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MASTA notes



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MASTA Notes

Summer 2006

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2006-2007*

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**Michigan Chapter
American String Teachers Association
CALENDAR OF EVENTS SUMMER 2006**

July 2006

27 Jerry Bartlet Memorial Golf Outing

August 2006

17 MASTA Board Retreat – Walled Lake

September 2006

16 MSBOA String Orchestra Reading Session, Plymouth Edu. Park HS Phase 3 bldg

16 MASTA Fall Board Meeting, Plymouth Edu. Park HS Phase 3 Bldg

11 a.m. Executive Board

noon Full Board

More dates will be coming after the board meets in August . . . Please visit the web site for additional updates and postings! www.astamichigan.org

Announcing MSBOA All State Orchestras for 2006-07

Dates to remember:

October 2 – Applications Due

October 15 – All State Audition Schedule posted on the web site

November 4 & 5 – All State Orchestra taped auditions at various sites

December 1 – All State acceptance deadline and fees due

January 27 – Performance at Michigan Music Conference in Grand Rapids

**MASTA Notes is the tri-annual publication of the
Michigan Chapter, American String Teacher's Association**

Advertising Info

Advertising space is available in MASTA Notes at single issue and annual rates. Space is available in dimensions: full page (7.5" x 10"), half-page (7.5" x 4.75") or 3.5" x 10"), and quarter page (3.5" x 4.75"). Advertising should be submitted in digital format, preferably via Adobe Acrobat (.pdf) files. Interested parties should contact the editor for pricing and additional format information.

Submission Info

Articles submitted for publication should be in the following computer formats:

Most operating systems

- text files (.txt) or text-only articles pasted directly into email
- Adobe Acrobat files (.pdf)

Macintosh operating systems:

- Adobe Photoshop, InDesign, or Pagemaker documents
- Microsoft Word documents (.doc)
- Apple Appleworks or Pages documents

Windows operating systems:

- Microsoft Word documents (.doc)

Other program files may be converted to a format useable by MASTA Notes. Please contact the editor for questions regarding article format and submission.

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State String Outreach

National Honors Orchestra

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MMEA Liaison

Valerie Palmieri

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President's Message

Greetings to all MASTA members! I sincerely hope you are enjoying a relaxing and rejuvenating summer – much deserved. As your new president I would first like to thank and congratulate our outgoing MASTA board for a job well done and in particular, Valerie Palmieri – past president. Valerie's enthusiastic leadership brought to our association many new ideas and challenges, helped move us into an amazing new state conference in Grand Rapids, and paved the way for an exciting future for MASTA. A great one for giving out greeting hugs – we ALL need to hug Valerie when we see her next time for giving of her time and talents to our association. The best part is, she's not done yet! MASTA's past president continues to play an active role in organizing student chapters at both the public school and collegiate level, and assisting with board activities. If you've ever thought about starting a MASTA student chapter, give Valerie a call – she'll get you going!

I'd like to welcome NEW Executive Board members, Mark Kotchenruther – President-Elect, and Jan Flower – Member at Large. Both Mark and Jan will add wonderful new leadership to our existing board and I'm really looking forward to working with them these next two years. Secretary – Wendy Stuart, and Treasurer – Robert Reed, have remained on the board another term (THANK YOU!), and nearly all our Project Directors and Liaisons have also stayed on as well, making this year's transition year a much easier task for all of us. Remember, we are all volunteers working for YOU in your various string teaching and performing situations around the state. We want to help you and are ready to LISTEN. Please feel free to get in touch with any of us at any time to assist you in the noblest of all professions.

At our MASTA Board retreat in August, I will present several goals that I have for MASTA this year and for the future. Some of these goals are 1) the Incorporation of MASTA as set forth by the National Association 2) continuing to increase the number of Solo/Ensemble and Orchestra Festival Adjudicators 3) increasing the MASTA membership – in particular MSBOA members who are teaching strings but are not yet members 4) increasing our state involvement at the Michigan Music Conference in Grand Rapids, and 5) increasing the exposure to alternative styles of string playing and teaching in Michigan.

In addition to these ideas, we have the unique opportunity this year to attend and support the American String Teachers Association National Conference to be held in Detroit in March 2007. Pam Phillips is helping to coordinate MASTA's involvement in this fabulous National event. I would like to personally challenge every single MASTA member to make it a priority to attend this conference! It will not likely appear back in Michigan in any our teaching or performing careers, so let's take advantage of the opportunity and show our collective enthusiasm next March in Detroit! And if it's anything like the last several National Conferences, you will not want to miss it. Look for Pam's article and information in this newsletter as well as your National ASTA Magazine. Better yet, look us up on the national website at www.astaweb.com.

Enjoy the rest of your summer, but also look forward to an exciting and rewarding year of string teaching, performances, and conferences. As always, don't hesitate to get in touch with any of us on the board with concerns or ideas. That's what we're here for!

*Very Sincerely,
Steven L. Reed*



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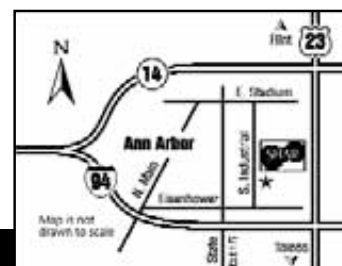
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MASTA W/NSOA Spring Meeting
Saturday, May 13, 2006
Executive Board Meeting: 10:00 A.M.
Full Board: 11:00 A.M.
Room 3004, Western Michigan University, Michigan

I. Call to Order (Palmieri): at 10:20 a.m. Members present: Valerie Palmieri, Steve Reed, Robert Reed, Wendy Stuart, Erin Hansen, Kelly Kramer, Carl Gippert, Mark Kotchenruther, Rick Dapprich.

II. Minutes (Stuart): Minutes from January 19, 2006 meeting were accepted, motion by R. Reed, seconded by S. Reed.

III. Treasurer's Report (R. Reed): Third Quarter

Beginning Net Worth:	\$39,573.81
Beginning Balance:	\$15,408.14
Deposits:	\$8,286.70
Disbursements:	\$10,652.80
Ending Balance:	\$13,042.04
Satellite Accts:	\$40,955.28
Net Surplus (LOSS):	\$2366.10
Net Worth:	\$53,997.32

R. Reed created an electronic ledger in addition to the paper copy of the chapter's finances. This is the lowest the account has been as MMC Board member rooms were covered by the chapter and due to the costs of the Board retreat last summer. MASTA was reimbursed by MMC \$1,410.00 for the costs of EEC-Suzuki at the Jan 2006 conference. Next year MMC will pay the costs directly to EEC-Suzuki. The Newsletter has not been invoicing for the ads placed which has resulted in a loss of funds, but Dapprich and R. Reed are working that out. R. Reed is working on setting up online banking for the satellite accounts. Elementary Camp and Suzuki/Okemos need to get R. Reed as signatory on the accounts. R. Reed would like to see our fiscal year change. Camps take place at the change of the current fiscal year (July 1-June 30) and funds are nearly impossible to reconcile. Elementary camp is effected the most by this. We are on the same fiscal year as NASTA. R. Reed needs the camp ledgers to be current in July/August. A suggestion was to look into other state's camps to see if they can lend support to our request to change the fiscal year. Report approved with a motion by Kotchenruther, seconded by S. Reed.

IV. President's Report (Palmieri): Palmieri has been working on updating job descriptions for all Board positions and has put them on discs for all members as well as keeping an archive for the President. S. Reed now has a copy of all updated and non-updated job descriptions (except for the Board members who have not yet updated their job descriptions). We have three copies now of descriptions, for NASTA (National ASTA), MASTA President and the individual Board members.

All board members are to keep a binder of the specific chairperson's pertinent information and have the state chapter's "black book" which has bylaws and job descriptions. Second, a requirement of NASTA is that all state chapters are to be incorporated. MASTA wrote the articles of incorporation in 1957 for NASTA but we now have to do the same for the state chapter. Palmieri is giving all incorporation materials to S. Reed. Needed are bylaws and articles of incorporation. Third, Livonia Schools are changing their curriculum to keep band starting in the elementary schools, but are starting strings in 8th grade. Finally, each association sponsoring the MMC is now having to pay (\$80) for it's president's parking for the conference in January. It was supposed to be free. In addition, MASTA has to cover the difference of the cost of the luncheon. Members were charged \$15, but the cost of the lunch came to \$20 per person. MMC coordinators were to have found sponsorship of the luncheon to cover the \$5 difference, but did not.

V. Member-at-Large Report (D. Parrish): No report.

VI. Past President Report (Miller): No report.

VII. President Elect Report (S. Reed): Leslie Wimsatt will be honored at MYAF, presented by Diane Winder. Motion passed with a motion by Kotchenruther and seconded by R. Reed.

VIII. Committee Reports

A. Newsletter (Dapprich): Thanks to Becky Bush, Carol Johnson and Rob Reed for making the transition very smooth. There is a large budget deficit, as advertisers have not been invoiced for their ad placement. Some cost cutting measures will include bidding out the printing and mailing with the possibility of allowing printing company to place an ad to offset cost. The goal is to have a combination of quality and value in the Newsletter. He proposed increasing advertising rates which have not been raised since 2002 and going to advertising available as three issue pricing or single issue pricing (currently there is a two issue ad available). We currently have 12 advertisers, but Dapprich is going to work to increase the number. Motion to accept Dapprich's proposal to increase rates passed with a motion from S. Reed and seconded by R. Reed. Deadlines for the Summer Edition have been moved from June 1 to July 1 to make the Summer Edition come out in August (closer to the start of the school year). Meeting minutes, which have in past been published prior to Board approval will now be sent out one week before publication deadline to all Board members for their perusal. Any changes will be made before publication. Lack of response by Board members will indicate approval.

B. Outreach (Gippert): A request was submitted requesting a grant to purchase an instrument for a school district. The Board does not approve of funding the purchase of instruments, sheet

music and other supplies for programs. The grants are designed to fund special programs, guests, events, etc. Gippert will be looking into the possibility of limiting the request dates for grants to April 1 and September 1, which is when most events take place and come back with a recommendation. Camp scholarships were awarded based upon a formula agreed upon by Gippert and Camp Directors based upon income and number of members in the household. Scholarships will exceed budget by a small amount but are being amended to not award Elementary Camp scholarships to those in the least needy category, as the Elementary Camp is not as expensive as the Junior High Camp. Motion to award full scholarship for Elementary Camp outside of Outreach budget to a camper living under extraordinary circumstances (pending school district verification) accepted with a motion by R. Reed, seconded by S. Reed.

C. Michigan School Music Conference (Kramer): Events for January's MMC will be scheduled on June 11. Events include presentations by Geri Arnold, Kathleen DeBerry Brungard, Judy Palac, Bob Phillips, Terses M Volk, Gabriel Villasurda, and Lynne Latham. Sessions being hosted by Leslie Wimsatt, Nick Kendall, and Geri Arnold are still in the planning stages. There is room for more sessions, especially repertoire demonstration groups. Paperwork will be accepted through June 11. May 15th was the deadline for MSBOA performing ensembles. Discussions have occurred regarding the All-State Orchestra, addressing concerns including having materials available to orchestra participants. Hopefully this will be fixed for 2007. The luncheon during the past MMC went into the red, as the conference planners did not line up the sponsors Kramer gave to them. The conference planners, regardless of the fact that the location was more expensive than Ann Arbor, set the price of \$15 per person. Also, neither we, nor the hotel could get an exact accounting of participants from AMR. The hotel staff was very accommodating and made the event work. Kramer is proposing that the responsibility of the luncheon finances and accounting be returned to MASTA, not managed by AMR. The price of the luncheon will be returned to \$20. Kramer's position has increased from two meetings a year to twelve. We will be returning the Make and Take session and the titles of our sessions will start with "Strings: Title of Session." Next year's MMC registration deadline is December 1st. Kudos to Kelly for doing such a great job planning the conference.

D. Membership (Scafuri): There are 484 MASTA members; 17 dual, 6 institutional, 12 life, 17 non-paying dual, 261 professional, 7 string industry council, 18 library subscription, 50 senior, and 96 student. 30 reminder letters were sent to those whose membership relapsed.

E. Blue Lake Suzuki (Kesler): Enrollment is almost full. They will be hosting piano and violin teacher training for books 1 and 2 (although not enough are signed up for violin book 1). The teacher

training isn't on either the Blue Lake site or MASTA website.

F. Okemos Suzuki (Kesler, P. Smith): Will occur during the first week in November.

G. MSBOA Liaison (Peterson): No report.

H. Elementary String Camp (Hansen): The dates for camp this year are June 16, staff training, June 17-19 1st camp, June 21-23 2nd camp. Hansen has a great staff lined up. The first camp is not fully enrolled, but the second camp is full with a waiting list. The camps will take place at the Howell Nature and Conference Center and the insurance is paid. Dan Scott will be replacing Erin Hansen and Amy Feldkamp will be replacing Sara Vanderpol.

I. Junior High String Camp (Stuart): This year's camp dates are June 24, staff training and camp from June 25- July 1. Camp will be held at the Howell Nature and Conference Center. Enrollment is down from last year and staffing is almost filled. All else is proceeding well.

J. Chamber Music Festival (Kearney-Looman): The Chamber Music Festival will be held on March 6 at MSU and the guest ensemble will be the Merling Trio.

K. Youth Arts Festival (Winder): No report.

L. Troy Suzuki Workshop (Charboneau): The workshop was a great success. There were 40 students registered for the Masterclass, six students played and 240 students attended.

M. Solo Competition (Long): The Solo Competition will be held this year in November.

N. Suzuki Liaison (Arnold): \$6000 was raised from Tuesdays with John. Kendall would like the money to go for Suzuki Blue Lake Scholarships.

O. Student Chapters (Miller): Miller will be publishing an article in the summer MASTA Notes. CMU chapter sponsored four \$100 scholarships for the MASTA Junior High String Camp.

P. Website (Scott): It's been a great year. Any information to be posted on the site should be sent to Scott. It is up to members and committee chairs to get information to Scott.

Q. CPS/Studio Teaching (Brown): No report.

IX. Old Business: Discs of job descriptions and backup files were given to all board members. Palmieri thanks the board for their support and passed the gavel (and Easy Button) to Steve Reed.

X. New Business: The next board meeting will be held on August 17th at Palmieri's house. There is a need to start work on next year's calendar. Meeting closed with a motion by Kotchenruther, seconded by Dapprich.

Meeting adjourned at 3:30 p.m.

Respectfully Submitted, Wendy Stuart, *Secretary*



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**Update on National ASTA Conference, March 7-10, 2007
in at the Renaissance Center in Detroit**

Pam Phillips

There will be more information soon but what I really want to let you know about right now is a fantastic opportunity for Michigan students at the conference!

During the conference there will be 12 master classes presented, 2 each for violin, viola, cello, and bass as well as one each in chamber ensemble, guitar, harp and alternative styles. The presenters are top performers and teachers on each instrument. Our job here in Michigan is to provide students to perform in the master classes. Isn't that a great opportunity for our students of all levels! We are not holding a competition for these slots, but will accept nominations. The Conference Committee will then select students based on your recommendations and in a manner to include students from a variety of schools and of a variety of ages. We will attempt to represent a wide geographical area of the state. The decisions of the committee are final. The nomination form is included in the newsletter and is on the website, www.astamichigan.org, where it can be downloaded and submitted electronically.

Work is progressing well on the planning for the conference. Sessions have been selected and we have a great representation from Michigan in all areas of the conference! Thank you to everyone who submitted proposals for sessions and performances. The decisions were extremely difficult! During the regular conference days there will be over 100 sessions in a wide variety of areas on March 8, 9 and 10. Something for everyone whether you teach in a school, privately, or at a university.

There will also be pre-conference sessions on March 7. These are half day seminars that allow more time to be invested in a subject. The topics this year are Teaching in Diverse Settings, Intentional Private Studio Teaching, Alternative Styles, Conducting, and Body Work.

In the fall there will be further information on other ways that Michigan ASTA members can help during the conference. So make your plans! Hopefully many will be able to attend at least for a day or two, even though it is a busy time of year! More details will be in the fall AST and at www.astaweb.com.

Pam Phillips is National ASTA Conference Coordinator for Michigan ASTA

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Nomination of Student Performer for Conference Master Class
ASTA National Conference, Detroit, MI March 8, 9 or 10, 2007

12 Conference master classes will be presented. Each student will receive 20-30 minutes of instruction in the format of a master class watched by ASTA members attending the conference.

Available slots:

- 4- *Violin*: two slots for students in 12th grade or younger, two slots for university students
- 4- *Viola*: two slots for students in 12th grade or younger, two slots for university students
- 4- *Cello*: two slots for students in 12th grade or younger, two slots for university students
- 4- *Double Bass*: two slots for students in 12th grade or younger, two slots for university students
- 2- *Guitar*: one slot for student in 12th grade or younger, one slot for a university student
- 2- *Harp*: one slot for student in 12th grade or younger, one slot for a university student
- 2- *Chamber Ensemble*: one slot for a group in 12th grade or younger, one slot for university students
- 2- *Alternative Styles*: one slot for student in 12th grade or younger, one slot for a university student

Student Name		Instrument/ Slot	
Address Email Phone		Age and grade Name of School (Fall 06)	
Current repertoire		# years of study	
Past performances			
Repertoire to be played if accepted			
Comfort level in front of a crowd			
Ability to accept direction			
Other comments			Attach additional sheets if necessary. Do not send recordings, programs or other material.

Nominating Teacher Name		Institution or studio	
Address Email Phone		ASTA number	
Private Teacher Name if different			

- Nominating teacher must be an ASTA member
- Student must have played a minimum of 2 years before nomination.
- Student must be available March 8, 9 or 10, 2007 between 8am and 5 pm. Exact times will be known by fall. It is unlikely that personal scheduling requests can be honored.
- Repertoire to be performed must be determined in advance and approved by Committee to avoid duplication.
- A original printed score and/or solo part must be provided for the master class clinician. No copies.
- Accompanists are not provided and are not required. Pianos will be available.
- Students are responsible for their own transportation, supervision and expenses.
- Nominations may be mailed (Pam Phillips, 12695 Lakeshore Dr., Grand Haven, MI 49417) or submitted electronically (go to www.astamichigan.org to download form, then email to phillipsfiddlers@aol.com)

This is not a competition. Students of all levels of accomplishment will be chosen. Students will be chosen from a wide variety of schools and teachers. Decisions of the Conference Committee are final.

Questions: Pam Phillips, 2007 Conference Chair, phillipsfiddlers@aol.com, 616-846-9102



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Repair Costs: A Couple of Ways to Avoid More Expense

David Brownell

Inspecting Every Instrument to Start Fall Term

Before instruments are ever signed out to the students, it is a good idea to carefully look over each and every one. Yes, you did this already at the end of the previous school year. But, your stored instruments may have been baked in summer heat and humidity, instruments used in summer music may have developed problems, and some will have been used at summer music camps, carried around in a car during hot and humid weather. Besides obvious cracks and seams, you will be looking for three things:

Bow hair that is either the wrong length, or that is not spread fully across the entire width of the bow frog. The hair's playing edge may have worn away, or the spreader wedge securing the hair across the ferrule may have loosened with weather changes.

Bow hair stretches with use (and even more so if the kid never loosens the bow). Once it becomes too long, it spoils the action and balance of the bow to the point that the stick scrapes the hair against the string. Uneven hair can also warp the bow. On the other hand, a new rehair that is too short will shorten even further in dry, heated winter air, enough to damage the bow stick. To inspect hair length, loosen the bow screw, then pull the frog back hand-tight alongside the stick so that you can judge the position of the brass eyelet relative to the mortise for it in the stick. The minimum length for new hair at the start of fall season should show about 1mm free space at the front of the mortise ahead of the eyelet. This will give room for hair to shrink once the heating comes on. The maximum hair length is limited by the fact that it takes about 1/4 inch of frog travel to bring the bow to playing tension. If there is not this amount of mortise free behind the eyelet, then the eyelet will hit the back end of the mortise before the bow is tight enough, and the frog cannot travel further even when the bow screw is forced (yes, things can break!). Hair that sags all over the place while the bow is in the case obviously is too long in the first place. With familiarity, a frog that is too far back toward the heel of the bow stick will catch your eye for further examination, whether or not the hair appears at normal relaxed tension. Obviously, you want new hair to have been put in evenly tensioned, with no crossed or tangled hair.

So long as no one has heavily glued in the hair, it is an easy and relatively cheap process for a good repairer to either shorten the existing hair, or to respread the hair with a new wedge. With new rehairs, your rehairer should make this adjustment as followup on the work. Lengthening hair that is too short is less successful; you cannot successfully or safely stretch out short hair more than a half mm, and recutting the head plug to be shallower can usually only gain another half mm or so. Dirty hair can be cleaned fairly easily to get another year's good use, and will play better clean. You could clean bow hair yourself without too much trouble. However, get your rehairer to talk you through the process, as there are a couple of potential problems that you should avoid.

Pegs that turn smoothly, that neither jerk and creak, nor slip, are the ideal. If you have trouble with them, you know that the kids will have even more trouble. Some pegs "almost fit", but either they are not smoothly round (then areas of the bearing surface don't quite make contact and the peg does not hold), or the peg taper does not match that of the peg holes in the scroll.

Sometimes the problem is even worse, with a peg that was either roughly cut, or which has shrunken out-of-round with time and seasonal weather change. Trying to force the peg in (to "make it hold") while turning the peg can split the peg box. If it "almost fits", either Hiderpaste or a bit of Lava Soap will add some body, while the "lubricant" type of peg dopes (Hill, Sacconi, etc.) or ordinary bar soap will ease pegs that creak. Badly out-of-round pegs should be refitted or replaced, there is no useful quick fix with chalk or rosin that will really work. I recommend that you never use 'Peg Drops', as once used, these make repairs of the peg box much more difficult. Caspari patent pegs have their own inspection points and adjustment tricks; more about these later.

String Height should be a playable distance above the fingerboard, not too high, and not too low. Remember that string action involves the nut height as well as the bridge height, and also the shape of the fingerboard. Many instruments arrive from the factory with very high nuts. You also can get some very strange, even sudden, changes in string height if the neck loosens or the fingerboard warps or loosens. What you are really looking for at this point is any change from the usual string clearance, and then you or your repairer need to do some troubleshooting to diagnose the problem, which may include poor adjustment or areas that have become unglued. It may be as simple as a new bridge that missed its final trim to proper height, or is simply in the wrong position (usually – but not always - in line with the inner F hole nicks). Either neck or fingerboard may have come loose, the belly become unglued over the upper or lower block, or seams opened around the center bout. There are a number of things that could be the real problem; it is not sufficient to just say, "cut down the bridge height."

You will see repairers or dealers run their fingers around the edges of the lower bout, especially while checking cello or bass. While it looks as if we are feeling for rough edges, what we are really doing is listening for opened glue. When we gently rub the edges, a weakened seam gives a specific "whispery" sound of a quite different quality than that of a solidly-glued edge. Roughened edges will also sound different, but in another way. This is a much more sensitive test than tapping along the edge (and also quicker); it will call attention to seams which are just beginning to open. Any crack or open seam is quickest and cheapest to repair while it is still small. Left open, these repair problems tend to extend, and to extend more rapidly the longer that they are left unglued. What can be a \$10 overnight minor gluing job can quickly become a major (and very expensive) repair if left unglued for any length of time. The worst season for added damage is when the late fall heating season begins. Once the furnace is on for the season, we begin drying out the instruments very quickly! Any instrument with seams or cracks left open is at risk. Instrument backs or top plates tend to crack when unsupported at the edges. They can do this very rapidly when they suddenly shrink in hot, dry air. Anything that you spot for preventive work before the fall season starts will save you money in the long run, and also will reduce the risk of an instrument becoming unplayable right when it is needed for a performance.

Some Preventive Things

Bridges: A reminder about bridge position: it may be worth trying to teach your students to spot this as well. The bridge is intended (and is so shaped) to sit square across the belly at the position usually indicated by the F hole nicks, and to sit with the feet flush to the belly and the bridge face toward the tailpiece straight up and down. There are technical reasons for this convention, but the short of it is that this is the most effective shape, that which gives the best resistance against string pressure warping the bridge. Once the bridge top edge is carried forward by string friction in the notches, it warps or tips the bridge. As soon as the edge of the bridge foot lifts off the belly, the sound changes – so far as the instrument is concerned, we have moved the tipped bridge to a different position relative to the soundpost. If the process goes very far without the bridge being straightened up, then we have a “mousetrap” bridge that can slam down without warning.

Whether you are tuning for the novice students, or they are doing their own tuning, at least in the middle school years they will need occasional help to straighten the bridge. Until they have played for a few years they should not try to do this themselves. For the teacher, it is easiest before tuning up the instrument to bring the bridge back up straight (plus just a few degrees toward the bridge to allow for string friction as you tune). The initial tuning action will then bring the bridge nearly straight, needing just a final tweak before fine-tuning the strings.

Caspari Pegs

These are adjusted for tension by tweaking the screw set in the peg head. The unit of adjustment is what I call “the small tweak”. The difference between too loose and much too tight is as little as the movement on a clock face from five before the hour to five after. I loosen the screw until it begins to slip, and then gently tweak it tighter a “minute” at a time until the peg holds the string while still turning easily. The adjusted peg should turn smoothly and freely, like the best-fitted boxwood pegs on a fine violin. You should not need to strain your wrist just to move the peg; Caspari pegs are designed for a very loose action.

Two problems arise here: The large fiber bushing in which the peg works sometimes comes unglued from the pegbox. If the Caspari peg does not hold, first look closely at the rim of fiber material just visible between pegbox and the Caspari’s brass pressure plate. Does it move at all as you turn the peg? If so, then the peg needs to be dismantled by a repairer, and the bushing reglued. This is not a difficult repair, but over-tightening the peg’s adjustment screw does no good at all. Second, you need a screwdriver that exactly fits the slot of the peg’s screw in order not to chew up the slot.

Student Handling of the Instrument

When I was a music student in Junior High and High School, both of my directors were ex-Marine Corps, and wanted everything just so: We were to place our cases here, hold our instruments just so when we were not playing, and so on. We all shrugged, said to ourselves, “Ah, yes. Marines!” and followed instructions. It wasn’t until I began repairing instruments that I realized that there was a method to all of that.

Over some 40 years I have come to see that it can make a real reduction in accidental damage if the violin is never left in an

open or unlatched case even on a shelf; if the empty (and even more, the full) cases are always placed where no one will trip over them; if the bow is taken out of the cello bag first, but from the violin or viola case after picking up the instrument; if cello and bass end pins are always retracted when the instrument is laid down on the floor; if violins and violas always are either carried, or placed “for just a moment” only in a secure spot, not left on a chair seat or hung from the music stand .

Novice players need to learn all of the things that we take for granted, starting with how to safely take the bow out of the case lid or the bag’s bow pocket. There are bows broken near the tip because the beginning player does not realise that we must lift the bow’s frog just enough to clear the edge of the case’s lid, and then slide the bow out lengthwise. Unfortunately, the kid has continued to lever the bow out until the head portion, still in the case’s bow tip pocket, binds and sometimes breaks. It is amazing to me how many bow tip pockets are levered loose, instead of the bow breaking. Strong bow, indeed! But we can get away with it just so many times.

Kids think nothing of wearing clothing with metal buttons or studs for orchestra class; it does not occur to them that these will gouge into the instrument. The same thing with pencils and other junk floating around in the case with the instrument, or stuff placed under the instrument. Kids have not yet learned to think far enough ahead to realize that this will cause damage.

Edges and Splinters

Edges of stringed instruments, especially cellos and basses, but it applies also to violin and viola, eventually develop roughness and “weather checks” where the end grain runs out through the curves of the upper and lower bout edges. Once threads of clothing or carpet are caught in these rough places, a splinter can be torn from the edge in a blink of an eye. The cure is to check edges every fall, and routinely have your repairer also check as part of the summer repair process. He also should check for loose spots developing in the laminated edges of plywood cellos and basses.

These spots of rough wood grain and small cracks can easily be sealed by rubbing glue into the spaces. Original formula Titebond works well, or even traditional hide glue. Wipe off all surplus glue with the grain, and let dry. It may need a second treatment to fill all roughness. This is a cheap preventive that will most of the time avoid splinters catching and pulling off. If any pieces do pull off, drill into the students that anything of this sort, such as bits of ply edges or broken corners, is to be picked up, saved and brought to the teacher. These splinters and loose bits usually can be glued back into place much more cheaply than grafting in new wood. The same goes for bow grips or thumb leathers which have come loose.

David Brownell is an Ann Arbor, MI repairer and restorer, with some 43 years in string instrument repair, and a founding officer of the Michigan Violinmakers Association.

About Dr. Wayne Vasher, our MASTA 2006 Administrator of the Year

Leslie Winsatt

It is an honor to introduce to you this year's MASTA Administrator of the Year, Dr. Wayne Vasher, who served as superintendent of the Saginaw Township Community Schools and oversaw the creation and development of that district's orchestra program. The program today is taught by two outstanding string teachers - Iris Haynes who instructs students at White Pine Middle School, and Melissa Everett who teaches the elementary and high school students. I worked with Wayne for many years and can honestly say that having the opportunity to make this introduction is a highlight of my career in string education.

To give you some sense of the context in which the string program developed in Saginaw Township, it might be useful to tell you something about the community in which Wayne worked during the late '80s and early 90's as the Saginaw Township string program was developing.

Many of you may be familiar with Saginaw. From a business perspective, it has long been home to General Motors, Delphi Corporation, and two regional hospitals – Covenant and St. Mary's. With the expansion of healthcare services in the community during the 1990's, greater numbers of professional families moved to Saginaw Township. However, the viewpoints of the community remain, to this day, rooted in traditional working class values. There is no formal university string program in the area, the closest being in Mt. Pleasant, East Lansing, and Flint – all at least an hour away. There are very few private studio teachers within the entire county and few familial linkages to string education, in general. Despite the existence of a strong orchestra program in the Saginaw city schools from the 1940s through the mid-1970s, few parents in our area related to the idea of developing a string program because they never had the opportunity to play a stringed instrument themselves. Due to a complex set of circumstances, many families had never established a history of devoting their expendable income to the arts, or arts education for that matter.

At the time the Saginaw Township Orchestra program was founded, the district was not flush with cash, parents were not storming the school board to demand stringed instrument instruction, and teachers in the district did not necessarily want available funds in the district diverted to new programming. It is within this context that Wayne Vasher stepped forward as a change agent, one who would transform the community's vision of itself and the potential of its children. He did this by moving forward with a series of decisions that removed potential barriers to student learning by putting children and learning ahead of financial constraints and political gerrymandering.

Make no mistake, Wayne appreciates the benefits afforded by playing a stringed instrument. He played the violin himself during his years in public school. His vision for the community was for students to have opportunities beyond their familial circumstances, and to extend arts programming in a way that could have an impact on the entire community. As a role model for change, he supported the establishment of a strings program in collaboration with the Michigan Council for the Arts and Cultural Affairs that has expanded from a 6th grade beginning strings class of six students in the late 1980s to a complete program extending from elementary to high school, one which now involves hundreds of students.

All in all, the most precious gift that Wayne has brought to students over the years is the gift of opportunity. The opportunity to play a stringed instrument and all that it affords. For many students, this involves the acquisition of social capital through exposure to people, places, and things that fall outside their usual comfort zone. They meet students from other school districts, visit college campuses, and experience a variety of social situations that extend beyond what they might otherwise encounter. Following

MASTA/NSOA Teacher of the Year

1964 Yenovk Kavafian
1965 Anne Dodge
1966 Robert Lint
1967 Elizabeth Gree
1968 Louis Potter
1969 Maurice Riley
1970 Emily Austin
1971 Mildred Bachellor
1972 Olive Gold Parks
1973 Julius Stulberg
1974 Lawrence Guenther
1975 Betty Heaton
1976 Marilyn Kesler
1977 Ara Zerounian
1978 Gabe Villasurda
1979 Carolyn Tarzia
1980 Ann Schoelles
1981 Martha Roseth
1982 Valerie Palmieri
1983 Jean Manning
1984 Ella Villa
1985 Gustave Rosseels
1986 Helene Bleecker
1987 Lyman Bodman
1988 Yvonne Schilla
1989 Dan Long
1990 Geri Arnold
1991 Russell Reed
1992 Roxanne Oliver
1993 Jerry Bartlett
1994 Robert Culver
1995 Bob Phillips
1996 Bob Ritsema
1997 Bill Tennant
1997 Connie Dugger
1998 Alan MacNair
1999 Catharine DeLuca
2000 Pat Smith
2001 Marshall (Larry)
Hutchinson
2002 Rosemary Maloczay
2003 Judith Palac
2004 Steve Reed
2005 Leslie Wimsatt

Administrator of the Year

1998 James Huber
1999 Hedy Blatt
2000 R. Paul Barber
2001 Ellen Ewing
2002 Barbara Elmer
2002 Tom Miller
2003 Steve Gaynor
2004 Tom TenBrink
2005 Dr. Wayne Vasher

graduation, many students establish social networks that involve music performance and, indeed, several were introduced to their current spouses while performing in local orchestras and college ensembles. Students in the program have also gained cultural capital through exposure to ideas, vocabulary, and skills that allow them to interact with a broader cross-section of people. We see parents at symphony concerts who never before attended, but whose children begged them to experience a particular piece or soloist. We see students whose transition to college life was made easier by having something in common to discuss with new friends, many of whom played an instrument during their high school years and have a continued interest in the arts. Some students eventually explore intersections between the arts and other fields – an interest that permitted one former student to select the acoustical properties of a vibrating cello string as a topic for his PhD dissertation in physics.

Over time, the orchestra students also acquire something that might be described as musical capital, the ability to skillfully play a stringed instrument. This has resulted in an influx of younger string performers into our aging community orchestras. Many of these same graduates also frequent our community and regional orchestra concerts. Several serve as board members. Former students are also using their musical skills in specialized ways ... For example, one is enrolled in a Harvard MBA program. She kept her skills up as an undergraduate by traveling an hour each week to continue cello lessons. Today she takes lessons in Boston and plays in the pit orchestra for Harvard theater productions. Another former violin student is studying toward a doctorate in conducting, and one of the district's bass players was recently named the second minority pre-professional fellow of the Chicago Symphony.

As you can see, students in the community have reaped enormous benefits from participating in the Saginaw Township strings program. For these reasons and many more, we recognize Dr. Wayne Vasher as this year's recipient of the MASTA Administrator of the Year award.

Comments made by Pearl Vasher at the MASTA luncheon on behalf of Dr. Wayne Vasher...

Because of Wayne's ongoing battle with Parkinson's Disease, he has asked me to be his voice, as it is difficult to get all the words out especially when it is a subject dear to his heart.

Wayne is deeply touched by this award and has asked me to express his thanks and appreciation for your part in developing and maintaining viable string programs in Michigan schools. I'm sure you are well aware of the difficulty in selecting and training high quality string teachers as you are often called upon to recruit and develop string orchestras with limited staff or administrative support. You are often challenged with the responsibility for training at the pre-school through high school level in many districts. I was always mindful of your dedication in overcoming massive scheduling obstacles as well as limited funds for instruments or capital outlay. As a superintendent, I was constantly on the watch for good used instruments while at the same time justifying the significance of a string program to administrative colleagues and school board members. Your organization has played a vital role in keeping our school orchestras alive and well. I commend and thank you all for sharing your talent and commitment to this most important part of any music curriculum in our schools.

Leslie Winsatt worked with Dr. Vasher in the Saginaw Township Community Schools, and is our 2006 Teacher of the Year.

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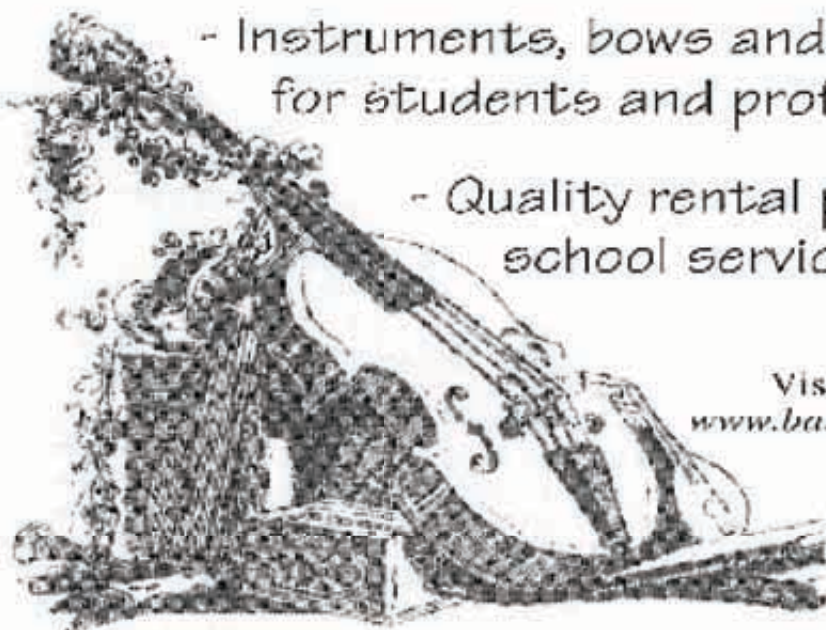
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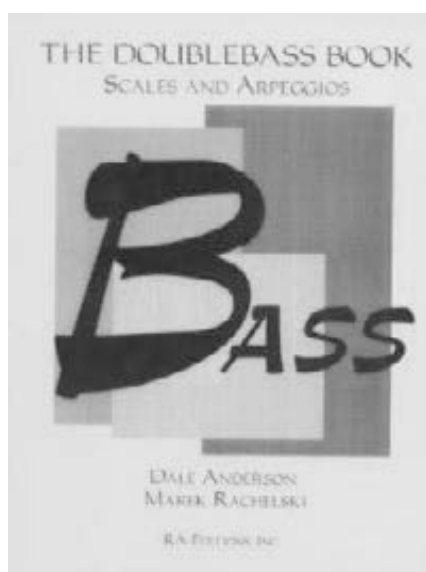
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THE VIOLIN BOOK, THE VIOLA BOOK & THE CELLO BOOK

MSU ASTA Student Chapter Hosted Cello & Harp Day

Kristen Sullivan

On Saturday, January 14th, 2006, approximately 50 people, including high school cellists, harpists of all ages, music education students, composers and orchestra conductors met at the Michigan State University School of Music for a day filled with informative sessions, master classes, and even a performance. What resulted was an educational, enjoyable experience for the performers and attendees alike.

Mary Stinson, a harpist and senior music education student at MSU, presented a Harp Techniques Session. It included a history of the harp and its modifications over time, the physical workings of the modern harp, tuning procedures, and a demonstration of typical playing techniques. The question and answer session that followed proved to be helpful for both the harpists and non-harpists in the audience.

There was also a Harp Master Class with MSU Instructor of Harp, Lauralee Campbell. The students ranged from beginning to advanced high school students all the way to the college level. She worked with each student for approximately 15 minutes, and was able to accomplish quite a bit in that short time. Professor Campbell had suggestions for practice and employed teaching techniques that could be applied to the study of any instrument. It proved to be a meaningful experience for the performers as well as the observers.

Andrea Marttila, a cellist and strings teacher at Kinawa and Chippewa Middle Schools in Okemos, presented a Cello Techniques session. It covered the basics of cello playing position, bowing, sound production, extensions and positions. The audience members even had the opportunity to borrow a cello to use during the session. She offered many useful tips and trouble-shooting suggestions that apply specifically to teaching the cello.

In the Cello Master Class with MSU Professor of Cello, Suren Bagratuni, the three college-level cellists gave impressive performances that were truly enjoyed by all. Professor Bagratuni was able to take these already well-prepared pieces to a new level by developing aspects of phrasing and expression, and suggesting musical nuances that improved the depth of each performance. The High School Cellist Ensemble, made up of seven students, performed a four-part Corelli Suite in Three Movements. With just a couple of hours of coaching with Professor Nat Chaitkin, a cellist and Professor of Chamber Music at MSU, the students presented a cohesive, musical performance.

The MSU ASTA student chapter's Cello and Harp Day offered a wealth of informative sessions concerning teaching and playing techniques, and the presenters and event organizers should be commended for their efforts.

Kristen Sullivan is a Master's Student in Music Education at Michigan State University

Student MASTA Chapter Focus

Kevin Miller

The following collegiate student chapters have had a busy and productive year in 2005-06, and here are some highlights of what they have done.

Michigan State University

Jennifer Coalson, president of the MSU chapter, reports that their chapter...

- * hosted MSU ASTA Cello & Harp Day;
- * attended Liz Carroll concert on St. Patrick's Day;
- * hosted String Along to Lunch at MSU New Directions in Music Education Conference;
- * volunteered to help tune instruments before concerts, give sectionals, and at an Instrument Petting Zoo;
- * hosted a guest lecture on conducting by Dr. Jimenez;
- * went to the National ASTA Conference in Kansas City, MO (president did); and,
- * organized an MSU ASTA Wedding Quartet that played gigs as fundraiser.

Next year they are planning to host a Fiddle and Folk Music Day in the fall.

Eastern Michigan University

Jessica Taylor, president of the EMU chapter, reports that their chapter...

- * Raised money to purchase instruments, books, music and other supplies for a school in New Orleans where Marta Jurjevich teaches;
- * Solicited donations from music companies for the same school. Items collected so far are bows, five string instruments, a french horn, a drum set, folders and some music;
- * Assisted with the EMU High School String Conference in October;
- * Assisted with the EMU High School Honors Band and Orchestra Weekend in January
- * Hosted the Ann Arbor Suzuki Institute Concert in February

Congratulations to both chapters on their activities and service to string education!

Kevin Miller has served as President of Michigan ASTA. He serves on the faculty of Eastern Michigan University

2007 Michigan Music Conference Update

Kelly Kramer

Planning for the 2007 Michigan Music Conference is well underway. The sessions you can expect to see at the 2007 conference include:

- *Geri Arnold: Thursday Session, Every Child Can Suzuki Training Course.
- *Kathleen DeBerry Brungard: "What's New Pussycat? New Approaches to Beginning String Technique", and "Playing Without Pain: Exercises for Dexterity, Flexibility, and Relaxation".
- *Judy Palac: "Developing Musicianship in String Classes Right from the Start".
- *Bob Phillips: "Composing and Arranging for the School Orchestra", and "Sight-reading: Are you a Scout or a Jedi?"
- *Terese M Volk: "Authentic World Music for Strings: How Do I Know?"
- *Gabriel Villasurda: "Conducting: Getting Beyond 'Watch Me!'"
- *Lynne Latham: "The Thumb is the Secret: Mysteries of Cello Technique Revealed."
- *Leslie Wimsatt: String Teaching Techniques for College Students and Newcomers.
- *Geri Arnold: "Private Studio Teaching"

The planning committee is continuing to take session applications through the end of this month. Please send a reply to kramer@monashores.net and I can forward the necessary paperwork to you if you are interested in sharing your expertise. We are especially looking for a "45 Tunes in 45 Minutes" Demonstration Ensemble, a chamber music session, and a panel to field audience questions and demonstrate specific string teaching techniques to non-string players. Also, in 2007, the Make and Take session will return. Anyone interested in presenting a ten to fifteen minute presentation on a topic relevant to string teaching should send a reply indicating your desire to participate in this session.

The Michigan Music Conference Planning Board is working hard to make the 2007 conference relevant and meaningful for all associations involved. Please don't hesitate to share your thoughts or ideas to make this conference work for you.

Kelly Kramer is the Michigan Music Conference Coordinator for Michigan ASTA

Area Youth Orchestra Information

Ann Arbor School for the Performing Arts

734.995.4625
www.info@spa-aa.org
www.spa-aa.org

Battle Creek Youth Orchestras

269-966-2527
www.unitedartscouncil.org/bcyo

The Brighton String Orchestra

810 299 4130
Weston Hosler, director
Celloswimmer10@hotmail.com

Cadillac Area Youth Orchestra

231.876.5667
JLKoll1@aol.com

Dearborn Youth Symphony

313.943.2354
bherm@ci.dearborn.mi.us
www.DearbornFordCenter.com

Detroit Civic Orchestras

313.576.5164
www.detroitssymphony.com/education/ensembles

Flint Youth Symphony

810.238.1350 ext. 3
www.thefim.org

Grand Rapids Youth Symphony

616.866.6883
www.grys.org

Holland Area Youth Orchestras

616.494.0256 ext. 24
www.hollandsymphony.org/hayo.html
hayo@macatawa.org

International Symphony Youth Ensembles

810.984.8857
iso@rivernet.net

Kalamazoo Junior Symphony

269.349.7577
www.kjso.org
kjso@aol.com

Lake Michigan Youth Orchestra

Lee DeLorme, manager
269.982.4030
Lansing Junior Symphony
David Rosin
rosindav@msu.edu

Livonia Youth Philharmonic of Michigan

Maggie Anderson
auditions@lymp.org; mail@lymp.org

Metropolitan Youth Symphony

248.355.5685
www.metropolitanyouthsymphony.org

Michigan Youth Symphony

Ann Arbor
734.763.1279
www.music.umich.edu/resources/myo/mye/mysymphorch.html

Oakland Youth Orchestras

248.988.7561
www.oyomi.org
Joanne Walle, librarian; librarian@oyomi.org

St. Cecilia Music Society Youth Orchestras

Grand Rapids
616.459.2224
www.scmsonline.org

Suzuki Royal Oak Institute of Music

301 Girard, Royal Oak, MI
Mark Mutter, director
248.561.7742

Traverse Youth Orchestras

231.947.7120
www.tso-online.org/tyso/tysofrdef.htm

West Shore Youth Symphony

231.726.3231
www.wssso.org

Ypsilanti Youth Orchestra

734.347.9963
bgaller@umich.edu

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Chamber Music Festival 2006

Anne Kearney-Looman

The fifteenth annual Chamber Music Festival was an outstanding event. It was held on March 7 at Michigan State University. Twenty-four ensembles attended. Participating students were from Port Huron, Detroit, Hudsonville, Traverse City and many places in between. In addition to being coached, each ensemble member attended a sight-reading session, a master class, and a performance by our special guests, the Atlantic Ensemble. Members of the Atlantic Ensemble are: Wei Tsun Chang (violin) and Seanad Dunigan Chang (viola) of Tennessee Technological University and James Fiste (cello) and Dr. Rubia Santos (piano) of Central Michigan University.

Nine ensembles participated in this year's competition. The outstanding ensemble selected from the competition was from Cass Technological High School in Detroit. Members of the Quartet are Renaudo Robinson, violin, Carla Rivers, violin, Cameron Barnes, viola, and Jasmine James, cello. This outstanding quartet was coached by Marc Haas. These talented young musicians represented MASTA at the Michigan Youth Arts Festival in May.

The Chamber Music Festival was honored to receive significant underwriting from Psarianos Violins Ltd. in honor of Nathan Osterbur. Thank you to all the outstanding coaches who worked with the students: Andrea Martilla, Pat Smith, Dalia Garcia, Cesar Suarez, Marcus Talley and Andrea Talley. Thank you to the site chair, Judy Palac. Finally, congratulations to all the coaches who sent ensembles: Paul Wingert, Erin Hansen, Ann Schoelles, Karen Viele, Pat Smith, Marla Smith, Ellen Boyer, Marc Haas, Becky Bush, Dr. Rebekah Brown, Ann Thompson, Ron Fischer, and Laurie Goldman.

Anne Kearney-Looman is the Director of the MASTA Chamber Music Festival

2006 Junior High String Camp

Wendy Stuart

The 34th MASTA Junior High String Camp began on June 25th and ran through July 1st at the Howell Conference and Nature Center. 124 campers from Michigan and Illinois attended the camp this summer. We had a staff of 33 outstanding string teachers, college music majors and high school students (counselors in training). We had a fantastic time at camp this summer; all the activities were great and the weather was cooperative. The group of campers were the most talented we can remember having at camp, which led to some truly outstanding Orchestra and Chamber Music performances. We had a new Orff Director who made the afternoon Orff classes memorable, instructional and fun for all. Thanks to all of the Junior High Campers, Staff and all the teachers and parents in Michigan who sent their students to our camp this summer.

Wendy Stuart is the Director of the MASTA Junior High String Camp



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Troy Suzuki Workshop 2006

Claire Charboneau

This year's Troy Suzuki Workshop took place on Friday, March 31, and Saturday, April 1, 2006. Nearly 275 students participated on the violin, viola, cello and string bass. This year we offered an advanced program on Friday night featuring masters classes with John Kendall on violin and Andrea Yun-Marttila on cello. Students had the opportunity to watch and/or participate in the master classes. They also had a group lesson with other clinicians. Over 45 students signed up for this advanced program. Saturday's workshop offered each participant of the violin, viola and cello four different classes: jazz, either orchestra or orff, and two instrument specific group classes. Each of the classes was filled to capacity and loaded with fun and inspiring new ideas. At the end of the day, the students had the opportunity to perform, demonstrating a few of the things they learned in their earlier classes. Next year's workshop is tentatively scheduled for Friday, April 20 (advanced program) and Saturday, April 21, 2007 (everybody). Be on the lookout for more information in January 2007.

Claire Charboneau is the Director of the Troy Suzuki and Bass Workshop



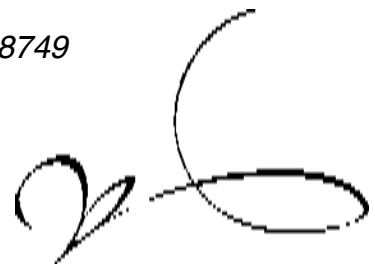
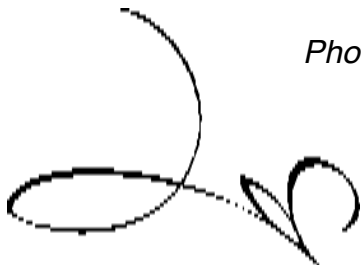
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Cass Tech Honors Quartet Wows MYAF

Diane L. Winder

Applause, please, to Cass Tech, the Cass Tech Honors Quartet and coach Marc Haas, Orchestra Director at Cass!! This ensemble, a first-ever entry from Cass to the MASTA Chamber Music Festival, swept top honors last March in competition with about a dozen other Michigan high school groups. As a result, this "WOW" ensemble was featured in four high-profile performances at the 2006 Michigan Youth Arts Festival, held May 11-13 at Western Michigan University.

Members of the Cass Quartet include Renaudo G. Robinson, first violin (12th grade), Carla Rivers, second violin (11th grade), Cameron Barnes, violin (12th grade), and Jasmine James, cello (9th grade). During the school year the ensemble entered the MSBOA Solo and Ensemble Festival and performed for numerous functions in and out of school. From each engagement, a portion of the fee returned to the Cass Tech Music Department to fund further orchestra-related activities. The idea of sponsoring a quartet at Cass goes back to Michael Bistrizky in the 1950s. Members of those original groups went on to become members of the Boston Symphony, Philadelphia Orchestra, and other major symphonies. To that end, this coming year Renaudo will continue his studies at the University of Michigan, while Cameron will attend Wayne State.

The Cass Quartet kept up a lively performance and rehearsal pace during MYAF, with both Renaudo and Cameron also participating in the All-State Orchestra. The quartet first performed Allegro from Quartet No. 14 ("Death and the Maiden"), D. 810, in D Minor by Schubert for Thursday evening's Welcoming Celebration, which displayed the best of each high arts discipline present at the Festival. On Friday, after an intense coaching by Dr. Diane L. Winder, from Eastern Michigan University, the quartet provided lively prelude music for the MYAF Educators of the Year banquet-with several arrangements by Haas- attended by all 17 member arts associations. Following a quick dinner, the students presented background music before the Festival Gala Concert.

A highlight of this Gala was the appearance of five concerto soloists accompanied by the Metropolitan Youth Orchestra, conducted by Kevin Miller from EMU. String soloists included Annlie Huan, violin, who played the Introduction and Rondo Capriccioso by Saint-Saens, and Kenneth Schoon, cello, who appeared with the final movement of the Concerto in D Minor for Cello and Orchestra by Lalo. Interestingly, Kenneth had performed the Rococo Variations by Tchaikovsky the previous evening with his high school orchestra!

Finally, on Saturday morning with the MASTA Executive Board in the audience, the Cass Honors Quartet presented a full program by adding the Allegro and Presto movements of the Divertimento in D Major, K. 136 by Mozart to the Schubert. This was part of a larger Instrumental Collage event shared with MSBOA. The Okemos High School String Quartet, coached by Marilyn Kesler, appeared with Menuetto and Trio, Op. 74, No. 4 by Haydn, as did the Marquette High School Chamber Strings, directed by Janis Shier Peterson, with the first movement from the Serenade for Strings by Tchaikovsky.

Also notable during MYAF, the All-State Orchestra, under the direction of Steven Ward, from Hope College, introduced movements from the Afro-American Symphony by Still. The orchestra portion of the concert opened with Buckaroo Holiday from "Rodeo" by Copland, conducted by Paul Kline, the MSBOA Educator of the Year for Orchestra, and concluded with a blockbuster, the Finale from Symphony No. 5 by Shostakovich.

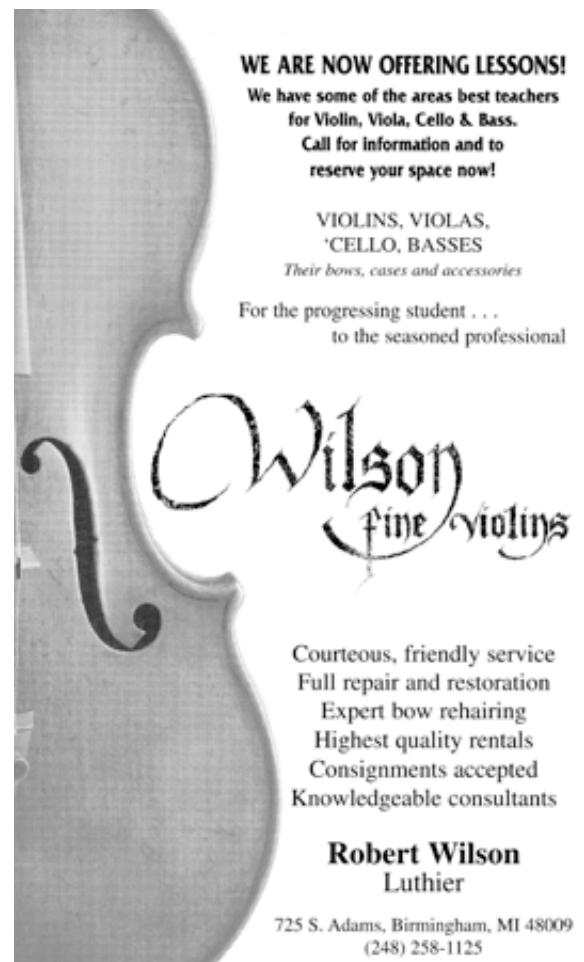
Throughout the Festival one could experience top high school talent in music, forensics, dance, creative writing, art, film, and more. In addition, the 2006 MYAF Artist-in-Residence Steve James, the award-winning director, producer, and co-editor of the film Hoop Dream, inspired students, friends, and parents first as the keynote speaker and later in several inter-disciplinary classes throughout the Festival.

Two worthwhile spin-off events appear worth noting. Friday over the noon hour, the Festival has sponsored a College Recruiting Fair for the past several years-with participants across the state; this has proven especially useful to students and parents of high school freshmen, sophomores or juniors. New were two sessions for parents entitled "Why Not Art? A Workshop Designed to Help Parents Understand Career Pathways in the Arts," presented by Ana Luisa Cardona from the Michigan Department of Education and Donna M. Edwards, from ArtServe Michigan.

As arts events become more and more dependent on private sponsorship, the Festival remains especially grateful to the Burdick-Thorne Foundation, which supports the Gala Concert. Other donations should be sent to MYAF's new office at 988 S. Adams, Suite 107, Birmingham, Michigan 48009. In May the Festival welcomed a new fulltime Executive Director in Kim Dabbs, who comes to MYAF with extensive experience in fundraising. With questions or for more information about this one-of-a kind event, contact Kim at 248.649.8888 or info@myafonline.org.

Come look, listen, participate, and marvel during MYAF next year, May 10-12, 2007 in Kalamazoo!

Dianne Winder works on behalf of Michigan ASTA with the Michigan Youth Arts Festival, and serves on the faculty of Eastern Michigan University



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Fourteenth Biennial National Solo Competition (2007)

MICHIGAN ASTA/ NSOA GUIDELINES

The Michigan Solo Competition will be held at Western Michigan University, Kalamazoo, on Saturday, November 4, 2006. The Grand Prize winner of the Senior Division will perform at the Michigan Music Conference in Grand Rapids on Saturday, January 27, 2007. The Grand Prize winner of the Junior Division will perform at the Michigan Music Conference in Grand Rapids on Saturday, January 26, 2008.

ELIGIBILITY

1. Instrumental categories are Violin, Viola, Cello, Double Bass, Classical Guitar, and Harp.
2. Participants must be ASTA/ NSOA members or current students of ASTA/NSOA members.
3. Participants may enter in 1) their state of residency or 2) the state in which they are studying. No participant may enter more than one state competition.
4. There are two levels of the competition: The Junior Division (open to musicians under the age of 19 as of March 10, 2007) and The Senior Division (open to musicians age 19-25 as of March 10, 2007).
5. A copy of an official document proving entrants birth date (e.g., birth certificate, passport, etc.) MUST be submitted with the application.
6. Previous Grand Prize and First Prize Winners in the Junior Division may not compete again in that division; however, they may enter the Senior Division if they have attained their 19th birthday by March 10, 2007. Previous Grand Prize and First Prize winners in the Senior Division are not eligible to compete further.

PRIZES

Junior Division	Grand Prize \$800 (<u>Shar Music Award</u>)
	First Prize \$600 (<u>Elizabeth A.H. Green Award</u>) and \$100 gift certificate to Psarianos Shop
Senior Division	Grand Prize \$800 (<u>Shar Music Award</u>)
	First Prize \$600 (<u>Psarianos Award</u>) and \$100 gift certificate to Psarianos Shop

REPERTOIRE

1. Required works:

Junior Division		Senior Division	
<i>violin</i>	Bach: Any movement from solo sonatas or partitas Wieniawski: Polanaise in D	<i>violin</i>	Bach: Any movement from solo sonatas or partitas Sarasate: Introduction and Tarentelle
<i>viola</i>	Bach: Any movement from solo suites Hoffmeister: Concerto Movement I (any cadenza)	<i>viola</i>	Bach: Any movement from solo suites Enescu: Concertpiece
<i>cello</i>	Bach: Any movement from solo suites Popper: Hungarian Rhapsody	<i>cello</i>	Bach: Any movement from solo suites Tchaikovsky: Pezzo Capriccioso
<i>double bass</i>	Bach: Any movement from solo suites Bottesini: Tarantelle	<i>double bass</i>	Bach: Any movement from solo suites Bottesini: Capriccio di Bravura
<i>guitar</i>	Bach: Any movement from solo work Barrios: La Catedral, Allegro Solemne (3rd mvt.)	<i>guitar</i>	Bach: Any mvt from solo work (NOT C-minr Suite) Johann Kaspar Mertz: "Hungarian Fantasy"
<i>harp</i>	Bach: Any movement from solo work Cabezon: Pavane and Variations	<i>harp</i>	Bach: Any movement from solo work Pierne: Impromptu Caprice

2. In addition to the required works, entrants must present another work or works of their choice. It is suggested that repertoire beyond the required works be varied in both period and style. Either unaccompanied works or works with piano accompaniment (original or orchestral reductions) are allowed. The total amount of performance time is:

Junior Division: 12-15 minutes, including the required piece and free choice(s)

Senior Division: 17-20 minutes, including the required piece and free choice(s)

3. Complete works or complete single movements from works will be required of all entrants. The cutting of lengthy piano tutti sections is encouraged. No composer may be represented more than once in each performer's program. Multiple movements of the same work are permitted, but more than one composer **MUST** be represented. The competition will be in the format of a live performance before a panel of highly distinguished judges. In the event that attendance to the live competition is impossible, a tape recording prepared to the following specifications may be submitted.

All tapes must be in cassette or CD format. Each piece or movement must be recorded without editing (editing is permissible between movements/pieces, but not within them). We suggest recording on the best equipment available to insure the best possible results. Applicants must submit tapes that are clearly labeled with name, age, address, phone number, instrument, teacher's name, and works performed. The same rules apply that are stated above under REPERTOIRE 1, 2, and 3. Tape recordings sent in lieu of live performance need to be submitted by the October 10, 2006 deadline. **TAPES WILL NOT BE RETURNED.** The Michigan Solo Competition will be open to the public with participants, teachers, friends, and parents invited to attend the performances. Winners will be selected at the discretion of the judges and announced at the conclusion of the competition on November 4, 2006.

FEES

All applications must be accompanied by an entrance fee of \$70. Checks should be made payable to: Michigan ASTA with NSOA

DEADLINES

Applications and fees must be **POSTMARKED** by October 10, 2006. Tapes submitted in lieu of live performance will need to accompany the application by the October 10 deadline. All National Finalists will be selected and notified by February 1, 2007. The National Finals Competition (live) will be held March 7-10, 2007 in Detroit, Michigan.

**Michigan ASTA with NSOA
Solo Competition Application
2007**

Name _____

Address _____

City _____ Zip _____

Phone _____ Fax _____ EMail _____

Junior Division ____ Senior Division ____ (check one) Age _____

Teacher's Name _____

School _____

Student and/or Teacher ASTA membership ID number
List compositions/composers to be performed
(must include required piece):

Enclose a check made out to: **Michigan ASTA with NSOA** in the amount of \$70

DEADLINE FOR APPLICATION:
POSTMARKED by October 10, 2006

A copy of an official document proving entrants birth date (e.g., birth certificate, passport, etc.) **MUST be submitted with this application.**

Send application to:
E. Daniel Long,
1524 Warwick Court, Ann Arbor, MI 48103
734-769-1270
email: edanlong@ic.net

OUTREACH PROGRAM GRANTS

Guidelines

The MASTA Outreach Program is designed to assist members finance projects that promote string playing and teaching in the state. The maximum grant is \$500, which must be matched (one-to-one) by another source - a school board, community education, ticket sales, business support, etc. The current grant budget is \$3,500 per year.

Through the Outreach Program, MASTA can share the cost of consultants, clinicians, and evaluators for school districts and string teachers. It can help underwrite the cost of a feasibility study for a new string program. Many other kinds of projects have also been funded.

Grant applications for projects are found in the MASTA Newsletter, or may be obtained from the Outreach Chair, and are due on September 1, January 1 and April 1. To make grant applications successful, consider the following:

1. Projects should benefit a maximum number of students and/or teachers. Consider combining forces with other schools in your district or other teaching studios.
2. Requests should concern outside clinicians, not those already on the payroll. Also, grants are not normally awarded in order to buy physical supplies.
3. Be thorough in your application. The more information on finances, need for the project, qualifications of the clinicians, etc., the better.
4. The project must be finished during the current fiscal year, or the grant may be rescinded. If this is a multiyear project however, state that on the application.

Send completed applications to Carl Gippert, MASTA State String Outreach, 1226 Thompson Ave, Port Huron, MI 48060. If you have any questions, please call me at 248.417.0391

PROFESSIONAL DEVELOPMENT GRANT APPLICATION

Guidelines

Name _____

Address _____

Telephone Area Code _____ Number _____

ASTA Member? yes no

Name and/or describe workshop you plan to attend: _____

Date of workshop _____

Will you be receiving funding from any other sources(s)? yes no

Identify the other source(s) _____

Please return you completed application before the first of Sept, Jan, or April to the address below.

Carl Gippert, MASTA Outreach Chair, 1226 Thompson Ave, Port Huron, MI 48060 (248).417.0391

**ASTA w/NSOA Michigan Chapter
Outreach Program Grants Application
General Grants**

- I. School or Organization _____
Contact Person _____
Are you an ASTA member? Yes No
Address _____
City _____ Zip _____
Phone number _____

II. Brief description of project (use additional sheet if needed):

Number of people participating _____ Age/Grade Range _____
Date/time period over which project is to take place _____
Location _____
Clinician or performing group _____
Total cost of project _____
Amount requested of MASTA _____
Other sources of funding _____

- III. Please prepare a total project budget on a separate sheet. Include such things as clinician fees, advertising, copying, meals, transportation, etc.
IV. Submit all materials to Carl Gippert, MASTA Outreach Chair, 1226 Thompson Ave, Port Huron, MI! 48060. Applications will be reviewed at MASTA board meetings. Deadlines for submission are: Sept. 1, January 1, and April 1. Maximum funding is \$500 and must be matched by other sources.
V. If funds are granted, you will be notified within two weeks of the board meeting. Grants are paid upon completion of the project and upon filing a final report with the Outreach Chair.
-

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