



مركز الفنون الموسيقية  
CENTRE FOR MUSICAL ARTS

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# TAKE NOTE

The newsletter brought to you by the Centre for Musical Arts  
'Bringing Music to Everyone'

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## HUMANS OF CMA

JANYA SHAH

I would say my most marked characteristic is that I am a happy and cheerful person with a positive approach to life.

I would like to have a photographic memory, so I can be a walking encyclopedia.

My motto for life is live happy, and seize every day, 'Carpe Diem'.

## TAKENOTE BOOK SHOP OFFERS!

We are pleased to let you know that there is now a 'clearance' section in our online bookshop, Take Note.

20% discount will applied on checkout.

Available only at  
[www.cmadubai.com/en/takenote](http://www.cmadubai.com/en/takenote)



## CMA VIRTUAL CONCERT SERIES

Coming soon to an online streaming platform near you, is the brand new CMA Virtual Concert Series!

Filmed over a number of Saturdays, the concerts will be broadcast on Youtube on 10th, 17th, 24th November and on the 8th December.

As a result of the ongoing COVID-19 precautions, we felt it was important to offer the opportunity to perform again, something which has not been possible.

Keep up to date with the programme of each concert on our Facebook, Instagram and Twitter pages.

## THE IMPORTANCE OF MUSIC THEORY

BY ASAAD HAMZY

GUITAR, PIANO, COMPOSITION AND THEORY SPECIALIST

Why to learn music theory?

I know how to read the notes and I know how and where to place my fingers on my instrument, so why I need to learn theory. Well, if you starting a new language, the teacher can tell you how to pronounce a few words, and how to say a sentence, but if you don't know the meaning of the words, you will not understand what you are saying, and the listener will fail to understand and feel your emotion behind the sentence you said.

So it is important to understand the meaning of each word so you can say the sentence with the right tone to enable the listener to understand. And that's exactly what music theory is about, it will enable you to understand the structure and meaning behind a piece of music or a composition.

You can learn how to read notes, you can learn how to execute the notes on an instrument but you need to understand what is between the notes, and what feeling or atmosphere the

To play a wrong note is insignificant; to play without passion is inexcusable

- Ludwig Van Beethoven.

composer wants the performer to deliver to the audience and this what the music theory will help you with, understanding what the composer is telling.

That's what Beethoven said to one of his students. We all will play wrong notes at some point, yes, even professional players, but if the feeling and passion is there, these mistakes will not be as noticeable.

The feeling and the passion comes with understanding, when you see *Allegro* at the beginning of a piece of music, you know it will be a fast piece and energetic, the key which the composer used will tell you something about the mood, where are the cadences in the music will help you making the correct phrasing in your

performance of the piece, when you see a diminished chord you will know you need to increase the intensity.

Of course learning music theory can help you with improving your sight reading as well, it can be time saver and will speed your learning process, and will enable you to do some improvisations and maybe even start writing your own music.

So, it's no longer **if** you should learn theory, but **when** you should learn it.? Well, the simple answer is as early as possible. In educational systems in some countries, students learn music theory up to a full year even before starting learning an instrument.

If you know the road you need to go through in advance, you will definitely reach faster than following a map step by step.



# LET'S TOOT

BY **RUSNE MIKISKAITE**

WOODWIND SPECIALIST

Here at CMA we have just launched a brand new beginner woodwind programme created for 6-8 year olds.

It is a 5 week course and by signing up you will be receiving all course materials as well as the instrument!

Wind instruments might be too big, too heavy or require too much physical strength to blow. However, having a musical kick start on a simpler, yet similar instrument makes the progress with a real instrument swifter as the pupil already knows much about music, such as notes and rhythms, as well as correct fingering position and embouchure (position of the lips).

Toot, Dood and Jsax make this kind of musical kick start possible for younger pupils who want to learn to play flute, clarinet or saxophone. Toot, Dood and Jsax are easier, quieter, lighter and durable.

## Toot



Toot is a mini version of a flute. Just like the flute, toot is played by holding it horizontally and blowing air into the instrument. Toot comes with two interchangeable lip plates one of which is easy and comfortable for total beginners while the other one resembles a real flute plate. Tricky part about learning to play the flute is to form a proper embouchure while holding the instrument in the right position. Flute can feel quite heavy to a small child, but the Toot is light therefore it is much easier to focus on the embouchure.

## Dood



Dood is a little version of a clarinet. The instrument has easy to press keys and a

mouthpiece with a reed. Dood does not require a lot of air, but the mouthpiece is surprisingly similar to clarinet. It is possible to play melodies in the range of one octave on Dood, articulate (tongue) the notes as well as to play soft or loud.

## JSAX



Saxophone is quite a big and heavy instrument, but Jsax is very light and comfortable to hold. It has a saxophone (yet smaller) mouthpiece and reed. Jsax has a simplified key system with some removable key covers for extra notes so the fingering position is very easy to learn. You do not need to have stamina or strength required to play saxophone, yet you can rock those saxophone tunes with Jsax.

## Lessons

Because of the current situation we offer online lessons for Dood Toot and Jsax. All the course materials will be uploaded online to the Google Classroom for easy access. Lessons are individual and tailored to each pupil's ability and age. Pupils will learn to play easy and fun melodies as well as to read the notes and rhythms.

## So why TOOT DOOD and JSAX?

- Your child can start early. He or she will train their ear by listening and playing melodies by ear. He/she will develop sense of rhythm and time

- He/she will learn to read sheet music. - He/she will improve physical coordination. Playing any woodwind instrument involves finger movements, breath control, forming embouchure (position of the lips) and articulating.

- He/she will learn a musical instrument skill that can open doors to playing with others in ensembles, orchestras later on.

- He/she will learn about different aspects of music such as pitch, rhythm, dynamics, articulation, scales and more.

- He/she will be prepared to pick up another musical instrument when the time is right.

# PRACTICE!

BY **ANDREW MCCOY**

BRASS SPECIALIST AND SOCIAL MEDIA COORDINATOR

The first podcast, post-half term break is now online, available from Spotify and Apple Podcasts. This week I spoke to, Paul Harris, an incredibly well respected and renowned music educator, author and composer.

He has a special interest in how we as teachers can help our students enjoy practising...something which even us adults sometimes struggle to do!

In the podcast we talk about how the method for practice begins in the lesson; how practice should be centred on consolidation of the work.

Paul shares some of his insights from many years of teaching and specifically we delve a little into his teaching method, 'Simultaneous Learning'. This is a resource most useful to teachers, parents and students.

If we understand the way of learning, then of course we can always 'learn better'.

If you have listened to the podcast, below is, Paul's, Simultaneous Learning Map of the Musical World. A full size version can be downloaded [here](#).

The Simultaneous Learning Map of the Musical World

