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President's Report

Dear Members: For starters, let me invite you to our statewide annual meeting on May 20, 2001, in Gaithersburg. For the first time in the history of this event, we will be able to offer free food to all participants. Lashof Violins will exhibit instruments, there are a couple of awards to be given out, and you will hear the board's report of our year's activities. **Did I mention free food?** Please attend in great numbers! Turn to page 11 in this issue for registration information.

Next, let me thank the board for doing such a great and committed job throughout the year. Melissa Hullman, our Secretary/Treasurer, became the backbone of the workshop with Mimi Zweig at Peabody and did the job in an outstanding manner. Lorraine Combs, *Stringendo* Editor, is reliable as ever and puts a lot of time and effort into the production of this publication. It is my pleasure to welcome aboard Lynne Denig as the new String Forum Editor. She will be responsible for finding articles and other material of interest that will go into *Stringendo*. Lya Stern as our Certificate Program chair is getting ready for the next assessment exams scheduled for June 9–10, 2001. Send your students to participate in this remarkable event! Read pages 4–7

for details. Lya was invaluable to me this past year by helping with organizational things with which I am still unfamiliar.

Furthermore, I am asking for your help. We still need a President-Elect to complete our board! Melissa Hullman has offered to take on this position, but that would leave us without a Secretary/Treasurer. If anyone of you is interested in serving the MD/DC Chapter as either the Secretary/Treasurer or President-Elect, please let me know. Let's close ranks on this and find a solution together.

Finally, let me point to the future: The biennial State Chapter Solo Competition is coming up in the Fall. I hope you will make use of this venue and send your students to participate. Read the preliminary information on page 12.

Have a great finale for your teaching year!

Sincerely,

Alexander Starz
President,
ASTA with NSOA
MD/DC Chapter

From the Editor's Desk

Please, dear readers, take the time to read Elizabeth Stevenson's report on the Mimi Zweig workshop, beginning on page 8. This is the work of a student in the tenth grade! How exciting to know that we not only have talented music students in our chapter, but also at least one talented wordsmith. Her teacher, Phyllis Freeman, says that Elizabeth hopes one day to become a writer. It looks to me that she has already advanced many steps down that path toward her goal.

Here are a couple reflections of my own on that workshop: One—Mimi reminded all us teachers that, in this current time of “instant gratification,” via computer games, fast foods, cell phones, overnight express mail, etc., it is especially important that our students understand that building technique on a musical instrument requires an infinite number

of repetitions before observable results are evident. Two—Mimi is building a web site, still under construction, but you can log on to see the beginnings: www.stringpedagogy.com. It will serve as an expert's guide to both novice and experienced string teachers.

Our chapter's membership directory begins on page 13. If you find an error in your listing, please notify the National Office.

If you have never attended one of your chapter's annual meetings, please consider attending the next one on May 20. Our state chapter can be a great resource for all of us, especially when we make our voices heard.

Lorraine Combs
Stringendo Editor

Treasurer's Report

As of 4/4/01, the following funds are available:

Savings:	\$1,173.41
Net Deposits to Savings since 6/1/00:	\$0
Net Deductions from Savings since 6/1/00:	\$0

Checking:	\$3,226.05
Net Deposits to Checking since 6/1/00:	\$5,341.20
Net Deductions from Checking since 6/1/00:	\$4,360.64

Mimi Zweig Teacher Workshop

Expenses:	
Mimi	\$900.00
Catering	\$359.60
Net Expenses	\$1259.60
Net Profit:	\$217.60



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, 3811 Canterbury Rd., Baltimore, MD 21218. Enclose a note explaining why you are sending the check.

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

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

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

ASTA WITH NSOA MD/DC Chapter Certificate Program for Strings

THE 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 2001, 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.

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

The 2001 Evaluation Exam

Dates:

Saturday, June 9, 2001, and Sunday, June 10, 2001 (*Each student will play only 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, 2001, 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.

The Certificate Program for Strings

Report on Last Year's Evaluations

by Lya Stern, Chairperson

The third annual evaluations took place, as in previous years, on the second weekend of June, 2000, at Catholic University in Washington, DC. Applications, jury selection, scheduling, and examinations went smoothly. Assisting in the registration room and acting as greeters and monitors were MD/DC Chapter President Axel Starz, Secretary/Treasurer Melissa Hullman, and Editor Lorraine Combs.

About 100 students of the following twelve studio teachers participated: Pat Braunlich, Emily Campbell, Phyllis Freeman, Peggy Ward, Judy Shapiro, Dana Shehane, Judy Silverman, Lya Stern, Cynthia Swiss, John Velsey, Eleanor Woods, and Margy Wright. The adjudicators were: Nina Falk, Daniel Lewin, and Linda Smith—all three are teachers at the Levine School of Music; and Rebecca Henry, Chair of the Preparatory Division at Peabody. Teachers found their comments accurate, helpful, and positive. The adjudicators thought highly of the program and were glad to be a part of it.

The students ranged from the anxious ones, practicing up to the last minute, to the cool ones who didn't even bother opening their cases before entering the adjudication room since they "already tuned at home." Parents arrived on time, all serious, pleased that their children were participating. Over 20% received ratings of "superior." Only four students needed to retake a portion of their exam. Two of them have since passed successfully.

The 10-level program provides valuable guidance for the teacher in setting goals and choosing appropriate material. It is also a wonderful motivational tool for the student.

The program was initiated by Lya Stern while serving as MD/DC Chapter President, and was designed with the help of three subcommittees chaired by Margaret Wright, Head of the String

Department at the Levine School of Music, Cecilia Barczyk, recording artist and Professor of Cello at Towson University, and Eleanor Woods, MTNA certified violin teacher. In order to improve the whole program, committee members continue to evaluate it each passing year. Participating teachers and adjudicators are always asked to offer their observations and comments.

Teachers who have not yet participated are invited to talk to those who have (see above). Some teachers enter all their students, others enter just a few. If your students study scales, arpeggios, etudes, and pieces, they can easily prepare for the June 2001 evaluation. It is like getting ready for a year's end recital, minus the competitive aspect, and minus a large audience. Among the many positive aspects is that students will have to practice hard, which is great preparation for school and youth orchestra auditions. Also, each time they go for evaluation, they "graduate" from a level. The students and their families are usually impressed with that.

The Certificate Program demonstrated once again that it is much appreciated by parents who see their children working hard to do well. Please keep in mind that parents are great supporters if you, the teacher, can show them the value of this program. We hope all string teachers in the MD/DC Chapter will take advantage of this fine opportunity to keep students motivated and progressing.

Information on the Certificate Program is available on our website: www.asta.net. If you need a copy, or if you have questions, contact Lya Stern at 301-320-2693 or by e-mail: Lya@ix.netcom.com.

The next evaluations are June 9 and 10, 2001. Application deadline is May 15, 2001.

ASTA WITH NSOA MD/DC Chapter
Certificate Program for Strings 2001

APPLICATION FORM

Application deadline: May 15, 2001, 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.*

A Student's Viewpoint

by Elizabeth Stevenson

One can play an instrument his or her whole life and still not know a thing about it. However, a violin/viola master class run by Mimi Zweig changed that for many of the attendees, myself included. I was awed upon first arrival at all the teachers that had come to attend. Teaching seemed to be very important to the teachers there, something they would give up a whole weekend for. Fifteen minutes into the workshop, I knew that my own private instructor had attended many of these workshops before, because the way I had seen children taught in my own teacher's studio almost perfectly parroted the techniques used by Ms. Zweig. I had heard the phrases that Ms. Zweig used almost my whole student career, yet somehow, that day, they buried themselves deep into my mind, and made me vow to use those techniques in my own practice.

One of the first things I noticed about Ms. Zweig was how she treated the children; she did not yell or order, she spoke simply and pleasantly, in words the young children could easily understand. I myself have mentored other young students studying in my teacher's studio, and I know what a challenge it can be. Ms. Zweig, without stating it directly, stressed to all the teachers in attendance the necessity of connecting with the student. Words are meaningless to a pupil who cannot comprehend them. My teacher's studio is cluttered with objects and toys because of the necessity of the student's full understanding of a concept. The seemingly useless pieces of equipment are, in fact, teaching tools that have been carefully selected to illustrate one or more of the points of the approach used to play the violin or viola. Ms. Zweig, in front of many teachers, parents, and other observers, held the attention of the children throughout the long group session. Not only did Ms. Zweig make herself clearly and easily understood, she also made the workshop fun for the little ones.

Ms. Zweig had the children perform bow exercises with names like "windshield wipers," "rocket ship," "Pinocchio," and "unicorn" and the children were delighted with the teaching games. A person must be in a positive environment to learn something, and he or she must also be willing; Ms. Zweig constructed both of these factors in her time with the children. In addition to the fun games that Ms. Zweig played with the children, she also asked questions of the students and offered encouragement to them. Because the children were encouraged, they did not shy away from playing their best, and they were eager to please the person who had demonstrated that she believed in them.

Besides learning more about the proper way to work with children, I came away from the workshop with hints for improving my own practice time. The one aspect of the workshop that impressed me the most was the meticulous detail in which Mimi worked with the students in the master class. To achieve musical dominance, one must work through a difficult process involving isolating difficult spots, concentrating on the phrasing or the rhythm, and most importantly, playing the piece note by single note. The music has to live in the player, and that oneness cannot be achieved by a superficial run-through, even if it is done one million times every day. A musician should never use the excuse, "because it's easier"; to allow that thought into one's head is musical suicide, because the effort, and sometimes even the pain of the process is what makes the piece a part of the performer.

A few little hints that also help improve the sound quality were given out in the workshop. Over and over again, Ms. Zweig stressed that bad intonation is never acceptable, that the pulse of the piece should be beating through the performer before he or she ever begins, and that vibrato can make any note sound a thousand times better, because it adds passion to even

dull notes. Ms. Zweig informed her audience of these truths while working with several students on pieces they had prepared, and everyone in the audience could hear an improvement in the playing after Ms. Zweig had stressed these concepts. The reality of the workshop was what made me finally decide that I would actually use the advice that I had heard so many times. After seeing students around my age improving their quality of playing in such a small period of time made me wonder what I myself could do with my playing. I also wondered how many opportunities in the past I had missed by not taking into consideration some piece of counsel that my own teacher had offered.

For me and many others day, the workshop was a huge success. If musicians around the world could have heard and heeded the concepts explained there, then the quality of playing everywhere would be progressing into a stage unequaled by music performed in past times. ♪

Ed. note: Elizabeth Stevenson is in the tenth grade at Frederick High School. Currently she studies violin and viola with Phyllis Freeman in Frederick and plays viola in the Peabody Preparatory Sinfonietta Orchestra in Baltimore. She attended the Mimi Zweig Violin/Viola Teacher Workshop and Master Classes held January 13–14, 2001, at The Peabody Institute in Baltimore, MD.



National Committee to Study The Certificate Program

by Lya Stern

The MD/DC Certificate Program for Strings is now the focus of a newly established subcommittee of the ASTA National Committee for Studio Instruction.

ASTA WITH NSOA National President, Robert Jesselson, was aware of the program functioning successfully in Maryland and invited me to present it in May last year at the Indiana National Conference on Studio Instruction.

Following that presentation, we discussed

my interest in working towards making a program of this type available for the rest of the country.

Subsequently, Mr. Jesselson invited five studio teachers from around the country to form a committee. They are: Chairperson Tanya Carey, Donna Lively Clark, Susan R. Kempter, Lya Stern, and Leslie Webster. Watch for reports in future issues of *Stringendo* as the work of the committee progresses.



ANNUAL MEETING !

ASTA with NSOA MD/DC Chapter

Who: You! and all other MD/DC Chapter members!

Date: **Sunday, May 20, 2001**

Time: **12:00 NOON–2:00 P.M.**

Where: The Community Center at Bohrer Park, Gaithersburg, Maryland.

Directions: 270 to 370 to 355 north, about 1.5 miles. Bohrer Park is on the left, next to Gaithersburg High School.

Free food!

Plan now to attend! Call or e-mail any of the board members listed below to make your reservation. The chapter will pay for the food, but we must have a head count in order to tell the caterer how much we need.

Members should submit nominations for “**Teacher of the Year**” Award and “**Outstanding Service to Strings**” Award. Write a brief bio of your nominee and state the reasons this person should receive the award. Send your nominations to any board member, either via e-mail or the postal service. (Addresses for board members are found on the inside front cover of *Stringendo*.)

We need volunteers for set-up and take-down 30 minutes before and after the event.

We especially want those members to attend who are new to the chapter, or who have never attended an annual meeting. It’s a great way to meet new friends and to find out how your chapter operates.

Axel Starz, 301-610-0098, main_office@alexanderschool.org

Melissa Hullman, 410-235-2380, mhullman@altavista.com

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

Lya Stern, 301-320-5618, lya@ix.netcom.com

2002 National Solo Competition

Attention teachers! The 2002 National Solo Competition is fast approaching. Enter your students in this prestigious event! Start preparing them now for this fantastic opportunity. To qualify, students must first enter their state chapter's Solo Competition, to be held this fall. Details will appear in the next *Stringendo*. The finals will take place next year at Michigan State University, with winners performing at the National Studio Teachers Forum (held in conjunction with the National Solo Competition).

The cash prizes, this year totaling approximately \$30,000, have assisted previous winners including Joshua Bell, Wendy Warner, and Andres Diaz in the establishment of their international solo careers. Other winners now occupy titled chairs in important orchestras, such as: Hai-ye Ni, assistant principal cello of the New York Philharmonic; Cynthia Phelps, principal viola of the NYPO; and Cathy Basrak, associate principal viola of the Boston Symphony Orchestra.

MD/DC State Competition Chair is Melissa Hullman. For complete competition guidelines, read the article starting on page 101 in the February, 2001 issue of *American String Teacher*, or visit the ASTA web site: www.astaweb.com, or contact Melissa for details. Her address, phone number, and e-mail address are on the inside front cover of this issue. ♪



Membership List as of April, 2001

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