

FILISKO'S B1 SURVIVAL GUIDE

updated on 3/11/12

~ Thanks for signing up! Here's some things that will make class time more productive and fun for all. My goal is to put you on the path to become a playing performer and make it as fun as possible. To best understand my approach to teaching, be sure to occasionally review the "Learning Guides" located at www.filiskostore.com. They are the result of 20+ years!

~ Please bring your music handouts and an audio recording device to record your performance along with my comments about it and my practice suggestions.

~ Scheduling dictates that everyone in a full class gets less than 6 minutes of time. Be prepared and don't waste time! Before you play, please try and be specific with me about what exactly you spent your time practicing. If it was only a technique, lick, chorus, or issue with hands or posture that was pointed out to you in the previous class, it may be best to **only** play that.

Playing a complete song every single week makes it more difficult to identify your specific challenges. Sometimes I'm most attentive to what I'm hearing and other times to what I'm seeing. Please adapt the mindset that you have a 6 minute private lesson with me. Every few weeks try and only play through your challenges, especially if the class enrollment is full.

~ While playing the song from beginning to end as soon as possible may indeed be your number one priority, it can easily lead to MANY big problems and result in VERY counterproductive practice time and class time. When I listen to you, my goal is to identify a **few** of your issues and strengths. When you rush to learn a song, I can become overwhelmed with the amount of issues I'm hearing, resulting in what would require an hour or more of diplomacy before identifying and explaining them all. I certainly am not able to do this in a few minutes! Maybe you should consider taking private lessons.

~ I believe that the single most challenging area for most everyone is to dedicate time to listen to the reference recordings on the study CD's or the recordings you made of me playing what I think that you should be working on. If a week has gone by and you have not listened closely to these, I would have to say that improving your playing and musicianship is NOT your main priority. Ideally you should listen to the reference recordings a few times every day, even if you don't have time to practice. That's right, even if you don't have time to practice! When you do have time to practice, you need to go back and forth between practicing and listening closely to the reference recording. When you think that you have it down, you need to record yourself and compare. If you know that you don't have it down, you **really** need to record yourself to determine where you are straying. I will certainly help but, you will benefit much more if you don't surrender all responsibility over to me!

~ If I write out or highlight a section for you that I think needs work for more than two weeks, I will most likely conclude that, 1) you are not understanding my suggestions, 2) you **think** that you are successful at playing it or, 3) you are here to have an enjoyable time. My experience is that most peoples class priorities are to first have an enjoyable time and second to become a better player. Please be honest with yourself about why you are here! Admitting that you are only here to have fun and that you didn't or don't **ever** practice is perfectly acceptable to me. I can work with that!

~ The second most challenging area for most everyone is confusing playing with practicing. "Practicing" is giving focused attention to what you **can't** play correctly. "Playing" is going over what you **can** play whether done correctly or incorrectly. "Performing" is having fun playing with the intent to entertain and delight. Don't confuse the 3 "P's"!

~ I tend to always prefer to see and hear an easy song performed very well as opposed to something difficult that is executed poor and sloppy. You will not easily be able to develop into a performer if all of your practice time is dedicated to expanding your playing technique and repertoire. Please revisit your "playing" repertoire often and continue to work on developing your performance skills and abilities with it allowing it to be part of your "performance" repertoire. This is best to do during the weeks that you are working on your current specific issues. Everyone finds the experience of watching and hearing you "performing" more exciting than you "playing". It should always be about the music. What is YOUR performance repertoire?

~ Please do listen closely to others when they are playing and listen to my suggestions to them. This is another important aspect of the class experience that you can and **should** benefit from!

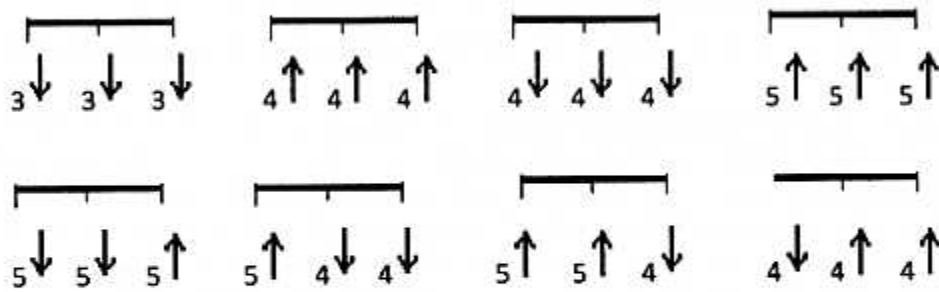
~ Please understand that the most difficult time for me to pay attention to you and answer your questions is immediately after the class ends. I am ALWAYS the most distracted then by either getting ready for the next class or trying to pack up to leave the building. Please ask me during class time or slip me a note with your list of demands and I will get back to you somehow!

~ If you are convinced that you are in need of private lesson attention, please contact Zoe Savage or Shoji Naito.

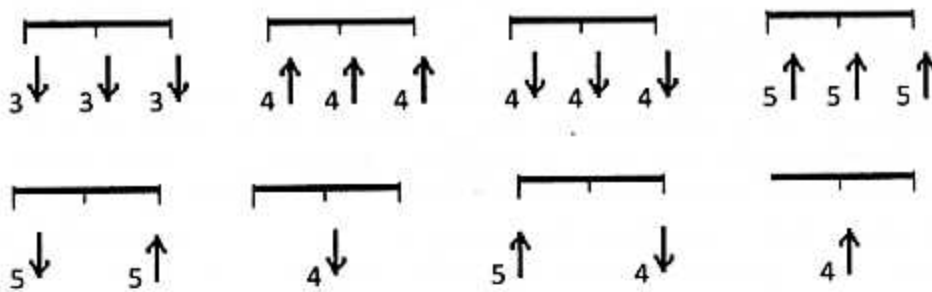
~ Be sure to sign-up up for the You Missed Monday weekly newsletter. www.youmissedmonday.com

THE LUCAS PATENTED METHOD FOR TRIPLETS

Triplet Triage 1



Triplet Triage 2



Note: tap the eighth note triplets throughout

Also:

| I like to | list-en to | My fav-'rite | play-ers like | Son-ny | Ter-ry, | Lit-tle | Wal-ter, | De-ford | Bail-ey | |

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