund analyst and violinist

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“I never played an instrument as a kid. I never had a music lesson until a week before my seventeenth birthday. Playing has always been self-motivated for me. I guess, though, that music fulfills several fundamental human needs. Specific watershed moments for me were first hearings of Brahms’ Violin Sonatas (all-time number one in my book, still), Beethoven’s Fourth, the *Chaconne*, Strauss’ *Four Last Songs*, Bartok’s *Concerto for Orchestra*, Beethoven’s Op. 132 (especially the slow movement), Overture to *Tristan and Isolde*, and *Cosi*. I did have a very inspiring teacher, Mimi Bravar, who steered me toward some of the music I mentioned. Neither of my parents was musical, and my mother was rather opposed to the arts in general, and neither of my two sisters plays an instrument so I don’t really know where all of it came from. They are both very accomplished, so maybe I needed a way to distinguish myself... My father loved the arts, though, and went to great lengths... to hear Marian Anderson sing.

- You’re part of something larger than yourself: both

the ensemble, and the long line of others...that have played/will play the very same music.

- That sense of bliss/spirituality/transcendence inherent in great music, which I experience more fully as a player than as a listener.
- A sense of accomplishment from doing something difficult.
- Collegiality with fellow musicians.
- A counterbalance to the competitive nature of my day job. Music is a cooperative venture, not a competitive endeavor.
- Music hits on all cylinders, draws upon all aspects of your being: emotional, analytical, physical, right brain and left brain.
- Most importantly: I just like it.”

—*Don MacLean, computer security specialist and violist*

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“I loved classical music, in general. I liked playing with others. Chamber music blew my mind—credit the Mozart G Minor Quintet. Everywhere I was posted...there was an opportunity to play chamber music with musicians of other nationalities. This certainly enriched my life overseas.”

—*Bob Huesmann, retired Foreign Service officer and violist*

While these few personal snapshots are not a complete scientific study of the subject, even with this small sampling, one sees examples both of those who grew up observing a parent enjoying music in some way but also those who had little music in the family but for some reason gravitated toward music anyway: hardly a definitive answer to our question. However, two things remained clear: 1) Nobody was enjoying music practicing concerti alone in a corner; but rather it was the pleasure of ensemble that that drew them. 2) There was a love of the music itself that came from somewhere. Let us think about these two motivators separately and how we as teachers could act on them.

## Ensembles

How can we get our students more involved in ensembles? The more experience they have had, the more likely they are to seek out a group as adults. As a teacher of “classical” music, the ensembles that come to my own mind first are orchestra and chamber music.

### Orchestra

Because we are lucky enough to have a number of youth orchestra options in the area, there is no

excuse for a student not to join one. While the kids, especially at the primary school age, are usually willing, this may require some conversations with busy parents who will have to be the chauffeurs. We should remind them that they will likely be getting a lifelong benefit for their children from their time investment in this area, and that experience tells us that without development of ensemble skills and interaction with peers, their child’s long-term musical future is bleak. It’s also useful to point out that usually their school orchestra is not a substitute, unless they have a particularly strong orchestral program. If there is a transportation problem, help them with a carpool. If it’s a money problem, look for a scholarship.

### Chamber music

Chamber music, starting with duets and moving upwards to the rich and rewarding repertoire of string quartets, quintets, sextets, is about the most versatile ensemble and rewarding genre one could pursue and also the one requiring the most skill—particularly in sight reading. However, there are many Grade 1–2 level quartets, starting with Sheila Nelson, Irma Clark, the Ettling Series. Many provide a 3rd violin/viola part to compensate for the lack of younger violists. As a starter, one can include duets for students, easily done with a lesson overlap; or simply play duets with the students yourself. (Most of the method books from yesteryear relied heavily on the teacher playing a violin accompaniment.) Organizing larger groups nowadays can truly present off-putting scheduling challenges for a teacher. I have to remind myself how valuable the experience is and how much fun I have coaching before plunging in! For best results choose reliable pupils—a quartet minus one is not a quartet. Starting next spring, MSMTA and ASTA MD/DC Chapter are joining hands in the running of the StringsPlus Festival, which is held in early March. Any ensemble from duets upward that includes a string instrument is welcome; so start organizing your groups in the fall and watch for the date announcement.

Summer workshops are wonderful motivators and nearly always offer chamber music as one of the options, but is once a year enough? I once opened my mouth at an ESTA meeting (ESTA is the European version of ASTA) about this, and ended up running a chamber music day three times a year. It was always oversubscribed. The kids applied separately or as a

group and had one day of coaching followed by a— shall we say—very informal concert! Could ASTA MD/DC Chapter perhaps organize something like this?

### **Other ensemble options**

Suzuki groups are a wonderful beginning to ensemble playing. They require all the listening skills, but work well for younger children who are still addressing tone and posture issues and are only at the early stages of reading.

In our diverse society there are also jazz, folk, fusion ensembles. As a classical teacher I personally don't feel ready to teach any of these styles in particular, but it's useful to learn something about them and the local opportunities available. I can then hope to give my students the physical skills which could transfer to any genre, and to guide those who seem to lean more in that in that direction toward events, workshops and concerts where they can see and meet others with similar interests.

This should be an inspiration to us all:

“I have a party once a year, inviting all of my chamber music students (current and former). We play, *en masse*, chamber works that they enjoyed in middle and high school, in addition to the Mendelssohn Octet. For the more enthusiastic who stick around later, we sight read other works. Last December, a student came back to me after being away 30 years! Her violin had been in a closet all that time. She recently went through a divorce, and both of her children were just out on their own. She remembered the joy she had playing the violin through high school, and called me to begin anew. So, even when it looks like a former student has given up for good, you never can be sure!”  
—Helen Fall, violinist, teacher, and VASTA Past President

### **Appreciation of Music**

This is an area where the parents, schools, and general environment play a huge role. Enthusiasm is contagious: whether a child witnesses a parent playing quartets or grooving to a rock tune, there is a subtle message that says “music is fun, you will love it even after you're grown up.” Something, some piece or event, might just be that match that lights the lifelong fire. Students naturally want to do what their peers are doing. They may initially join a group just to be with a friend but will end up gaining skill and appreciation of whatever that experience has to offer.

We must all encourage concert attendance. It's hard for me to believe that I am actually teaching some students who have never heard a violin played in a live concert! I've tried various reward schemes, posters, emailing out lists of concerts, but sometimes nothing will get people out. For those newcomers who do finally go, there are interesting reports: “The conductor went offstage after every piece—isn't this a waste of time?” “The violinist was waving around all over the place!” But in every case it made a strong impression.

As teachers, it is definitely our responsibility to provide students with enthusiastic accounts of composers, players, and concerts; and effuse appreciation and awe at particularly interesting parts of the pieces we teach, such as unexpected harmonic changes, dramatic use of dynamics, rhythmic and textural variations. It must be said that much of this sort of appreciation comes from a thorough grounding in that dirty word, *theory*, so neglected amongst non-pianists, and so much better taught in Europe where classical music is not just coincidentally regarded in much higher esteem. It is also the foundation of those good sight reading skills essential to so much ensemble playing. MSMTA has already developed a series of exams for theory. We should take notice.

Lastly, although our adult testimonials didn't mention it, all are technically accomplished players. Of course there are ensembles for those with any level of technique; but the higher the level, the greater the scope within one's favorite music making activity. This, too, is our responsibility.

In summary, I am sure most teachers would agree the most important thing we can give our students, whether they choose music as a profession or not, is the desire and the tools with which to stay involved with playing at least intermittently over the rest of their lives. We can't let them go away with the notion that winning a blue ribbon for their solo piece is what music is all about. All those years of study should not end with high school or college but should set the groundwork for years for happy music making and the formation of countless new friendships.

One more story: When we lived in northern England an elderly gentleman appeared at our door one day with a violin. He had grown up in a nearby coal-mining village where in the old days choral societies

and village “shows” were a source of entertainment, and he had played them all. Hearing that there were musicians going in and out of my house he had come in hopes of joining the orchestra! Mr. Smith, age 80+, was by now mostly blind but still loved to play along with recordings of Beethoven and Mozart sonatas by ear. We took him to many concerts, and like a grandparent he loved watching our children develop their musical skills. He once passed out at a concert during the last movement of the Elgar cello concerto, and when he came around, said cheerfully, “I went

out on a chord of E major!” In the end, after suffering a heart attack, he asked me to bring his violin to the hospital. Sadly, he died a few days later, but I heard that the day before his death he had made the rounds of the ward playing to the patients! Now that’s a true example of making music until your dying day! I’ll bet his teacher would be very happy, too.



*Jean Provine is the Secretary/Treasurer for ASTA MD/DC Chapter*



# Feldenkrais Workshop

by Julianna Chitwood

Recently I attended a Feldenkrais one-day introductory workshop at the Feldenkrais Training Program of Baltimore. These one-day workshops are held various times during the year on a Saturday, usually in Baltimore, or sometimes in Silver Spring. While the workshop is designed for those who are considering receiving training to become a Feldenkrais practitioner, I think many people, especially musicians, would find the day instructive; I certainly did.

The instructor of the workshop, David Zemach-Bersin, began our workshop by relating his first experiences observing Moshe Feldenkrais in action; he was treating a young man suffering from cerebral palsy. The young man had barely been able to navigate his body into the room, hunkered over on a pair of crutches. Dr. Feldenkrais carefully and slowly performed various maneuvers on a variety of the patient's limbs as well as his torso. After about 45 minutes, Dr. Feldenkrais slowly moved the young man into a sitting position. The patient was able to uncurl his hands, sit erect and breathe much more easily, to the surprise of those observing.

Zemach-Bersin then related more about his experience studying with Moshe Feldenkrais and his method, which is practiced in two complimentary forms: exercise (called Awareness Through Movement) and treatments (also called Functional Integration). This two-pronged approach allows for improvement of the body's underlying neuromuscular and skeletal organization and leads to functional changes. According to Zemach-Bersin, most animals are born knowing instinctively how to move; for example, a colt after being born can almost immediately stand. Humans have to learn how to move and so humans are wired in such a way that the brain is able to reorganize movement at any stage in one's life.

The exercises (Awareness Through Movement) are performed typically in a group format with the Feldenkrais instructor leading participants through a series of small, very slow (at least initially), simple and relaxed movements. Each movement is followed

by a brief moment of rest. Sometimes we were instructed to try a movement with different options: "Now point your nose the same direction as the shoulder you are lifting. (Four to five times with rests between each.) Notice the level of effort. Now point your nose the opposite way. (Set with rests.) Now let your eyes look in the same direction. (Set with rests.) Notice the effort level. Now have your eyes look in the opposite direction (Set with rests). Which is easier?"

After the hour and a half session, I stood and felt as if my body was organized into the way it always should be organized; my neck was loose, my face was more open, I had no headache (unlike every day of the past week) and I felt about five inches taller. As I moved around the space, all of my movements felt freer and easier. It is hard to believe that this level of comfort and ease can be achieved with such simple and slow progressive exercises.

In the first activity of the afternoon, participants observed a treatment (Functional Integration) session performed on a woman who complained of a frozen shoulder. After assessing what movements were comfortable and the range of motion in each shoulder, Zemach-Bersin began treatment with the woman lying on her side with the more flexible shoulder on the top. At first, Zemach-Bersin manipulated the woman's shoulder in the direction that she could already move freely, taking over the movement. This seemed counter-intuitive but the explanation given is that the place where pain or lack of mobility manifests is not necessarily the source of the difficulty. After a point, the woman was asked initiate the movements herself, increasing the range of the motion, with continual assistance from Zemach-Bersin. The shoulder work was punctuated by gentle manipulations of the woman's hips, knees and torso. At the end of the treatment the woman exhibited a marked improvement in her range of motion with her frozen shoulder—at least 50 percent, in my estimation. She was thrilled with the progress and remarked that no movement in the treatment increased her pain.

There were several reference materials available for purchase at the workshop. Of particular interest to me was the book, *Relaxercise*, written in part by Zemach-Bersin (with Kaethe Zemach-Bersin and Mark Reese) published by Harper One. The book is organized into ten segments that have titles that include: “Easy Flexibility,” “Relaxed Shoulders,” “Face & Jaw Treatment” and “Aligning Your Body.” There are very clear illustrations and instructions for each step of the exercise sequence as well as a handy chart where one can look up a condition like hip joint pain, knee injury, chronic tension, low back pain and then recommended exercise numbers are referenced. This book might be useful place to start an investigation of the The Feldenkrais Method; while a list of practitioners is available (searchable by location at <http://www.feldenkrais.com/>), there are only about 30 individuals listed in Maryland (none in D.C.), with the majority located near the Washington Beltway or in Baltimore.

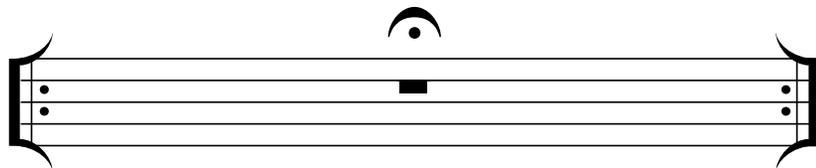
What was illustrated at the workshop was the possibility of recovery in situations where pain or diminished physical facility is present. Given the repetitive physical nature of a musician’s work, this aspect of the Feldenkrais Method is exciting. However, improving body awareness might be reason enough for musicians to investigate the study of Feldenkrais. Because the exercises solicit information pertaining to effort versus ease, I can see the utility in many areas: measuring practice progress, deciding what to practice (“Where is there a lot of effort? Let’s start working there”), even in battling stage fright. The premise of the Feldenkrais Method is to allow the whole body to operate efficiently. What musician doesn’t want some (or all!) of that?



*Julianna Chitwood is the ASTA MD/DC Chapter Events Chair.*

# When Teacher Speaks

Student  
part



# 2013 National Solo Competition Repertoire

*MD/DC Chapter members who would like to enter any of their students in this competition, please contact Competitions Chair Marissa Murphy, 301-233-7960, or: [murphyviolin@gmail.com](mailto:murphyviolin@gmail.com) for further information.*

## I. JUNIOR DIVISION

*Junior division is open to musicians under the age of 19.  
(Born on or after March 20, 1994)*

### VIOLIN

Bach: Any movement from the Solo Sonatas or Partitas  
Bloch: Nigun  
Any piece of the contestant's choice

### VIOLA

Bach: Any movement from the Solo Cello Suites  
Bruch: Romance, Op. 85  
Any piece of the contestant's choice

### CELLO

Bach: Any movement from the Solo Suites  
Frescobaldi-Cassadó: Toccata  
Any piece of the contestant's choice

### DOUBLE BASS

Bach: Any movement from the Solo Cello Suites  
Franz Anton Hoffmeister: Concerto No. 1, 1st Movement (with piano parts for solo tuning or orchestral tuning), published by Hoffmeister/obtainable through Lemur Music Co.  
Any piece of the contestant's choice

### GUITAR

Bach: Any movement from a solo work  
Francisco Tárrega: Capricho árabe  
Any piece or pieces of the contestant's choice

### HARP

Bach: Any movement from a solo work  
Naderman: Sonatina #5  
Any piece of the contestant's choice

## II. SENIOR DIVISION

*Senior division is open to musicians ages 19–25.  
(Born on or after March 20, 1988 and before March 20, 1994)*

### VIOLIN

Bach: Any movement from the Solo Sonatas or Partitas  
Kreisler: Recitative and Scherzo  
Any piece of the contestant's choice

### VIOLA

Bach: Any movement from the Solo Cello Suites  
Weber: Andante and Rondo Ungarese  
Any piece of the contestant's choice

### CELLO

Bach: Any movement from the Solo Suites  
Frescobaldi-Cassadó: Requiebros  
Any piece of the contestant's choice

### DOUBLE BASS

Bach: Any movement from the Solo Cello Suites  
Schubert: Arpeggione Sonata (Movement I), Stuart Sankey, Editor, published by International.  
Any piece of the contestant's choice

### GUITAR

Bach: Gigue and Double from Suite, BWV 997 (any edition)  
Francisco Tárrega: Fantasia on Themes from La Traviata  
Any piece or pieces of the contestant's choice

### HARP

Bach: Any movement from a solo work  
Guridi: Viejo Zortzico  
Any piece of the contestant's choice

# The Higher 2

## Famous Composers New Year's Resolutions!

*Write for more French horns. Can't have too many! -G. Mahler*

*Create a new extreme higher register on the clarinet. Must trill higher!*

*HIGHER!!! -J. Corigliano*

*Call Stravinsky to see if his offer is still on the table about moving in with him in L.A. -D. Shostakovich*

*Write "Appalachian Spring Break: Girls Gone Crazy." -A. Copland*

*Remind Copland he is contrary. -S. Barber*

*Hoard all the great melodies so the future of classical music resorts to some pretty weird crap. -P. Tchaikovsky*

*Write children's music. -A. Schoenberg*

*Don't suggest my music to be used for ceremonies anymore! -E. Elgar*

*Get a real job and stop hanging out in a van down by the Moldau. -B. Smetana*

*Take some orchestration classes. -M. Mussorgsky*

*Stop using the Golden Ratio, then write Music for Meandering, Dawdling, and Sauntering. -B. Bartok*

*Stop putting off going to the ear doctor. -L. Beethoven*

*Kick Cui out of the Five. What a downer. -A. Borodin*



*Music do I hear?*

*Ha, ha! Keep time. How sour sweet music is  
When time is broke and no proportion kept!*

*King Richard II V. v. 41-43*

# Benefits of ASTA Membership

- **American String Teacher Journal**

Every quarter, our award-winning, peer-reviewed journal keeps members informed of developments and news within the string profession. *AST* provides feature articles and regular columns, including Master Class, Member2Member, and Teaching Tips, as well as other important educational information.
- **Affordable Instrument Insurance**

ASTA members receive an impressive savings of more than 40 percent off annual minimum instrument insurance rates through Merz-Huber Co. Your membership must stay current in order to enjoy these valuable savings. Visit [www.merzhuber.com](http://www.merzhuber.com) or call 610-544-2323 for more information.
- **Group Insurance Programs**

Through the Forrest T. Jones Co., ASTA members are eligible for a variety of insurance coverage, such as liability, life, auto, identity theft, health, and more. Visit [www.ftj.com/ASTA](http://www.ftj.com/ASTA) for details.
- **String Research Journal**

Members enjoy online access to ASTA's newest scholarly publication, the *String Research Journal*. Hardcopy subscriptions are also available.
- **Comprehensive ASTA Website**

The ASTA website is filled with information about each program ASTA administers. Whether you are looking for job openings, grants, string industry contacts, awards, competitions, or the latest news, you will find it at [www.astaweb.com](http://www.astaweb.com). As a member, you also have access to content reserved exclusively for members.
- **Online Discussion Groups**

The ASTA eCommunities provide members with an online forum for networking with colleagues, posing questions to peers, or seeking assistance.
- **Access to String-Related Job Opportunities**

String-related job opportunities are posted to the ASTA website on a continuing basis, providing members with a current list of vacancies in the profession.
- **Competitions and Contests**

Members and their students are eligible to compete in ASTA competitions, such as the National Orchestra Festival, National High School Honors Orchestra, National Solo Competition, Eclectic Strings Festival, and the Merle J. Isaac Composition Contest.
- **State Chapter Membership**

Membership dues include membership in your state chapter. State chapter membership offers many benefits, including local networking, conferences, workshops, newsletters, and more.
- **Conferences**

As an ASTA member, you receive a substantial discount on national conference registration fees. Our annual conference is designed to benefit string professionals representing all levels and styles.
- **Professional Development Programs**

ASTA offers several professional development programs for string educators. These include the Certificate Advancement Program (ASTACAP), as well as access to professional development hours and/or college credit for those attending the national conference.
- **String Industry Council**

The String Industry Council builds a bridge between string teachers and players and corporate America. The Council encourages companies to support the string community, and the String Industry Council Directory serves as a valuable resource to ASTA members. Many Council members also offer discounts to current ASTA members. For more information, visit the String Industry Council section of this site.
- **Advocacy and Outreach**

ASTA members have access to myriad resources designed to strengthen string programs, including a DVD, posters, and complimentary "Why Strings?" brochures. The association also provides tailored letters and emails for string programs requesting assistance. We monitor national arts education issues and keep members informed of important trends and legislation.