

INTRODUCTION TO MUSIC-AT-FIRST-SIGHT

This program, if done properly, will give you a broader understanding of the specific performing differences between many world class performers.

Music-At-First-Sight© (MAFS) will accompany any method course of technical study. You have specific places to adapt and include your own technical exercises in each of the several parts you play along with these world class artists. Always keep your technique musical-never mechanical.

Music-At-First-Sight© is really about *listening*. You need recordings of each piece to play along with, and the ideal EQUIPMENT SETUP should be studied carefully.

The more performances you can assemble, including historic archive performances from different eras, the more clues you will find to help establish your own deeper musical intentions. These clues you can listen closely to, try out playing parts of them, imitate for a while, adapt, and finally create your own personal statement to feature your understanding of the stylistic history and traditions of the pieces you play.

The artist knows how to objectify a specific emotional quality by stretching here, pausing there, slight or major variation from what is normally expected. With this skill the artist can repeat the same exalted, emotionally uplifting performance 500 - a thousand times until a decision to change it is consciously made.

Listening to how these artists do it, imitating their techniques at the very moment you are learning the fingerings, the notation, all the physical things one does to play - helps you establish and maintain a continually interesting, MUSICAL quality to your performance. It's very hard to be bored when you are playing musically.

You might end up with a collection of favorite versions of different parts by different artists: the way one artist pauses here; how another pounds away at a particular passage; or suddenly slows down, or softens to a whispering echo - all these variables exist, and playing your instrument along with them, at your own technical level, will make you a much better listener, and it might: REPEAT!! - *might* help you get a playing job with an orchestra if you were asked, at your audition to play the Violin solo from Sheherazade and you replied- " would you like it according to **Bernstein**, or **Ozawa** ?,or: " Which conductor's version would you prefer?).

And then you proceeded to play it with some of the variable qualities that each conductor had created! There was once a great pianist who, when asked to play one of the Bach 48 Preludes and Fugues, replied: "***in what key would the listener like it played.?***"

History is full of such Olympian musical feats. Remember : The distance of a giants step can also be covered by many smaller steps. Try these Olympian feats- little bit, by little bit .(transpose a phrase at a time into many keys).

Your musical flexibility will grow alongside your performing confidence.