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Daily grammar practice pdf

While it may be true that there are no shortcuts to anywhere worth going, there are certainly ways to unnecessarily prolong the trip. We often waste a lot of time because no one taught us the most effective and efficient way to practice. Whether learning to code, improving your writing skills or playing a musical instrument, practicing the right way can mean the difference between good and cool. You've probably heard the old joke about the tourist asking a taxi driver how to get to Carnegie Hall, just to be told: Practice, practice, practice! I started playing the violin when I was two, and for as long as I can remember, there was a question that haunted me every day. Am I practicing enough? What do artists say? I reviewed books and interviews with great artists, seeking a consensus on practice time that would ease my conscience. I read an interview with Rubinstein, in which he said no one should have to practice more than four hours a day. He explained that if you needed so much time, you probably weren't doing well. And then there was violinist Nathan Milstein who once asked his teacher Leopold Auer how many hours a day he should be practicing. Auer responded by saying, Practice with your fingers and you need all day. Practice with your mind and you'll do the same in 1 hour and a half. Even Heifetz indicated that he never believed in practice too much, and that excessive practice is just as bad as practicing too little! He stated that he did not practice more than three hours a day on average, and that he did not practice at all in Sundays.It it seemed that four hours should be sufficient. So I breathed easy for a while. And then I learned about Dr. K. Anders Ericsson's work, what do psychologists say? When it comes to understanding the experience and performance of experts, psychologist Dr. Ericsson is perhaps the world's leading authority. His research is the basis of the 10,000-hour rule suggesting that it requires at least ten years and/or 10,000 hours of deliberate practice to achieve an expert level of performance in any given domain, and in the case of musicians, more than 15-25 years to reach an elite international level. Those are pretty big numbers. So big, at first I missed the most important factor in the equation. Deliberate practice. That is, there is a specific type of practice that facilitates the achievement of an elite level of performance. And then there's the other kind of practice that most of us are more familiar with. Senseless practiceHow have you ever observed a musician (or athlete, actor, litigated lawyer) participate in the practice? You will notice that most practice resembles one of the following different patterns.1. Broken registration method: this is where we just repeat it over and over again. The same tennis service. Same passage on the piano. Same powerpoint presentation. From a might seem practical, but much of it is simply meaningless repetition2. Autopilot method: This is where we activate our autopilot and coast system. Recite our sales three times. Play a round of golf. Run through a piece from start to finish.3. Hybrid method: Then there is the combined approach. For most of my life, practicing meant playing through a piece until I heard something I didn't like, at which point I stopped, I would repeat the passage over and over until it started sounding better, and then resumed playback until I heard the next thing that didn't please me, at which point I would repeat the whole process again. Three problems Unfortunately, there are three problems with practice in this way.1. It's a waste of time. Why? On the one hand, there is very little productive learning when we practice in this way. This is why you can practice something for hours, days or weeks, and still not improve as much. Even worse, you're actually digging a hole, because what this practice model does is strengthen undesirable habits and mistakes, increasing the likelihood of more consistently inconsistent performances. This also makes it harder to clean up these bad habits as time goes on, so you're essentially adding to the amount of future practice time you'll need in order to eliminate these undesirable trends. Quote a saxophone teacher with which I once worked: The practice does not make perfect, the practice makes permanent. 2. It makes you less safe. Also, practicing without thinking decreases your confidence, as a part of you realizes that you don't really know how to produce the results you're looking for. Even if you have a fairly high success rate in the most difficult passages, there is a sense of uncertainty in the background that just won't go away. The real confidence in the scenario comes from (a) being able to nail it consistently, (b) knowing that this is not a coincidence, but that it can be done in the right way on demand, because (c) you know exactly why you nail it or lose it – that is, you have identified the key technical or mechanical factors that are necessary to play the passage perfectly every time.3. It's mind-bogglingly boring: Practicing meaningless is a task. We've all had well-meaning parents and teachers telling us to go home and practice a certain passage x number of times, or practice x number of hours, right? But why are we measuring success in practice time units? What we need are more specific results goals, such as practicing this passage until it sounds like XYZ, or practicing this passage until you can figure out how to do it like ABC. Deliberate practicesOn what's the alternative? Deliberate or conscious practice is a systematic and highly structured activity, that is, in the absence of a better, more scientific word. Instead of a meaningless trial and error, it is an active and thoughtful process of tests in which we relentlessly seek solutions to clearly defined problems. Deliberate practice is often slow, and involves repeating small, very specific sections of a skill rather than just playing through. For example, if you were a musician, you could work only on the opening note of a single to make sure you speak exactly the way you want, rather than playing the whole opening sentence. Deliberate practice also involves monitoring one's performance - in real time and through recordings - continuously looking for new ways to improve. This means being observant and very aware of what's going on, so you can tell you exactly what went wrong. For example, was it the first acute note? Flat? Too strong? Too soft? Too hard? Too short? Too long? Let's say the note was too sharp and too long with not enough of an attack to start the note. Well, how sharp was it? A little bit? A lot? How much longer was the note of what you wanted it to be? How much more than one attack did you want? Okay, the note was a little sharp, just too long a hair, and required a much lighter attack in order to be consistent with the marked joint and dynamics. Then why was the note sharp? What did you do? What do you have to do instead to make sure the note is perfectly tuned each time? How do you make sure the length is as you want it to be, and how do you get a consistently clean and clear attack to start the note so that it starts at the right character? Now, let's imagine that you recorded every test replay, and you could hear the last attempt. Does that combination of ingredients give you the desired result? Does that combination of elements convey the mood or character you want to communicate to the listener as effectively as you thought you would? Does it help the listener experience what you want them to feel? If this sounds like a lot of work, it's because it is. Which might explain why few take the time to practice this way. To stop, analyze what went wrong, why it happened, and how they can produce different results next time. As it may seem, it took me years to figure this out. However, it is still the most valuable and lasting lesson I learned from my 23 years of training. In the dozen years since I left my violin, the principles of deliberate practice have remained relevant no matter what skill I must learn next. Whether it's practicing psychology, creating an audience for a blog, parenting or making the perfect smoothie, how I spend my practice time is still more important than how much time I spend practicing. How to accelerate the development of skillsQais are the five principles that I would like with a younger version of myself. I hope you find something of value on this list as well.1. The focus is everything: Keep practice sessions limited to a duration that allows you to stay focused. This can be as short as 10-20 minutes, and 45-60+ minutes.2. Time is everything, too: Keep track of times during the day when you tend to have the most energy. This may be first thing in the morning, or just before lunch. Try to do your practice during these naturally productive periods, when you are able to focus and think more clearly. What do you do in your naturally unproductive times? I say take a guilt-free nap.3. Don't trust your memory: use a practice notebook. Plan your practice and track your practice goals and what you discover during your practice sessions. The key to flowing when practiced is to constantly strive for clarity of intent. Have a clear idea of what you want (for example, the sound you want to produce, or particular phrasing you would like to try, or specific articulation, intonation, etc. that you would like to be able to execute constantly), and be relentless in your search for ever better solutions. When you stumble upon a new vision or discover a solution to a problem, write it down! As you practice more carefully, you'll start making so many micro-disccoveries that you'll need written reminders to remember them all.4. Smarter, no harder: When things aren't working out, sometimes we just have to practice more. And then there are times when it means we have to go in a different direction. I remember struggling with the pizzicato variation on the left at 24 De Caprice in Paganini while studying at Juilliard. I kept trying harder and harder to get the notes to speak, but all I had was finger pain, a couple of which actually started bleeding (well, just a little). Instead of stubbornly persisting with a strategy that clearly didn't work, I forced myself to stop. I brainstormed the problem for a day or two, and wrote ideas like I came up with. When I had a list of some promising solutions, I started experimenting. Finally I came up with a solution that worked, and the next time I played for my teacher, he actually asked me to show him how I made the notes speak so clearly!5. Stay on target with a problem-solving model— it's extraordinarily easy to derive in mindless practice mode. Stay on the task using the 6-step troubleshooting model below. Define the problem. (What result did I just get? How do I want this note/phrase to sound instead?) Analyze the problem. (What's causing it to sound like this?) Identify possible solutions. (What can I adjust to make it sound more like I want to?) Try the possible solutions and select the most effective one. (Which settings seem to work best?) Implement the Solution. (Reinforce these settings to make the changes permanent.) Monitor the deployment. (Do these changes continue to produce the results I'm looking for? Make your time count! doesn't matter if we're talking about perfecting the violin technique, improving your golf game, becoming a more effective surgeon. Life is short. Time is our most valuable commodity. If you're going to practice, you'd better do it right. The most valuable lesson I learned from playing the creativity PostNoa Kageyama violin is a violinist trained by Juilliard who became a psychologist in sport and performance. He specializes in teaching performers or scripts how to act to their full abilities under pressure. Remixed image of dicogm (Shutterstock) and tovoan (Shutterstock). Want to see your work at Lifehacker? Email Tessa. Tessa.

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