

Technik Class für ICA:

Practising difficult passages step by step:

1. Analyzing the passage:

Defining and **analyzing** improvement zone, a 2-3 note group is very often the core of the passage, solving possible problems in the areas:

body posture, breathing, air stream, tongue position, finger movement, relaxation, use of a mirror helps

then slowly draw the imaginary **circle** bigger, solving bigger areas of the passage

so we really practice a passage we have already mastered, but maybe a little slower, this attitude leads to the necessary relaxation!

Example for groups: 2 note method, 3 note method

2. Practicing the passage:

very important: SLOWLY FIRST, for all methods!
There are no shortcuts in practicing, a real pity!

there are about 13 methods (and for sure many more!), vary the use of them, define your own preferred methods

1. 2-3 note method for small groups of difficult notes
2. **Jettel** method, good old **Viennese** style: build groups of 4 notes and articulate them in various ways (tbe)
3. sometimes practice with the **A-Clarinet** or even **Bass Clarinet** for B-Passages
4. **Rhythm** change method: form different rhythms, also groups of triplets possible, also free improvisation possible, rhythmical structure always helps to improve the passage
5. **Notch** by notch method: very important and mandatory, play it 3 times perfectly in one tempo, slowly getting faster
6. **Add a note** method 1: add various notes before and after the tricky passage, making it even more difficult, you will then master the original passage easier, be creative!
7. Add a note method 2: in arpeggios, always add a note going up and down, both directions
8. **Emotional** method: build phrases within the passage, it will be easier then
9. **Memorizing** method: try to memorize first parts and then the whole passage
10. **Recording** (yourself) and listening method: listening to a passage is also practicing
11. **Partner** method: repeat and practice the various methods with a (good!!) friend
12. **Mental training** method: practice the passage silently with and without instrument
13. **Relaxed method**: play the passage without any of being perfect....probably it will be perfect just then!

Practising secrets:

- **Üben ist lernen by definition**, we learn by repetition of the right movements. Das Gehirn und der Körper brauchen dafür Zeit.
- **Wiederholungen** sollen nicht mechanisch sein, sondern in Phasen gegliedert. Entspannungsphasen sind sehr wichtig.
- Soeben gelerntes auch später **Wiederholen**, begünstigt Stabilisierung
- **rotating attention**, nicht immer nur auf das „Problem“ konzentrieren. Kann z. B. mit verschiedenen **Artikulationen** erreicht werden. get your brain off the tricky passage!
- **Musikalischer Kontext** wichtig, man merkt es sich leichter.
- Rechte Gehirnhälfte gezielt einsetzen, = **Emotion** und Auswendig sehr wichtig.
- **Improvisation** begünstigt emotional allocation
- Farbbilder einsetzen
- **Aufnahmegeräte** einsetzen, auch Anhören ist eine Wiederholung.
- **Auf eine Sache** konzentrieren, dann die Dinge zusammenfügen (Grundsatz von Mazzeo)
- **Breaks** are very important (also important rule for rehearsals!!)