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## 1.1 practice a geometry

While it may be true that there are no shortcuts to anywhere worth going, there are certainly ways to unnecessarily extend the trip. 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 how to code, improving your writing skills, or playing a musical instrument, practicing the right way can mean the difference between good and great. You've probably heard the old joke about a tourist asking a taxi driver how to get to Carnegie Hall, just to say: Practice, practice, practice! I started playing the violin at the age of two, and for as long as I can remember, there was a question that haunts me every day. Am I practicing enough? What do artists say? I searched books and interviews with great artists, looking for consensus on the practice time that would make my conscience easier. I read an interview with Rubinstein, in which he stated that no one should practice more than four hours a day. He explained that if you needed that much time, you probably didn't do it right. And then there was the violinist Nathan Milstein who once asked his teacher, Leopoldo Awar, how many hours a day he should practice. Auer responded by saying Practice with your fingers and you should have it all day. Practice with your mind and you'll do the same in 1 1/2 hours. Even Heifetz mentioned that he never believed in practicing too much, and that excessive practice is just as bad as exercising too little! He claimed that he exercised no more than three hours a day on average, and that no practice at all Sundays.It seemed that four hours should be enough. That's how he breathed easily for a while. And that's when I found out about Dr. Anders Ericsson's work. When it comes to understanding expert expertise and performance, psychologist Dr. Ericsson is probably the world's top authority. His research is the basis for the 10,000-hour rule that suggests it requires at least ten years and/or 10,000 hours of deliberate practice to achieve a level of expert performance in each specific field - and in the case of musicians, more like 15-25 years in order to achieve an elite international level. These are some very big numbers. So big, I at first lost the most important factor in the equation. Deliberate practice. Meaning, that there is a certain kind 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 Practice Have you ever noticed a musician (or athlete, actor, trial lawyer) practice? You will notice that most look like one of the following separate patterns.1. Like a broken gramophone method: This is where we simply repeat the same thing over and over again. Same tennis serve. Same quote on the piano. Same powerpoint presentation. From one by one it may seem like practice, but much of it is just mindless repetition.2. Autopilot method: This is where we activate our autopilot system and coast. You recite the sales pitch 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, practice meant playing through a track until I heard something I didn't like, at which point I'd stop, repeat the pass over and over again until it started to sound better, and then keep playing until I heard the next thing I wasn't happy with, at which point I would repeat the whole process again. Three problemsEally, there are three problems with practicing in this way.1. It's a waste of time: Why? First, very little productive learning takes place when we practice in this way. That's why you can practice something for hours, days, or weeks, and still don't improve all that much. Even worse, you're actually digging yourself a hole, because what this model of practice does is enhance unwanted habits and mistakes, increasing the likelihood of more consistent inconsistent performance. This also makes it harder to clean up these bad habits as time goes by – so that's essentially adding to the amount of future practice time you'll need to eliminate these unwanted trends. To quote a saxophone teacher with whom I once worked: Practice doesn't do perfect, practice becomes permanent. 2. Makes you less confident: In addition, practicing mindlessly reduces your confidence as 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 passes, there is a sense of uncertainty deep inside you that just won't go away. The real on-stage confidence comes from (a) being able to nail it consistently, (b) knowing that this is not a coincidence, but that you can do it the right way on demand, because (c) you know exactly why the nail or lose it – i.e. you have identified the key technical or mechanical factors necessary to play the pass perfectly every time.3. It's mind-numbingly dull: Practicing mindless is a chore. We all had well-meaning parents and teachers tell us to go home and practice a certain x pass several times, or practice x number of hours, right? But why are we measuring success in practice time units? What we need is more concrete results-oriented result goals – like, practice this passage up sounds like XYZ, or practice this pass until you can figure out how to sound like ABC. Deliberate PracticeA what is the alternative? Deliberate, or conscious practice is a systematic and highly structured activity, that is, in the absence of a better word, more scientific. Instead of mindless trial and error, it is an active and thoughtful process where we relentlessly seek solutions to clearly defined problems. Deliberate practice is often slow, and involves repeating small and very specific parts of a skill instead of just playing through. For example, if you were a musician, you can only work on a solo's original note to make sure it speaks exactly the way you want, instead of playing the entire opening phrase. Deliberate practice also involves monitoring his performance - in real time and through recordings - constantly looking for new ways to improve. This means being observant and keenly aware of what's going on, so you can tell yourself exactly what went wrong. For example, was the first note sharp? Flat? Too loud? Too soft? Too hard? Too short? It's been a long time? Let's say the note was too sharp and too long with not enough of an attack to start the note. How sharp was it? Little? Very? How much longer was the note than you wanted? How much more attack did you want? Ok, the note was a bit sharp, just a hair too long, and required a much clearer attack in order to be consistent with intense articulation and dynamics. So, why was the note sharp? What did you do? What should you do instead to make sure the note is perfect in harmony every time? How can you ensure that the length is exactly as you want it to be, and how can you get a consistently clean and clear attack to start the note so that it starts in the right character? Now, let's imagine you recorded every retrial, and you could hear the last attempt. Does this combination of ingredients give you the desired result? Does this combination of elements convey the mood or character you want to communicate with the listener as effectively as 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 may explain why few take the time to practice in this way. To stop, analyze what went wrong, why it happened and how they can produce different results next time. As simple as it sounds, it took me years to figure it out. However, it remains the most valuable and on-going course I have learned since the 23 years of my education. In the dozen or so years since I put down my violin, the principles of deliberate practice have remained relevant no matter what skill I need to learn next. Whether it's the practice of psychology, building an audience for a blog, parents, or making the perfect smoothie, how I spend my practice time remains more important than how much time I spend practicing. How to accelerate growth are the five principles I would like to share with a younger version of myself. I hope you find something of value in this list as well.1. The 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 45-60+ minutes.2. Timing is everything, too: I watch 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 during these physically productive periods when you are able to focus and think more clearly. What to do in your naturally unproductive times? I say you 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'll discover during practice workouts. The key to getting into flow during exercise is to constantly strive for clarity of intent. You have a crystal clear idea of what you want to produce, or specific phrasing that you would like to try, or specific articulation, tone, etc., that you would like to be able to perform consistently), and be relentless in your search for ever better solutions. When you stumble across a new image or discover a solution to a problem, write it down! As you practice more carefully, you will begin to make so many micro-discoveries that you will need written reminders to remember them all.4. Smarter, not harder: When things don't work, sometimes we just have to practice more. And then there are times when that means we have to go in a different direction. I remember struggling with the left pizzicato variant in the 24th Caprice Paganini when I studied at Juilliard. I kept trying harder and harder to make the notes speak, but all I got were sore fingers, a couple of which really started to bleed (well, just a little bit). Instead of stubbornly sticking to a strategy that obviously didn't work, I forced myself to stop. I brainstormed solutions to the problem for a day or two, and wrote down ideas as it happened to me. When I had a list of some promising solutions, I started experimenting. Eventually it came with a solution that worked, and the next time I played for my teacher, he really asked me to show him how I made the notes speak so clearly!5. Stay on target with a problem-solving model: It's extremely easy to get carried away in mindless practice mode. Keep yourself at work using the 6-step problem solving model below. Identify the problem. (What effect did I just get? Analyze the problem. (What makes it sound like that?) Identify possible solutions. (What can I tweak to sound more like I want?) Try the possible solutions and select the most (What tweaks seem to work best?) Apply the best solution. (Enhance these tweaks to make the changes permanent.) Monitoring implementation. (These changes continue to produce the results I'm looking for; make your time Countit no matter if you're talking about perfecting your violin technique, improving your golf game, becoming a better writer, improving improvement marketing skills, or become a more effective surgeon. Life is short. Time is our most precious commodity. If you're going to practice, you better do it right. The most valuable lesson I learned from the violin | Creativity PostNoa Kageyama is a violinist trained in Juilliard and became a sports & performance psychologist. He specializes in teaching performance artists how to perform up to their full abilities under pressure. Picture mixed by digogm (Shutterstock) and tovovan (Shutterstock). Want to see your work on Lifehacker? Email Tessa. Tessa.

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