

## MUSIC AT FIRST SIGHT© vous place au centre de l' orchestre. -

### POURQUOI? et COMMENT?

Nous rêvons tous de jouer au centre de l' orchestre. Très rares ceux qui ont la chance de pouvoir le faire effectivement. Mais il y a quelques temps le New York Times publiait le récit d' un chanceux. Daniel Wakin décrit son expérience: "j' eus l' expérience ultime du son panoramique. Pas surprenant: j' étais assis en plein milieu de l' orchestre à Avery Hall, clarinettiste amateur, inséré dans la section Clarinette du New York Philharmonic."

"De temps en temps j' entends des gens se plaindre de l' acoustique d' Avery Hall, mais de là où je me trouvais, elle était parfaite. Thomas Stacy, qui joue du Cor anglais, comparait un jour la différence entre l' expérience de la salle et celle du milieu de l' orchestre à la différence entre un Nescafé et un espresso bien tassé. Pour moi, l' image était plutôt celle de flotter dans un océan de musique. au lieu de me trouver sur la plage."

<http://www.nytimes.com/2004/06/20/nyregion/thecity/20feat.html>

Ceux qui ont eu l' occasion de jouer dans un groupe musical , quel qu' en soit la nature— orchestre, fanfare, groupe de jazz, groupe de musique de chambre , accompagnement de solistes ou de chorales, savent que rien ne saurait prendre la place de cette expérience . Mais je ne m' attends pas à jouer avec le le New York Philharmonic. Ne parlons même pas d' avoir Santaley Drucker, clarinettiste principal, qui revit avec moi la partition de Tchaikovsky, me montrant les points d' entrée et les silences.

Professeur de musique, mon but a toujours consisté à faciliter les choses pour les débutants (qui ont le plus besoin d' encouragement), d' éveiller en eux ce sentiment exalté d' existence que ne peut procurer que la musique jouée en groupe. Et d' utiliser cette joie, cette confiance pour les aider à percevoir l' apprentissage des techniques comme simplement l' un des aspects de l' art de communiquer au niveau de l' âme profonde .

C' est là que Music At First Sight commence trouve son origine.....

### CoCOMMENT ÇA MARCHE?

1. Normalement nous entendons de deux façons
  - ÿ a. We hear outside sounds through our ears-eardrum-inner ear passage.
  - ÿ b. We hear our own voices through bone conduction. Count 1-10 aloud.  
When you get to 5 plug your ears and notice how little difference there is.  
In fact, the first time you heard your own voice recorded, it sounded strange-

because you were hearing it for the first time only through your ears and NOT through normal bone (skull) conduction..

## THE EQUIPMENT

1. A GOOD TAPE PLAYER- WITH REMOTE CONTROL PAD - and a MEMORY REWIND. This allows you to stop the recording at any point , isolate a certain segment and repeat it as many times as you wish- without changing your instrument playing position. Any source will work, but the above is, at his writing, the most convenient and easily available.

### CAREFULLY ADJUST YOUR VOLUME CONTROL FROM TIME TO TIME

2. By balancing the volume of the recorded music in a good set of earphones with the sound you play on your instrument- (and hear through contact with your skull bone(jawbone on chin rest, jaw on mouthpiece, scroll of bass or cello against side of your head), you can create a very good illusion of playing right in the middle of the group, no matter how large or small. No need to bruise your eardrums, as Mr. Wakin suggests:

"A GLEAMING, sheer-cut wall of brass hit me from behind. Pounding timpani and crashing cymbals rattled my cartilage. A wave of woodwinds and strings swept me along. For a time, the monumental thrust and sharp rhythmic snap of the march in the third movement of Tschaikovsky's Sixth Symphony made me feel as though the music were playing my instrument instead of vice versa"

2. A clipboard with some MUSIC MANUSCRIPT (print from the Folder: Blank Music MS) — This allows you to note down little fleeting ideas. Develop this habit from the beginning. Save your ideas.

3. YOUR MUSIC STAND: As wide as possible-sturdy!

The "A" parts (with the Cue+Your Instrument part) need frequent page turns.

A wide extension rigged up to your music stand can help.

In most cases the "B" parts ( Yours alone) can all fit on one setting.

Putting this all together regularly, you may never have to ask the taxi driver: " How Do I Get To Carnegie Hall?". Because you regularly play there, as well as in every other major world class concert hall. And being there IN PERSON will be so much more familiar: minute details will show up easily— and the performance will be suddenly over... much too soon.