

# Transcription Beginning Workshop

by Harmonica Einstein

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## Transcription Tools

Amazing Slow Downer, the standard. PC, Mac, iOS, Android

AudioStretch, the powerful simple alternative. Mobile iOS, Android

## Why transcribe?

Accurately learn songs and licks.

Increase facility by mastering small pieces.

Ear Training

## Transcription Control Elements

Speed Control

Pitch Control

Numeric and Visual Looping

Scrubbing

Pitch Holding

Pitch and Harmonic Identification

## The Process

Cue up song

Check the tuning

Adjust pitch as necessary

Listen, Pause, Play

Note where the technical challenges for you are

Prepare simple loops

One bar, two bar, and four bar loops are most common to start

Looping phrases is also a common technique

Play what you hear

Listen, Stop, Think, Start, Play

Helpful Techniques

Back Chaining

Backward Looping

Work on what you don't know

## **Play and Practice**

We say “play music” whenever the act of making music occurs. We also say we are going to “practice” whenever we are trying to improve our “playing”. “Playing” and “practicing” are two distinct concepts and should not be consciously mixed. The word play means just that - have fun! The act of making music should not be work or require heavy thought. But all that ability to have fun with your music is enhanced by the amount of time and energy devoted to really “practicing”.

Often, we are overwhelmed by the number of things we would like to accomplish and tend to take on larger pieces of things in order to hurry the process, feeling if we do not rush to cover all the material that we will never catch up to where we think we want to be with our playing. The more we cover, the more we superficially skim, the less we end up owning and therefore can never call upon to use when we need it while playing.

Computer/mobile apps can help you to streamline and maximize your practice time and make you a better player. These programs are designed to analyze in detail any piece of music which adds deeper understanding and technique to your musical expressive abilities. What is important is to master anything so that you own it without having to consciously think about it. The tendency to take on an ambitious practice schedule can do more harm than good because you cannot master anything by trying to absorb large pieces at one time. You can only master the whole by taking on very little pieces and stringing them together after each has been mastered.

What you need to accept is that all your playing will improve if you commit to mastering only small pieces and sections of your performance. You will then own these small pieces and be able to string them into their original whole or be able to use them naturally in any order without thinking about them in your general playing. Mastery will become part of you and automatically spill over into all your playing, including your ability to improvise.

**WORK HARD, PLAY HARD**