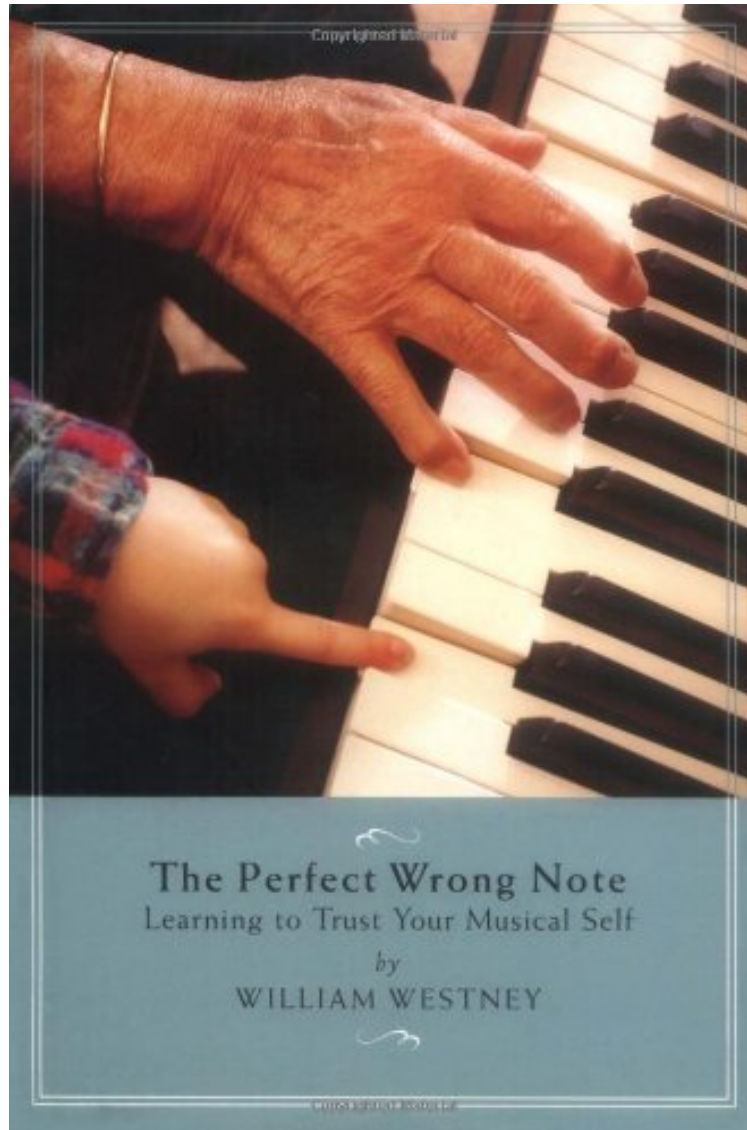


(Read free ebook) The Perfect Wrong Note: Learning to Trust Your Musical Self

# The Perfect Wrong Note: Learning to Trust Your Musical Self

*William Westney*

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**William Westney : The Perfect Wrong Note: Learning to Trust Your Musical Self** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Perfect Wrong Note: Learning to Trust Your Musical Self:

5 of 5 people found the following review helpful. Purchased it in Paper and for the KindleBy MR-LRThere are few books I'd be willing to pay for twice at full price, but this was one of them. Having played the piano and other instruments virtually my whole life and having never overcome stagefright, this book was a godsend, and I now own it in both paperback and the Kindle edition.I took lessons when I was young, but eventually quit so that I wouldn't have to perform at recitals anymore. As an adult, I returned to study with an excellent piano teacher in my area who

recommended this book to me. I can't stress enough how liberating it is to give up the idea of perfection--stilted--controlled playing for this new idea of interpreting wrong notes as new information, fodder for the body as it learns to move and navigate in its musical space. The reason I wanted it in both editions--paper and Kindle--is because I can't refer back to it enough. When you've spent years incorporating the wrong idea into your practice, it takes years to undo it. I like to have this book available to me anytime the mood strikes or time permits me to review.

2 of 2 people found the following review helpful. Every teacher should read this

By G. Shoemaker

Not only piano teachers, but any kind of teacher! There is such good information about how to approach teaching from a positive point of view. I'm a Suzuki teacher and already believe in these principals, but Westney lays this out in such a simple yet profound way that had me nodding all the way thru the book. One of the most important things a music teacher can impart to a student is how to practice their instrument most effectively. This book outlines it step by step in the most helpful set of guidelines I've ever seen. More of us would still be playing the piano, violin, clarinet, etc. if we would have been taught using this approach.

9 of 9 people found the following review helpful. I Was Wondering About What I Was Doing Right. . .

By Edward P. Vogel

Ten years ago I was struggling through learning "Trois Gymnopedie." The chords have a wonderful voice on their own so I pulled them out of the score and put them in a drawing. I would then look at the drawing and play the chords, looking and listening for interesting cadences and rhythms. I went back to the piece and was able to play it from memory about a week later. I figured I had gotten over a "hump" in my learning music at the piano. Since reading "The Perfect Wrong Note" I have realized that what I did for "Trois Gymnopedie" is something I should do for my entire repertoire. Engage the music creatively, play it backwards, inside out, crazy rhythms, sing it, dance it, draw it. Have fun!

William Westney has reopened a door to child like wonder for me and my piano playing. I also found the book very engaging to read. It was hard for me to put it down which books from the "self help" genre usually don't do for me.

(Amadeus). In this groundbreaking book, prize-winning pianist and noted educator William Westney helps readers rediscover their own path to the natural, transcendent fulfillment of making music. Teachers, professionals and students of any instrument, as well as parents and music lovers of all ages, will benefit from his unique and inspiring philosophy, expressed with clarity and immediacy. Award-winning author, William Westney, offers healthy alternatives for lifelong learning and suggests significant change in the way music is taught. For example, playing a wrong note can be constructive, useful, even enlightening. The energetic creator of the acclaimed Un-Master Class workshop also explores the special potential of group work, outlining the basics of his revelatory workshop that has transformed the music experience for participants the world over.

"Clearly the work of a master teacher who has deep knowledge of his subject and enormous empathy for his students and readers." - Betty Edwards, author of *Drawing on the Right Side of the Brain*

--Betty Edwards

About the Author

William Westney is a past winner of the Geneva International Competition, concert pianist, teacher, and educational innovator. A distinguished professor and artist-in-residence, he has been honoured with many awards and his groundbreaking Un-Master Class performance workshop is in great demand around the world.