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MD/DC Chapter Annual Meeting

Sunday, April 18, 2004

10:00 A.M. to 1:30 P.M.

Lya Stern's home: 7012 Hopewood St., Bethesda, MD 20817

Free food!

Please try to attend the 2004 Annual Meeting! This is your chance to voice your opinions on MD/DC Chapter matters. We especially welcome members who have not previously taken an active part in chapter activities.

- Your new chapter officers will be presented. (See Election Information article on page 7.)
- Awards for Outstanding Teacher and Outstanding Service to Strings will be presented. Send in your nomination for one or both of these categories. **Nomination instructions are in the box below.**
- There will be a "Mock Certificate Program" demonstration, followed by a question-and-answer session. This demo will be useful for those teachers who have not yet participated in the program and who would like first-hand information on how it works.

The chapter will provide food and beverages for all those who attend!

Driving directions to Lya's house:

From the 495 Beltway, take Exit 39 at River Road towards Washington, D.C.

Follow River Road about 2 miles.

Left on Whittier Blvd. and go five blocks.

Right on Lenox Rd. and go one block.

Left on Hopewood St. to 4th house on the left.

Park on either side of the street.

Call or e-mail any of the board members listed below to let us know that you will attend this meeting. We'll need a head count a week or so beforehand to order the food. **We will also send post card reminders.**

Watch your mailbox.

Anne Marie Patterson

Nayiri Poochikian

Lorraine Combs

Lya Stern

Awards for "Teacher of the Year" and "Outstanding Service to Strings"

Nomination instructions: Any member of the MD/DC Chapter may submit one or more nominations for one or both awards. Write a brief bio of each 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*.

**The MD/DC Chapter can only be effective when its members want it to be!
Please participate!**

President's Message

We are sad to lose Melissa's leadership, but I am honored to begin 2004 as your chapter president. The board met in early January, and we have some exciting plans. We set the **Annual Meeting** to be held at 10:00 A.M. on April 18, 2004, at the home of Lya Stern. The meeting will be free to all members, and there will be free food! There will also be a Certificate Program demonstration for teachers that are not yet familiar with the program. Please come, and bring a friend, too! Details are on the previous page.

Our web site is about to undergo major changes. The National Office recently asked that we let them use our domain name, so we will have a new URL after the Certificate Program exams in June. I have also suggested that we make our web site more useful to members by having contact information to reach board members, meeting dates, links to related pages, and possibly a teacher referral service. If you have other ideas or suggestions for the web site, please feel free to contact me.

By the time this issue is printed, the second annual **Baltimore Certificate Program** will have taken place on February 8, 2004, at the McDonogh School. We are grateful to Cindy Swiss for making the event possible.

The seventh annual **Certificate Program at Catholic University** will be held on June 12 and 13, 2004. As always, kudos to Lya for her hard work.

In March, 2004, Lya, Lorraine, and I will attend the **ASTA National Conference** in Dallas, Texas. I learned so much at last year's conference that I am counting the days! If you are interested in attending the conference, check out the details in the National ASTA web site, www.astaweb.com.

A change in *Stringendo* this year is the new **Teaching Tips** column. This is an opportunity to share your ideas and suggestions with other teachers. Have a tip on fixing bow grips, organizing recitals, or getting the most from your students? Share it with us!

We are working on ideas for workshops and clinics. Cindy Swiss has offered to do a fiddle workshop in August—look for details in the next edition of *Stringendo*. If you have an idea for a workshop, or if there is a topic you are interested in, please contact me. We want you to get the most out of your membership!

I am looking forward to the events of the year, and continuing the strong educational tradition of the MD/DC Chapter. Happy teaching in 2004!

Anne Marie Patterson

From the Editor's Desk

I hope as many of you as possible will attend our chapter's Annual Meeting on April 18. We are planning to introduce the new officers for the next two years at this meeting. Look for your ballots in the mail soon!

Speaking of ballots, by now all members should have received their ballots for the elections for National Officers. If you have not already sent in your vote, here is a personal request from me and the rest of the MD/DC board to vote for Lya Stern as National Member-At-Large.

Your MD/DC board is always delighted to have anyone volunteer to help with our chapter activities. ASTA can do a lot more for its members if, and only if, we can get people to volunteer. It is not fair to the

few volunteers we have to continue to ask them to do more. Phone numbers and e-mail addresses are listed on the inside front cover. Even if you can only offer a little bit, we'd love to hear from you!

One last thing. Here are **two corrections to the Membership List** in the previous issue of *Stringendo*:

- Charles Caputo, e-mail address should be: **caputomusic@comcast.net**
- Ramona Matthews, e-mail address should be: **rhmatthews@terpalum.umd.edu**

Lorraine Combs

Certificate Program for Strings 2004

ASTA WITH NSOA MD/DC Chapter

The Certificate Program for Strings 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 violin, viola, and cello 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.

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.

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 teachers, who will then 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 2004 Evaluation Exams

Dates:

Saturday, June 12, 2004, and Sunday, June 13, 2004

(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, 2004, postmark

Exams are offered for:

Violin: Levels 1–10

Viola: Levels 1–10

Cello: Levels 1–10

Application fees:

Levels 1-4 \$15

Levels 5-6 \$18

Levels 7-8 \$22

Levels 9-10 \$28



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.

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

Application form is on the next page. Photocopy as many copies as you need, one for each student.

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

Certificate Program for Strings 2004

ASTA WITH NSOA MD/DC Chapter

APPLICATION FORM

Application deadline: May 15, 2004, postmark

Instrument _____ Level _____
Name of Student _____
Address _____
Phone _____

Are you using an accompanist? Yes _____ No _____
Accompanist's name _____

Works to be performed:

1. Title _____	Composer _____	Time _____
2. Title _____	Composer _____	Time _____
3. Title _____	Composer _____	Time _____
4. Title _____	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 and fees to:

Lya Stern
Certificate Program Chair
7012 Hopewood Street
Bethesda, MD 20817
Phone: 301-320-2693
Fax: 301-320-2694

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

MD/DC Elections 2004

This spring, a new set of officers for our chapter will be elected by you, the members. The ballots will appear soon in your mail boxes. Be sure to send back your votes shortly after they arrive. (Nominations are

still being considered as of this printing; if you have a last-minute nomination, send it to Lya Stern, our Nominations Chair.) Below is a list of officer's duties, so you can see how your Chapter is run.

Duties of the President

Plan, set up, and attend three board meetings a year.

Submit a "President's Report" to the editor of *Stringendo* for each issue. This is a brief update on chapter events or issues and ideas you want to share with the membership.

Chair or appoint a chair to supervise the Biennial Solo Competition.

Forward the quarterly membership roster to the Membership Chair.

Appoint a Chair for biennial chapter officer elections.

Help collect articles for *Stringendo*. Appointing Forum Editors is helpful. They are each responsible for one article a year relating to their instruments.

Optional: Organize master classes or presentations of interest to the membership.

Advice: Delegate some of the work but keep on top of it.

Take it easy! It's not as hard as it sounds, and you have a wonderful opportunity to contribute to the teaching community.

Duties of the President-Elect

Attend three board meetings a year.

Oversee the solicitation and collection of advertising revenue for *Stringendo*.

Plan and set up the annual membership meeting in May.

Assist the President.

Duties of the Secretary/Treasurer

Attend three board meetings a year.

Write minutes of membership meetings and submit them to the editor for publication in *Stringendo*.

Write checks as needed.

Maintain checking and savings accounts.

Prepare short financial reports three times a year (a list of dollar amounts in the savings and checking accounts of the chapter). Submit reports to the editor for publication in *Stringendo*.

Send letters of welcome to each new chapter member. A list of new members is available quarterly from the Membership Chair.

Assist the other officers if needed.

Board Members appointed by the President:

Editor

Attend three board meetings a year.

Collect articles for *Stringendo* from various sources. Edit them and place in pre-publishing folder.

Receive ads from advertisers. Place in pre-publishing folder.

Three times a year, prepare layout for current issue, using items in the folder. Send completed layout, along with a set of mailing labels to the printer, who will print and send them out via bulk mail.

It is essential that the editor owns and is familiar with the basic operation of a computer desktop publishing application, such as PageMaker, InDesign, or Quark. A knowledge of publishing styles and rules of grammar is also essential.

Also essential is an internet connection with e-mail capabilities, preferably broadband.

Membership Chair (the following duties have previously been the responsibility of the Editor.

Attend three board meetings a year.

Maintain a database of all chapter members, advertisers, and associate members. Update quarterly, using information obtained from the President, President-Elect, and Editor.

Be able to provide to the Editor or President a set of mailing labels for *Stringendo*, post cards, fliers, or any other mailings required by the Chapter.

Keep track of new members. (The National Office provides each chapter with these names on a quarterly basis.) Send list to the Secretary/Treasurer.

Teaching Tips

For the Kayser Etudes, Op. 20

translated by Lorraine Combs and Alexander Starz

Editor's note: At one time in my life, I bought a copy of the Kayser Etudes, Op. 20, published in Leipzig. The Preface of this edition and the Teaching Tips for each of the 36 studies were written by Hugo Seling, Dresden. I have often thought that his ideas should reach a wider audience; hence this little translation project. Alexander Starz' translation of the Teaching Tips for Etudes 1–12 were printed as an article in the Spring 2002 issue of Stringendo, which is reprinted here, along with my translation (with assistance from the AltaVista translator) of the Preface and the Teaching Tips for Etudes 13–36.

PREFACE

The 36 Etudes, Opus 20, published in 1848 by Heinrich Ernst Kayser, a noted music teacher from Hamburg, are still valid in our time. One occasionally hears, however, that the Kayser fingerings and bowings, which have been essentially incorporated into later editions by various publishers, no longer serve our current teaching requirements. This is not surprising—much has changed in violin playing since Kayser's time.

When Kayser wrote his etudes, violinists preferred to use the odd-numbered positions (first, third, etc.) rather than the even. The second, fourth, and half positions were avoided if at all possible. This is somewhat the case in our present time, but now we take into consideration things that the violinist of Kayser's time did not think about, for example, retaining the tone quality throughout a motif, or avoiding a portamento. Changes of position were achieved in a pedantic manner, after careful thumb preparation. Our current use of fluent position changes from any point on the fingerboard to a different one was almost unknown in Kayser's time. (Paganini's playing was an exception.) Also, the violinist did not have to deal with the problems encountered today in left hand finger patterns that evolved as modern harmony developed. Teachers of that time are silent on the inclusion of the vibrato as a technical discipline.

In much the same way, the art of bowing has changed. We no longer have the ambition or desire of our forefathers to cram a multitude of notes into a single bow stroke. Rather, we select in each case that length of bow, or section of bow, which guarantees optimal sound according to the musical statement. We understand today how to conform our physical movements to a much greater range of musical shading than was possible in Kayser's time.

In closing, it should be mentioned that the Kayser etudes are sometimes played much too early in the student's development, thus they are played in an unsatisfactory manner, which misses their purpose. We should also understand that Kayser wrote these etudes to prepare the student for the Kreutzer etudes. They should help the student make the transition from the high elementary stage to the middle stage of technique.

ETUDES 1–36



Easy détaché exercise in a tempo of ♩ = 60–104. It is important for the left arm to pivot at the shoulder while changing strings in order to guarantee good pitch and the proper use of the fingertips. Play slowly 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. Be sure to change strings smoothly. As soon as the left hand movements have been solidly acquired, the different bowing variations can be used.



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 should not be played entirely in first position, since the result would not conform to today's performance standards.

3. *Allegretto*


This etude requires a well planned use of the bow and its divisions. There is always a tendency of the player to drag, by using inappropriate amounts of bow. Don't play slower than $\text{♩} = 92$. 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.

4. *Allegro*


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.

5. *Allegro vivace*


Start with détaché in the upper half, leaving out the very tip of the bow. Slowly speed up to $\text{♩} = 104$, 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:

 instead of 

6. *Allegro molto*


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. Also, try playing this etude with a motif of sixteenth note triplet and dotted quarter note:



7. *Allegro moderato*


Typical martelé exercise. First, review the martelé bowing with the student. Then let him 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:



8. *Comodo*


Legato exercise. Ensure that the bow travels evenly and steadily throughout each measure. The movements of the right arm while changing strings should be as small as possible. Also try changing the rhythm.

9. *Allegro assai*


Very détaché in character. Make clear to the student that the theme returns in different keys. This etude can also be used as a silent finger exercise. (Execute 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.)

10. *Allegro, ma non tanto*


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.

Allegro energico

11. 

Good for several bowings: *Détaché*, legato, spiccato, and all kinds of combinations thereof. In terms of expressive playing, it is characterized through the rising and falling 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 shift to 2nd position on the second chord and place fingers from low to high.

Allegro, ma non tanto

12. 

At first, play it slowly with four notes slurred together. Then shift the emphasis in each group of four—accent the first note, then the second, and so on. Later play 8 notes per bow, then 16. Even legato with a slight accent on the down beats, achieved by using slightly more bow, not by using more pressure.

Allegretto

13. 

Spiccato study with some slurred notes. Use only a little bow on the slurs so the bow remains in a favorable spot for the spiccato. Practice the measures separately where the changes of position occur.

Allegro moderato

14. 

The ornaments can be played two ways: 1) the ornament is played *on* the beat and, 2) the ornament is played *before* the beat. When the final quarter note in a measure is a down-bow tied to the next eighth note and the rest of that measure's eighth notes are hooked up-bows, then go to the tip for the quarter

note. In the other measures ending with a separate quarter note on an up-bow, be careful not to use too much bow in order to play the following martelé eighth notes in the upper middle of the bow.

Andante

15. 

This etude is not for learning the trill, but rather to incorporate an already-learned trill into the music. It should be played in a strong, steady walking tempo. Suggestions for practice: a) learn the bowing technique of the theme without ornaments, b) play the theme with grace notes but not with trills, c) play as written. The secondary theme in the parallel minor key (also a contrasting musical style) is to be played with a broad bow stroke, playing attention to the accented notes. In the coda, the main theme returns, ending in a quiet way.

Allegro

16. 

Shaping a melodic line. The task: place each finger precisely, keep the bow moving smoothly, while observing crescendo and diminuendo markings. At first, practice the measures separately that contain changes of position and difficult intervals. Play the eighth notes in measures 61 and 62 with a martelé stroke in the middle of the bow.

Andante quasi Allegretto
melodioso

17. 

An audible slide between the up-beat and the main note (as one often hears) is not acceptable here. You can avoid it, if you proceed the following way. *Left hand:* simultaneously place the 2nd finger on the D string (note f) and the 3rd finger as a silent note on the A string (note D). Keep the hand in the shape of the interval of a sixth while shifting to third position. *Right hand:* for the up-beat, use a quick bow stroke with no pressure (3/4 of the bow) over the fingerboard, and nearer to the bridge for the half note. Barely any break between beats 5 and 1; strive for an inaudible change in the bow placement.

Allegretto

18. 

The central problem in this valuable study is putting the breath of life into it. Lengthening the notes that end a phrase, breath (caesura) between the end of a phrase and the beginning of a new one, distribution of crescendo and decrescendo. The big string changes with the right arm must not disturb the flow of the phrasing. One finds similar tasks in Viotti and in the Beethoven concerto.

Allegro

19. 

With modern fingering, good exercise material for half position. At first, practice eighth notes without tremelo, until the left hand masters the notes.

Allegretto
At the frog

20. 

Presumably the student can already play simple double stops. If not, learn this etude later. It is incorrect to play this delightful study with a spiccato bowing. The down-bows, which occur on the double stops, have a martelé character and are to be played at the frog with bowing accents done with the fingers (collé). The left hand pizzicato presents no difficulties, but it should be demonstrated to the student beforehand. Don't break the triple stops. The bow travels flat on the middle string and carries the neighboring strings along with it. The four-voice chords must of course be broken, but it is advisable not to play them this way:  but rather: 

Allegro

21. 

This etude has a few tricks in bowing technique. In order to play the rhythm correctly and with a good tone, bow distribution must be clarified. Bowing scheme for the first measure: Half note tied to next

sixteenth—whole bow. Next 3 slurred sixteenths—upper half. Next sixteenth—middle. Last 3 slurred sixteenths—lower half. Measures 3 and 4: It is important to remain in the upper half of the bow. On the single sixteenth note, use a fast bow with very little pressure (deep contact point) to the tip. For the 3 slurred sixteenths, use increased bow pressure and slower bow speed and play nearer to the bridge.

Allegro assai

22. 

Unusual intervals and unusual notation can present difficulties to the student. Breaking up into individual exercises in the style of Ševčík can be useful in studying this unappealing etude.

Allegretto

23. 

The melodic device is characteristic of the key of F Minor. Excellent intonation study (finger placement is close to the nut, but keep the leading tones sharp!). Also a good study for long-short bowing. Move the bow fast on the dotted sixteenths. At first, practice with all sixteenth notes (slur two notes).

Allegro assai
furioso

24. 

An animated piece with passagework elements (scale elements, broken three- and four-part chords). The prescribed tempo “Allegro assai” requires some bowing agility. Use a short détaché in the upper middle of the bow. (Using the modern fingerings given in the Peters edition) the student can become familiar with reliable fingerings for this type of passagework. In the second beat of measure 35, set the octave first, then place the 3rd finger.

Allegro

25.

A word about phrasing: A well-trained violinist must learn to bring out the melodic line through all the twists and turns of the notes. At the position changes: pay special attention to accuracy in finger placement when the finger is pulled back.

Allegro assai

26.

Another useful study in détaché bowing, taken from the experience of the seasoned orchestra violinist. Kayser places two slurred notes in front of a group of separately-bowed notes. The slurred notes should be played with a strong pressure accent, which must be made with the bow's contact point somewhat close to the bridge. This pressure must then disappear immediately for the détaché notes, and the bow's contact point should move away from the bridge.

Moderato

27.

Usually played with martelé bowing, but this suits neither the composition itself, nor the basic educational idea. A secure détaché in the upper middle is a better choice. The measures with position shifts should be practiced separately.

Allegro

28.

Pieces like this are pointless if played note-for-note, instead of in an energetic style. It is no coincidence that it resembles an orchestra violin part. Thus, it should be played as if one were following the conductor's baton. The left hand must deal with arpeggios, which, at this stage, the student must already know.

Allegro

29.

Best spiccato study in this collection, besides Etudes 11 and 13, which do not have as clear a spiccato character. Start with a metronome marking of $\text{♩} = 63$, so the student can learn the notes and avoid mistakes. Gradually increase the tempo to $\text{♩} = 80$. The teacher must be patient in teaching the spiccato, and must demonstrate the technique clearly. Above all, call attention to the fact that, as the tempo increases, the optimal placement of the bow shifts more and more to the middle.

Allegro moderato

30.

A finger exercise in a lively musical style. It reminds one of the popular encore piece "The Bee" by François Schubert. The demands are many. First, the finger movements must be physically correct or one cannot hold out. Furthermore, this must be done with very long bows, incorporating accents and smooth position changes. All this may be too much for the student at this stage. Study only a few sections, or practice a few measures to perfection.

Allegro moderato

31.

The motif, a long-short rhythmic (trochee) pattern, should be played three different ways. In each of these ways the tone color and the tempo are different. 1. Hooked long-short with the whole bow, the short note distinctly separated. With a tempo of $\text{♩} = 66$, one imagines a dignified, steady walk. At a tempo of $\text{♩} = 96$, play in the middle of the bow, and think of a dance-like march. 2. With separate bows in the lower third. Full-sounding down-bow on the dotted eighth note. A quick return in the air to the frog for the up-bow on the sixteenth note. Recommended tempo: $\text{♩} = 48$. Imagine a tragic scene. 3. Play with separate bows at the tip, starting with a quick up-bow on the dotted eighth. Don't let the tempo fall below $\text{♩} = 104$. To be played in a coquettish or flirtatious style. The teacher should demonstrate these three styles to the student.

Allegro molto agitato

32.

A counterpart to Kreutzer Etude No. 11. In this etude, as in the Kreutzer, one must think before playing. The following questions should be answered: 1. Which finger carries out the change of position? 2. From what pitch to what pitch? 3. (In the case of an indirect change of position:) How large is the distance from the final note of the shifting finger to the location of the destination finger? Use the following Preparatory Exercise to quickly achieve your goal.

a)

b)

Allegro moderato

33.

One of the most useful staccato studies in the entire literature. One can practice this with a firm flying staccato, and with a slight change, practice with a thrown bow. A reliable bow grip and a precise tempo are preconditions for this bowing study. We advance quickly if we play the etude at first with legato in a steady tempo, in the same part of the bow that is best suited to the staccato. For the martelé-staccato, use the upper 6th and 7th parts of the bow (divided into 8 parts). For the flying staccato, use the middle of the bow. For the thrown staccato, use the upper quarter. Note that in the flying staccato, the first note is *not* lifted. For the thrown staccato, use the following alteration:

Allegro

34.

The intonation problems encountered in this etude in broken octaves are more difficult than the ones in Kreutzer No. 25. This etude is really out of place in this volume. Either delay its study until another time, or omit it completely.

Andante poco Allegretto

35.

Kayser concludes this volume with two etudes in declamatory style with position changes. He knows that the student at this stage still has little understanding of how to make a technical work into an aesthetic one, and he would like to give him something in this regard. There are certain performance styles which can help achieve better expression, such as: a correctly used portamento, attention to a uniform tone color within a motif, correct phrasing and articulation. Things that detract from good expression: audible slides where they do not belong, distortion of the melodic line by incorrect phrasing, interrupting the uniformity of the motif through use of inappropriate string crossings. The student can only be made aware of these new ideas by hearing an example of good playing. The teacher should play one time the *way it should sound*, and then in contrast, the *way it should not sound*. The time signature of 6/4 can be disputed. Surely the basic melody is:

A time signature of 3/2 is a better choice. With this point of view in mind, a loose and relaxed bow arm can also be a practice goal.

Allegro con fuoco

36.

More difficult than the preceding etude. It is one of those practice pieces in our literature which is a test of patience for both teacher and student. It is difficult to play in tune; even more difficult are the slurs over entire measures with the constant string changes. It might be best to be satisfied with slurring only four notes at first, and then to return to this study after having learned a few Kreutzer etudes.

Teaching Tips

The Upside-Down Bow Hold

by Lorraine Combs

At some point in my past, I looked carefully at the bow hand of one of my violin students—or maybe it was a viola student. Good grief, I thought, who taught this kid how to hold a bow? Good grief again, it was yours truly! All the careful instructions I had given this student at the onset of his study had seemingly been forgotten. The blame lay squarely on my shoulders, of course. In my eager desire to teach him more music on the violin, I had let my attention lapse in the bow-hold department. A bow hold that had, over time, changed from the ideal to the sub-standard appeared sometimes in other students as well. So, in the next several lessons, we, as teacher and student, would spend time re-establishing a proper bow hold. But I was unhappy with the amount of time I had to take at lessons to get this done. There must be a way, I thought, to review the bow hold without spending an inordinate amount of time on it, and to be sure that the student understood the requirements well enough to fix his bow hold, *on his own at home* during his practice time without my coaching. Understand it *on his own*? There is only one way this can work: K.I.S.S. (Keep It Simple, Stupid.) Here is what I came up with:

The Basics:

- **Have the student turn his (her) bow upside down.** More specifically, the student points the bow tip to his right, with the hair on top. No violin is necessary just yet.
- **The bow stick rests most heavily on the index finger.** Be sure the contact point of the bow stick and the index finger is where it should be—mostly on the center joint of the finger. Notice how easy it is to curl the finger a bit around the stick.
- **The thumb is bent.** The northeast corner of the thumb fits in the ditch between the frog and the grip. (If your student has a fiberglass bow and the frog extension has broken off, or if the grip has slipped, get it fixed now!) The thumbnail aims toward the first crease in the middle finger. (Notice I said “aims”—the thumbnail does not have to *touch* the middle finger.) Point out to

the student that when the thumb and middle finger are in this arrangement, the middle finger prevents the thumb from slipping through to the other side of the stick.

- **The middle finger tip touches, or almost touches the ferrule.** You have to take into consideration the length and shape of each student’s fingers. If the student has long fingers, be sure that a small portion of skin on the soft underside of the second joint actually touches the stick.
- **The ring finger lies comfortably next to the middle finger.** The soft pad of skin on the underside of this finger rests on the flat surface of the frog.
- **The tip of the pinky goes tap, tap, tap on the stick.** In the “upside down” position, the pinky is hardly necessary; you cannot feel the weight of the bow on the pinky. Do *not* place the pinky past the line of the frog! Between the end of the screw and the line of the frog is a *no pinky zone*! Some inexperienced non-string-playing teachers mistakenly tell beginning students to put the pinky on the screw! (Heaven only knows where this idea came from—certainly not from heaven.)

After the student carefully flips the bow over and puts it back on a violin string, you should see a decent bow hold. After a short time playing, the previous faulty bow hold is likely to re-appear. Repeat the instructions above. Remember that the first step is the most important: **turn the bow over so that the hair is on top and you can see how the hand and fingers are shaped!** It won’t be long before the student will understand the requirements, and will be able to establish a proper upside-down bow hold on his own without your coaching.

Further details:

After you feel reasonably confident that your student won’t fall back into old bad habits, present the following information to him:

In an ideal world, the pinky rests on the inside facet of the octagon of the stick. Personally, I

withhold this bit of information from time to time, depending on the facility and co-ordination of the student, and bring the subject up at a later time. If you feel this is an important detail not to be overlooked, call it to the attention of your student now.

Show the student that the stick leans away from the student's face. If the thumb is bent, this is easy; if the thumb is curved the wrong way, the stick invariably will slant toward the student's face. (If the student is enrolled in a public school class, it might be interesting to point out that the sticks of *all* stringed instruments, cellos and basses included, lean toward the scroll.)

Be sure there is a little bit of space between each finger.

Be sure the right hand fingertips slant toward the frog end of the bow. This occurs naturally when the bow is held upside-down, but students will sometimes end up with fingers at a right angle to the stick when the bow is flipped over. With students like this, you might want to point out that a cellist's fingers are at a right angle to the stick to a certain degree, and a violinist's or violist's fingers are slanted frog-ward. And *show* them why this is so!

While in the upside-down position, show the student how to straighten his fingers a bit, and then to curve them inward a bit, going back and forth between these two extremes, while still maintaining a proper bow hold. These two positions will occur when the bow is moving on the string—a more curved position of the thumb and fingers at the frog, and a straighter position of thumb and fingers at the tip.

After you are confident that the student can achieve a proper bow hold in the upside-down position, have him flip the bow over, windshield-wiper style. Don't put it on a violin string just yet. The hair is now on the bottom, and the bow stick points to the left, just as it does when the hair is actually resting on a violin string. Notice how heavily the frog end of the bow presses against the pinky. If the pinky is in its proper position, the index finger can be completely lifted off the stick quite easily. The thumb and fingers are curved, with no tension in the hand. Flip the bow over again, hair on top and stick pointing to the right. Notice now that the index finger bears the weight of the bow and the pinky can be easily removed from the stick.

Now put the *tip* of the bow on a violin string—the D or the G string is best for this demonstration. (G or C string on a viola.) Notice how the feeling in the right hand is the same as when the bow was held upside-down with the hair on top. The index finger transfers the weight of the arm to the bow stick when the bow's tip is on the string. The thumb and fingers are straighter than they are at the frog. Be sure there is no tension in the right hand. Now lift the bow off the string and place it on the D or G at the *frog*. Notice that the pinky now has an important job to do—without the pinky, the bow will tend to fall off the edge of the violin at the G-string side. This should be the same feeling as when the bow was held upside-down with the hair on the bottom, not resting on a violin string.

Explain to the student that, when using whole bows, the weight of the stick changes from all-index-finger at the tip to all-pinky at the frog. The bend in the thumb also changes, as does the curve in the fingers. At the tip, the thumb is not bent (however, it should remain flexible, not locked) and although the fingers are still curved, they are not curved as much as they are at the frog. At the frog, the thumb is bent and the fingers are nicely curved. Be sure to take into consideration the finger length and basic hand shape of each student. Short, thick fingers won't be as curved as long, thin fingers.

If the student understands the different feelings in the right hand at the tip and at the frog, he can have better success using his whole bow. Students in the early stages usually avoid the lower half of the bow. By showing them the proper use of the pinky and the thumb at the frog, you can get most of these "lower-end avoiders" to play all the way to the frog with confidence. Happy teaching!



**Washington Performing Arts Society Presents
THE 33rd ANNUAL JOSEPH AND GOLDIE FEDER
MEMORIAL STRING COMPETITION**

Thursday, March 11, and Friday, March 12, 2004
University of the District of Columbia
4200 Connecticut Avenue NW, Washington DC 20008
Van Ness Campus, Fine Arts Building #46 West

Open to all 6th through 12th grade string students attending school in the District of Columbia, Maryland, and Virginia in the categories of Violin/Viola or Cello/Bass.

General Eligibility Requirements:

- WPAS offers the Competition to string students (grades 6–12) attending school in Maryland, Virginia, and the District of Columbia.
- Accept all levels of difficulty—Beginners, Intermediate and Advanced students.
- Judges may award additional points to applicants who play their selection(s) from memory.
- Former First Prize winners of the First Level of Difficulty may not compete in the Competition again. However, if they are still in high school, they may audition for tutorial scholarships to summer music camps.

Awards:

All award decisions made by the Competition judges are final. Awards include: cash awards ranging from \$50 to \$300, private tutorial awards, scholarships to various summer arts camps.

Contact Mr. Michael Bigley at WPAS, 202-533-1870, for competition requirements and application forms.

**Position Available: Orchestra and Band Conductor
Rank: Lecturer, Full-time Contractual Position
Salisbury University
Salisbury, Maryland**

The Department of Music at Salisbury University invites applications for a full time, one semester contractual position for the spring semester 2004. The University anticipates advertising for a full time tenure-track position for fall 2004.

Responsibilities include conducting a symphony orchestra, wind and jazz ensembles, teaching undergraduate courses in basic theory and music appreciation. Studio teaching in an applied area is preferred.

Applicants should have a strong commitment to teaching music within a liberal arts environment. The Music Department offers the Bachelor of Arts degree in music with tracks in Liberal Arts, Professional Studies and Teacher Certification.

Ideal candidates will have a completed PhD or DMA. Applicants with a master's degree or ABD status will also be considered. A successful applicant will show potential for excellence in teaching, performance and

recruitment of majors and non-majors in the program.

Applicants should submit a resume, 3 letters of reference, videotape of rehearsal (preferred) or performance and several sample programs appropriate to a university level orchestra and band ensemble to: Search Committee, Department of Music, Fulton Hall, 1101 Camden Avenue, Salisbury University, Salisbury, MD 21801 or e-mail: LECockey@salisbury.edu.

The search committee will begin reviewing applications immediately and will continue until the position is filled.

Salisbury University has a strong institutional commitment to diversity and is an Equal Opportunity/Affirmative Action employer, providing equal employment and education opportunities to all those qualified, without regard to race, color, religion, national origin, sex, age, marital status, disability, or sexual orientation.

Recording For a Good Cause

On Saturday, January 31, 2004, this e-mail message appeared in your editor's inbox. In looking over the e-mail header, I noticed that several other ASTA members were recipients of the same message. Many of you in the MD/DC Chapter know Dana. I asked Tom for permission to print his letter, and he of course heartily agreed! He wants to add that the offer is good up through the first part of April, 2004. Please help if you can.

Dear Friends,

As many of you know, our friend and fellow musician Dana Goode's daughter, Eria, has been undergoing treatment for leukemia for the past several months. At present she is undergoing a lengthy bone marrow transplant at Children's Hospital in Washington, D.C., which will be followed by a three-month recovery period. During this time neither Dana nor her husband Steve have been able to work and, as you can imagine, they are faced with considerable expenses. I'd like to propose a way we might help.

I am offering a professional recording package consisting of three hours (or so) of recording time, stereo mix and the final product burned to CD for the very reasonable rate of \$200, with every cent going to the Eria Goodweaver Transplant Fund. The recording will be all digital on a ProTools system with AKG and Neumann microphones, Demeter pre-amplification, a 6' 9" Kawai grand and free coffee! Because of the complexities of recording drum kits and electronics I can't extend this offer to rock bands, but for vocalists and instrumentalists (soloist through quartets), this is a great chance to produce a professional-sounding CD and help a friend and fellow musician. Additional CDs can be burned for a nominal fee, and larger blocks of time can be arranged. Please call Tom or Diane for details or to set up a session at 410-750-0450, or send an e-mail to TomAlonso@aol.com. Thanks for your consideration, and please keep Eria and her family in your prayers.

Tom Alonso



Make your plans for next year!

ASTA WITH NSOA National Conference

February 23–26, 2005

John Ascuaga's Nugget Hotel & Conference Center
Reno, Nevada
www.janugget.com

ASTA WITH NSOA is busy planning the 2nd National String Conference, which will be held in Reno, Nevada, February 23–26, 2005. Reno is a center of commerce and culture in northern Nevada in a high desert valley on the eastern side of the Sierra Mountains.

The conference will be held at John Ascuaga's Nugget Resort and Conference Center. The Conference Center will house all events except the National High School Honors Orchestra Concert and the headliner recital, which will be held at the Pioneer Center.

The conference will celebrate all aspects of teaching and performing string instruments. It will be a time for alternative styles enthusiasts, performers from any string related genre, private teachers, K–12 school teachers, and university educators from the applied and education areas to gather in one location to enhance skills and knowledge.

If you attended the 2003 Conference, "All Together Now" at Ohio State, you know about the phenomenal atmosphere and excitement generated among the participants. The 2005 conference, unlike the 2004 Forums, will be a broader conference with a balance of sessions for our diverse membership.

Session topics will include traditional pedagogy, issues for school string and orchestra teachers, injury prevention, classical and non-traditional performance, university-level training of future string players and educators, and alternative styles techniques. Poster sessions will also be available.

There will be master classes available for all instruments. New for 2005 will be two different levels of master classes—some geared for the typical string student and others for the more advanced musician. We will have the pleasure of seeing Midori work with very talented violinists. Other performances will include groups selected from the

tapes sent in to the performance committee and will include but not be limited to orchestras, chamber groups, and alternative styles groups. One solo recital will be featured.

The Alternative Styles committee will be involved with a form of a competition that will foster growth in a positive environment that will encourage young musicians. Watch the AST journal and the website for more information about this exciting venture as it becomes available.

The music industry will sponsor showcases and will have a totally string-related exhibit hall. The exhibit hall in 2003 included over 100 string booths and it was a bustling hubbub of activity. It was so gratifying to see the exhibitors share their wares in a strings-only venue.

The National High School Honors Orchestra will again be featured at the conference. The conductor will be **Mark Russell Smith**. Talented young musicians from across the nation will gather for this fabulous opportunity. Watch state newsletters for student audition information or use the link in the ASTA web site to access the information.

Social events are always important to string performers and teachers. The Silent Auction will be held again, but this time preview times will be available before the auction. This successful event was a big hit in 2003 and promises to be even better in 2005! Receptions will be available at various times during the conference. The Student Chapters will have the traditional pizza party. It will be a time to meet old friends, make many new ones and share unparalleled camaraderie.

If you are interested in submitting a proposal to do either a regular or poster session, or have a group perform, the due date is quickly approaching. All applications must be turned in by **March 1, 2004**.

We look forward to seeing you in Reno!

ATTENTION, ALL MD/DC MEMBERS!

Please make sure that you notify the National Office every time you change your e-mail address!

Occasionally, e-mail announcements from MD/DC Chapter are sent to members concerning the Certificate Program, meetings, etc.

Sometimes, e-mail addresses have been returned by various servers as being invalid. Please send your updated e-mail address to the National Office, Tel: 703-279-2113, Fax: 703-279-2114, E-mail: asta@astaweb.com

(Please note: MD/DC Chapter does not notify the National Office about incorrect information. MD/DC Chapter gets its membership information from the National Office.)

The Lighter Side

How is lightning like a violist's fingers?
Neither one strikes the same place twice.

Why are viola jokes so short?
So cellists can understand them.

What is the main requirement at the "International
Viola Competition?"

Hold the viola from memory.

Why are harps like elderly parents?
They're both hard to get in and out of cars.

What's the difference between a fiddle and a violin?
Who cares—neither one's a guitar.

What's the difference between a violin and a fiddle?
A fiddle's fun to listen to.

What's the best thing to play on a stand-up bass?
Solitaire.

How can you tell if a viola is out of tune?
The bow is moving.

How do you make a violin sound like a viola?
Sit in the back and don't play.

How do you get a cellist to play fortissimo?
Write "pp, espressivo."

Violinist's motto: "It's better to be sharp than out of
tune."

"Haven't I seen your face before?" the judge
demanded, looking down at the defendant. "You
have, Your Honor," the man answered hopefully.
"I gave your son violin lessons last winter."
"Ah, yes," recalled the judge. "Twenty years."

How do you make a double bass sound in tune?
Chop it up and make it into a xylophone.

What do you call two guitarists playing in unison?
Counterpoint.

How does a musician end up with a million dollars?
He starts with two million.

Half step: the pace used by a cellist when carrying his
instrument

Cello: the proper way to answer the phone.

The double bass is also called the bass viol, string
bass, and bass fiddle. It has so many names
because it is so huge.

How do you know if there is a viola section at your
front door?

Nobody knows when to come in.