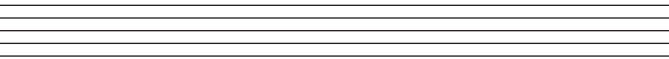


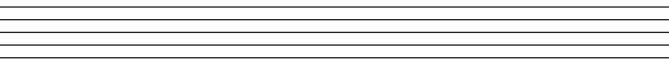
It's All About the Sound:

Developing Beautiful Tone and Articulation



Midwest Clinic International Band, Orchestra, and Music Conference

**Chicago, Illinois
December 20, 2017**



PARKWAY SCHOOL DISTRICT/RETIRED
Winifred Crock

THE UNIVERSITY OF TEXAS AT AUSTIN
Laurie Scott

“A table, a chair, a bowl of fruit and a violin. What else does a man need to be happy?”
ALBERT EINSTEIN

“Form a habit of listening to your playing with the utmost attention. Sharpen your hearing so as to detect the slightest disturbance in the flow of tone.”
DEMETRIUS DOUNIS

“The inner concept of a good sound paired with a critical attitude will lead to the production of a good tone.”
PAUL ROLLAND

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Winifred Crock

Parkway School District, St. Louis, MO Retired

Laurie Scott

The University of Texas at Austin

Helping students produce a beautiful tone is one of the most important, most fundamental and most gratifying teaching processes. When students create clear, strong, and beautiful sounds from the first and continue to further build technique, they develop a unique and personal palette of expressive tone colors, articulations and dynamics.

Concepts of Tone

Tone

Defining and describing string sound
Developing an aural concept
Physical size and instrument quality

Key Concepts of Tone Production

Weight
Speed
Contact Point
Bow Tilt
Touch Point

First Strokes

Starting and stopping the bow and the "open-ended" staccatto
Refining listening
Developing the bow as an extension of the arm

Contact Point

Introducing and developing contact points: center, near the fingerboard, close to the bridge
Changing speed, weight and string in regards to choosing contact point

Bow Path

Teaching bow path so that motion is consistently parallel to the bridge
Teaching students to see, feel and hear a straight bow path and bow path deviation.

Touch Points

Defining and specifying touch points as they influence tone production
Frog, Balance Point, Jump Point, Middle of the Bow, Square of the Arm and Tip

Bow Distribution

Beginning with mathematical or logical use of the bow
Moving toward independent musical decisions with the physics of sound in mind

Resonance and Resonating Pitches

Exploring resonance and ring tones
Exploring relationship between resonance and intonation

“The true mission of the violin is to imitate the accents of the human voice, a noble mission that has earned for the violin the glory of being called the king of instruments.” Charles-Auguste de Beriot

Tone Development

Tonalization

Tonalization is the study of tone as produced by an instrument with the goal of re-creating the beauty and malleability of the human voice.

Chose phrases or short pieces with easily accessible technique. Often tempi will be slow.

The focus of repertoire choice should be the development of the quality of sound.

Sample Repertoire for Tonalization Study for Violin, String Ensemble or String Orchestra

Solo Works for Solo Violin

First Phrase of Handel Chorus from Judas Maccabaeus

First Phrase of Vivaldi g minor Concerto, 1st mvt.

Corelli/Suzuki Theme of La Folia

Kreisler Londonderry Air

Unison Works for Strings

Round for Strings, William Starr, Alfred Music

Long, Long Ago arr. Crock, Dick & Scott, Learning Together 2, Alfred Music

Blow the Candle Out, arr. Crock, Dick & Scott, Learning Together 2, Alfred Music

Moon Over Ruined Castle, arr. Dick & Scott, Learning Together 2, Alfred Music

String Orchestral Works

Terry McQuilken, English Folksong

William Hofeldt, Lullaby

Deborah Baker Monday, Neil Gow's Lament

Claude T Smith, Prelude on an Early American Folksong

Ralph Vaughan Williams, Rhosymedre (from Three Preludes)

Common Issues in Tone Production

Diagnosing issues and helping students analyze technique.

-Pressed tone (has little or no resonance)

-Bow change accent

-Loss of sound and contact during string crossing

-Scratch or Air in the sound

Exercises to Develop Tone:

Ex. Bow Stops, Bow Pulses, All Strings and All Positions, Add a Beat, Creaky Bow, etc.

Dynamics & Articulation

Defining and introducing dynamics and articulation as they relate to sound production

Tone Color

Introducing, defining and developing tone color

Tone Perception, Sound Projection & Developing a Personal Sound

Teaching Constants

- Incorporate the concept of “tone” in every lesson or rehearsal.
- Teach and develop technique to service the quality of sound.
- Periodically play your students' instruments analyzing both instrument and bow.
- Consistently demonstrate the sound that you expect students to produce.
- Ask students to define, describe, and produce the best tone possible on their instrument.

References

❖ <i>Basics</i>	Simon Fischer	Peters
❖ <i>The Dounis Principles of Violin Playing</i>	Valborg Leleand	Patelson Music
❖ <i>The Art of Violin Playing</i>	Carl Flesch	Carl Fischer
❖ <i>The Art of Bowing Practice</i>	Robert Gerle	Stainer and Bell
❖ <i>Principles of Violin Play & Teaching</i>	Ivan Galamaian	Prentice Hall
❖ <i>Motion Study and Violin Bowing</i>	Percival Hodgson	ASTA
❖ <i>A Comparison of Violin Techniques:</i> <i>Havas, Rolland & Suzuki</i>	Marianne M. Perkins	ASTA
❖ <i>The Teaching of Action in String Playing</i>	Paul Rolland	Boosey & Hawkes
❖ <i>Basic Principles of Violin Playing</i>	Paul Rolland	ASTA
❖ <i>From The Stage to The Studio</i>	Watkins and Scott	Oxford University Press

In demand as a clinician, teacher and conductor, **Winifred Crock** has lectured at Midwest, NAFME, ASTA and SAA conferences and has been the featured string clinician at music conferences in over 20 states and abroad. Winifred Crock was the Director of Orchestras at Parkway Central High School for over 25 years and has maintained a private violin studio in suburban St. Louis, Missouri for far longer. During her tenure, Parkway Central High was awarded *GRAMMY* Gold Signature school status. She has been named Missouri-ASTA Private Studio Teacher of the Year, Missouri-ASTA Secondary String Teacher of the Year, St. Louis Symphony Music Educator of the Year and the ASTA Elizabeth Green School Educator. Mrs. Crock is also the author of *Pattern Play for Strings Series*, (www.patternplayforstrings.com) Forrester Press.

Laurie Scott is Associate Professor of Music and Human Learning at The University of Texas at Austin. Additionally, she serves as the director of The University of Texas String Project and the Musical Lives string program at UT Elementary School. As a university professor she has received both the Teaching Excellence Award from the School of Music and from the College of Fine Arts at The University of Texas at Austin. A former middle and high school orchestra director, she now mentors young professionals toward successful lives as string educators. In every facet of her teaching Dr. Scott serves as an advocate for inclusive and diverse music classrooms, adult music learners, and access to quality music instruction for children in underserved communities. She is a registered teacher trainer for the Suzuki Association of the Americas and continues to maintain a private violin studio. She is co-author with William Dick of the books *Mastery for Strings, Level One and Two*, and *From the Stage to the Studio: How Fine Performers become Great Teachers*, is co-authored with Cornelia Watkins.

Winifred Crock and Laurie Scott, along with William Dick, are the co-authors of *Learning Together: Sequential Repertoire for Solo Strings or String Ensembles, Books I and II*. They are the recipients of the Suzuki Association of the Americans *Community Learning Award* for their work in developing the Suzuki Method in school settings.