



THE PERFECT PRACTICE PLAN

THE ULTIMATE-SUPER-WAHWAH-
DELUXE-WIGGLYJIGGLY METHOD

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"Practice makes perfect", they say....

But not if you don't practice perfectly.
Let's learn the art of practice and start to
practice perfectly.

Are you ready?



P.S.

You are absolutely going to love me for this! I mean maybe not today, maybe not tomorrow but if you keep playing music one day you'll look back say "Yeah. That wannabe Hawaiian guy and his book really changed the game for me. I wish I could give him tons of money and build a statue of him." This is all of courses IF we use language in the future we all don't just speak telepathically through our brain phones.

Perfecting practice is not a simple thing. The art of music is one of nuanced expression, style and interpretation. There are countless variations on how to play anything and everything. So this means there is a lot to think about when it comes to playing. We must listen for **sound quality, rhythm, phrasing, articulation, tempo, consistency, dynamics, balance, pulse** and not to mention, merely just playing the **right notes** at the **right time**.

There are better ways to practice for better results. And the better you practice the less you have to do it. This book and that wannabe Hawaiian will show you some of the frameworks for better practice and ultimately better musicianship.

Focusing on all these nuances is what differentiates the good musicians from the not so good. That and of course the time spent focusing on them. Finding all these elements in music takes a trained ear but also a systemic approach to crafting your piece of music. This book is about that system.

pe**R**F**e**C**T**
pR**a**C**T**i**C**e
pL**a**N



Ok! Here it is!
My **Ultimate-Super-WahWah-Deluxe-WigglyJiggly**
Practice System.

Remind me to change that name.

Here's "The Perfect Practice Plan" Philosophy

MPSW

Measures - Phrases - Sections - Whole

Music is a language. Like our written/spoken language music has a dialect, written notation, syntax, lettering, phrasing, sentence structure, paragraphs, story arc, mystery and macabre, joy and elation, and, everything in between. Learning an instrument unlocks a realm of possibilities only accessible by the ear.

The similarity between the two is we are going to focus on is in the structure of language.



Music is divided into measures, phrases and sections.

Measures = *single bars*

Phrases = *a group of measures*

Section = *a group of phrases*

This is a lot like how written language has words, sentences, paragraphs.

Measures = *words*

Phrases = *sentences*

Sections = *paragraphs*

Each of these divisions of the music must be perfected as you build the piece of music. If you can't play the small parts correctly, you won't be able play the big parts well. Unless you're lucky. Or Mozart. And even Mozart was unlucky.

As you learn your music, polish and perfect each **Measure**, then each **Phrase** and then every **Section**.

For benchmarks on how, refer to the

7 Levels of Learning.

Ohhhhh boy. Another thing! Don't worry. Don't worry. I'm changing your life, remember?

THE 7 LEVELS



7 Levels of Learning

Classical Piano

Level 1: *Sightread*: First play throughs.

Level 2: *The Notes*: Playing the correct pitches.

Level 3: *Rhythm*: The notes at the right time.

Level 4: *Touch*: Articulation/Dynamics.

Level 5: *The Grid*: Playing to the metronome.

Level 6: *A(h) Tempo*: The music up to tempo.

+

Level 7: *Saved*: Played by memory.

Extra Cred-8: Transcribe or Transpose it.

+

The 7 Levels of Learning are the benchmarks we inherently pass through en-route to the playing a piece of music at a high level.

Seeing them diagrammed presents us with major advantages. We now have a focus and a target for the levels and stages of practice. Of course the plan was always to play the music perfectly without error and at the actual tempo, but this is not realistic until some serious practice time has been put in (unless you're me and never make mistakes). Now we can appropriately manage our goals and wisely target more realistic criteria for each stage of practice.

The **7 Levels of Learning** have 8 levels of course (because I'm an overachiever) and 3 stages. The stages **Newbie - Skilled - Expert** you can think of in terms of days or weeks into a learning a piece. Remembering that early into learning music it is impractical to envision playing it by memory or impossible to play at tempo. The levels put this into perspective. The beginning stages should have these benchmarks as a focus, then after those are comfortable, a new set of challenges should be conquered. Again seeing these levels makes our practice much less vague and so much more productive.

pRACTICE

THE

pRACTICE



Ok. Let's practice practicing!

We know that practice makes perfect, but only if your practice is perfect. There's an art to the art. The language of music is so dense and complex that we need to break our pieces down to focus on small segments to be able to recreate all these nuances.

The grammar rules that most compositions follow are:

Measures = Bars
Phrases = 4 Measures
Sections = 4 Phrases

This is akin to language:

Measures = Words.
Phrases = Sentences.
Sections = Paragraphs.

Of course there are alterations and variations to this grammar, otherwise music would be predictable, boring and formulaic. Regardless, these rules will dramatically improve the efficiency of your practice.

Here's an example of how we'll phrase a piece:

A

1

Canon in D

2

Johann Pachelbel
(arranged Jim Paterson)

Musical notation for measures 1-6. The score is in D major and 4/4 time. The right hand plays chords, and the left hand plays a bass line.

3

Musical notation for measures 7-10. The right hand continues with chords, and the left hand has a more active bass line.

B

4

Musical notation for measures 11-14. The right hand has a melodic line, and the left hand has a rhythmic bass line.

5

Musical notation for measures 15-18. The right hand has a melodic line, and the left hand has a rhythmic bass line.

C

6

Musical notation for measures 19-22. The right hand has a melodic line, and the left hand has a rhythmic bass line.

As you can see, rather than monotonously playing through the music over and over, we divided our piece into 4 bar phrases and 4 phrase sections. Organizing our work into these sentences and paragraphs makes for a much more effective practice.

All this knowledge is ultimately useless unless we apply it. Go and find a few pieces of music of your own and try to this system.

Phrases = Numbers = 1 2

Sections = Letters = A B

Go ahead, I'll wait here and watch dog videos.



Formating your music was the first step *Buy-In*.
Here's how we *Cash-Out*.

We begin all pieces of music the same way. Sightread the notes. This is **Level 1** of our **7 Step** process. The next two steps in the process are refining these phrases so you're playing the right notes at the right time. Once you can play the phrases somewhat legibly you can begin the fun. As you can see with the **Seven Levels of Learning**, **Stage 1** is the basics of the song. At this point we are playing the correct notes at the correct time. Here is where we're ready to get to create art.



TENET #1

pH RaSe **By** **pH RaSe**



As you noticed, the most effective way to practice is to practice phrase by phrase. If you didn't notice that one yet, I guess it's time to begin my dance career. But now it's important to repeat these phrases enough times that you are actually practicing and not merely just playing.

So let's be honest... Play a phrase one time does nothing. If you aren't fixing something you're staying the same. And you can't fix something by only performing it once. And while we're at it, playing a part twice probably does nothing as well. Might as well not even practice, go watch YouTube videos. Play each phrase 8 - 16 times (at least in the early days of learning).

Wanna hear something cool?

I practice until the phrase is memorized or close to it. **Level 7** baby! The best musicians don't only process one level at a time, the best work on ALL levels pitch/rhythm/articulation/dynamics/memorization at once. The better you practice the better you get!

TENET #2

FULL SONG FIRST



Tenet #2 is to: Practice the full song!

Not just a page at a time! Another mistake I see students make is they only practice a page at a time. This is a terrible idea, it's like stopping in the middle of a....

Imagine you're reading a book and the guy just discovers the other guy is a spy. Of course!?! His name is Mr. Bob. He also looks you in the eye way too long. Anyway he's working for an underground gang trying to smuggle quality, but cheap, kitchenware into America. He's making you an English Muffin and he suddenly turns around, stares at you like you are Obama, starts laughing and reaches into his pocket and slowly.....

Yeah that's what its like to practice only a page. You're literally stopping in the middle of sentence. Just finish the chapter!! That Bobenheimer guy was about to do something crazy with that (cheap but quality) spatula!

When we work on music, we want to practice all the phrases before the next step of polishing any parts of the song or the sections.

The first thing you do when you start a puzzle is flip over all the pieces so you can see what they look like. Then you begin to fit them together. The same with our music. Make sure you know how all the parts look (or sound) and how difficult they are before you try to piece it all together.



The same philosophy is used for Classical compositions. We need to be able to see all the parts before we try to piece all of the puzzle together. When practicing you want to know what's most important to review and revise. Naturally this isn't always the beginning of the song. This is why it is important to work through the whole score before you begin to revise any one part.

Here's why some pieces take a long time to learn:

You spend a few weeks learning page one.

Ok.

Then you begin page two, that also takes a few weeks.

Ok.

But now you start page three or four and already you've been working on this song for over a month and you didn't even start the last parts!

The worst news is that often times the end has the hardest challenges. Now you've been working on the piece for over a month now and you haven't even started the hardest stuff! This is why so many people have songs they can only play half and never finished.

The solution:

Be sure you complete **Stage 1** practicing to all the phrases before you begin advancing into **Stage 2**.

Learn the full song, not just pages at a time.

TENET #3

START WITH THE HARD PART



The last Tenet of practicing is....

Start with the hard part!!!!

What?

START WITH THE HARD PART!!

Newbie practicers start at the beginning of the piece and just play through the music, hoping that'll harness the mystical forces of supernova and whatever makes photocopiers photocopy and just play the music right.

Us smarter folk know that this isn't going to fly.
So we... **Start with the hard part!**

As you begin to polish and master the piece, it's tempting to start at the beginning of the song and perfect each phrase from the first to the last. Ok. Fine. You're not a monster that should be stopped and shipped off to Iceland for quarantine. But, there's a better way! Ready? Say it with me kids.

Start with the hard part!

The hardest parts of the composition are the segments that need the most attention. There's always a few measures or phrases that are simply not so simple and these need our best effort to learn and become fluent in. If we skip them, they are never learned. (unless that cosmic supernova thing). And if we don't give them enough effort, they are never perfected. (unless that magical photocopier dust thing). So if we, say it with me, Start with the Hard, we do a few smart things.

First, starting with the hard part, ensures that your freshest self approaches the most difficult music.

Second, it guarantees that the important parts get the effort they deserve.

Third of all, ummmm. I said so.

Let's all remember to...

Ready?

Start with the Hard Part

I wrote a whole book of crazy cocktails of challenge concoctions if you want to see how these Tenets can be brought to life in your practice. They're torturous! You'll love them!



Click the taco to learn more



TERMS and CONDITIONS



Terms:

I am not a doctor so I waive any responsibilities for students practicing too much or too hard. You will experience euphoria when playing music at a high level. This is called happiness and art.

Conditions:

The only way this booklet will help is if:

A: you burn it for warmth in the cold lifeless winters.

or

B: if you apply it to your music rehearsal.

I hope you enjoyed the the **Ultimate-Super-WahWah-Deluxe-WigglyJiggly** method. That's a terrible name, I really have to change that. Come back and review this often and deploy the perfect practice plan on all of your music. You will enjoy the process and enjoy your music for years to come!

Caio for now!

Marcello

A photograph of a multi-story red brick building. A large, bright pink rectangular sign is affixed to the side of the building. The sign has a white border and contains the text 'BUY MARCELLO'S BOOKS' in a bold, black, stylized font with a white outline. The building features several windows, some with dark frames and others with white frames. A small, white, cylindrical object, possibly a water tank, is visible on the roofline. The sky is overcast and grey.

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MARCELLO'S
BOOKS**

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Don't merely learn the piano, play the piano!

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Click the tacos for free samples!



Kahi Ka Pila

Taco me!!!



Marcello Mangino

THE PRACTICE OF PRACTICE



THE PRINCIPLES OF PERFECTING PRACTICE

BY: MARCELLO MANGINO

OK, BYE!

And there you have it
the Ultimate-Super-WahWah-Deluxe-WigglyJiggly Practice System.

(The name is starting to grow on me now).

You have the secrets, now don't tell anyone! If everyone gets good at music neither of us will look cool anymore. And I'm not tall enough to not be interesting.

Practice the practice: quality beats quantity.
Make these concepts rules: perfect your practice.
Become great: knowledge without application is wasted.

Caio for now!

MM

Marcello

Marc Mangino

Click taco for much more.

