

THE PRACTICE OF PRACTICE



THE PRINCIPLES OF PERFECTING PRACTICE

BY: MARCELLO MANGINO



*“Practice
does not
make
perfect.
Only
perfect
practice
makes
perfect.”*

- VINCE LOMBARDI

Every time I go out, and everywhere I go, I bring my guitar. Well, that's not 100% true, not every time, sometimes I bring my drumsticks, or sometimes I bring my ukulele. But you see the pattern here, wherever I go to hang out, along comes an instrument. That's just me and my ADD, but it's great for a spontaneous jam session.

One day I was at my friend's house (obviously with my guitar), and after a spontaneous Beatles sing along (that I can't sing), my friend said "Oh! [insert daughter's name] why don't you play your clarinet for everyone." A sharp no was replied; but then after about 4 more invitations she came out with case in hand, kind of excited to play for everyone.

She took out her horn, took out her music and said "*This is my song for band: Crazy Train*". My friend loves Ozzy - ready to hear it, I hate Ozzy, but still ready to hear it. And she played every single note on the page. Literally though . . . she literally just played every note on the page.

NO RHYTHMS.

NO RESTS.

NO DYNAMICS.

NO ARTICULATION.

NO TIES (OBVIOUSLY).

NO ANYTHING.



She literally just played every note on the page and didn't think twice about how it sounded. To her she played "Crazy Train" . . . and in record time.

My friend still loves Ozzy. I still hate Ozzy, though when it's played completely wrong he isn't as bad. And everyone else clapped (more than they clapped for me - the professional musician, but that's alright).

Now, my friend's daughter clearly did not play the "music", she just played the "notes" on the page. One after the other, almost like a note location exercise. To her, that was practice, but to any music teacher that was a wake up call - or a career change.

I'm sure if her teacher had asked if she practiced this week she'd have said yes. Because again, to her that was music practice but in reality, it was far from it.

WHAT DID WE LEARN?

What did we learn from this story?

That I am, judging by the applause-o-meter, terrible at music despite my bringing an instrument everywhere.

That Ozzy sounds better on a clarinet without rhythm, rests or anything musical.

Or that I'm really harsh on Ozzy.

We also learned that practice is just a word to new instrumentalists, but in actuality - it's an art unto itself. There are classes, seminars, workshops and books (hey!) on the subject, because the concept is so complex. Also, these resources exist because it is so incredibly important. It's the most fundamental of the fundamentals. You will learn everything better, more quickly, more efficiently. Ironically though, it's an often under-explained and misunderstood mystery to most. I feel every single musician could benefit from better rehearsal. Not always MORE practice, but always BETTER practice!

“Give a man a fish, and you feed him for a day.

Teach a man to fish, and you feed him for a lifetime.”



FISHIFY

**“GIVE A MAN A FISH, AND YOU FEED HIM FOR A DAY.
TEACH A MAN TO FISH, AND YOU FEED HIM FOR A LIFETIME.”**

Now it's time to fishify your music classes.
In this program we will teach a student to practice
so they can play for a lifetime.

You can teach your student to learn a song or you can
teach your student to learn ANY song.

*(Any song except any song by Pitbull. He's the worst.
There! No more Ozzy hate.)*

Focusing completely on music is like giving someone
the fish, but we, as revolutionary educators, will
move beyond this first dimension and begin teaching
our students to optimize their practice, and thus,
teach them to fish.

**THIS IS THE MISSING LINK IN EDUCATION;
TEACHING THE PRACTICE OF PRACTICE.**

WHAT?

WHY?

WHO?

WHEN?

WHERE?

HOW?

To perfect the practice of perfect practice we will address the 6 main questions:

WHAT?

WHY?

WHO?

WHEN?

WHERE?

HOW?

Why all the whys? Because, as you know, there are different variables for different scenarios. Each teaching circumstance will present their own answers, and each student comes with their own individual situations. How someone practices can have a myriad of responses. The six major questions will explore all these variables so you can design the perfect practice plan for your students.

BUT.... we should also explore the nots.

WHAT NOT?

WHY NOT?

WHO NOT?

WHEN NOT?

WHERE NOT?

HOW NOT?

As we learned from that absolutely Crazy Train, it is equally important to learn what isn't practice as well.

These sections will be about how you shouldn't practice. For anyone to learn what something is, they must also learn what something is not!!!

These dozen questions will cover any teacher for any situation. Whether you are teaching one-to-one lessons or groups of hundreds of musicians, you will soon be prepared to go beyond the right or wrong notes and teach your students to learn their instrument, rather than merely playing an instrument.

WHAT?

What is not?

WHY

Why not?

WHO

Who should not?

WHEN

When not?

WHERE

Where not?

HOW

How to not?

With the ideas in this book we will revolutionize your teaching. What's more amazing is that the revolution will happen with only one simple concept. A small idea so big that you will go from teaching your students music to teaching your students musicianship. Thus we will go from teaching students to teaching musicians. We will perfect the practice of perfect practice.

**REGARDLESS OF THE INSTRUMENT YOU TEACH.
REGARDLESS THE STYLE YOU SPECIALIZE IN.
REGARDLESS THE SETTING YOU INSTRUCT IN.
REGARDLESS OF THE EXPERIENCE LEVELS YOU WORK WITH.**

Irregardless of everything, the principles of practice transcend and transform. So many teachers are working hard to help their students, but they are focused on the wrong elements of their education. They are trying to teach them information, but not how to learn the information. They are teaching knowledge, but not what to do with said knowledge. With a slight shift in focus everything will become clear.

Macro focus, as opposed to the short sighted micro focus, will open our eyes to a realm of teaching that most have not visualized. Often times the immediate goals and rewards cloud our ability to see direction of where we are headed. This is akin to one teaching to the test. But when a teacher looks beyond the assessments and realizes that what students will learn is more important than what they are being quizzed on, everything shifts. You can change your students' playing with these simple perspective changes.

**WITHOUT ONE MUSIC THEORY CONCEPT.
WITHOUT ONE TECHNIQUE TIP.
WITHOUT ONE DISCUSSION OF REPERTOIRE.
WITHOUT ONE NOTE BEING PLAYED.**

Only by exploring the largely unexplored territory of the practice of practice. The next six questions will shift everything in your teaching. Let's practice practice.

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"It's not about how much you practice, but how well you practice."

- UNKNOWN



BY: MARCELLO MANGINO

WHAT?

What is practice?



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What is practice?

We've all asked our students if they practiced.

Some say yes.

Some say no.

Some give vague responses -
as if they aren't even sure if they did or not.

And, at times, this very much might be the case! What is practice to someone that doesn't know very much about practice?

Chances are, our students don't know much. It's playing through their songs a few times. It's turning on a metronome (maybe!) and then turning it off soon after. It's running a scale up and down until they're bored of it. Chances are, if you saw what your students did while they quote/unquote "practiced", you'd say that it wasn't practice at all - it was more like playing around for 5 or 10 minutes until they found something else to do.

So they were right! They weren't sure if they'd practiced or not because they weren't sure what to even do. This is why beginners struggle to learn music. This is why some kids study for the test and still don't get passing grades.

GREAT TEACHERS HELP THEIR STUDENTS STUDY.

GREAT COACHES GUIDE THEIR PUPILS TO PRACTICE EFFECTIVELY.

GREAT MENTORS TEACH THEIR PROTÉGÉS HOW TO LEARN.

**SNEAK
PEEK**



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