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Research informed practice

When you've gone to a lot of effort and expense to get extended education at a law school, medical school or other vocational degree or certification program, it can seem anti-climatic to go to work for someone else. If you have a professional degree and have passed licensing requirements, you may decide to hang your own shingles instead. Congratulations, you've gone to private practice. Private or sole practitioners do not work in a vacuum. They may have employees, but they do not have to report to employers, either private or government. They are typically in the medical or legal fields, but any professional can go to a private school. A doctor working in his own office has a private appointment. If you went to him, you wouldn't have a private school, you'd be his employee. Private practices can be included, but they do not have to be. Many sole proprietors act as sole proprietors - they pay taxes on their corporate income under their own Social Security numbers. However, if you have employees, you will need the employer's tax id from the IRS. If you and your law buddies go into practice together after going through the bar, this is a partnership, but you can also choose a limited liability company or company - you can even do this on your own, without a partner. It's a personal choice based on your unique concerns and needs, but a financial advisor can tell you the pros and cons of alternatives. While it may be true that there are no shortcuts to anything worth going to, there are certainly ways to extend the trip in vain. 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 coding, improving writing skills, or playing an instrument, practicing the right way can mean the difference between good and great. You've probably heard an old joke about a tourist asking a taxi driver how to get to Carnegie Hall, only to hear: Practice, practice, practice! I started playing the violin when I was two, and for as long as I can remember, one question was bothering me every day. Do I practice enough? What do the performers say? I study books and interview great artists looking for a consensus on rehearsal time that would ease my conscience. I read an interview with Rubinstein in which he said that no one should practice more than four hours a day. He explained that if you need that much time, you probably didn't do it right. G/O Media can get a commission And then there was the violinist Nathan Milstein, who once asked his teacher Leopold Auer how many hours a day he should train. Auer responded by saying, Practice with your fingers and you'll need all day. Practice and you do it 1 1/2 1/2 Heifetz announced that he never thought he would practice too much, and that excessive training is just as bad as too little training! He claimed to have trained for an average of no more than three hours a day and did Sundays. It and it seemed that four hours should be enough. I breathed peacefully for a while. Then I found out about Dr. K. Anders Ericsson's work. When it comes to understanding expertise and expert performance, psychologist Ericsson is perhaps the world's leading authority. His research is the basis for a 10,000-hour rule that suggests that achieving expert levels in any field requires at least ten years and/or 10,000 hours of intentional training - and more than 15 to 25 years for musicians to reach the international elite. Those are pretty big numbers. So big that at first I missed the most important factor in the equation. Thoughtful training. This means that there is a certain type of practice that facilitates the achievement of elite performance. And then there's a different policy that most of us know. Mindless PracticeHave have you ever observed a musician (or athlete, actor, trial lawyer) practicing in practice? You'll notice that most exercises resemble one of the following separate patterns.1. Broken disk method: Here we just keep repeating the same thing over and over again. Same tennis. Same part on the piano. Same powerpoint presentation. From afar, it may look like practice, but much of it is simply mindless repetition.2. Autopilot method: Here we activate our autopilot system and coastline. Repeat our pitch three times. Play a round of golf. Run through the piece from start to finish.3. Hybrid method: Then there is the combined approach. For most of my life, practicing meant playing through the song until I heard something I didn't like, at which point I stopped, repeat the point 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 repeat the whole process again. Three problems Unfortunately, there are three problems to practice in this way.1. It's a waste of time. In this way, for example, very little productive learning occurs when practicing. That's why you can practice something for hours, days or weeks, but you still don't improve everything that much. Even worse, you're actually digging a hole because this training model reinforces unwanted habits and mistakes, increasing the likelihood of more consistent inconsistent performances. This also makes it difficult to clean these bad habits over time - so you essentially increase the amount of upcoming training time you need to eliminate these Trends. To quote a saxophone professor I once worked with: Training doesn't make perfect, exercise makes it permanent. 2. It makes you less confident: In addition, training insanely reduces your self-confidence, as part of you understands that you really don't know how to produce the results you're looking for. Even if you have a fairly high success rate at difficult points, deep down there is a sense of uncertainty that just won't go away. The real stage confidence comes from the fact that (a) you are able to nail it consistently, b) knowing that this is not a coincidence, but that you can do it the right way on request, because c) you know exactly why you nail it or miss it - that is, you have identified the key technical or mechanical factors necessary for the song to be played perfectly every time.3. It's insanely boring: Practicing insanely is a lot of work. We've all had well-meaning parents and teachers telling us to go home and practice at a certain point x several times or practice x hours, right? But why are we measuring success in training time units? We need more accurate result-oriented performance goals - such as practicing this point until it sounds like XYZ, or practicing this point until you can figure out how it sounds on ABC. Deliberate practice What is the alternative? Thoughtful or informed practice is a systematic and well-structured activity, i.e. more scientific for lack of a better word. Instead of mindless experimentation and error, it is an active and thoughtful hypothesis testing process in which we relentlessly seek solutions to clearly defined problems. Thoughtful training is often slow and involves repeating small and very specific parts of skill instead of just playing. For example, if you were a musician, you could only work on the opening sentence of a solo to make sure it speaks exactly the way you want it to, rather than playing the full opening sentence. The deliberate practice also involves continuously monitoring performance - in real time and using recordings - to find a new way to improve. This means attentive and very aware of what is happening so that you can tell yourself exactly what went wrong. For example, was the first note sharp? Flat? Too loud? Too soft? Too harsh? Too short? Too long? They say the message was too sharp and too long and didn't have enough attack to start the message. How sharp was it? Slightly? Much? How long was the message longer than you wanted? How much more attack did you want? Okay, the post was a little sharp, just the hair too long, and it took a much clearer attack to be consistent with the articulation and dynamics marked. Why was the message sharp? What'd you do? What you need to instead, to make sure the note is completely in tune every time? How to make sure the length is exactly as you want it to be, and how do you keep getting a clean and clear attack to start a note so it starts in the right character? Let's say you recorded every test replay and could listen to 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 convey to the listener as effectively as you thought? Does it help the listener experience what you want him to go through? If this sounds like a job, it's because it is. That might explain why not many people have time to practice like this. You can stop analyzing 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 this out. Yet it remains the most valuable and enduring doctrine I learned from my 23 years of practice. In the 10 years or so since I counted my violin, the principles of thoughtful training have remained relevant no matter what skill I have to learn next. Whether it's practicing psychology, building an audience on a blog, parenting or doing the perfect smoothie, how I spend my training time is more important than how much time I spend practicing. How to speed up the development of skills Here are five principles that I would like to share with a younger version of myself. I hope you will find something of value in this list as well.1. Focus is everything: Keep training sessions limited to a duration that allows you to stay focused. This can be up to 10-20 minutes and up to 45-60+ minutes.2. Timing is also everything: Follow the times during a day when you usually have the most energy. This could be the first thing in the morning or just before lunch. Try to practice in these naturally productive times when you can focus and think more clearly. What to do in a naturally unproductive time? Let's take a guilt-free nap.3. Don't trust your memory: Use a training booklet. Plan your exercises and follow your training goals and what you find during your training sessions. The key to getting into the flow in training is to constantly strive for clarity of intentions. You have a crystal clear idea of what you want (e.g. the sound you want to produce, or the special phrasing you want to try, or the special articulation, intonation, etc. you want to be able to perform consistently) and be relentless in your search for ever better solutions. When you come across a new view or find a solution to the problem, write it down! When you train consciously, you've started making so many micro-discoveries that you need written reminders to remember them all.4. Smarter, not harder: When things don't work out, sometimes we simply have to practice more. And then there are times when we have to go in a different direction. I remember Paganini's 24th-year-old colleague. I tried harder and harder to get the notes talking, but all I got were sore fingers where the couple really started bleeding (well, just a little bit). Instead of stubbornly pursuing a strategy that clearly did not work, I forced myself to quit. I brainstormed solutions to the problem for a day or two and wrote ideas when they occurred to me. When I had a list of promising solutions, I started experimenting. Finally, I came up with a solution that worked, and the next time I played for my teacher, he really asked me to show him how I got the notes to speak so clearly.5. Stick to the goal with the problem-solving model: It's exceptionally easy to get into a mind-insane training mode. Keep yourself on a mission using the 6-step problem-solving template below. Please specify a problem. (What result did I just get? How do I want this note/phrase to sound instead?) Analyze the problem. (What makes it sound like this?) Identify possible solutions. (What can I adjust to make it sound more like what I want?) Test any solutions and choose the most effective solution. (Which adjustments seem to work best?) Implement the best solution. (Confirm these changes to keep the changes permanent.) Monitor implementation. (Will these changes continue to produce the results I'm looking for? Make Your Time Count Count Doesn't matter if we're talking about improving violin technology, improving your golf game, becoming a better writer, improving marketing skills or becoming 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 right. Most valuable doctrine after playing the violin | Creativity PostNoa Kageyama is a Juilliard-trained violinist turned sport & performance psychologist. He specializes in teaching performing artists how to perform under pressure. The image is reshuffled from didicogm (Shutterstock) and tovovan (Shutterstock). Want to see your lifehacker job? E-mail Tessa. Tessa.

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