

STRINGENDO

Spring 2014

Volume XXX No.3

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Message from the President

Happy Spring from ASTA MD/DC Chapter! Did you know that your ASTA chapter is hard at work for you? Here are just a few of the things that we have been up to.

- Providing a means for area string teachers to connect through studio teacher meetings, ASTA sponsored events, and social media (have you checked out (and “liked”) our Facebook page?
- Giving opportunities to students of ASTA members. We recently had a very successful Winter ASTACAP . You can read about it in the News section on our website www.asta.net. And if you are interested in having your students participate in ASTACAP, the Spring exams are coming right up! Also this Spring, ASTA MD/DC co-sponsored the Strings Plus Festival, which featured 42 ensembles and 120 student participants.
- Offering enrichment opportunities for area string teachers. This March, for the first time ever, ASTA MD/DC presented a mini-conference. More than 50 area string players and teachers came to hear student performances, and listen to 4 presentations on a wide range of topics. And of course, there was great food and conversation. We were also very pleased to present Outstanding Teacher and Service to Strings Awards to Evelyn Elsing.

- Connecting with ASTA nationwide. Every year, several of our members go to the ASTA National Conference, and many gave compelling and interesting presentations. If you have never been to one of the National Conferences, you should put it in your plans for next year. You can check out the exhibit hall to pick up the latest instruments, strings, accessories, music technology and so much more. Or hear fantastic presentations, master classes, and performances from professionals from across the country. It is something that should not be missed!
- Looking to the future. At our most recent annual meeting, we had a productive and interesting brainstorming session to think about how we can better serve the community. In the coming year, we will be sponsoring new events, and working to build connections between area string teachers, school music instructors, and university professors. In an effort to introduce new teachers to area resources, we have recently appointed Lenelle Morse to be Mentorship Coordinator, a newly created board position.

If you are an ASTA member, there are so many ways to get involved! If not, now is a perfect time to join ASTA. Hope to see you at our next event!

Daniel Levitov



Evelyn Elsing accepts Teacher of the Year and Outstanding Service to Strings awards. To her left: President Daniel Levitov and President-elect Matthew Tifford. Photo credit: Dorée Huneven



Student performers at the Annual Meeting. Photo credit: Dorée Huneven

ASTA MD/DC Chapter Upcoming Events

Spring ASTACAP Exams

Sunday, June 1, 2014

2:30 p.m. to 6:00 p.m.

Application deadline: May 5, 2014

Location: Temple Beth Ami

14330 Travilah Road

Rockville, MD 20850

*For details on exams, plus online application,
please visit:*

www.asta.net/certificateprogram

Studio Teachers Meeting

Date: Wednesday, May 14, 2014

10:30 a.m. to 12:30 p.m.

Topic: Motivating Teenagers!

Location:

Home of Dorée Huneven

1609 Ladd Street

Silver Spring, MD 20902

*Bring your best ideas for motivating teenage students
to share with your colleagues. Lunch will be provided.*

Please RSVP to Dorée: 301-649-3170

Coming This Fall! Violin Boot Camp

Sunday, September 21, 2014, 9:30 a.m – 6:00 p.m.

What: A super-intensive one-day violin technique and interpretation course for both advanced violin students and teachers, focusing on the four major works listed below.

Clinician: Concert violinist and teacher, Brynn Albanese

Location: The home of Ronald Mutchnik, 4222 Club Ct., Ellicott City, MD 21042

Cost:

• **ASTA members:**

\$75 per Participant (*Students of ASTA member teachers, or ASTA teachers*)

Included: lunch, course materials and evening concert. Each Participant must bring a music stand.

\$30 per Observer (*Students of ASTA member teachers, or ASTA teachers*)

Additional optional costs for Observers:
Lunch: **\$15**, Course materials: **\$5**, Evening Concert: **\$5**

• **Non-ASTA members:**

\$85 per Participant (*Students and/or teachers—no ASTA affiliation*)

Included: lunch, course materials and evening concert. Each Participant must bring a music stand.

\$35 per Observer (*Students and/or teachers—no ASTA affiliation*)

Additional optional costs for Observers:
Lunch: **\$15**, Course materials: **\$5**, Evening Concert: **\$5**

Sponsor: David's Natural Market, Ellicott City, MD

Application form: Available on www.asta.net.

Application deadline: *September 14, 2014*

Registration: 9:30 – 10:00 a.m. Participants and observers check in. Participants receive their course materials and evening concert ticket. Observers may purchase lunches, course materials and evening concert tickets at this time.

Workshop: 10 a.m. – 3 p.m. Participants (both students and teachers) must be currently studying, or have already learned the following pieces:

1. **Kreisler: "Praeludium and Allegro" (all)**
2. **Bach: Concerto in A Minor (all)**
3. **Mozart: Concerto No. 3 in G, 1st mvt.**
4. **Massenet "Meditation" from *Thais***

Note: these pieces do not have to be at performance level, but need to be playable so that the technique and interpretation points can be worked on. No memorization is required.

Teachers are also welcome to be participants!

This workshop is a complete immersion into violin playing, with technique topics in the morning and interpretation topics in the afternoon.

After the day is over, the participant will have the tools to get learning done faster and with more detail, and be more confident.

The topics will include:

- Working with a metronome
- Stretching exercises
- Finger warm-ups
- Bowing issues
- scales/arpeggios
- Positions 2nd through 7th
- Double stops
- The importance of etudes
- Brynn Albanese's practice technique of add-a-note for difficult music
- Sight reading tips
- Orchestral excerpts
- Reading duets

Brynn Albanese in Concert: 4:00 p.m.

The program:

- Kreisler: "Praeludium and Allegro"
- Monti: "Csardas"
- De Beriot: "Scene de Ballet"
- Massenet: "Meditation" from *Thais*
- a special encore

Questions: Please contact the Administrator:
Dorée Huneven, 301-649-3170, dhuneven@verizon.net

Brynn's notes on her workshop:

The participants must be able to read the repertoire. It does not have to be memorized, and certainly not ready for a performance. Just some familiarity with the pieces is necessary. In the second part of the Workshop, we will be exploring very detailed ways of practicing. So if someone is "sight-reading," they would still fully understand the process of actually learning the material.

I deeply encourage young teachers and old to come and see what I do. Who knows, maybe my Boot Camp is just a refresher course for some. They may walk out of the day saying, "I am really glad I attended, because I do all of those things already." Maybe in a different way, but we all, as teachers, have our styles and our results.

My Technique Boot Camp is most definitely about:
1) How to get the most of your daily practice. 2) Learning difficult music in a shorter amount of time. 3) Expedient practice, economic practice, practice that focuses on muscle memory in both the left and right hands, in the way they relate to each other. This kind of practicing runs deep, so that the next time the student visits the piece, the areas of difficulty seem less difficult every time! I have saved countless hours of practice this way. Rather than playing something over and over again in the wrong part of the bow, with no rhythm, only worrying about the intonation. Much of those problems are solvable by paying more attention to the bow. After using my method, I feel that someone has the possibility of learning 50% faster.

The music I have chosen indeed becomes the vessels of learning these techniques. Students who attend this workshop will learn *process* and *detail* in their practice. It is something that the greatest violin teachers in the world—Lipsett, DeLay, Gingold, Ricci, and so many others instill on their most "prodigy-like" students from the youngest age. I learned these processes at a much older age. I wish I had used them when I was younger. So now, when I practice, I cannot tolerate practicing the wrong way. I absolutely practice what I teach. I feel it was the greatest thing that I ever learned so I could really concentrate on—making music!

The beginning of the class will be all about warm-ups, 3-octave scales by *ear*, one-position arpeggios (Galamian), Double Stops (Harvey Whistler),

"Brynn's Practice Technique called Add-a-Note," which will be used on a couple of Kreuzter and Fiorillo etudes. Maybe we will get to Praeludium before lunch; if not, we will start applying after lunch.

Kreisler: "Praeludium and Allegro." There are so many different bowing techniques that are presented in this piece. The beginning is like sustained "bells" that announce the celebration will begin since the piece was composed originally for a party. Throughout the work, we explore different kinds of string crossings, on and off the string. The double stop passage on the second page has been a thorn in many a student's side for almost a hundred years. My practice technique for this is simple and effective. The "cadenza" on the third page, while accompanied by the rumble of the piano has a very efficient and successful way of being perfected to the highest of possibilities. The final chordal presentation is a combination of bow speed, bow control, division and distribution to accomplish *gorgeous* ringing chords that build to the final majestic ending that we all love and cherish about this piece!

Massenet: "Meditation" from *Thais*. Sustaining, bow division, distribution, and direction. Vibrato variety as well as sound production variety. Tell your story. Make music. Enjoy your slides! Explore the different kinds of slides, etc.

Mozart: *Concerto No. 3 in G Major, 1st Movement*. Sophistication and elegance. Practice techniques for notes and intonation come first. My "Six-Step Add-a-Note Practice Technique" is essential here. Explore different bowing techniques such as fast bow speed, slow bow speed. Long phrases and ends of phrases—taking time in the music to really *end* the phrases. Such incredibly joyous music deserves a good long look at articulation and interval intonation. etc.

Bach: *Concerto in A Minor, all*. Probably my most favorite concerto of Bach ever! I won first place in the California Bach Festival 7 years in a row when I was a kid. I always had a special affinity for Bach. Even on a modern instrument, anybody can produce the right feeling and phrasing for this perfectly composed work of art. *Bowing* is an enormous challenge in the first movement. Again, distribution, division, and direction, which I like to call the Three D's. Long phrasing and intonation are all a challenge. The second movement is a bowing "Garden of

Eden.” Variety in vibrato, sound, sweetness, sustaining a slow bow. Pulse is so important as well. The last movement is like an Irish Jig with a twist. I have a saying, “When in doubt, take the notes out, or take the bowing away.” We will learn how to disregard *all* of the bowing and rhythm and practice *just* the notes and muscle memory between the intervals for good intonation. Then the other way is to “take the notes out,” and just practice the *bowing* on the open strings. It is a great brain challenge and fun too!

I hope you have found this description helpful.

—Brynn

Brynn Albanese made her solo debut at the age of ten with the Carson Symphony Orchestra in Los Angeles, California. Growing up in Los Angeles within a family of professional musicians, she was exposed to music from infancy. Her mother is a cellist, her father a clarinetist and her grandfather a concert pianist. She studied from the age of four until seventeen with Elizabeth Ivanoff Holborn. During this period Ms. Albanese was the recipient of many first place awards. Some of them include the 6-year consecutive winner of the California Bach Festival, VOCE regional and state competitions and the Etude Competition. She has served as concertmaster of the California State Honors Orchestra and principal second of the National Honors Orchestra under James DuPriest. She spent her teenage years and early twenties performing and studying at summer festivals such as Interlochen National Music Camp, Ivan Galamian’s Meadowmount School, Blossom Festival, Tanglewood Music Festival and at various European schools as well.

Brynn has toured and performed world-wide, sharing her exhilarating style with audiences from Boston to the Netherlands. A graduate of the Peabody Conservatory of Music, her first great musical memory was that of being concertmaster for the Peabody Conservatory Orchestra on a tour to the former Soviet Union in 1987. She has also served as concertmaster and soloist for the Tanglewood Festival Orchestra, the Boston Philharmonic, the Annapolis Symphony Orchestra, and various musical groups ranging from operas, Broadway productions and more. She performed and toured with the Boston Symphony Orchestra and Boston Pops under the direction of Seiji Ozawa and John Williams from 1994– 2001. They performed in all the great halls of the world from Vienna, China, Japan, London, Greece, and more. She also served as principal second and has been a soloist with the Boston Pops Orchestra. Brynn lived and worked for 6 years in the Netherlands, performing with various Dutch orchestras and touring the world a second time from the Canary Islands to Argentina and beyond.

After returning to the States and to California, she held the position of principal second violin of the Cabrillo Festival Orchestra under Marin Alsop, concertmaster and principal second of Monterey Symphony, and principal second of the Fresno Philharmonic. In 2008, she joined the well-known, local classical crossover ensemble, Café Musique, where her musical diversity took her to a whole new level. One reviewer describes Café Musique as follows: ... *“Their sound is something like two scoops of gypsy folk with classical sauce and a sprinkling of chopped jazz. It’s delicious, exotic and just overflowing with talent...the group was phenomenal, alternating smoothly from fast and fun to serious and endearing...”*

—Nick Powell, New Times, San Luis Obispo

They have released two albums, and are currently working on a third. They have performed all over California and have delighted their fans with a couple overseas small ship cruises in France, Portugal, and The Netherlands in 2013. On September 1, 2013, they performed with Michael Nowak and the San Luis Obispo Symphony at “Pops by the Sea.” Their music was masterfully orchestrated by Hollywood’s legendary music composers/arrangers Brad Dechter and Tim Simonec.

Brynn is the concertmaster of the Symphony of the Vines, under Greg Magie, and Opera San Luis Obispo, under Brian Asher Alhadef. She currently teaches violin and is an orchestral coach for the San Luis Obispo Symphony Orchestra violins and Cal Poly San Luis Obispo Symphony. She also has a private teaching studio and workshop for violinists called “Violin Technique Boot Camp,” that she puts on bi-monthly. All around the Central Coast of California, Brynn has appeared as soloist with the San Luis Obispo Symphony Orchestra, the San Luis Obispo Chamber Orchestra, Symphony of the Vines and the Cal-Poly Symphony. In the summers, she enjoys being a faculty member of the San Luis Obispo Symphony String Summer Workshop at Camp Ocean Pines in Cambria, and at Camp Kiya Music Camp in the Tehachapi Mountains.

Variety is the spice of Brynn’s life, and she relishes the opportunity to discover and uncover musical and non-musical experiences in all areas of life.



Folk Music from Armenia Joins the Cello Repertoire

by Vasily Popov, MD/DC Chapter Cello Forum Editor

A year ago, Naira Babayan, a wonderful pianist and a friend of mine, and I started working on creating a recital program of Armenian music for cello and piano. We knew that there were many fantastic pieces written for cello and piano by the great Armenian composers of the twentieth century, such as Aram Kachaturian and Alexander Aroutunian. Our idea, however, was to find and possibly arrange some pieces that had not been played on cello before.

We decided to approach this performance in a non-traditional way. We started our preparation by looking at the roots of Armenian folk music in an attempt to rediscover the beauty and the flavor of Armenian folk songs and dances. The first part of our research resulted in finding many arrangements of the music that we grew up with and that we heard on the radio and TV when we lived in Armenia and Russia, respectively. (At the time fellow republics of the Soviet Union) However, Naira Babayan, who is a native Armenian, suggested that we look deeper for examples of Armenian folk music recorded by Armenian composers of the older generation at the turn of the twentieth century at the latest. As a result of this research we ended up with a handful of traditional Armenian music that had never been performed by a piano/cello duo before. It was obvious that we would need to make our own arrangements. The work on these arrangements was not possible without learning more about the folk instruments of Armenia.

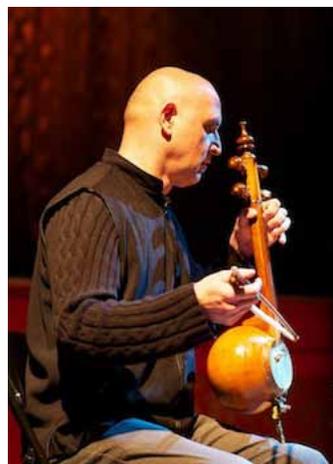
One of the first Armenian folk instruments I learned about was the **Ciranapoh**. The exact translation



**Ciranapoh,
or Duduk**

of the word Ciranapoh is “the soul of the pear tree.” This is because it is made of pear or peach wood. There are few versions of this instrument’s name, the most popular of which is **Duduk**. According to the historians, the name Duduk came from the imitation of the instrument’s sound. Its tone is unforgettably nostalgic. It combines the loneliness of an oboe with the warmth of a clarinet, and it carries in it the incredible feeling of something timeless and endless. I found that listening to this instrument changed my approach to the cello sound. I always found certain resemblance in cello tone with that of a clarinet or a saxophone. After listening to the Ciranapoh, the connection between the sounds of string and wind instruments became even stronger and encouraged me to explore the possibilities of the cello tone even further.

Another musical instrument that I learned about was **Kamancheh**. The instrument has three or four strings and looks like an unusually shaped violin with a



short wooden endpin.

The endpin rests on the performer’s knee. The soundboard of Kamancheh is made out of a thin piece of animal skin, usually from snake or fish. In modern versions of Kamancheh, metal is used in order to increase the projection of the tone. The bridge is set up on the soundboard just like

on the violin or cello. Horsehair is used on the bow. The word Kamancheh is translated as a small bowed instrument. This instrument is the most important string instrument in Armenian folk music.

Other instruments that I explored in preparation to our concert included the Tar (similar to a guitar), **Dehol** (a percussion instrument), Zurna (a folk version of the oboe) and **Oud** (similar to a lute).



Dehol

Several pieces on our program were composed by Sayat-Nova (1712–1795). Sayat-Nova was a court musician, poet and diplomat who served Erekle II, the King of Georgia.

His talent as a diplomat helped to resolve the conflict between the Persian Empire and Armenia, Georgia and Shivan. Sayat-Nova was a great performer on Kamancheh. He fell in love with the sister of Erekle II and was exiled to a monastery and forbidden to ever play the Kamancheh again.

Vartapet Komitas (1869–1935) is considered to be the father of Armenian classical music. He attended the Echmadzin Seminary and upon graduation in

1893, he became a monk. After two years, Komitas was elevated to the rank of “Vardapet” or “Doctor of The Church.” Komitas organized and conducted a choir in the monastery. He himself was a great singer, composed music, and collected folk music. Thanks to him, many original Armenian folk melodies were recorded, thus allowing various composers of the twentieth century to create new instrumental and orchestral works.

Naira and I called this project “The Songs of Armenia.” It is an attempt to explore the richness of the Armenian spirit, the history of this magnificently beautiful country, its people and the music, which through the works of Aram Khachaturian in the twentieth century, became an inseparable part of the world of classical music. The intricate rhythms and timeless melodies of Armenian folk music make it greatly suitable for concert performances. I hope that with time it will be heard more often on the concert stage.



Oud



Music in Our Schools

by Scott Herman, MD/DC Chapter Public Schools Representative

March is “Music in our Schools” month. As the ASTA Public School Representative, I want to take this opportunity to advocate for our school programs! Being a school director, private teacher, and youth orchestra director I can attest to the amazing contribution the school programs have made for so many young musicians. And for those fortunate to have private lessons, play in good school programs, and participate in weekly youth orchestras, the sky has been the limit. The training in each of these areas compliments one another and ideally should not replace each other, but rather work in tandem. Each opportunity provides an essential role in developing the complete musician and person. This time of year celebrates the many benefits and facets of being a young musician. It is also the time that I, as a private teacher, a school director, and a youth orchestra conductor, am strongly advocating for *all* of my students to continue in their school programs.

As a middle school director, I keep telling my students how important it is to continue playing in high school, and how important it is to enroll during the freshman year. That first year is so vital for a smooth transition. Plus, it allows students to remain eligible for the county and state ensembles. Unfortunately, many high schools are now offering new academic programs that are pulling students away from the arts. But if the kids schedule P.E. to a later time and not simply relegate it to “wanting to get it over with,” they can take their music and tech classes during their freshman year. Additionally, taking health online or during the summer is a perfect solution for their second year, as it opens up a second class if they want to continue a tech class (or any other) and music. Other classes are offered during the summer and/or online, thus creating more spaces for the arts during the school day.

As a youth orchestra conductor, *yes* I want my musicians to play in school! Our youth orchestras would not be what they are without the ensemble training, fundamentals, and sight-reading the kids receive from a *daily* instructional experience. The kids on the whole who are in a school program are clearly outscoring their peers on auditions and continue to advance well past those who are not.

It is obvious in rehearsal which kids are doing it daily! And really, what we are providing in our youth orchestras is complimentary to a good school program. The youth orchestras are primarily a full orchestra experience (with the exception of the entry level string groups) and the school programs are primarily developing the string repertoire.

As a private teacher, I have seldom seen a player develop adequately without the daily school routine. My students always step up their efforts and make significant gains while preparing for their school concerts, festivals, competitions, county and state auditions, etc. Additionally, their motivation throughout the year is better, and they have more incentive to practice. And if they don’t have as much time to practice a particular week or day, they are at least getting some practice time in school.

In some cases, the school program may not be providing the necessary challenge. In those instances, I suggest playing a second instrument or singing in the choir. Viola is perfect for the violinist to learn. Also, it is not uncommon for a string player to learn a band instrument, or vice versa, so they can experience music from a different perspective. And a second or different instrument is often a great suggestion for a child who is either struggling or lacks interest. I can list numerous success stories of kids who picked up a second instrument for whatever reason, later to end up studying it in college—and several who received a scholarship. And of course, we know the value of *singing* for building phrasing and intonation on *any* instrument.

Finally, in a society that has become more and more technology driven, and one in which a majority of social interactions seem to be occurring online, I believe music has become one of the few places in school that students can communicate and interact verbally and non-verbally within a group setting. As teachers, we all know how rigorous and beneficial playing an instrument is. Let’s be sure that, as educators and performing artists, we advocate for our profession, as well as instill a love and appreciation for creating and listening to music. Ultimately, we want our students to embrace music as a lifelong passion.



Lessons I Learned From My Classroom

by Lenelle Morse

I had the privilege of being the strings teacher at a wonderful independent school in Indiana until 2012. Previously, my background had been in orchestral playing and private teaching. Little did I know when I started at Canterbury how much I would learn, or how deeply the classroom would impact my life as a musician and teacher.

Since I went the back-door route to teaching, without an education degree, my learning curve had to be very steep. I soon discovered that only 50% of my time would be spent on music while the other 50% would be classroom management, etc. Getting everyone to be quiet at the same time was never one of my strong points. The phrase “Stop plucking when I’m talking” could be heard daily. I had to face a harsh reality when a dear, honest friend said, “If it’s raining in your classroom, you have to remember that you’re in charge of the weather.”

Here are just a few of the many lessons that I learned from other teachers and from students:

- **Always have at least five “things that work.”** I got this from a veteran teacher who knew that rarely did things go as planned on any given day. You might have half of your class because of picture day/eye exams/PSAT tests, and you need to do something productive with the other half of the class. Basically this boils down to learning how to be flexible and to be adept at changing course in mid-stream.
- **Be ready to laugh at yourself.** I’m pretty good at self-deprecating humor, but taking yourself too seriously is never a good idea in a middle school or high school orchestra room. One time I was moving too quickly in a crowded middle school room. I tripped and landed on my behind in front of 35 pre-teens. At first they asked if I was OK, then I could see how hard they were trying not to laugh. Finally I told them that it was funny and to go ahead and laugh. They were so relieved! The thing they remembered later was my reaction, not my fall.
- **Choral directors and general music teachers are a wealth of information.** Observing these teachers at work helped me to break out of my violin box and to honor the whole musician.

Solfège, composition, and improvisation were not a part of my musical training, but now they are a part of my teaching. The “singing” aspect of playing a stringed instrument should never be ignored.

- **Observe, share, and steal ideas.** I learned so much from observing others, even gym, math, and drama teachers. I picked up classroom management tips (that I sorely needed). I saw the passion that other teachers brought to their disciplines. Once, I watched the calculus teacher during lunch, working out a problem on a napkin—for *fun!* He was an excellent teacher because he just loved math. My colleague in the drama department had the rare gift of being able to teach creativity by encouraging students’ ideas and empowering them to follow them through.
- **Honor my students’ suggestions.** There are so many ways to explain musical concepts and I certainly don’t have them all figured out. I did enjoy using the ideas of some of the kids and here’s one of my favorites: In teaching the down-bow and up-bow symbols, I of course said that the up-bow looks like a “V” and the down-bow is three sides of a square. A third-grader piped up and said, “No, it looks like a staple,” which it absolutely does.

This is not meant to be a list of rules. Rather, I’m writing it as a thank you/love letter to the teachers and students at my old school. I’m so grateful for everything I learned at Canterbury, and I appreciate that I can build on that in my private teaching at Peabody Preparatory Department.



Lenelle Morse is currently the new ASTA MD/DC Mentoring Coordinator. She was the assistant concertmaster of the Fort Wayne Philharmonic and the orchestra director at Canterbury School in Fort Wayne, Indiana. Currently she is teaching privately with Peabody Preparatory Department and free-lancing in the D.C. area. Lenelle enjoys her summers performing with the Chautauqua Symphony Orchestra in western New York. She manages a Facebook page for students, parents and teachers: www.facebook.com/Violin.with.Ms.Lenelle.

Getting Your Child to Practice

Tips from a Musician Mommy

by Ellen Pendleton Troyer, BSO violinist

We all have that image in our minds. Sitting proudly in the audience while our little one performs beautifully on the piano or violin. “Wouldn’t it be nice if little Timmy learned to play the piano?” “Ashley has expressed interest in the violin, so let’s get her lessons.” Learning an instrument comes with so many benefits, right? The ability to concentrate, learning perseverance, better math skills, organizational ability, creative problem-solving, etc. The list goes on and on. But before you make room in the family budget for those music lessons, ask yourself this question. “Am I willing to take time out of my day to set up and supervise my young child’s practice time? Because if you’re not, you might be setting yourself (and your child) up for a bad experience. Their practice time—at least in the early years—is not like soccer or swim practice, where you can be there, but not present with your child. The upside is that in the early years, it’s only fifteen or so minutes.

- The first thing you need to assess is if your child is ready for discipline of music lessons. Is he/she around the age of four? If so, can she concentrate for fifteen minutes at a time? If not, wait a year or two. If yes, then start your child with a teacher who has a lot of experience starting young children on their chosen instruments. There is truly an art to teaching music to the very young! If your child still can’t manage a fifteen-minute lesson, wait another year or two. Kids develop the ability to concentrate at different ages.
- Make sure you are excited when you tell your child that he is going to learn how to play an instrument! If you’re not excited about it, they won’t be either.
- Make sure that your child is exposed to all kinds of music from a young age—classical, jazz, blues, rock, folk, etc. Let him see you get in to it! Music is made of aural colors, and the more your child hears, the larger her palate will be.
- Make daily practice a part of your child’s daily routine, like brushing their teeth, or getting dressed. (Or at least weekdays, if you can’t manage the weekends) Started early, and with a lot of encouragement and reminding from you, that habit

will start to become routine. With younger children from ages four to six, the afternoon or early evening might work better. As they get into the school years, I’ve found that setting aside practice time before school (as daunting as that sounds) produces quicker results with less time. Their brains are fresh, and even a few minutes of good concentrated time will pay off. My nine-year-old daughter, who has studied violin for four and a half years, (with someone else!) saw for herself how much easier it was to learn things if she practiced in the morning. Experiment, and see what works for you and your child.

- Don’t let the first frustration or tantrum (or the second or the seventh) discourage you or your child. Those are normal, and almost every child will hit a wall of some kind. One of the benefits of persevering through those times is that the child learns problem solving. Something that seemed impossible to play two weeks ago is suddenly coming much easier. The learning process is rarely a linear line with music or anything else, so don’t let bumps in the road stop you. Your child will learn that no problem is insurmountable. Point out that anyone who has become really exceptional at anything—sports, chess, video games, you name it—had times where he didn’t feel like working on the parts that didn’t come easy, and became frustrated when he couldn’t “get” it. If you end up with a screaming crying child (yes, I’ve been there) put it away for another time when she has calmed down. You and she will both survive.

If your child is consistently rebelling against playing a particular instrument, but is begging for lessons on another one, listen to him. There are several players in the BSO whose parents forced their children to play one instrument, while they pined to play another. Every child has his or her own preferences. A fitful non-practicing pianist may blossom as a cellist or flutist.

- When your child finally gets it, whether it’s “Mary had a little Lamb” or a Beethoven sonata, show genuine pride and excitement. Accomplishments, no matter how small, are always something to be celebrated.

- Don't forget to let your child "play with" her instrument, as well as "play it." Let her creativity out. Have her make sound effects or make up a tune to a story she knows well, or even better, have her make her own story up! Tell her to make up a sad song, then a happy one. Music stimulates so many areas of the brain; your child just might surprise you!

- Don't be afraid to use games in young children's practice. The penny game (or skittle game in my daughter's case) can be used where mastery of a difficult passage requires repetition. Set five or ten pennies on the left side of the music stand. Each time he plays the passage correctly, he moves one penny to the right side of the stand. Every time he plays it wrong, all the pennies have to go back to the left side.

The goal is to get 10 pennies (or M&Ms or Skittles) to the right side of the stand. I also used small Halloween candies placed on my daughter's violin, to get her to hold her violin up correctly. If she played the piece all the way through without the candy

falling off, she got to eat it. If not, it was mine! My daughter's favorite game when she was four to six, was the "squirt bottle game."



Photo credit: John Troyer

I held a spray bottle aimed at her belly (she would raise her shirt up so I wouldn't get her clothes wet) and if she made a mistake or had a memory slip, I would squirt her belly. We would usually do this at the end of practice session as we'd both end up in a fit of laughter.

And finally, don't let the discipline of music get in the way of the joy of music making. Yes, it is hard. Yes, it can be frustrating. But the joy children experience when they really get "in" to a particular piece of music is something that can rarely be duplicated. Like anything in life, you get out of it what you put in to it.



Arts Advocacy for the Private Studio Teacher: Fighting to Keep Your Job

by Dr. Paul Scimonelli, Private Schools Representative and Bass Forum Editor

I was surprised at my last Arts Advocacy lecture at the University of Maryland Baltimore County. A student approached me after the lecture and said, “Isn’t a shame that it is always the music program that has to fight to save jobs? You never hear about them having fundraisers for Math or English.” I could only sigh and agree.

The Arts must be very important: how else can you explain the vast number of Arts-related advocacy groups prevalent in every state in America? Arts advocacy has become a cottage industry. There are literally hundreds of thousands advocacy-related websites on the Internet, all of them touting the positive benefits of Arts education. We have all seen many quotes such as these:

The arts are among the six basic academic subjects. The arts are valuable in all areas of study because they engage the imagination, foster flexible ways of thinking, develop disciplined effort, and build self-confidence.

—The College Board

The ECONOMIC IMPACT of the arts sector is vast. Maryland arts organizations support more than 11,000 full time jobs and hundreds of small businesses in every county, from restaurants and parking facilities to florists, web and graphic designers, printers, caterers and more. (This includes public school music teachers and private instrumental teachers as well. And lest we not forget, there are music merchandisers, repair shops, and craftsmen involved in making, selling and repairing musical instruments.)

The INTRINSIC VALUE requires our serious attention. Research is proving the direct benefits of creativity on the health and development of the brain. Arts-rich communities are best poised to achieve the following impacts: create an innovative work-force through arts education; engage its citizens in civic activity and face future challenges which range from the economy to health and education to the public good.

—Americans for the Arts, 2014

If all of this is true, then why do we have to fight so hard to keep our jobs?

The simple truth is the Arts in general, and instrumental music in particular, are considered to be non-core subjects. The vast majority of instrumental programs are all end-of-day courses. Yes, there has been growth in the trend to make music part of the “academic day.” However, I contend they are more exception than rule. Couple this with the continued de-emphasis on traditional classical music and it is no wonder why so many public school administrators say to themselves, “What do they need to learn violin for?”

What does this boils down to for the private studio teacher?

It means we need to become more creative in developing advocacy strategies that enable us to partner with local music teachers and supervisors for the continuance of State and County Arts programs.

Cuts in Arts funding create what I perceive to be a veritable “trickle down” effect, ultimately impacting the private studio teacher:

- Cutting the Arts budget almost immediately precipitate program cuts.
- Program cuts inevitably lead to teacher cuts.
- Teacher cuts translate into less ensemble time.
- Less ensemble time weakens student participation.
- Less student participation translate to fewer students interested in private lessons.

(For those of you who attended the ASTA MD/DC Chapter Annual Membership Meeting and Mini-Conference in March, I went into detail on the counterintuitive nature of this process during my presentation.)

Enough with the Sturm und Drang! Give us some good news already!

The 2013 Maryland General Assembly Session adjourned on Monday, April 8, 2013, with many accomplishments of which Maryland Arts Advocates should be VERY proud.

- The General Fund Appropriation for the Maryland State Arts Council for FY 2014 will be \$15.2 million. This is the \$2 million (15%) increase, after three years of level funding, which you all fought so hard for at Maryland Arts Day and throughout the Session.
- The Special Fund for the Preservation of Cultural Arts SURVIVED conference committee. After being renewed without a “sunset” during the 2012 Session, this year’s Budget Reconciliation and Financing Act included a provision to strip the fund of its revenue source, thereby ending the fund. When the House and Senate disagreed in their positions, the Fund went to Conference Committee where the Senate position held, sending the FY2013 revenue back to the General Fund, but keeping the revenue stream in place to supply the Special Fund in future years.
- The Public Art Revisions bill cleared its final hurdle and passed the Senate on the final day of session. These revisions call for public art in all new state buildings. They bring the Artist to the table at the very first stage of design. They also name the Maryland Public Art Commission as the owner and caretaker of the works created.

—Maryland Citizens for the Arts, 2013

OK. This is great news! Does this mean the money will be never ending? No. Does this mean that your job is safe? No.

This means that after 3 years of level funding, there is now a bit more money in the whole Music Education budget, and in order to keep it, administrators and legislators alike will want to see results. This means YOU will have to work harder to grow and maintain your studio, in an effort to support your county’s Music Education program.

By joining a Music Advocacy organization, you will ultimately begin a “trickle up” effect, as it is so aptly summarized on the Maryland Music Educators website:

Advocacy is an important component to any successfully program. This is a daily task undertaken by music teachers in the course of their standard

duties. We inspire our students to play well so that:

- The *parents* will be proud and compliment the principal on fine curricular choices.
- The *principal* will report student and school success to the superintendent.
- The *superintendent* will allocate money through the school board.
- The *school board* will work to increase funding by showing the best of their district to the *education leaders* in the state; and most importantly,
- The *students* will be enriched by music in their lives.

You could start by offering to work as a liaison between your local school principal and the a major advocacy group like the Maryland State Arts Council, or liaison with your superintendent and a major group. Or you can go straight to a major advocacy group and work within their structure for increased or level funding for your district.

Whatever you choose to do, choose to do *something*. Like the old Dusty Springfield song, wishin’ and hopin’ won’t get it done.

The Arts are not free and neither are the talents of the people who create or instruct the Arts. The Arts create the essence of who we are; they surround us to uplift and inspire. The Arts humanize us, and Music creates successful people.

Maryland Arts Advocacy Organizations:

Maryland State Arts Council, www.msac.org
 Maryland Citizens for the Arts, www.mdarts.org
 Arts Education in Maryland School Alliance ,
www.aems-edu.org
 Maryland Public Schools, www.marylandpublicschools.org
 Maryland Association of Boards of Education,
www.mabe.org
 School Improvement in Maryland, www.mdk12.org
 Americans for the Arts, advocacy@artsusa.org
[http://www.miller-mccune.com/education/
 music-training-enhances-childrens-verbal-
 intelligence-36701/](http://www.miller-mccune.com/education/music-training-enhances-childrens-verbal-intelligence-36701/)



The Tent is Alive With the Sound of Music

by Claire Evans

It's rainy, it's muddy, and everyone is standing under a white tent in the backyard of the bride. The wedding is supposed to begin, but no one knows exactly when the ceremony will start. The crowd is milling around the tent, making small talk with relatives they haven't seen in a while. My aunt gives the cue that there are about fifteen minutes until my cousin, Olivia, walks down the aisle. My younger brother and I begin the violin repertoire I planned to start the wedding. Everyone sits down in rows looking expectant. The wedding begins. The entire walk down the aisle takes half of an already short song, but somehow we end on the right measure. I am supposed to begin my solo after a short reading. The crowd falls silent as I stand up, violin in hand. I place the violin on my shoulder and start with the dramatic beginning of my most recent and favorite piece, the first movement of Vivaldi's Violin Concerto in A Minor.

This is my first gig ever. My violin teacher talks about playing wedding gigs, but this is my first ever event performance. It makes me feel like a pro. Even though I don't get paid for this like my teacher does, I feel grown up in the moment. I feel big. I feel the sound explode out from the small wooden box, filling the air of the Long Island yard with Vivaldi's winding sequences. I feel the weight of all the faces watching and ears listening. I feel responsibility to prove to my family that I am adult and I will be taken seriously. I feel the responsibility as a performer to my audience, to fill the suspended moment of silence with a colorful voice that captures attention, pleases the ear, and celebrates the occasion.

My violin has always been my voice. It has been a part of my life for so long that I can't really remember my life before it, and I can't imagine my life without it. I am shy. I could never be onstage in a musical. I have a hard time presenting in front of the class. At times, I even have a hard time talking to

friends. I may be shy, but my violin isn't. Playing an instrument is my way of talking that doesn't require speaking a word. My violin is my inner extrovert. It speaks. It is complex. It has a presence. Through music, almost any emotion can be channeled. My piece may cry of deep sadness, or sigh of a light, warm summer day. My piece may imply danger and mischief, or declare the entrance of a majestic character. Every piece is unique; every piece is a chance to give the audience an insight into my art,



my character, and my voice. My violin extends my voice throughout the space; I am big.

Not only does my violin fill a wedding tent with sound, but it also captures attention and announces me. I have felt big since I first opened my violin case. I feel like an adult, someone who is serious

about what they do, and can do it well. I can take the pressure of the audience, any audience. I understand my identity in terms of music. I am creative, I work hard for my goals, and I strive so others understand my passion and my voice. I am the biggest when I see the understanding of my music on the faces of my family, my first audience. I finish my Vivaldi solo, the last note left hanging softly in the air. Then silence, which is broken by the groom, who just stands there and says, "Wow."



Claire Evans, a student of Julianna Chitwood, is a senior at Magruder High School and has been a violinist since she was five years old. The violin has always been a huge part of her life and has helped her to develop her artistic voice. Claire hopes that her love of music and skill on the violin will continue to grow in the college years to come.

Stewart's Stellar Strings Scale and Sight Reading Camp

by Catherine Stewart

About 10 years ago I realized the audition for Maryland Classic Youth Orchestra was getting more difficult. The sight-reading in particular was a problem for my students, and there just wasn't enough time in the private lesson to work on it adequately. Additionally, working on scales was repeated in every lesson. From my Suzuki background of having students play in group classes, I realized it would be much more time effective to teach scales to all my students at once. I also thought it would be more fun for the kids to play scales together, than to practice them on their own. So the Scale and Sight Reading Camp was born.

At first, the camp was in my home studio. But it was so successful that after a few years I decided to make the opportunity available to more children. Five years ago I moved the camp to The Lutheran Church of St. Andrew in Silver Spring, and opened registration to violists and cellists as well as violinists.

We spend the morning on scales. Usually children have played a few 3-octave scales, but certainly not all of them. By the end of the third day, not only have we played all the 3-octave major scales but played them up and down in one bow. Sometimes two or three times up and down in a bow! Talk about fast fingers and slow bow! As they work on scales with Dr. Jeff Howard, posture issues, shifting, bow holds, and bow control are addressed. By Friday, we have played the tonic arpeggio and all the minor scales, as well as learning about key signatures. The difference in facility from the first day of camp to the last day, is astonishing. The difference in confidence, too, is remarkable.

Because so much of accurate sight-reading is decoding rhythm patterns, we spend a lot of time working on rhythm. Rhythmic dictation, counting out loud while playing rhythms, rhythms in scales, and reading music with specific rhythm patterns are all explored.

Movement class, taught by Isiah Johnson, ends each day. The students experience rhythm in their body and improve eye/hand coordination. They might throw and catch balls on beats in varying tempos or learn that dynamics do not affect tempos (*forte* does not go faster and *piano* does not slow down) through movements in arms and feet. The class always erupts in gales of laughter, and since it is fun, the kids don't realize how much they are learning.

Another part of sight-reading, is just practicing it. It is important to keep reading and have eyes and brains learn to move forward even if there is a mistake. To that end, we spend time every day just reading. We read and read and read. Some of the music is easy, some gets harder, but we just go through without stopping. And by the end of the week, sight-reading is much easier.

I'm very excited that this year we will also have a fiddle class. Mari Carlson will teach tunes to the students a different way every day. She will teach a phrase at a time, just play the entire tune and have them jump in as she plays, and several other ways, which will improve their listening and melodic memory. She will also have them improvise. Improvisation really improves reading by having players anticipate what is coming up next in the music.

One of my favorite parts of camp is to see how nervous and quiet everyone is on the first day, and how boisterous and loud they are by the last day. By the last day, they have made new friends, enjoyed the parts of music study that can be seen as drudgery and improved tremendously.



Stewart's Stellar Strings Scale and Sight Reading Camp is July 21–25, 2014, from 9:30 a.m.–3:30 p.m. For more information go to www.stewartsstellarstrings.com

Practice Personalities: What's Your Type?

by Thornton Cline

Recently I was asked by fellow ASTA colleague Alessandra Schneider-Leupold to write an article on a summary of my new Centerstream/Hal Leonard book, *Practice Personalities: What's Your Type?* This was a result of my recent teacher workshop *Practice Personalities*, which was held at Music and Arts located at Arundel Mills Mall in Hanover, Maryland.

Practice Personalities was written based on my research of over twenty-five years of teaching in the private and public venues. During that time I interviewed and observed over one thousand music students from elementary to adults. Students were at all levels of ability. They studied various instruments from the string, woodwind, brass and percussion categories.

As a result of the interviews, observations and teaching experiences, I discovered nine music personalities that were evident in these students. I named them "Practice Personalities." Each practice personality has specific traits or characteristics associated with it. In my observations I found that no two students are exactly alike and no "one size fits all" teaching strategy is successful for all students.

This observation and interview research evolved out of the necessity to be able to reach each student with a tailored-made teaching strategy. For so many years I had been teaching utilizing general strategies that were supposed to be a fit for all of my music students. Unfortunately, there were quite a few students I was unable to reach successfully due to this "one size fits all" approach. I believe that there are teachers today who continue to teach without using any tailor-made strategies. They, like myself, need to continually think "outside the box." If we can identify and understand these nine practice personalities in music students, we are able to effectively teach, motivate and inspire them. We need to try to accept the practice personalities of our students and not try to think of these personalities as necessarily positive or negative. We, as teachers, need to develop effective and efficient teaching strategies tailored to each of the practice personalities. Notice I use the words practice personalities in the plural form. I have discovered that most music students have more

than one practice personality. This is why I coined the ninth personality description, "Build Your Own Personality," in my book. I have provided useful monitoring charts in Chapter 18. Each practice personality is listed with the characteristics and traits of that specific personality. Teachers can track each student's practice personality or personalities from a period of one month to one year. Once these personalities are determined, effective teaching strategies can be used to tailor fit each student's personality. I have included some effective teaching strategies tailor made for each practice personality in Chapter 14 of my book. I have also provided some motivational rewards in Chapter 16.

Some important information to keep in mind about personalities is that they cannot solely be linked to the DNA of a human being. In Lynda L. Warwick's, *The Everything Psychology Book*, she states the following factors that can influence personalities: race, gender and age, physical attributes, heredity, environment, rewards and punishments, and other factors. Warwick states that many of us today are multi-faceted; we project a different personality depending on whom we encounter. An example of that would be the difference between personality when a student is around his or her school principal or teacher versus a student's personality around his or her closest friend.

In conclusion, I believe that teachers can be more effective in reaching their music students if they start to think in terms of identifying and understanding these nine practice personalities that are discussed in detail in my new book. We need to stop thinking that all music students are the same when it comes to personalities and stop using the "one size fits all" teaching strategies. Once we can develop and apply the tailored-made teaching strategies for each personality or personalities, our music students can learn more effectively and efficiently than before. It will require a lot of patience, persistence, praise and encouragement from us. It will take a lot of energy and hard work. Basically, it won't be easy. But, as we know, anything worthwhile takes a lot of hard work and dedication. If we call ourselves teachers, we need

to realize why we wanted to become teachers in the first place. It wasn't because we wanted to make a lot of money, or to become rich and famous or just because we wanted to try something new. If we are doing it for the right reasons, it is all because of our love and passion for our students and music.



Thornton Cline is an in-demand performer, clinician and teacher. Author of the book and DVD Practice Personalities: What's Your Type? on Centerstream/Hal Leonard, Cline has been invited as a featured speaker at music stores, book stores, state and national conventions throughout the United States. His violin performances have been heard in the Ryman Auditorium to the Kennedy Center for the Performing Arts. He has recorded and performed with such artists as Brenda Lee to the Gaithers to Chris Golden of

the Oak Ridge Boys. Twice winner of the Songwriter of the Year Award by the Tennessee Songwriters Association and nominated for Dove Awards, Cline has had his original songs recorded by over 150 major and independent artists. Cline is director of the acclaimed Nashville Suzuki Players, concertizing with television appearances in ten states in the Southeast. He is registered as a Suzuki violin teacher in Books 1–5 with the Suzuki Association of Americas. Cline has written numerous articles for such journals such as the American String Teacher and Choral Journal. His educational choral and string works are published with Alfred Music and Lawson-Gould. He is a frequent reviewer for the American String Teacher and a long-time member of ASTA. Cline teaches violin, piano and guitar and is on the faculty of Cumberland University in Lebanon, Tennessee.



Report: Roy Sonne Master Classes

January 4 and 5, 2014

Notes by Lorraine Combs

ASTA teachers whose students played were: Rebecca Henry, Amy Beth Horman, Matt Horwitz-Lee, Ronald Mutchnik, Lya Stern, and Cathy Stewart. There were 16 students, ages 11–17. The level of playing was amazingly high.

The event, which was held at the home of ASTA member Ronald Mutchnik, was sponsored jointly by the Peabody Conservatory, ASTA MD/DC Chapter, and the Howard County Concert Orchestra.

Master Classes, Day 1

Sean played Saint-Saens: Introduction and Rondo Capriccioso. There was no piano accompanist for this piece; rather, Ronald Mutchnik played violin from the piano reduction to accompany Sean. The soloist should always realize that this is a partnership between the solo part and the orchestra. Be sure you are aware of the nuances in the accompanying part, so that the two components work perfectly together. When you have the rapid passages, don't play them so fast that some of the details are garbled. Be sure you clearly establish the tempo you want in the various sections so the orchestra can be right there with you and you won't feel uncomfortable with a tempo you don't like. When the orchestra has a rhythmic accompaniment, be sure you have practiced that section faithfully with a metronome, because a real orchestra is not going to be as flexible as a pianist (or Ronald) can be if you have some variations in your tempo.

Emily and Sean played Sarasate: Navarra for Two Violins. This piece is unique in the violin literature—two completely equal partners. Neither leads and neither follows. The challenge is to be absolutely and precisely together all the time! Be aware of each other's bows, left hand fingers, eyes, body language, tone, etc., just like the great string quartet players do.

Emily played Prokofiev: Concerto No. 2 in G Minor, 1st Movement. Emily will be playing this piece for an upcoming competition. After she played, Roy enthusiastically said, "You're ready!" Roy asked Emily what she thought the mood was at the beginning. She said it was dark and somber. Roy agreed that the mood at the beginning was bleak.

Emily's brother was her remarkable accompanist, and he had the same thought. Roy had them play the opening again, and suggested they think about trying to leave out any hints of flair and optimism. Then Emily indicated where the mood changed. A different world is described in this later section. Roy suggested that she play this section with emotion. And later on in the movement, these rapid notes are suggestive of the machine age. This section should drive incessantly forward.

Jeffrey played Sarasate: Carmen Fantasy – Habañera and Seguedilla. After tuning, Roy asked Jeffrey to play his open A with the piano, then the open G. Roy said even though the violin is tuned in perfect fifths, sometimes we have to make adjustments in the open G so it won't sound too low during the piece. After Jeffrey played the Habañera, we all went downstairs to watch a YouTube clip of this section of the opera—a Royal Opera House production of *Carmen* with Anna Caterina Antonacci in the lead role. This clip was chosen beforehand by our host to demonstrate how seductive and passionate this aria can be. This video is sure to fire up the passions of a teenage boy! Then we all went back upstairs and Jeffrey played the Habañera again, and it was quite different from the first time—lots of passion! Then Jeffrey played the Seguedilla section. Roy said it's important to play it in a very connected manner, to suggest the seductive singing of the same aria in the opera.

Aaron played Saint-Saens: Introduction and Rondo Capriccioso. It's important to keep the listener aware of the rhythmic structure while one is playing the rapid notes. Roy had the pianist temporarily change the accompaniment to all eighth notes so Aaron could understand how it all fits together. In shifting, be careful there are no slides unless you absolutely want one in a certain spot. If you are not yet able to accomplish the up-bow staccato, just play it with separate bows. Most of the audience won't know, and it will sound wonderful anyway.

Eddie played Lalo: Symphonie Espagnole, 5th Movement. The slow section in the middle should be something special, played with tender loving care.

Technically it's not difficult, but here's your chance to shine musically. Thinking back to the beginning, what is the mood? "Playful," said Eddie. After he stated that, he played it again and this time the playful effect was remarkably evident. Roy told him not to let the tempo get away from him, for the sake of clarity of all the notes. This is virtuoso music. However, you have to make it sound as though it's easy.

Yelim played Mendelssohn: Concerto in E Minor, 2nd Movement. After the movement was over, Roy said the sound was lovely right at the end, and asked her to play the last three notes. She did that and it was beautiful. Then he asked her to play the opening of the movement, thinking about making the same beautiful sound. It made a nice difference from the way it first sounded. He also had her try a couple of different fingerings and bowings to compare which ones worked the best for her.

Claire played Vivaldi: "Winter" from *The Four Seasons*. Roy thinks the trills in the first movement should start on the main note and end on the main note, disregarding the baroque "rule" that trills should start on the upper note. Ponticello here is a great effect! Icy! In the place where the duplet string crossings occur, be sure the rhythm is precise. The orchestra plays the same thing here, and it all has to be exactly together. Roy asked Claire what the mood should be in the second movement, and she said it should be warm, like the fireside described in the poem in the original score. Roy asked her to play the slow movement again, while thinking of the warmth and comfort of the fireplace.

Master Classes, Day 2

Megan played Mozart: Concerto No. 3 in G, 1st Movement and cadenza. (*Note: I arrived late this day, so Dorée Huneven took notes for the following presentation. —LC*)

Mr. Sonne made the following suggestions: For the cadenza, put in 100% of your effort—lots of drama. It's your chance to go really fast! Really soft! Really loud! etc. Each tiny section can be dramatically different; see what the parts are "begging for." In the concerto movement itself, first let the opening chord set the mood. Then be careful to express the tiny groupings. The long lines become operatic, and are not broken up. Give character to separate sixteenth notes so that they are not all the same, but have different qualities.

Nicholas played Lalo: *Symphonie Espagnole*, 4th Movement. Roy commented on the intense, seductive, proud elements in Spanish music. He said he felt the intensity, but not the passion and emotion. Nicholas played from the start again, and seemed to put more feeling into his playing. Roy asked him to play again, to experiment with it, to play with boastfulness and fervor but at the same time, showing off the flashy parts while making it all look perfectly easy and confident. It shouldn't sound like you're working hard. As Nicholas experimented, there were a couple spots where Roy exclaimed, "That's it!" Roy also helped the accompanist to put in more of the Spanish flavor.

Jeremy played Mendelssohn: Concerto in E Minor, 1st Movement. After the performance, Roy started by analyzing the cadenza. He pointed out the melody notes on the G string, and asked Jeremy to bring them out. Then, talking about the second theme after the long open G, Roy said this was a special, tender section where the soloist bares his soul and makes the audience fall in love with him. In the octaves section near the beginning, the tone must be clean and not forced. Use a whip bowing for the broken octaves. At the very beginning of the solo entrance, it must be played with one's best sound. Practice at various speeds, always keeping the tempo steady.

Diane played Saint-Saens: Concerto No. 3 in B Minor, 1st Movement. Roy commented that she played it a bit on the slow side, compared to many performances. The slower tempo of course makes it possible to play all the intricate places with beauty and fervor. (He said Saint-Saens himself liked to play his music very fast.) In the opening statement on the G string, one can put accents on many of the notes, but they shouldn't sound forced. Later in the movement, there are many places to linger on some notes, but choose those few that will be the most effective. When the opening theme returns several times, make it different each time. Always play so it seems to the audience that it's easy for you. Don't force the sound on anything.

Annika played Mozart: Concerto No. 3 in G, 1st Movement, with Sam Franko cadenza. Accompaniment played by Ronald on violin, from the piano reduction. The first chord should not be rolled. (Roy said it used to be done that way, but that has sort of gone out of style.) Play with a good sound—be sure the sound is not choked. There are

lots of little phrases in Mozart. Put little spaces between them. For the second melody in double stops, play legato, with no stopping between bow strokes. In the double stop section in the cadenza, be sure to allow the melody to continue on through the double stops, without being interrupted by them.

Shannon played Bach: Gigue from Partita No. 2 in D Minor. Roy mentioned that this partita is a collection of dances, and this movement is the liveliest one. The first two measures establish the mood of the whole movement. Following that, one must decide on the phrasing. It's important not to do the same phrasing over and over—that gets annoying. As you are approaching the end of the movement, slow down on some notes, and then broaden out at the end without making it too dramatic. Roy asked Shannon to play it again, and Roy played rhythmic notes softly as a background accompaniment. He said we have to imagine that this underlying accompaniment is present in our minds as we play Bach.

Shankar played Sarasate: Introduction and Tarantella. Roy exclaimed, "Great technique!" Good style and flair. In the Introduction, one is not obligated to play the bowing exactly as indicated in the score. By changing a few bowings, a few other things will get changed as well. Feel free to experiment, even on the spur of the moment if you want to. You can also vary the vibrato speed. Think about where you want the slides. Refine them and use them sparingly, so the juicy ones have the proper effect.

Christine played Lalo: Symphonie Espagnole, 1st Movement. In preparing this concerto, one needs to cultivate the feel of the Spanish rhythms that are represented. One's playing should show that the soloist really feels them. The notation, when played precisely as written, does not indicate the notes that should be lingered on and the ones that should speed up. 🎵



*Ronald conducts student duet.
Photo credit Lorraine Combs*



*Roy and student. Ronald accompanies on violin.
Photo credit Lorraine Combs*



Roy and Ronald. Photo credit Dorée Huneven



Roy and student. Photo credit Lorraine Combs

The Lighter Side

Dusting the Piano

Semplice

8^{va}

mp

The first system of musical notation is for the right hand of a piano. It consists of four measures in 6/8 time. The key signature has three sharps (F#, C#, G#). The first three measures feature a melodic line with eighth notes and chords, with a dashed line above the staff labeled '8^{va}' indicating an octave transposition. The fourth measure contains a final chord. The dynamic marking 'mp' is placed below the first measure. The left hand part of this system is represented by a single horizontal line with a bar, indicating it is silent.

8^{va}

The second system of musical notation is for the left hand of a piano. It consists of four measures in 6/8 time. The key signature has three sharps (F#, C#, G#). The first three measures feature a melodic line with eighth notes and chords. The fourth measure contains a final chord. A dashed line below the staff labeled '8^{va}' indicates an octave transposition. The right hand part of this system is represented by a single horizontal line with a bar, indicating it is silent.