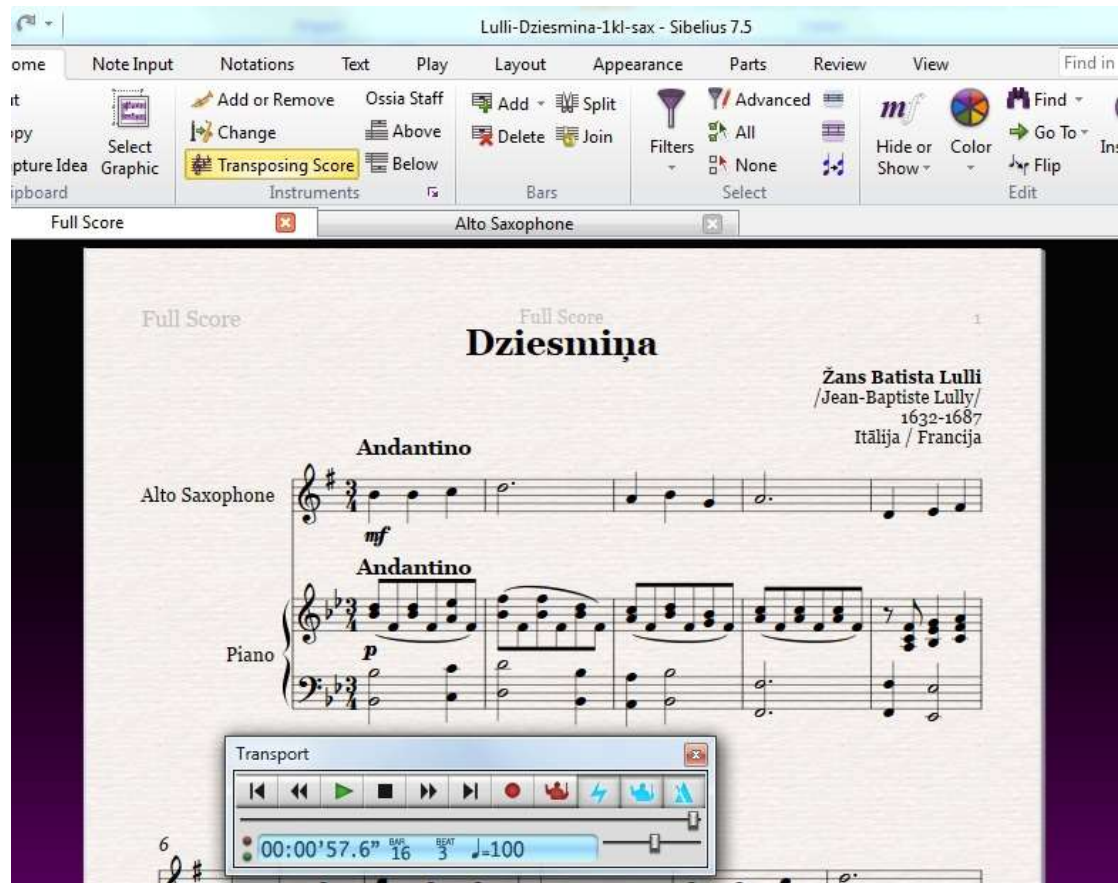# Distance learning process

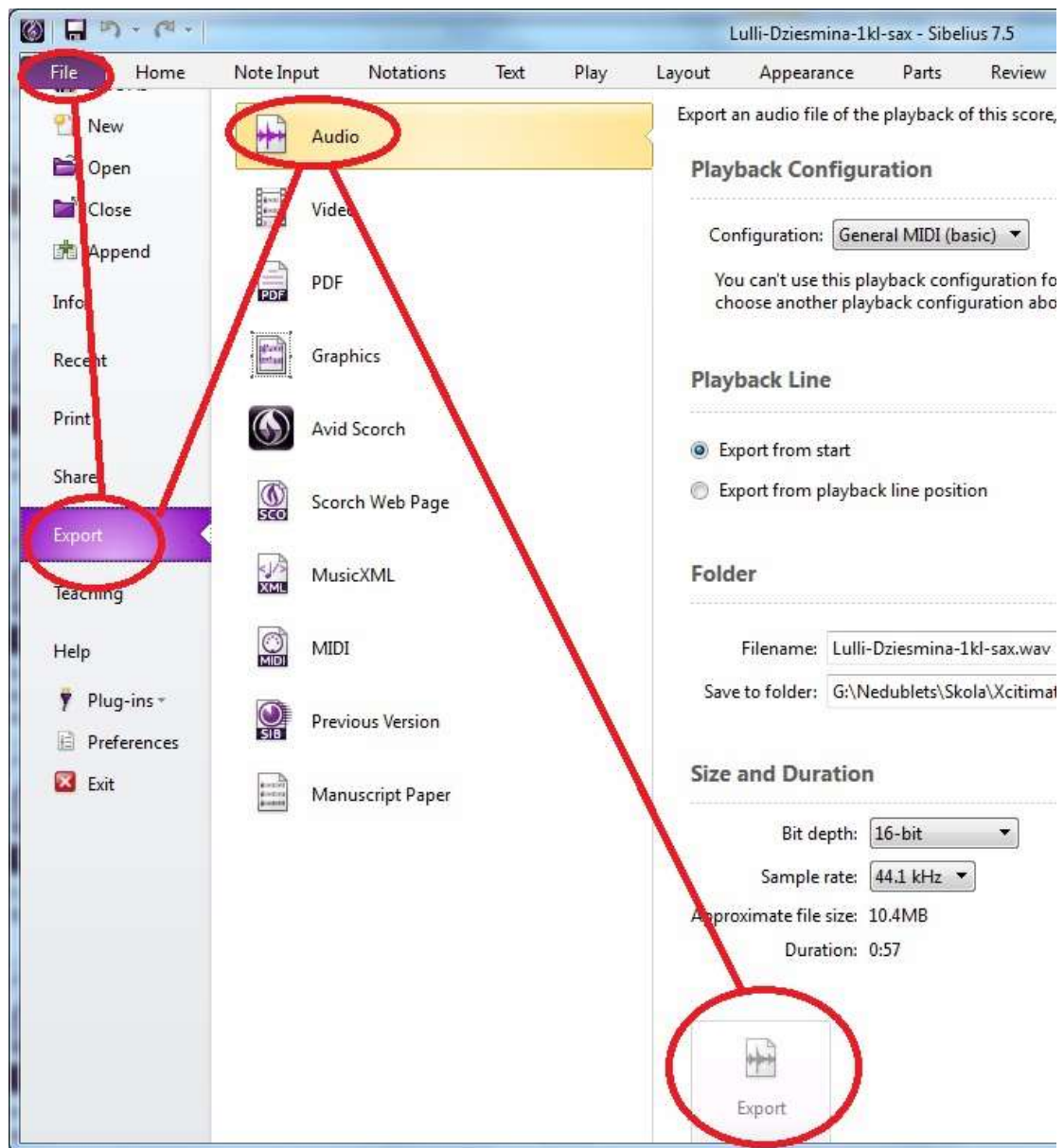## Virtual concertmaster

1) First, the accompaniment with a solo voice must be transcribed in *Sibelius* or another music writing program

2) Adjust the tempo according to the student's abilities (if the student cannot play at the pace indicated by the composer)

3) Convert *Sibelius* material to audio format *. wav* or *.mp3* (sound file formats supported by phones)

3A) There are Sibelius versions where this feature is inactive, if so look for ways to record the *stereo mix with separate software*, while *Sibelius* playback mode is running .

3B) If the solo starts immediately in the first bar, then first empty beat with a metronome must be provided (the metronome function can be switched on and off *Sibelius Transport* in the box that is the sound launcher)
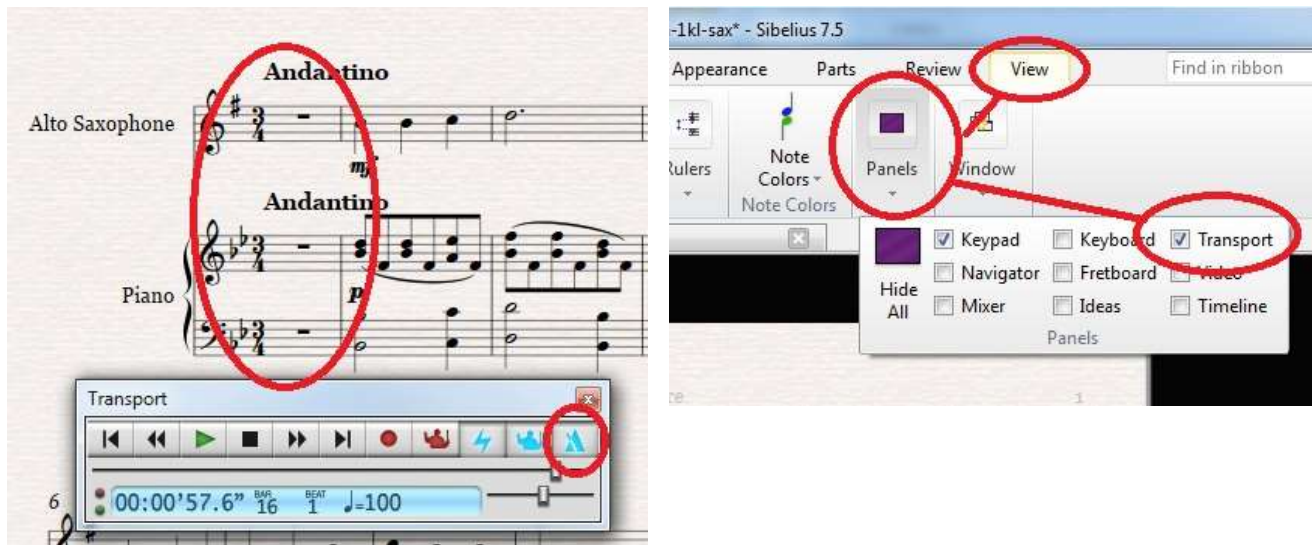

4) Audio is sent to the student both with the example of a solo voice and the so-called *minus* or accompaniment without a solo voice (examples: *01-Sing- alto-sax - minus*)

5) The student plays with the accompaniment at home and sends the best version

6) For better control, separate the soundtrack of this file from the video so that it can be synchronized with the *minus* (accompaniment) file. It can done this for free, with the help of *zamzar.com* or similar sites by typing in a search engine to *convert mp4 video to audio online*
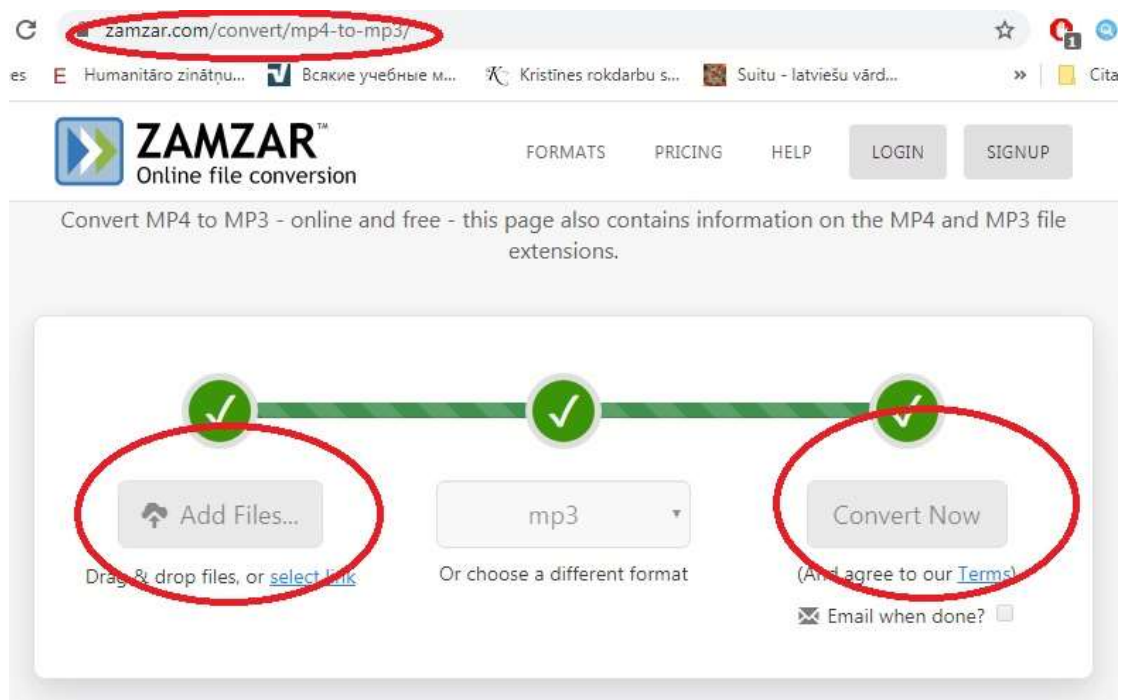
7) In a sound processing program (for example, *Samplitude*) it is possible to synchronize the video soundtrack and *Sibelius* created accompaniment. Exporting again to *. wav* or *.mp3* format.
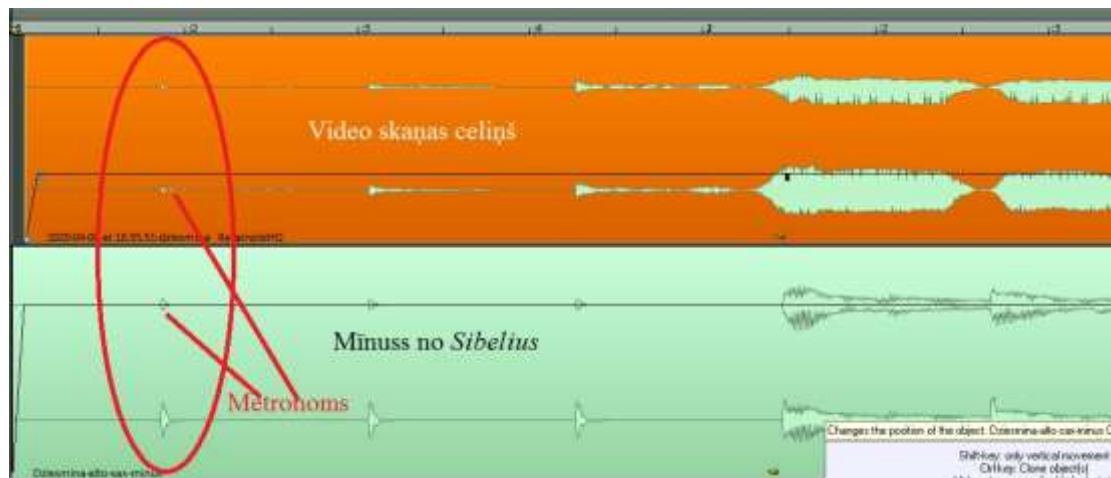
8) Save the file *. wav* or *.mp3* format

9) The result is an understandable sound as when a student is playing at home with their smart device or computer (example: *04-2020-04-08 at 18.55-with-accompanied-Singing*)

10) We send suggestions and the newly created audio file for feedback, so that the student can listen to and evaluate his / her own performance. Parents will also have an idea of the expected result.

* This method is applicable to the acquisition of compositions without *ritenuto , accelerando* or other tempo change. Any change in the pace can be an obstacle to the collaboration between the student and the artificial concertmaster.

** It is possible to compare your performance with the example of *Sibelius* solo. It is no secret that in the first classes (and not only) it is the rhythm and pace that cause certain problems. By playing with the *minus* (or with solo, for example), the student trains to keep pace, play forward and not stop, use hearing to *catch* the lost melody, and so on. It is not about dynamics and other peaks of artistic performance - they will be mastered in person and together with a live concertmaster.

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