

AREA 2.

9/ In society and the world and business of music there are pressures to conform . These pressures will inhibit growth, expression and naturalness to some degree. You may think you should be following a certain path or learning particular things in order to be the musician you envisage, O.K! But there are periods when this will be the cause of a non-specific dissatisfaction, a lack of creative fulfillment. If this situation is severe you may need to take serious action to address the problem and devote time to 'get back' to, or indeed discover your fundamental musical nature and interests. A complete overhaul or examination of every aspect of being a musician is needed. The extent to which you pursue this will match the depth of the problem. You may be contemplating a musical *dead end*, the possibility that you no longer have the drive to make music. This will take courage to confront, your willingness to get to the core of the issue will help you move through the problem, refreshed and revitalized. Of course there are many shades to this predicament but re-examining original reasons for playing the instrument can be a very helpful process in re-energizing or problem solving. Can you identify and separate professional and ego concerns from deeper personal motivations to make music? Encourage and allow focused curiosity and intrigue with music making, or fascination with playing the guitar, to be the key elements in shaping your musical process and goals.

10/ Our mental perspective is the predominant factor in forming our perception of something. For example; the CHORD (especially for guitarists) appears as immovable and opaque, a fixed visual shape convenient for memorizing. This is just a point of view. Perhaps this view is convenient for memorizing but at the same time inhibits a sense of fluidity on the instrument. This monolithic shape can be disassembled, made transparent, each note of the chord viewed as simultaneous single notes coming and going from somewhere to somewhere else. The function of the ham-fisted six note chord may be represented just as well by one, two or three notes in different octaves, played in any order or rhythm. There is always an alternative view of the same information that may better suit you or help create a sense of flow.