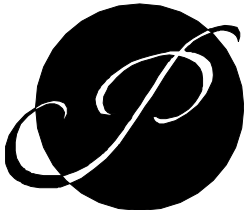


**Peabody Preparatory
Young People's
String Program
(YPSP)**

**Student
Information Packet
2011 – 2012**



THE PEABODY PREPARATORY
OF THE JOHNS HOPKINS UNIVERSITY



YOUNG PEOPLE'S STRING PROGRAM (YPSP) STUDENT INFORMATION PACKET

Revised: Fall 2011

Dear Parents:

Welcome to the Young People's String Program (YPSP). The student information packet is provided to familiarize you with the pertinent details of the YPSP program. Included are biographies of our esteemed faculty, details on the structure of YPSP, and important information for parents. Information about instrument rental, purchase and maintenance is provided along with helpful hints for the string student to enhance their overall experience. In addition, books and gift ideas and several interesting articles written by faculty members are also included.

Please feel free to ask questions anytime of the YPSP Coordinator, Janet Melnicoff-Brown by calling 410-234-4630 to leave a message. You may also speak with your private/group teacher in class or contact Cello Coordinator Bai-Chi Chen by calling the above number to leave a message. At any time you wish immediate assistance, please contact the Peabody campus (downtown) Preparatory Office at 410-234-4630 to speak with the office receptionist.

Sincerely,

Janet Melnicoff-Brown
Young People's String Program (YPSP) Coordinator

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ABOUT THE YOUNG PEOPLE'S STRING PROGRAM (YPSP)

Keeping Up to Date

Information about YPSP is posted on our bulletin boards just outside the Peabody campus (downtown) Preparatory Office and in the Towson campus lobby. We also post YPSP information on the Peabody website at <http://www.peabody.jhu.edu/YPSP>. Posted information includes group class rosters, YPSP semester schedules, YPSP concert information, faculty performances and other performances of interest, articles of interest, summer programs and any additional YPSP information.

YPSP Semester Schedules

Near the beginning of each semester, a YPSP semester schedule is distributed to students during group classes. It includes dates for concerts, studio recital week, parent meetings, etc. Please keep this as a reference throughout the year. In addition, check the string bulletin board and website regularly for updates and changes.

Observation

Parents interested in enrolling in YPSP can make arrangements to observe classes before beginning. Please call the coordinator for more information.

Weekly Private Lessons

Private lessons are offered for 30, 45 or 60 minutes depending on the student's age and level. Beginners usually start with a 30-minute lesson. Please follow your private teacher's recommendation for the lengthening of the lesson as your child matures and progresses. Material covered in the private lesson includes exercises for developing a sound technique, scales and etudes, music reading and repertoire from the Suzuki books and elsewhere. Because lessons are taught in conjunction with the group class, group class music will be reviewed regularly in the private lesson.

The parent's role in the private lesson is to observe and take notes in preparation for practicing daily with the child at home. Please see the YPSP Parent Information Sheet included in this packet for further details on the parent's role.

Weekly Group Class

In the YPSP group classes, concepts that are learned in the private lesson are reinforced. Technical, musical, ensemble, listening and performance (solo and group) skills are further developed and YPSP group classes lay the ground work for more advanced ensemble experiences in Violin Choir, orchestra and chamber music as students advance. The group experience provides a wonderful social/musical environment that is motivational and fun. The focus of the group classes varies throughout the year as the students prepare for YPSP concerts, studio recitals, etc.

Students age 5 through eighth grade are expected to participate in the full YPSP educational program which includes a weekly YPSP group class as well as individual instruction. Most groups are offered in two locations on different days, and it is possible to transfer from one campus to another to meet scheduling needs for other activities. Be sure and contact your group teacher to request any scheduling changes. The skills developed in groups are essential to your child's development as a young string player and regular attendance is expected. Please keep this in mind as you schedule other activities.

Attendance

To ensure continuity of learning in a group setting (especially in preparation for concerts), weekly attendance is mandatory. We have found that consistent attendance is a crucial element of motivation. If a student must miss a group class due to illness, please call the Peabody campus (downtown) Preparatory Office at 410-234-4630 or the

Towson campus Preparatory Office at 410-825-3911 and leave a message for your group instructor. Students with two or more unexcused absences during a semester may be limited or restricted to no participation in the YPSP concerts and may be placed on probation. Chronic problems with attendance or lack of preparedness will result in dismissal from the YPSP.

Placement in Group Classes

Group class placement is made by the YPSP faculty. Decisions are made based on the student's age, level, technical facility, musical maturity and reading ability, in addition to group dynamics and class size. The levels printed in the bulletin (i.e., Book I, Book 2, etc.) are intended only as guidelines. Prior to each registration period, group class rosters are updated and posted on the bulletin boards. Students may attend group class at one campus and private lessons at another. We consider the YPSP to be one program.

Cello and Violin Groups: See the YPSP cello and violin class lists on the website at <http://www.peabody.jhu.edu/YPSP> for current rosters, times and locations.

All levels are offered at the Peabody campus (downtown). The Towson campus may offer earlier level groups which eventually feed into the more advanced groups which meet downtown on Saturdays. Beginners may choose any available campus, but returning students who wish to change campuses for their group classes between semesters should consult their private teacher or the YPSP Coordinator to ensure proper placement. If a student knows he/she will have to miss a group class week, arrangements may be made to attend a corresponding class at another campus for that week. Confirm these plans with your private teacher or group instructor.

Performing Solos

Students are encouraged to perform solos frequently, with their private instructor's permission, as a part of group classes.

Violin Groups: Approximately three soloists may perform in each weekly group class. Individual instruction teachers will let students know when they should offer to perform and will email the group teacher prior to class. Piano rehearsal information is distributed to groups separately early in the year.

Cello Groups: Cellists will regularly perform in group class.

Solos are not heard in classes for the two-weeks prior to YPSP concerts.

Orchestra Experience

String Ensemble: At the recommendation of their private teacher, intermediate level students may audition for the String Ensemble (a string orchestra) in addition to participation in YPSP group classes. (The minimum level for Violin is Book 4 and Cello is Book 2.)

Performance Opportunities

YPSP Concerts

There are two concerts per year that involve the entire YPSP, approximately 130 violinists and cellists. These concerts are usually held on a Sunday at 2:00 p.m. in the Miriam A. Friedberg Concert Hall on the Peabody campus (downtown). There is always a mandatory dress rehearsal the Saturday morning before the concert. Information about the concerts will be distributed in groups and posted on the website at <http://www.peabody.jhu.edu/YPSP>. The Halloween Concert is performed in costume at the end of October and the Spring Concert is held in March or April.

Studio Recitals

Each student performs a solo in a Studio Recital at the end of each term. String Studio Recital and exam dates are listed on the YPSP schedule. There are no YPSP group classes or private lessons during Studio Recital and exam week. In preparation for Studio Recitals, Studio Repertoire Classes are held instead of group classes for violins during the week prior to studio recitals. This enables each faculty member to rehearse with his/her students and an accompanist prior to the recitals. The schedule is distributed and posted near mid-semester. During the recitals, photographs may only be taken during applause.

Signature Recitals

The Preparatory Signature Recitals are held on Saturday afternoons two to three times per month at the Peabody campus (downtown) and once per semester at the Towson campus. Students performing on any instrument and at any level may participate at the recommendation of his/her teacher. These performances are evaluated by faculty members.

Photo and Video Policy

While photo and video cameras are typically not allowed in the Friedberg Concert Hall, an exception has been made for the YPSP concerts. All video cameras must be operated in the balcony only. Photos may be taken only during applause. Flash photos are not permitted.

Performance Protocol

1. Appropriate attire for YPSP performances:
Concerts and Recitals: Dressy clothes (no jeans or sneakers)
Halloween Concert: Halloween costumes
Please follow instructions on information handouts for dress rehearsal and concert.
2. Arrive 20 minutes before all recitals. If you are late to a performance, enter **only** when you hear applause. **Never** enter while someone is performing.
3. Stay for the entire concert out of respect for the other performers. This is of tremendous educational value for your child.
4. Entire families are invited to attend concerts. However, if you have a young child who may potentially disrupt/distract the performers or audience members, please sit near the back and exit immediately if the child causes a disturbance. Return when you hear applause.
5. Encourage your child to whisper questions between performers; the audience should be **quiet** during a concert.

Additional Information

Parent Meetings

Once each semester a parent meeting is held. Topics for these discussions can include tips for practicing at home, etc., and parents are encouraged to suggest topics to the faculty. We rely on your suggestions and input to keep the YPSP running smoothly.

Parent/Teacher Conferences

We hope the lines of communication between faculty and parents are open at every lesson. Either the parent or the teacher may request to spend a portion of any private lesson time to discuss the student's progress.

Deficiency Notices

Deficiency notices may be sent to parents by a Preparatory faculty member should there be chronic problems with attendance, preparedness for lessons or classes, attitude, etc.

Changing Teachers

While most of our students and faculty work together beautifully, there may be times when either parent or teacher feels a change might benefit the student. The procedure is as follows:

1. Speak with your individual teacher. Feel free to express your questions or concerns.
2. Contact the Student Services Coordinator, Gavin Farrell. All requests must be made through him.
Never approach another Peabody faculty member and ask them to take your child into their studio.

Progress Reports

At the end of the year, Progress Reports are issued by the private instructors (letter grades are not given). The String Department also passes out a Class Recommendation Form which includes recommendations for lesson length for the next year, YPSP group class assignments, readiness for orchestra, etc.

Music Certificate Program

The Preparatory awards four certificates of accomplishment: Elementary, Intermediate, Advanced and Pre-Conservatory Certificates. Components of the Certificate Program include the private lesson, the passing of Certificate Performance exams at different levels and the completion of the appropriate level of theoretical studies. See the Peabody Preparatory Music Student Handbook and the Peabody Preparatory website at <http://www.peabody.jhu.edu/prep> for further details.

YOUNG PEOPLE'S STRING PROGRAM (YPSP) FACULTY

All of our faculty are performing musicians and trained teachers who have a commitment to pre-college education. Though all members of the YPSP faculty are specialists in the Suzuki-based repertoire, none are restricted to teaching students in the YPSP. Our YPSP faculty works with a wide range of students from beginners to advanced, children to adults, and they are all equally well-versed in traditional approaches to teaching string instruments. The YPSP faculty meets regularly to discuss curriculum, to share pedagogical ideas and to participate fully in the evolution of YPSP. The following pages consist of the biographies of all YPSP faculty, the campuses where they teach and the year they joined the Preparatory faculty.

Yoon Young Bae, Violin; Peabody campus (downtown); 2008

Yoon Young Bae received her Doctoral degree in the studio of Victor Danchenko at Peabody Conservatory where she also received her Master of Music degree. Bae received her Bachelor of Music degree from Seoul National University. She is seen frequently on concert stages in Aspen, Maryland, Washington D.C., Virginia, Canada, Chile, Germany, Holland and Korea. Bae's concerto performances include those with the KBS Orchestra, the Seoul Philharmonic, the SNU Orchestra, and the Aspen Youth Artist Orchestra. She captured first prizes in the Donga competition and Korean Ensemble competition, and was awarded the silver medal in the Chosun and Ewha competitions. Including numerous appearances, Bae's performance with Yuri Smirnov was broadcasted in Canada in 2003. She has appeared in recitals in Carnegie Hall, Amsterdam Concertgebouw, Vina-del-mar Concert Hall, Kumho Art Hall, Sunje Art Hall, and her debut recital by Jueness Musical de Core and Young Artist Foundation. Bae taught violin performance and pedagogy in the master class at Vina del-Mar Conservatory and was a violin, music theory and history instructor at Baltimore Music School.

Libby Bellamy, violin; Peabody campus (downtown) and Towson campus; 2011 (taught previously at the Preparatory)

Libby Bellamy began teaching violin at the Peabody Preparatory in 1989, and she returns this fall to the violin faculty of the Young People's String Program. She received her Master of Music degree in violin performance from the University of Arizona, where she studied with Theodora McMillan, and her Bachelor of Music degree in violin performance from Indiana University, where she was a student of James Buswell and Gregory Fulkerson. Before coming to Baltimore, Bellamy was on the violin faculty of the Lawrence University Academy of Music. An

active performer in the Baltimore-Washington area, she is a recitalist and chamber musician. A founding member of the Baltimore-based Alexandrian Trio, Bellamy has also performed with the Wisconsin Chamber Orchestra, the Fox Valley String Quartet, the Tucson Symphony Orchestra, the Arizona Opera, and the festival orchestra of *Musicisti Americani*.

Matthew S. Boggs, Bass Coordinator, double bass; Peabody campus (downtown); 2004

Matthew Boggs holds a Bachelor of Music degree in Education from the Peabody Institute. He is a native of the Baltimore area. Boggs has free-lanced in Baltimore, Washington, D.C., and New York. He has toured in London, Paris, and across the United States. Boggs has taught privately and most recently was a faculty member at the Festival Youth Orchestra at the New England Conservatory in Boston, MA, and the McDaniel Orchestra summer camps at McDaniel College in Westminster, MD. His primary teacher is Paul Johnson and his past teachers include Hampton Childress and Arnold Gregorian.

Bai-Chi Chen, cello; YPSP Cello Coordinator; downtown Baltimore main and Towson campuses; 1990

Bai-Chi Chen received her Bachelor of Music degree from the San Francisco Conservatory of Music and her Master of Music degree from Yale University. She has studied with Margaret Rowell, Aldo Parisot and Claus Adams. Chen has participated in music festivals in Asia, Spain, Switzerland and the United States. She has also attended the Suzuki Teacher Institutes in Ithaca, NY and Hartford, CT and enjoys working with children as they develop their musical ability. Chen was the 2009 recipient of the Preparatory's *Excellence in Teaching Award*.

Yoon-Mee Chong, violin; Peabody campus (downtown); 2007 (taught previously from 1990-2003)

Yoon-Mee Chong received her Bachelor and Master of Music degrees from Indiana University under the Starling Scholarship. Chong was a student of Joseph Gingold, James Buswell, Mimi Zweig and Yuval Yaron. While living in Singapore, she taught at the Mandeville School of Music. Chong has performed with the Bloomington Symphony Orchestra, the Bach Ensemble, and the Los Angeles Korean Symphony Orchestra. She has performed throughout America with her brother and sister in the Rhee Trio. Chong is currently a member of the Classical Quartet and a Peabody Preparatory String Department faculty member.

Mellasenah Edwards, violin; Peabody campus (downtown); 2009 (previously taught at the Preparatory for six years)

Mellasenah Edwards received a Bachelor of Music degree from Eastman School of Music, a Master of Music degree from Yale University and a Doctor of Musical Arts degree from the Peabody Conservatory. Her teachers have included Peter Salaff, Syoko Aki, Sylvia Rosenberg, and Shirley Givens. Edwards has had extensive experience teaching Suzuki and other violin repertoire to children in both a group setting and in individual instruction. Prior to her return to the Peabody Preparatory where she taught for six years before moving south, Edwards held the position of violin instructor and served as the Music Department Chair at the South Carolina Governor's School for the Arts and Humanities, and held a teaching position at the Petrie School of Music at Converse College. Her students have been accepted to music schools and conservatories such as the Manhattan School of Music, Hartt School of Music, Eastman School of Music, Oberlin Conservatory and Cincinnati Conservatory. Edwards is a member of the Columbus, Augusta and Greenville Symphony Orchestras as well as a current member of Ensemble Argos and the Ritz Chamber Players. An avid chamber musician, her recent engagements have included performances at Piccolo Spoleto, Amelia Island Music Festival, and Weill Recital Hall at Carnegie Hall. Edwards also serves on the faculty at the Baltimore School for the Arts and subs with the Baltimore Symphony Orchestra.

Phyllis Freeman, strings; Peabody campus (downtown); 2007; (taught previously from 1990-1995)

Phyllis Freeman received her Bachelor of Music degree from Indiana University, and her Master of Music degree from the Peabody Conservatory. She has been teaching violin/viola/chamber music since 1983. In 1998, Freeman was the recipient of the Teacher of the Year award from the MD/DC chapter of the American String Teachers

Association. She is the Principal viola for the Maryland Symphony Orchestra and a section player for the National Philharmonic. Freeman is active as a conductor. From 1998-2001, she conducted the Peabody Chamber Orchestra. Freeman also is the conductor for the National Philharmonic's Middle School Institute. She has had several articles published in the Suzuki Association of the Americas Journal and creates educational and documentary DVD's.

Gretchen Gettes, cello; Peabody (downtown) and Towson campuses; 1999

Gretchen Gettes holds a Bachelor of Arts degree from Duke University; and a Master of Music degree from the University of Southern California. She was a student of Rodney Farrar, Fred Raimi, Selma Gokeen, and Lynn Harrell. Gettes is also a freelance musician in Baltimore and Washington, DC.

Rebecca Henry, Peabody Preparatory String Department Violin/Viola/Violin Pedagogy/Chair; Preparatory Pre-Conservatory Violin Program (PCVP) Director; Conservatory Faculty Member; Scott Bendann Faculty Chair in Classical Music; Peabody (downtown) and Howard County campuses; 1987

Rebecca Henry received her Master and Bachelor of Music degrees from Indiana University, where she returns to teach at the I.U. String Academy and Retreat for Professional Violinists and Violists in the summers. She is a founding member of the Kegelstatt Trio and has performed in music festivals in the US, Canada, Mexico, and Switzerland. Henry presents master classes and teacher training workshops throughout the U.S., and her former students are performing and teaching around the world. A member of Pi Kappa Lambda, she has received the 1991 Maryland String Teacher of the Year Award from the MD/DC chapter of ASTA (American String Teachers Association), and is named in *Who's Who Among America's Teachers*. Henry also commissions and has published new works for young violin ensembles.

Jennifer Marie Herrera, Violin; Peabody (downtown) and Towson campuses; 2006

Jennifer Herrera is currently a candidate for the Doctor of Musical Arts degree in violin at the Peabody Conservatory in Baltimore, MD. She received a Master of Music degree in violin performance/pedagogy at the Peabody Conservatory as a scholarship student under Violaine Melançon, and also completed violin and viola pedagogy studies with Rebecca Henry. Herrera received a Bachelor of Music degree, summa cum laude, in violin performance with an Economics minor at the University of Iowa and the University of Memphis. A full scholarship recipient at both schools, she served as the Principal Second violinist of the Iowa Chamber Orchestra and Concertmaster of the University of Memphis Symphony Orchestra. An avid chamber musician, Herrera performed at Carnegie Hall's Isaac Stern Auditorium as a soloist with the St. Paul's Episcopal School Chamber Strings in 2001, and was also a member of the winning string quartet in the University of Iowa Chamber Music Competition in 2003. She has attended several summer festivals including Musicorda, Bowdoin, and the Garth Newel Chamber music festivals where she received fellowships to study and perform chamber music. In 2007, Herrera was the Student Affairs Coordinator for the Garth Newel Chamber music Festival in Virginia. She has also had extensive performing experience with orchestras in the Mobile, AL, Iowa City, IA, Memphis, TN, and Baltimore, MD areas. Herrera is currently a Preparatory String Department faculty member.

Louise Hildreth-Grasso, Violin/Viola; Peabody (downtown) and Howard County campuses; 2000

Louise Hildreth-Grasso holds a Bachelor of Music degree from the University of Surrey, England; and a Graduate Pedagogy Degree from the Peabody Conservatory. As part of her undergraduate studies, Hildreth-Grasso spent one year as an International Exchange Student at the University of North Texas. Upon Hildreth-Grasso's return to England, she began an extensive period of viola study with internationally renowned violist Rivka Golani in London. Since moving to Baltimore in 1992, Hildreth-Grasso has been active as a performer, and in the recording and performing of numerous works by contemporary composers, as well as working with local orchestras as a freelance violist. In addition to her work at Peabody, she began conducting for the Greater Baltimore Youth Orchestra in 2005. Hildreth-Grasso's orchestra, the Sinfonia, is for elementary string players. She was also the 2006 recipient of the Peabody Preparatory's Excellence in Teaching Award.

Matthew Horwitz-Lee, Assistant to the String Chair (website management); Preparatory String Ensemble Conductor; Violin; Peabody (downtown) and Howard County campuses; 2003

Matthew Horwitz-Lee is the conductor of the Bryn Mawr Upper School Orchestra, and a former faculty member at Loyola College. Horwitz-Lee served as concertmaster with the Washington Opera. His students regularly place in the top seats in county as well as All-State Festival Orchestras. Horwitz-Lee is from the Boston area, where he co-directed the Strings program in the Westboro Public School system. Several of his students have gone on to succeed at the state-wide level. Horwitz-Lee holds violin performance degrees from Rice University and the University of Maryland, College Park. He was a member of Symphony Pro Musica and served as concertmaster of the Vivaldi Festival Orchestra for three years. Horwitz-Lee's teachers include Mimi Zweig, Kathy Winkler, Daniel Heifetz, and coachings with the Guarneri String Quartet.

Won Hee Kim, Cello; Peabody (downtown) and Howard County campuses; 2007

Won Hee Kim began her undergraduate studies at the Seoul National University, and continued her studies at the Sweelinck Conservatory in Amsterdam, Holland where she studied under Dmitri Ferschtmann. In 1987, Kim moved to the United States to study with Laurence Lesser at the New England Conservatory of Music in Boston, where she received both her Bachelor and Master of Music degrees in music studies and performance. Kim played for the Seoul National Philharmonic when she was 13 years old. She was the youngest member of The Kim Trio along with her two older sisters who played the piano and the violin. The Kim Trio has toured around the world, performing for the cause of Christian mission. Kim has played with many different symphonies and chamber orchestras including The Holland Music Session (where she played in various recitals in cities around Holland), the Amsterdam Chamber Festival, The Boston Chamber Orchestra, the Candlelight Chamber Music Society of Baltimore, as well as with members of the Baltimore Symphony Orchestra. She has also studied with world renowned cellists like Janos Staker, Leslie Parnas, Andres Navara, Paul Tortelier, and Tsuyoshi Tsutsumi through various master classes. In addition to teaching at the Peabody Preparatory, Kim plays with the Concert Artists of Baltimore. She has played with the National Cathedral Choral Society and the Candlelight Chamber Music Society of Baltimore with her sisters, and members of The Baltimore Symphony Orchestra. Kim appeared several times in the *Sundays at Three Concert Series*, playing with various chamber musicians in 2006 and 2008.

Daniel Levitov, Coordinator of Cello/Chamber Music/Conductor of Preparatory Young Artists Orchestra; Peabody (downtown) and Towson campuses; 2001

Daniel Levitov holds a Bachelor of Music degree from Oberlin Conservatory, a Master of Music degree from the Manhattan School of Music, and a Doctor of Musical Arts from City University of New York. Levitov performs regularly as a substitute cellist with the Baltimore Symphony Orchestra, as well as on their *Chamber Music by Candlelight* series. He is a member of the Cabrillo Festival of Contemporary Music, directed by Marin Alsop, and is on the faculty of the Killington Music Festival. Levitov has performed at Carnegie Weill Hall, Merkin Hall, Strathmore's Music in the Mansion, and at the *Sundays at Three Concert Series* in Columbia. He participates regularly in the Monterey Jazz Festival, performing in the festival orchestra with soloists Terence Blanchard, Roy Hargrove, and Charlie Haden. Levitov has taught recent master classes at Penn State University and Cabrillo College, and lectures regularly at the American String Teachers Association National Conference. He has been recently published in *Strings Magazine*. Levitov also serves on the faculty of the Sunderman Conservatory of Music at Gettysburg College.

Janet Melnicoff-Brown, Fiddlers Four and YPSP Coordinator; violin; Peabody (downtown) and Towson campuses; 1982

Janet Melnicoff-Brown holds a Bachelor of Arts degree from the University of Vermont, and a Master of Music Education degree from the Peabody Conservatory. Melnicoff-Brown has studied violin pedagogy training in numerous Suzuki Institutes, including at Stevens Point Wisconsin and with the Greater Washington Suzuki Association, where she studied most recently with John Kendall and Edmund Sprunger. She studied Roland string

pedagogy with Marla Mutschler at Laval University, Music Learning Theory in seminars with Edwin Gordon at Temple University, and violin pedagogy at the Indiana University Retreat for Professional Violinists and Violists, under the direction of Mimi Zweig. Melnicoff-Brown has performed as a freelance musician in Vermont and in Baltimore area orchestras and chamber groups.

Hana Morford, *viola; Peabody campus (downtown); 2011*

Hana Morford holds a Bachelor of Music degree from Cleveland Institute of Music, a Master of Music degree from Rice University, and a Graduate Performance Diploma from the Peabody Conservatory. A passionate educator, the violist is the educator director of the Greater Baltimore Youth Orchestra's (GBYO) *Bridges* program, as well as a faculty member in the Baltimore Symphony Orchestra's *OrchKids* program, and the Baltimore School for the Arts' *TWIGS* program. Morford's former teachers include Victoria Chiang, James Dunham, Jeffrey Irvine, Lynne Ramsey and Rebecca Henry. She has been a finalist with the San Antonio and New World (Miami) Symphonies, and has also been a fellowship student at numerous music festivals throughout the U.S., including the Aspen, Sarasota, Kneisel Hall, and Spoleto USA festivals. While a student at Peabody, Morford was the recipient of both a Peabody Career Grant and the Israel Dorman Memorial Award in Strings, and was also selected to perform chamber music with Peabody faculty members in Shanghai, China.

Andréa Picard, *Assistant to the YPSP Coordinator, Accompanist Coordinator; Violin; Peabody (downtown) and Towson campuses; 2006*

Andrea Picard holds a Bachelor of Music degree and a Performance diploma from the Conservatoire de Musique du Québec à Montréal (CMQM); and a Master of Music degree in performance/pedagogy from the Peabody Conservatory. She is music director of the Camp Musical de l'Estrie, Québec, and teaches at the Camp Musical des Laurentides, QC, as well as at the Société Musicale d'été Vivaldi in France. Picard's major teachers have been Victor Danchenko, Johanne Arel and Raymond Dessaints, as well as Isabelle Monsarrat and Rebecca Henry for violin pedagogy. Her awards include a prize with great distinction in violin and chamber music from the CMQM, the Josef Kaspar Award in Strings from the Peabody Conservatory, and the Maryland Teachers National Association Student Achievement Recognition Award for 2008. Picard is active as a chamber musician and recitalist, and has been heard in Canada, the United States, France, Hungary and India.

Lisa Sadowski, *Assistant to the String Chair; Violin/Viola; Peabody (downtown) and Towson campuses; 1992*

Lisa Sadowski graduated from Indiana University, with highest distinction, where she received a Bachelor of Science degree in violin pedagogy and Master of Music Performance degree in viola with a cognate field in conducting. Sadowski taught in the Indiana University Young Violinists Program from 1988 through 1992. She has performed in music festivals in France, Venezuela, and the United States. Sadowski has taught and given presentations at institutes and summer camps in Michigan, Louisiana, and Maryland. At the Peabody Preparatory, from 1995-2002, she was the Coordinator of the Young Peoples String Program; and from 1992-1997, Sadowski conducted the Preparatory String Ensemble. She plays with the Maryland Philharmonic Orchestra and is an active performer in the Baltimore area.

Maya Shih, *Violin/Viola; Howard County campus; 2005*

Maya Shih holds a Bachelor of Arts in Psychology, a Bachelor of Music in Music Performance, and a Master of Music degrees in Music Performance and Suzuki Pedagogy from the University of Maryland, College Park. Shih has studied with Daniel Heifetz, Ronda Cole and members of the Guarneri String Quartet. She has taught at the University of Maryland, The Nelly Berman and Community Music Schools in Pennsylvania, and Peabody Preparatory since 2001.

Troy Stuart, *Cello; Peabody campus (downtown); 1994*

Troy Stuart is a former student at the Peabody Preparatory, and a graduate of the Baltimore School for the Arts, Oberlin Conservatory of Music, and the Peabody Conservatory. Stuart has performed solo and in chamber music concerts in Baltimore, Washington, D.C., Cleveland, and New York. He was chosen to be a member of the

prestigious New York String Orchestra, under the direction of famed violinist/conductor Alexander Schneider. Stuart has performed at Carnegie Hall and the John F. Kennedy Center for the Performing Arts. He is the Principal cellist in the Gateways Chamber Players and co-founder and Artistic Director for the Phoenix Chamber Orchestra. Stuart was invited to participate at an internationally televised (CBS) *Kennedy Center Honors* event in honor of Alexander Schneider and the “25th Anniversary of the Kennedy Center.” He received the Friedberg Lecture/Artist Award and was the first recipient of the Martell Cordon Bleu Award sponsored by Seagrams Corporation and presented by actor/musician Dudley Moore. Stuart presently tours the country with The Ritz Chamber Players based in Jacksonville, Florida.

Christian Tremblay, *Performance Academy for Strings Coordinator; Violin; Peabody campus (downtown); 2003*

Christian Tremblay graduated from the Conservatoire de Musique du Québec and the Peabody Conservatory, earning the Prix du Conservatoire de Musique du Québec, a Graduate Performance Diploma and a Doctor of Musical Arts degree. His major teachers and influences include Liliane Garnier LeSage, Martin Beaver, Ellen Mack, and Gérard Poulet. Tremblay has been heard as a recitalist and chamber musician in Canada, the United States, Europe and Asia. He is an active performer in the Baltimore-Washington area and is Principal Second violin with the Annapolis Symphony Orchestra. Tremblay is a full-time faculty member of the Peabody Institute, teaching violin for the Preparatory and musicology for the Conservatory. He is also on the violin faculty at the University of Maryland, Baltimore County. Tremblay was a 2007 recipient of the Peabody Preparatory’s Excellence in Teaching Award.

Alicia Ward, *cello; Peabody campus (downtown); 2011*

Cellist Alicia Ward made her orchestral debut as a featured soloist at the age of twelve, and has since performed throughout the United States and abroad as chamber musician, recitalist and soloist. She has most recently performed as recitalist at Strathmore, the Kennedy Center, the *Music on the Lake Series* of Lake Barcroft, as well as several of the embassies of Washington, DC. Ward was chosen as an Artist in Residence at Strathmore for the 2010-2011 season, at which time her debut CD *Tableaux* was released. She has been a soloist with the Fairfax Symphony Orchestra, the Orchestra of St. John, the American Youth Philharmonic and the Peninsula Youth Orchestra. Ward has been a top prize-winner of several competitions throughout the United States including the grand prize at the Music Teacher National Association Young Artists Competition held in Denver, and second place with her piano trio at the Fischhoff National Chamber Music Competition. As an active chamber musician, she has performed at the Kneisel Hall Chamber Music Festival, the Menuhin Chamber Music Seminar in San Francisco, the International Music Academy in the Czech Republic, Jordan Hall, Strathmore and the Kennedy Center. In 2005, Ward was one of twelve cellists selected to perform at the International Piatigorsky Seminar for Cellists held at the University of Southern California. She has also been invited to attend the Banff International Cello Master Classes and the Young Artists Program of the National Arts Centre, under the direction of Pinchas Zukerman. Ward began studying cello in San Francisco with Barbara Wampner. She received her Bachelor of Music degree from the Peabody Conservatory as the recipient of the Steven Kates Memorial Scholarship where she studied with David Hardy. Ward received her Master of Music degree from the New England Conservatory as the recipient of the Natica Righter Williams Scholarship, under the tutelage of Laurence Lesser. Her other principal teachers include Sandy Walsh Wilson of the Alexander String Quartet, Tanya Carey and Hans Jorgen Jensen.

YPSP PARENT INFORMATION SHEET

Reprinted Guidelines Summary for Preparatory Parents

To ensure your child receives the most from his education at the Preparatory, please observe the following guidelines:

At the Lessons:

- Arrive 5 minutes early to each private lesson or group class, and 10-15 minutes early for dress rehearsals, concerts and recitals.
- To make each lesson more beneficial, bring:
 - a notebook for listing practice assignments and special concepts to reinforce
 - all music (if any) your child is studying in a simple folder or bag
 - a tape recorder (this is optional but can be very helpful)
 - questions; be sure and ask if ever anything presented is unclear to you.
- If your child is particularly sensitive to “quick energy” foods such as candy and other sweets, please limit your child’s intake of these foods immediately before a lesson.
- Often a child will appear to be forgetful at his lesson, or do poorly in exercises which he did well at home. Do not become alarmed at this or interfere by giving him hints and reminders while he is trying to pay attention to his teacher. The reason he is having difficulty is that he is working with a relatively unfamiliar person. By “helping” too much, you will only postpone the day when the relationship between teacher and child is an easy and natural one. The child’s attention should be centered on his lesson; his work is with the teacher. You can best help him to focus his attention by not intruding on his work.
- If you have your child’s best interest at heart, let him make mistakes because the lesson is a learning process. He is learning through his errors. He is also learning that it is alright to take a chance and that a mistake is not the end of the world.
- If a child makes many mistakes in his lesson, do not scold him but resolve to practice more and better with him before the next lesson. Good practice is always the cure for bad lessons.
- Sometimes the teacher will invite the parent to participate. At such times, a complete response is expected so pay close attention to the lesson.
- About younger brothers and sisters at the lesson – they are always welcome to come, listen and to learn, but this must never be at the expense of the child receiving instruction.
- When watching the lessons of other children, show interest in these students but avoid making comparisons between your child and others. Such comparisons can be unfair to all concerned, especially since you know a great deal about your own child and very little about the backgrounds of the others.

Practice

- One parent attends each private lesson, and it is important that this parent set aside time each day to practice at home with your child. Don’t worry if you have little or no musical background – this does not matter.

- Practice regularly, every day.
- Let your child have some say about the schedule for daily practice. Make a chart showing the times agreed upon and post it as a reminder.
- Be **ENTHUSIASTIC** yourself about practice time.
- Know (ask your teacher) what is reasonable to expect. Children learn at different rates, but excessive demands and leniency as a regular diet will create tensions or disinterest.
- Enjoy the process of learning with your child both at home and at the lesson. Be generous with encouraging remarks. Direct praise or criticism at the child's efforts not his character or personality. For example, "Your performance was beautiful," (praise the act) not, "You are wonderful," (praise the child). "I want to talk to your fingers for a moment," not, "You are terrible."
- Sense when a practice session is over. Better to return to the instrument with joy and enthusiasm than to force a few more minutes today.
- When you practice at home, use the same routines and sequence of events that you observe at the lessons. Use the same language and practice the same exercises the teacher uses. The teacher is watching for signs that these exercises have become easy and natural for the child so that he will be ready for the next steps in his learning.

General Information

- Attend all concerts in which your child participates and invite their friends.
- Listen to music of any style in your home daily and take your child to faculty, chamber music and symphony concerts. Check the Strings Boards and the YPSP newsletter for concerts of interest.
- Play recordings several times a day without concern for whether your children are listening attentively.
- Never begin a new piece unless your teacher has suggested or approved it.
- Once or twice a week, give a home concert for the parent who does not usually supervise the practice session. Include bowing and applause.

Adapted from "How to Help Your Child at Home" by Lorraine Fink, "Focus on Psychology" by Mary Craig Powell, Suzuki World, January-February, 1987 and "How to Help Your Child at His/Her Lesson" by Juliana McAshan, Suzuki World, May-June, 1985.

HELPFUL INFORMATION

Gift Ideas of String Players

Rosin: Hill dark or Hill light (\$4-\$5)

Shoulder strap for case

Mute, Tourte (\$2-\$5)

Cellists: “rockstop”

Tuning fork: A-440 with case (\$3-\$10)

Identification tag for case

Set of extra strings (Thomastik Dominant strings are fine for most instruments, but check with your teacher)

Flash cards for note reading

Nice tote bag to carry music

Lint-free cloth to protect and wipe off instrument

Tickets to hear a concert

Books: See Books List to follow

Records/tapes/CD's (see A String Player Listening list to follow)

Holiday music

Games: See Catalogs of Interest list to follow

Wire music stand and carrying case for music and stand (\$12-\$25)

Metronome: Any quartz, “Card” quartz are small and light (\$20-\$100)

Personalized stickers (name & phone number) for music

Instrument polish/cleaner: any; recommend SHAR and Saconi brands (\$2)

Hill Peg Compound: put on pegs to keep them from sticking and slipping (\$5)

Catalogs of Interest

SHAR Products – Strings, supplies music, books, Suzuki materials, instruments, etc.; everything for strings (1-800-248-SHAR)

The Enchanted Workshop – Motivational supplies for young musicians. (2026 Gurney Court, Burlington, NC 27215)

Ability Development – Strings, supplies, books, games, Suzuki materials, etc. (P.O. Box 887, Athens, OH 45701; 614-594-3547)

ITE (Ithaca Talent Education) – Strings, supplies, Suzuki materials, etc. (1-800-338-7473)

Musical Moments – Musical stationery, jewelry and gifts (45 Columbine Road, Newton, MA 02159; 617-969-4867)

Music in Motion – Gifts, games, stickers, books, etc. (109 Spanish Village, #645, Dallas, TX 75248; 1-800-445-0649)

Music Treasures – Music-related gifts (1-800-798-8613)

Books List (can be ordered from your local music store or from SHAR Products)

****HIGHLY RECOMMENDED**

****Nurtured by Love**, Shinichi Suzuki

****To Learn with Love: A Companion for Suzuki Parents**, William and Constance Starr

****Helping Parents Practice – Ideas for Making It Easier**, Edmund Sprunger

Ability Development from Age Zero, Shinichi Suzuki

Shinichi Suzuki: The Man and His Philosophy, E. Hermann

The Talent Education School of Shinichi Suzuki – An Analysis, Ray Landers

Introducing Suzuki Piano: More than Music, Carole Bigler and Valery Lloyd-Watts

A Parent's Guide to the Suzuki Method, Alinta Thornton

The Inner Game of Music, Barry Green and W. Timothy Gallwey

They're Rarely Too Young...Never Too Old "To Twinkle", Kay Slone
I Love to Practice, P. Steiner and Y. Halls in the Suzuki Style
Mommy, Can We Practice Now?, Marie Parkinson
Stories of Composers for Young Musicians, Catherine Kendall
More Stories of Composers for Young Musicians, Catherine Kendall
Dare to Discipline, Dr. James Dobson
The Hurried Child: Growing Up Too Fast Too Soon, Dr. David Elkind
Your Child's Self Esteem, Dorothy Corkille Briggs

A String Player Listening List

Concerti

Bach	Violin Concerts No. 1 in a minor, No. 2 in E Major Concerto for Two Violins; Brandenburg Concertos
Bartok	Concerto for Violin (Stern, Perlman, Zukerman)
Beethoven	Violin Concerto (Oistrakh, etc.)
Boccherini	Cello Concerto
Brahms	Violin Concerto (Milstein, Perlman, Szeryng); Double Concerto (Violin/Cello)
Bruch	Violin Concerto in g minor (Bell, Mutter, anyone)
Dvorak	Cello Concerto
Haydn	Violin Concertos No. 1 in C, No. 2 in G, Cello Concertos in C & D
Lalo	Symphonie Espagnole (Heifetz, Perlman); Cello Concerto
Mendelssohn	Violin Concerto (Oistrakh, Milstein, Bell, Mutter, etc.)
Mozart	Violin Concertos Nos. 3, 4 and 5 (Mutter, Oistrakh, etc.)
Paganini	Violin Concertos in D Major and b minor (Rabin)
Saint-Saens	Violin Concerto in b minor; Cello Concerto
Sibelius	Violin Concertos
Tchaikovsky	Violin Concerto, Roccoco Variations (cello)
Vivaldi	The Four Seasons
Weiniawski	Violin Concerto in d minor

Sonatas

Bach	Solo Sonatas and Partitas, violin (Szeryng, Grumeaux); Solo Suites for cello (Casals, Ma, Starker)
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Beethoven Violin Sonatas; Cello Sonatas

Mozart, Debussy Violin Sonatas
Ives, Faure, Franck

Chamber Music

Bartok, Brahms String Quartets
Mozart, Haydn
Schubert, Debussy, Ravel

Beethoven String Quartets (start with Opus 18 and 59)

Berg Lyric Suite

Mendelssohn Octet, String Quartets, Piano trios

Schubert Quintet in C (2 cellos), Piano trios

Schumann Piano Quartet

Orchestra

Bartok Concerto for Orchestra

Beethoven, Brahms Symphonies
Mozart, Haydn,
Mahler, etc.

Britten Young Person's Guide to the Orchestra (Bernstein, NY Philharmonic)

Prokofiev Peter and the Wolf (Perlman and Mehta)

Stravinsky The Rite of Spring

Short Pieces Look for collections by various artists, or ask your teacher.

Listen to Piano music and that of other instruments and styles too.

INSTRUMENT RENTAL, PURCHASE AND MUSIC STORES

Instrument Rental and Purchase

We advise that most beginning students rent an instrument rather than buy one. Most music shops will apply a percentage of the rental price towards the purchase, and will trade up to larger sizes as the child grows. The shop owners can usually “size” a child for the correct size of instrument (1/10, 1/8, ¼, ½, 4/4). If they feel a child is on the border line between two sizes, take the smaller instrument to the lesson and let the teacher decide which is best. Playing on an instrument that is too large can do physical damage to a child’s tendons.

**NEVER SWITCH TO A LARGER SIZE INSTRUMENT WITHOUT YOUR TEACHER’S PERMISSION.
NEVER BUY AN INSTRUMENT WITHOUT FIRST SHOWING IT TO YOUR TEACHER.**

The following shops are run by string specialists who can repair and maintain instruments. Because string instruments are delicate and can often require attention, we suggest renting from string specialists. The shops below also carry strings, rosin, metronomes and other string accessories. Please mention that you study at Peabody when calling them for information.

Gaile’s Violin Shop (also music)
9903 Rhode Island Avenue, Suite #4
College Park, MD 20740
301-474-4300

Perrin Associates Violins
1 E. Lexington Street
Baltimore, MD 21202
410-539-0043 (by appt. only)

SHAR Products

1-800-248-SHAR (7427)
(mail order string specialists, instruments, music,
books, supplies, etc.; website: www.sharmusic.com)

The following shop does not rent, but offers fine quality instruments for purchase from small through full size. You purchase the first instrument, then trade up as your child grows.

Potters Violins

4706 Highland Avenue
Bethesda, MD 20814
301-652-7070
1-800-317-9452
Website: www.pottersviolins.com

Music Stores

The following stores carry violins, violas, cellos, string music and accessories, and most will mail music to your home upon request.

Dale Music, Inc.
8240 Georgia Avenue
Silver Spring, MD 20910
301-589-1459

Music and Arts Center, Inc. (rentals available)
1940 York Road
Timonium, MD 21093
410-453-0811
Additional locations in Bel Air, Ellicott City, Laurel,
Bowie, Severna Park, Rockville and more; see your
phone book for more information and listings.

STRINGED INSTRUMENT MAINTENANCE

1. The stringed instruments are sensitive and delicate requiring care and attention in their use.
2. Stringed instruments should not be stored, even temporarily, near a window or radiator; nor should they be subjected to temperature extremes. As the instrument is also affected by humidity, a middle range of 40-60% humidity is desirable if possible. Storage in excessively damp places is to be avoided.
3. The bridge is quite fragile and is apt to crack if stopped or if the instrument is tuned improperly. Students and their parents are advised to request tuning instructions from the teacher.
4. At no time should all four strings be loosened simultaneously as the sound-post inside the instrument is held in place only by pressure.
5. Bow hairs should never be touched by the fingers as this leaves a residue of body oil that contributes to a poor sound and subsequent deterioration of the bow hair. Individual bow hairs will break with use and can be clipped off at each end with nail clippers. They should be checked for rehairing every six months to one year. If more than $\frac{1}{4}$ of the hair is gone or it appears dirty and does not take rosin well, the hair should be replaced.
6. The bow hair must be loosened after each use or the bow will warp (ask your teacher how to do this). The bow is quite fragile at the tip and will break easily if dropped or otherwise misused. A broken bow cannot be repaired.
7. A lint-free cloth should be kept in the case and the instrument and strings should be wiped off after each use to prevent rosin build-up.
8. Students should always have clean hands and short finger nails (left hand) before playing any stringed instrument. The fingerboard (ebony) can be cleaned with rubbing alcohol, but be careful not to let the alcohol touch the body of the instrument.
9. Strings should not be considered permanent. With use they stretch and lose their ability to resonate in tune and can sound "false". There is no way to predict this condition, but as a general rule, a yearly change of strings is recommended. Always keep a set of strings in your case. (Thomastik Dominant strings are fine for most instruments, but please check with your teacher.)
10. Tuning pegs, depending on the weather, can slip or stick. Chalk may be applied to the stem of the peg to control slipping, and Peg Compound is available to control both sticking and slipping.
11. Do not attempt repairs even if apparently minor. Ask your teacher for advice or bring it to a qualified repairman.

LISTENING

We talk a lot about listening in the Suzuki Method. How much we actually think about it is another thing let alone how much we do about it.

Imagine high school French class when the only person who speaks French is the teacher... no doubt a lot of us had this experience or a similar one. It does not help us much to study the books, conjugate the verbs and practice trying to “sound French” without a model readily available. There are several solutions to this dilemma:

- 1.) Go to France and live with a French family. This is rather costly, but the best of all worlds.
- 2.) Hire a private tutor to speak French with us on a regular basis. This too is costly but quite a good idea nonetheless.
- 3.) Get some good French tapes and make sure they are played on a regular basis in our daily life, upon waking, going to bed, in the car, etc., and try to “talk back” to and with the tape. BINGO – this one is not expensive, is easy and obviously successful almost immediately.

Music is much the same although luckily, we need not go as far as France to sustain a steady diet of the language of music. I am talking about three different types of listening:

- 1.) our Suzuki repertoire tapes
- 2.) live concerts and
- 3.) recordings on our tape, CD or record machines.

Each of these is essential to our “language study”. Daily playing of our Suzuki repertoire tapes is the first. It is this one which gives us the vocabulary, the grammar and the accent we are trying to absorb and is by far, the easiest way to help develop abilities in our children’s “language”.

The second, live concerts, is another joyful one though it takes more planning, time and sometimes, money. There is no substitute for this activity and no way of accurately measuring the amount of joy, understanding and growth that regular concert going gives us and our children. We at Peabody are fortunate to have so many free concerts offered to us each year. Everything from chamber music to solo recitals to opera and orchestra performances are all at our fingertips. The world of live music is one from which we reap untold benefits and may I add here, one which the performing musician can reap only if we are there. As members of an audience, we must remember that we are an essential part of any performance.

The third type of listening I mentioned is recorded music. This again is an easy one. From simply turning on the radio to a fine music station as a daily habit to listening in the car to actually purchasing with our children some of the music they may eventually play in solo recital, chamber ensemble or orchestra, we feed the very appetite we are trying to develop. The beauty of making music part of a daily diet for our children is that it becomes a part of ours in the process. I firmly believe that in this day and age particularly, the soothing and warming effects of beautiful music are far too often overlooked in our search for peace of mind.

I write this little missive as a mother, musician, teacher and most of all, as a listener and lover of fine music. Try an experiment. For the next month, play your child’s Suzuki repertoire tape every day for them, put fine music on at home for the family and yourself at least once a day and go to at least one live concert. Do not even bother to try to evaluate any of it... not for a month.

I had better say here that playing the Suzuki repertoire tape daily is not part of the experiment as such, since that is a requirement for study already in place. As a mother of two children myself however, I am aware of the “days missed” even with the best intentions. Nonetheless, try the whole experiment beginning with no missed days for a month.

Enjoy yourself in the process and do let me know how it all goes.

All the best,

Annette Costanzi
Former YPSP Cello Coordinator

A NOTE FROM REBECCA HENRY

Peabody Preparatory String Department Chair
Peabody Institute Conservatory Faculty, Violin Pedagogy

CONSERVATORY AND PREPARATORY STUDENTS INTERACT

We are fortunate to have a close relationship with the Peabody Conservatory, and especially with the Conservatory violin and viola majors who are interested in developing their teaching skills. I teach a violin and viola Pedagogy course in which Conservatory performance majors delve into the study of studio teaching. Those taking the class vary in the amount of teaching background they have, with most trying it for the first time. We also have a Masters Degree in Performance with Pedagogy Emphasis, and students on that degree program have had teaching experience and will be more actively involved in the YPSP.

You may see Pedagogy students in group classes, as part of their course requirement includes observing YPSP group classes and concerts. They may be asked to help tune, help with fixing posture, or at times may be given an assignment to run the group for a few minutes as they develop their skills. Those on the MM Pedagogy degree program may fill in should a faculty member be absent.

Each Pedagogy student is matched with a Preparatory student for the semester. The Pedagogy student becomes the “helper”, observes the Preparatory private lessons and then follows up by giving the student six “helper sessions” in the semester. This gives the “helper” a chance to develop his/her teaching skills with guidance from Preparatory faculty and gives the student a chance to have a practice session.

I arrange these pairings through the faculty and look for level and scheduling that matches the educational needs of the Conservatory students. In the fall, I match them with students in Books 1-2, and in the spring often expand the level depending on the experience and needs of the Conservatory students. These sessions take place only at the downtown campus, with rare exceptions should a Conservatory student live near another campus. Please let your teacher know if you are interested in having a helper.

I believe that this interaction between the Conservatory and Preparatory students is inspiring for all involved. I hope you enjoy meeting, observing and supporting the Pedagogy students throughout your years in the Young People’s String Program.

THE RACE IS ON...

By Phyllis Freeman

The race is on...

There is probably not a teacher out there who has not experienced pressure from both parents and students to push through repertoire for the sake of "achievement and success". Finding an appropriate pace for our students can be one of the most difficult challenges a teacher faces. A five- or six-year old child is perfectly content to play a piece through once from the beginning to end. They don't particularly care how they played the piece, they are just happy that they played it. Our challenge as teacher is to redirect a child's focus onto how a piece is played. We need to develop a child's aesthetic sensibilities, and thereby help him/her redefine the meaning of "achievement and success".

Given the messages our students receive from society in general, this is no easy task. We live in a fast-paced culture where more is better. The media portrays a materialistic, all too often violent, world to our children. The pursuit of beauty (i.e., the study of music) tends to be an anomaly in our society. What a wonderful gift we could give our students if we could develop within them a keen inner sense of beauty and a creative spirit. All too often we hear conversations like the following:

"How old is your son?" questions Mrs. Jones.

"He is eight years old," replies Mrs. Smith.

"What is he playing?" asks Mrs. Jones.

"Well. He just started Book 5 last week," responds Mrs. Smith.

Mrs. Jones remarks, "He must be very talented. He's moving very fast."

What does eight years old and playing in Book 5 have to do with talent? Nothing really, if the eight-year old did not get the message the music was conveying.

So, how do we steer students (and subsequently parents) away from the "more the better" syndrome? There are various strategies that work. First, acknowledge that the problem exists. Let parents know from the beginning that the object is for students to perform a piece up to certain standards. That may mean that Bobby may move slower than Suzie, and that Suzie may be moving slower than Michael, but that is okay. Children learn different skills at different speeds at different times. Life is

not a race. This is a difficult concept for children and parents to grasp because of our educational system, which places the emphasis on grade levels, as if all ten-year olds were the same. One of the delights of the study of music is that nobody has yet to decide at what age a child should be at any given level.

Next, I start work on what I call a "criteria for listening". I let the students know that it is not just enough to play the notes, they also have to listen to them. In the beginning, the list will be short. Perhaps the focus will be on tone production and intonation. I find that by emphasizing the ultimate goal (i.e., a beautiful sound), you can more easily motivate students to pay attention to technique. Try to use examples from a student's every-day life if possible. How does a car radio sound if the station is not coming in clearly? If it is an older child, you can have a conversation about equalizers of bass and treble controls. If you have a stereo in your studio, demonstrate the variety of tone colors that can be produced. (Children are very electronically-oriented these days.) Now demonstrate the range of sound that is possible, from a whisper to a scratch, on the violin. If a child is visually-oriented, the same process may be duplicated using a box of crayons as an example. What child would want to have only one color? If they want variety in their palette of sounds, they must have sensitive fingers on the bow. Now, not only can they understand the need for a functional bow grip, they want a functional bow grip.

The same type of technique can work for intonation. For example: Put on your most serious face and tell the student that you are going to play *Twinkle*. Proceed to play the most outrageously out of tune *Twinkle*. Usually, you get laughter in response from the child. Then, with a totally straight face, ask why the child is laughing. The student then responds by saying, "it didn't sound right." This helps the teacher define intonation. This can segue into an explanation of why it is so important to hold the violin correctly; so that those fingers are free to move to the correct places.

Obviously, the list grows very rapidly. Rhythm is added very soon, followed by dynamics, phrasing, tempi, etc. With this "criteria for listening" approach, a teacher can accomplish two goals at once. The first is to motivate a child to work on technique.

The other is to help a child develop his/her own sense of aesthetics.

Another approach I use to develop self-awareness and to slow students down is to ask students to give themselves a score on the various components of their listening list using a scale from one to ten. (It is remarkable how honest students can be about them-selves.) They know that if they are only scoring a seven on intonation that they will not be given a new piece. Not only does this form of questioning help students to understand their weaknesses, it also shows them their strengths. I can also reveal to a teacher what students believe about their playing.

Hopefully, once students start to develop their "criteria for listening" they will be willing to spend more time on a piece. They will start to own the art they are creating and understand that music is more than just the notes on the page resulting in the parent and student redirecting their attention to the aesthetics of playing as opposed to the conquest of new repertoire. Conversations between Mrs. Jones and Mrs. Smith would be more like this:

Mrs. Jones: "Your son plays so beautifully. His intonation is fabulous."

Mrs. Smith: "Thank you. It was a challenge to get him to focus on his left hand position so that he could make adjustments to intonation, but it was worth it because now he can really appreciate the shift in mood when he changes from G Major to g minor in the Bach Minuet."

Phyllis Freeman received a Bachelor of Music degree from Indiana University and her Master of Music degree from Peabody Conservatory. She has performed with the Civic Orchestra of Chicago and the Richmond, Annapolis and Harrisburg symphonies. Her primary performance medium is chamber music. She has studied with the Guarneri String Quartet and has performed at the Aspen Music Festival, the Hopkins Noon Series and other series in the MD/DC/VA area. As owner and founder of Classical Interludes, Inc., she is involved in hundreds of chamber music performances every year. At Indiana University, she studied with Mimi Zweig. She currently teaches violin and viola, beginning orchestra and group classes at the Peabody Preparatory. Ms. Freeman is president-elect of the MD/DC chapter of ASTA. [1993-1994 biography]

NURTURING NATURE

By Rebecca Henry

I must apologize up front for the personal, unscientific nature of the ramblings that follow. There is admittedly nothing new here, but sometimes re-visiting familiar thoughts with new insights can be inspiring for me, and I feel my approach to teaching has just been renewed.

Four months ago, I gave birth to beautiful fraternal twin daughters, Anne Harriet and Theresa Ruth. Aside from the obvious ways in which my life has changed (will I ever sleep through the night again??), I find I have already learned much from them not only about the wonderment of life, but about teaching as well.

The nature vs. nurture discussion can be a lively one in relation to teaching. Given that there is some sort of balance in the works, as a teacher I have always felt that my role as a nurturer is a crucial one and that, in fact, I have a certain amount of influence in the development of my students. This is certainly an awesome responsibility not to be taken lightly. Observation of my daughters, however, has humbled me considerably and encouraged me to explore my thoughts on this subject more thoroughly.

I was amazed at how wonderfully different Anne and Theresa were from the very first day. Although this immediate difference between children is nothing new to the parents of the world, I think that having two at once seems to illuminate the issue. Their approach to the world seemed inherently different before my husband, Monte, and I had a chance to affect their

environments, and their personalities continue to be clearly defined. Anne is Anne. Theresa is Theresa. It is as simple as that. Now we must get to know them. And my students? Now I must get to know them – how they learn, what makes them laugh, what sounds they enjoy. How can one “teach the violin” without getting to know the child – or how can one nurture the child’s nature without getting to know and appreciate the innate nature of the child? This is my rediscovery – that parenting and teaching are a matter of nurturing nature with joy.

Anne and Theresa have strikingly different natures. At this point, Anne is quite social and physical and responds with glee to external stimuli of all types. Theresa loves to focus on one person or toy at a time and entertain herself contentedly for long periods, making friends with and cooing at her toys. Yet, occasionally, I foolishly wonder why Anne is so easily distracted, or why Theresa doesn’t seem interested in turning over yet.

How many times have I assured my students and parents that children develop at different rates, learn in different ways, and that I respect each for where he or she is at the moment? How many times have I urged them not to compare their child to others, or at least not to worry when they do? Only now do I see how truly difficult it is not to contemplate these comparisons. No matter how much I intellectually believe in being patient and trusting about the development of a child, I still find myself occasionally admitting to having asked why one or the other

of my twin daughters doesn’t do this or that yet since the other does it already...

Is this a flaw in the nature of all parents (If so, then we surely need nurturing from someone.)? I can see that these worries are normal, but only keep us from enjoying our children to the fullest. Theresa will turn over when it interests her, and Anne will focus on one thing at a time when something holds her interest that long, and there is not a whole lot I can do about... or is there?

I can roll Theresa over and read books to Anne in the hopes that when they ARE ready, these next steps will be slightly easier to them. And what fun it is to play with them in the mean time!

And so as teachers there is great value in repeating verbal and musical cues to our students week after week, for when they are ready for that next step we will have supplied the foundation that will make it easier for them. Our nurturing will help them succeed once their nature demands that the step be taken, but only then can take the step. We all, teachers and parents, must remember to genuinely enjoy all the space between.

I am still in the “aren’t these babies amazing” stage – as if I am the first to ever bear children. I hope that as I ease back into teaching I can hold on to these feelings of wonderful for the individuality of each child, for the love the parents have for their children, and for the privilege it is to get to know them all.