

<b>MIND</b>		
<b>What is it</b>	<b>What to do</b>	<b>It feels like</b>
<p>1. <b>LEARNING</b></p> <p>→ <b>TECHNICAL AWARENESS</b></p> <p>→ <b>MUSICAL AWARENESS</b></p>	<p>1. <b>CONNECTING</b> the music notation with your <b>BRAIN</b> - how to make things work on the violin as well as the basic details in music - notes, rhythm, articulation, dynamics, etc.</p> <p>2. <b>LEARNING</b> about your hands and body and how to achieve things <b>TECHNICALLY</b>.</p> <p>3. <b>LEARNING</b> about how <b>MUSICAL DETAILS</b> work generally – intervals, theory, solfege (singing), etc., as it is essential to know that in order to apply it on your instrument.</p>	<p>→ <b>BRAIN FOCUS &amp; CRAFTSMANSHIP</b></p> <p>→ <b>TECHNICAL PROFICIENCY</b></p> <p>→ <b>MUSICAL KNOWLEDGE</b></p>
<p>2. <b>LISTENING</b></p> <p>→ <b>TO YOURSELF</b></p> <p>→ <b>TO YOUR TEACHER</b></p> <p>→ <b>TO OTHER VIOLINISTS</b></p>	<p><b>EARS</b> developing a <b>CRITICAL 'LISTENING SKILL'</b> as your most <b>POWERFUL TOOL</b> - exercise it and experience a <b>WORLD FULL OF SOUND OPPORTUNITIES - LEARN HOW TO LISTEN</b>.</p> <p>1. <b>PLAYING</b> and <b>RECORDING</b> yourself - <b>ASKING</b> questions about your playing in retrospective.</p> <p>2. <b>LISTENING</b> and <b>LEARNING</b> in the process how to do things – <b>COPYING</b> your teacher correctly by <b>IMITATION</b>.</p> <p>3. <b>LISTENING</b> to your pieces being performed by the best 'old school' and 'present day' violinists in the world, on YouTube or Spotify.</p> <p><b>ATTENDING LIVE CONCERTS</b> regularly as much as possible to <b>LISTEN, OBSERVE,</b> and <b>FEEL</b> the music 'environment' and how everything works together.</p>	<p>→ <b>OPENING UP EARS</b></p> <p>→ <b>LISTENING IS A POWERFUL TOOL</b></p> <p>→ <b>LEARNING HOW TO LISTEN</b></p>
<p>3. <b>LOOKING / FEELING</b></p> <p>→ <b>WATCHING BOTH HANDS</b></p> <p>→ <b>OBSERVATION</b></p> <p>→ <b>CREATING A 'FEELING'</b></p>	<p>1. <b>EYES</b> becoming your <b>CONTROLLING TOOL</b> for your technique – observation is the only way to gain a better control over details – <b>USE A MIRROR</b> and look at your hands.</p> <p>2. <b>LOOKING</b> at both of your <b>HANDS</b> in front of a mirror - <b>OBSERVE</b> basic technical principles – <b>LEFT</b> hand priority / then <b>RIGHT</b> hand.</p> <p>3. The knowledge from <b>LOOKING</b> converts through <b>EXPERIMENTING</b> and <b>'SEEING'</b> (understanding) the correct actions, to a <b>'FEELING'</b> when muscle memory 'kicks in' – <b>STOP LOOKING</b> physically at that point and try to making all things work by <b>'FEELING'</b> them.</p>	<p>→ <b>EYES CONTROL</b></p> <p>→ <b>CRITICAL OBSERVATION</b></p> <p>→ <b>EXPERIMENTING / 'SEEING' / 'FEELING'</b></p>
<b>REASON / OBSERVATION / EXPERIMENTATION – the 3 learning processes</b>		

IDENTIFY & SOLVE THE PROBLEM	
Don't	Do
1. <b>PLAY WITHOUT THINKING</b>	1. <b>CONCENTRATE TO MAKE BRAIN WORK</b>
2. <b>STOP LISTENING</b>	2. <b>DEVELOP CRITICAL LISTENING SKILLS</b>
3. <b>FORGET TO CHECK BY LOOKING</b>	3. <b>BE AWARE OF HANDS MOVEMENTS</b>

HAVE YOU LEARNED IT		ACTION WORDS / TASK
1. <b>LEARN</b>	→ <b>TECHNICAL</b> → <b>MUSICAL AWARENESS</b>	1. <b>READ CORRECTLY</b> 2. <b>FOCUS ON TECHNIQUE</b> 3. <b>UNDERSTAND THE MUSIC DETAILS</b>
2. <b>LISTEN</b>	→ <b>YOURSELF</b> → <b>YOUR TEACHER</b> → <b>OTHER VIOLINISTS</b>	1. <b>INVOLVE YOUR EARS</b> 2. <b>LISTEN CRITICALLY</b> 3. <b>LISTEN BETTER &amp; IMPROVE</b>
3. <b>LOOK / FEEL</b>	→ <b>WATCHING</b> → <b>OBSERVATION</b> → <b>CREATING NATURAL FEEL</b>	1. <b>SEE CORRECT HAND ACTION</b> 2. <b>EXPERIMENT &amp; 'SEE' CORRECT ACTION</b> 3. <b>'FEEL' IT BECOMING NATURAL</b>

**REMEMBER**  
**THE DETAIL**  
**THE ACTION**  
**THE FEELING**