

Session 1.5 Violin Forum
Sunday 8 July 2018

Welcome and Introduction - Zoe van Drunen

- New books – *Pick a Part* by Audrey Akerman.
- Survey of delegate interest areas.

Interview with ASQ Violinists – Zoe van Drunen interviewing Dale Barltrop and Francesca Hiew

- We are all ambassadors for the arts and ASQ is certainly so.
- **What is your earliest musical memory that made you want to play violin?**
Dale Barltrop. Year 2 at school. My teacher gave a recital for all students in Year 2 and she performed Czardas. That was the exact moment.
Francesca Hiew. It wasn't an exact light bulb moment for me. I remember my first violin lesson and I always enjoyed playing.
- **How did you join ASQ?**
Dale Barltrop. ASQ had a year of trialling different violinists – Francesca and I were both part of that. I thought it was a fantastic opportunity.
Francesca Hiew. I joined a little after Dale. At the audition, I did not know who I was playing for. We had 20 minutes to rehearse and we performed straight after. I then did a trial with a different violinist and was then offered the job.
Dale Barltrop. It was a couple of months between first play and being offered the job. I look for strength and leadership in a second violinist - when Fran came along it was there.
- **How much time do you spend together?**
Dale Barltrop. We are together more weeks than not. During these weeks, it is pretty full on – we would be rehearsing 10.00am to 4.00pm Monday to Friday (this would happen maybe 3 or 4 times a year). We are good about giving each other space.
- **How do you resolve arguments?**
Francesca Hiew. It is more discussing than arguing. With four different people, it is a balance of choosing battles. Sometimes we just let things sit and work them out later.
Dale Barltrop. We don't take things personally. We all have our own ideas and convictions. It is then just how we manage the difference of opinion. It is important that we all have our own ideas and that they can be voiced.
Francesca Hiew. We try to play everyone's ideas and do it well. Sometimes opinions can change in this process.
- **Set up for Success. What do you think ASQ has done well in terms of 'Set Up for Success'? What advice can you give?**
Dale Barltrop. ASQ has a different model to some other string quartets. We have a board of members and several full time staff members. We have a home base – residency at the University of Adelaide. The real success of ASQ as an institution is that its sum is greater than its parts. Also, as players, we develop relationships/bonds with stake holders (we don't just play and go home).
- **Delegate question. How do you choose programs?**

Francesca Hiew. Our National Season is the main body of work. We take the approach of “I really want to play this” and work out what will work together as a program.

Dale Barltrop. All four players are co-artistic directors. The choice of music is mostly by consensus.

Francesca Hiew. We are determined to not do a formula (e.g., an early piece, a contemporary piece, and then a romantic piece).

- Delegate question. **What process do you follow preparing [new] works?**

Dale Barltrop. [For Jorg Widmann’s String Quartet No 3 *Hunt Quartet*] There are a lot of instructions on the score. Descriptions are clearly given. It is rhythmically prescribed, except in one small part. We have a Dr Beat connected to a loud speaker. It is a very physical work.

Francesca Hiew. You have to force yourself to be efficient with the way you work.

Technology Ideas for the Instrumental Studio – Ruth Klein-Cook

Apps that you can use in the studio

- **SoundBrenner Pulse Wearable Metronome**. Can hook up to 6 of them to the app at any one time. You can feel the beat. They come with a wrist band, ankle band, and around the waist band. They are a popular alternative to a click track. They work for 4-5 hours with a single battery charge.
- **Super Metronome**. Drum machine. Teachers and students can choose different backings to encourage creativity. Can hide beats to assist with internalization of the pulse. Only available on Apple operating system.
- **Tonal Energy Tuner (TET)**. Smiley faces when the notes are in tune. Can vary the sensitivity. Also has a built-in metronome and recorder.
- **Staff Wars Live**. Customizable in instrument/clef, range, and key. Can apply additional challenges, for example different bow strokes, playing on different strings and different positions.
- **NinGenius**. Good for note name recognition/understanding.

Other apps outlined on reference page.

“Embrace the Bass” – Andrew Schellhorn

- Bases in String/Symphony Orchestra. Tuning – invest time in the intonation of basses and it will improve the intonation of the whole ensemble.
- Fill up the bass classes as much as you can.
- Organize sectionals for each individual instrument, including basses.
- Give leadership roles to each individual instrument section, including basses.
- Electric bass. Acoustic and electric bass – students can do both.
- Left hand. 1-4 tone. 1-2 semitone.
- Bass rosin lasts only a year. Have summer rosin and winter rosin (one harder and one softer).
- French or German bow? Good players can use both.
- Good tutor books. Rabbath and Bottesini.

New Australian Music – *Violin/Viola Possums* Plus Ideas for the Next Book! - Eugenie Teychenne

- There is a CD in both of the books, using real piano and musicians.
- Includes 3 or 4 rhythmic patterns that come back again and again.
- The books commence with open strings and add one note each piece.
- Suggestions for ideas for the new book:
 - Preparation for positions and position work.
 - Shifting.
 - Vibrato.
 - Flat keys.
 - Spiccato.

How can AUSTA be “Set up for success” in Regard to Violins?

- Small group discussion and collection of ideas to be discussed as a larger group at the next Violin Forum the following day.