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## Lesson 4.6 practice a

While it may be true that there are no shortcuts for anywhere worth going, there are certainly ways to unnecessarily extend your journey. We often waste a lot of time because no one has ever taught us the most effective and effective way to practice. Whether it's learning to code, improving your writing skills, or playing a musical instrument, practicing the right way can mean the difference between good and high. You've probably heard the old joke about the tourist asking a taxi driver to get to Carnegie Hall, just to be told: Practice, practice, practice! I started playing the violin at the age of two, and for as long as I could remember, it was a question that haunted me every day. Do I practice enough? What do performers say? I scoured books and interviews with great artists, looking for a consensus on practice time that would ease my consciousness. I read an interview with Rubinstein, in which he stated that no one should have to practice more than four hours a day. He explained that if you needed that much time, you probably didn't have to. And then there was violinist Nathan Milstein who once asked his teacher Leopold Auer how many hours a day he should practice. Auer responded by saying Practice with your fingers and you need all day. Practice with your mind and you will do as much in 1 1/2 hours. Even Heifetz indicated that he never believed in practicing too much, and that excessive practice is as bad as practicing too little! He argued that he practiced no more than three hours a day on average, and that he did not practice at all on Sundays.It seemed that four hours should be enough. So I breathed easy for a little. And then I found out about Dr. K. Anders Ericsson's work.What do psychologists say? When it comes to understanding expert expertise and performance, psychologist Dr. Ericsson is probably the most important authority in the world. His research is the basis for the 10,000-hour rule, which suggests that it requires at least ten years and/or 10,000 hours of deliberate practice to achieve a level of performance experts in any given field – and in the case of musicians, more than 15-25 years in order to achieve an elite international level. These are some pretty big numbers. So big that at first We missed the most important factor in the equation. Deliberate practice. This means that there is a certain 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. Mindless PracticeHave you ever noticed a musician (or athlete, actor, trial lawyer) engage in practice? You will notice that most practices resemble one of the following distinct.1. Broken registration method: This is where we simply repeat the same thing over and over. Same tennis service. Same passage on the piano. Same Powerpoint presentation. From a it might look like practice, but much of it is simply mindless repetition.2. Autopilot method: Here we activate our autopilot system and the coast. Recite our sales presentation three times. He's playing a round of golf. Go 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 play until I heard something I didn't like, at which point I would stop, repeat the passage over and over until it started to sound better, and then resume playing until I heard the next thing I wasn't happy with, at which point I would repeat the whole process again. Three problems Unfortunately, there are three problems with practicing in this way.1. It's a waste of time: Why? First, very little productive learning occurs when we practice in this way. This is why you can practice some hours, days, or weeks, and still do not improve all that much. Even worse, you're actually digging yourself a hole, because what makes this practice model is to strengthen unwanted habits and errors, increasing the likelihood of more consistent inconsistent performance. This also makes it more difficult to clean up these bad habits as time goes on – so you are essentially adding to the amount of time of future practice you will need to eliminate these unwanted trends. To quote a saxophone teacher I worked with: Practice does not make perfect, practice makes permanent. 2. Makes you less confident: In addition, practicing mindlessly lowers your confidence, as a part of you realizes that you don't really know how to produce the results you are looking for. Even if you have a fairly high success rate in the most difficult passages, there is a sense of deep down uncertainty that simply won't go away. Real confidence on stage comes from (a) the ability to catch it consistently, (b) knowing that this is not a coincidence, but that you can do it correctly on demand, because (c) you know exactly why you nail it or miss it – i.e. you have identified the key technical or mechanical factors that are required to play the perfect passage each time.3. It's mind-boring: Practicing mindlessly is a chore. We've all had well-intentioned parents and teachers go home and practice a certain x passage several times, or practice x the number of hours, right? But why do we measure success in practice time units? What we need are more specific results-oriented results - it would be, practice this passage until it sounds like XYZ, or practice this passage until you can figure out to make it sound like ABC. Deliberate PracticeWhy is the alternative? deliberate or conscious is a systematic and highly structured activity, i.e., for lack of a better, more scientific word. Instead of mindless trial and error, it is an active and careful process of testing where we relentlessly seek solutions to clearly defined problems. Deliberate practice is often slow, and involves repeating small and very specific sections of a skill instead of just playing through. For example, if you were a musician, you might just work on the opening note of a solo to make sure that it speaks exactly the way you want, instead of playing the entire opening sentence. Deliberate practice also involves monitoring its performance - in real time and through recordings - in the continuous search for new ways to improve. This means being careful and aware of what is going on, so you can tell yourself exactly what went wrong. For example, the first note was sharp? Flat? Too loud? Too soft? Too rough? Too low? Too much? Suppose the note was too sharp and too long, with not enough of an attack to start the note. How sharp was it? Little? Much? How long does the ticket last than you wanted it to be? How much more of an attack did you want? Ok, the note was a little sharp, just a hair too long, and required a much clearer attack in order to be consistent with the marked joint and dynamics. So why was the note sharp? What did you do? What do you need to do instead to make sure that the note is perfect in tune every time? Make sure the length is the same you want it to be, and make you get a constant clean and clear attack to start the note, so that it starts in the right character? Now, let's imagine that you recorded every repeat of the process, and could listen back to the last attempt. Does this combination of ingredients give you the desired result? Does this combination of elements convey the mood or character that you want to communicate to the listener as effectively you thought it would be? Does it help the listener experience what you want him to feel? If that sounds like a lot of work, that's because it is. Which might explain why few take the time to practice this way. To stop, look at what went wrong, why it happened, and they may produce different results next time. Simple, though it may sound, it took me years to figure this out. However, it remains the most valuable and enduring lesson I have learned from my 23 years of training. In decades or so since I put down my violin, the principles of deliberate practice have remained relevant, no matter what skill I have to learn next. Whether it's the practice of psychology, building an audience for a blog, parents, or making the perfect smoothie, I spend my practice time remains more important than how much time I spend practicing, to accelerate the development of qualificationHere are the five principles I would like to share with a more by me. I hope you find something of value on this list as well.1. Focus is everything: Keep your practice sessions limited to a duration that allows you to stay focused. This can be as short as 10-20 minutes, and and 45-60+ minutes.2. Timing is everything, too: Keep track of times during the day when you tend to have the most energy. This may be the first thing in the morning, or just before lunch. Try to practice yourself in these productive periods naturally, when you are able to focus and think most clearly. What to do in your unproductive natural times? I say you take a no-fault nap.3. You don't trust memory: Use a practice notebook. Plan your practice and follow your practice goals and what you discover during practice sessions. The key to streaming when the practice is to constantly strive for clarity of intent. You have a clear crystal idea of what you want (for example, the sound you want to produce or a specific expression that you want to try, or a specific articulation, intonation, etc. that you want to be able to execute consistently) and be relentless in search of better and better solutions. When you stumble upon a new perspective or discover a solution to a problem, write it down! As you practice more carefully, you'll start making so many micro-discoveries that you'll need written reminders to remember everything.4 Smarter, not harder: When things aren't working, sometimes you simply 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 left in Paganini's 24caca caprice when I was studying at Juilliard. I kept trying harder and harder to make the notes talk, but all I was having was inflamed fingers, a couple actually started to bleed (well, just a little). Instead of stubbornly insisting on a strategy that clearly wasn't working, I forced myself to stop. I brainstormed solutions to the problem for a day or two, and wrote down ideas that occurred to me. 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 I made the notes speak so clearly!5. Stay on target with a problem-solving model: It's extraordinarily easy to drift into mindless practice mode. Keep on your task using the problem-solving model in 6 steps below. Defines the problem. (What result did I get? Analyze the problem. (What's the cause to sound like that?) Identify potential solutions. (What can Tweak to make it sound more like I want?) Test potential solutions and select the most effective ones. (What tricks seem to work best?) Deploy better solution. (Consolidate these tricks to make permanent changes.) Monitor deployment. (Do these changes continue to produce the results I'm looking for? Make time Countit does not matter if we talk about perfecting the violin technique, improving the game of golf, becoming a better writer, improving the improvement marketing skills, or become a more effective surgeon. Life is short. Time is our most valuable commodity. If you're going to practice, you might as well do it. The most valuable lesson I learned from playing the violin | Creativity PostNoa Kageyama is a violinist trained by Juilliard turned into sports & performance psychologist. He specializes in teaching performance artists to perform up to their complete skills under pressure. Remixed image from dicogm (Shutterstock) and tovoan (Shutterstock). Want to see your work at Lifehacker? Send an e-mail to Tessa. Tessa.

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