

# TEACHING PRACTICE THROUGH PRACTICING PROCESS

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[WWW.THEHIGHPERFORMINGDIRECTOR.COM/PRACTICE](http://WWW.THEHIGHPERFORMINGDIRECTOR.COM/PRACTICE)

TEACHING PRACTICE or PROCESS...I'M CONFUSED

1. PROCESS
2. PRACTICING PROCESS
3. PROCESS FOR PERFORMANCE

INTRODUCTION

# RESEARCH

RESEARCH



SELF-REGULATION

SELF-REGULATION

STUDENTS MOSTLY PRACTICED  
LONGER PASSAGES

FOCUSED ON PITCH ACCURACY

SPENT 50% OF THEIR TIME  
ENGAGED IN IRRELEVANT PLAYING

SELF-REGULATION

LEARN TO ISOLATE CHALLENGING  
SECTIONS OF MUSIC

FOCUS ON MORE THAN JUST NOTES

MAKE THE MOST OF THEIR PRACTICE TIME

RESEARCH



MOTIVATION

MOTIVATION

HAVE TO ALREADY FEEL COMPETENT  
TO FEEL SOCIABLY ACCEPTED TO BE  
MORE MOTIVATED TO PRACTICE



## MOTIVATION

HELP OUR STUDENTS FEEL MORE  
COMPETENT WITH PRACTICE  
DURING OUR CLASS TIME TO HELP  
MOTIVATE THEM TO PRACTICE

## RESEARCH



## QUALITY

QUANTITY

Versus

QUALITY

QUALITY

Champion

## QUALITY

IT WAS THE METHODS/STRATEGIES  
USED DURING PRACTICE THAT  
COULD PREDICT THE QUALITY OF  
THEIR PRACTICE

QUALITY

WHAT ARE THE BEST METHODS?

GET OUR STUDENTS TO  
USE THESE METHODS  
DURING PRACTICE?

RESEARCH



PRACTICE STRATEGIES

STRATEGIES

MODELING

ISOLATING CHALLENGING SECTIONS

SLOWING DOWN THE TEMPO

REPETITION OF ISOLATED

STRATEGIES

HOW CAN WE TEACH THESE  
STRATEGIES IN A WAY THAT OUR  
STUDENTS WILL FEEL CONFIDENT  
USING THEM DURING PRACTICE?

RESEARCH



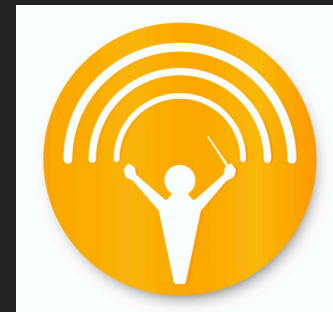
SELF-EFFICACY

STUDENTS WHO UTILIZED  
MULTIPLE PRACTICE  
STRATEGIES HAD A HIGHER  
SELF-EFFICACY

SELF-EFFICACY

WE NEED TO CONNECT  
POSITIVE EMOTIONS AND  
SUCCESS TO INDIVIDUAL  
STUDENT PRACTICE

INTRODUCTION



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## PROCESS

# PROC-ESS

*noun:*

*A series of actions or steps taken in order to reach a particular end.*

## PROCESS

# ISOLATING SKILLS

## PROCESS

# MUSIC READING PROCESS

## PROCESS

### Music Reading Process

ESSENTIAL TOOLS: Metronome and Tuner

#### A. RHYTHM

1. Quick Rhythm Check: Scan the music to see if there are any new or challenging rhythms. Figure out how to count these rhythms before proceeding.
2. Count the Rhythm: Count the rhythm of the music using a **METRONOME**.

#### B. PITCH

3. Quick Pitch Check: Do a quick check to make sure you know and can read all of the pitches in the music quickly and easily.
4. Note by Note: Play the pitches in the music slowly (not in rhythm) using a **TUNER**.

#### C. COMBINING SKILLS

5. Note Names in Rhythm: Speak the note names with fingerings in rhythm using a **METRONOME**.
6. Play: Put your rhythm and pitch work together and play the music using a **METRONOME**.

**IMPORTANT:** Do not move to the next step of the process until your current step is EASY!!



## PROCESS

# ISOLATION PROCESS

## ISOLATION PROCESS

## Music Isolation Process

### ESSENTIAL TOOLS: Metronome and Tuner

**Step 1: Identify measure(s) to isolate**

- Scan new music and bracket challenging measures
- Be aware of the *unintentional* slowing of tempo or stopping while practicing

### Step 2: Check Rhythm

- Confirm correct rhythmic counting
- Count rhythm using the practice strategies of **repetition** and **slow to fast** as necessary

### Step 3: Check Pitches

- Quick Pitch Check
- Speak pitch names in rhythm using the practice strategies of **repetition** and **slow to fast** as necessary

#### Step 4: Note by Note

- With your best tone quality, move slowly from note to note, without rhythm using a tuner to confirm you are playing the correct pitches
- Once confident, utilize the practice strategies of **slow to fast** and **repetition** until your goal tempo is reached

*Do not increase the tempo until multiple successful repetitions have been achieved!*

### Step 5: Remove from Isolation

- Reinsert the measure(s) in your music
- Play music starting prior to the isolated measures
- Slow to fast** and **repetition** may need to be used

**Keys to Isolation success:**

- a) **Fact Check:** Before utilizing **repetition**, you must make sure steps 2 and 3 are correct!
- b) **Maintenance:** Isolated measures may take more than one practice session to become confident and may need to be maintained once confident

**IMPORTANT:** Do not move to the next step of the process until your current step is EASY!!

## ISOLATE

## MULTIPLE PRACTICE STRATEGIES

## SOMETHING NEW

## MINIMAL PRACTICE

## ISOLATE

Mysterious J = 60 [D] Dramatic J = 80 808 by Hush.

BWS-1702-48

mf 14 15 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Interact J = 160

cresc. p

mp 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

Building

pp

80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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PROCESS

PAUSE

PART 2

PRACTICING PROCESS

PRACTICING PROCESS

PRACTICE IS A SKILL

PRACTICING PROCESS

PRACTICE PRACTICING

PRACTICING PROCESS

# OUR ROLES

GUIDED PRACTICE

INDIVIDUAL, STUDENT ENGAGED PRACTICE  
**DURING CLASS TIME**

GUIDED PRACTICE

**IS HOW WE ENGAGE OUR STUDENTS  
TO PRACTICE THE PRACTICE SKILLS  
(PROCESS) WE WANT THEM TO UTILIZE  
DURING THEIR INDIVIDUAL PRACTICE**

GUIDED PRACTICE

**PRACTICE USING PROCESS  
PRACTICE STRATEGIES  
ISOLATE SPECIFIC SKILLS  
PRACTICE NEW CONCEPTS  
USE OF PRACTICE TOOLS**

GUIDED PRACTICE

PRACTICE PRACTICING  
CREATE UNDERSTANDING  
CONNECT SUCCESS  
INSTRUMENT FACE TIME  
WORK WITH INDIVIDUALS

GUIDED PRACTICE

OUR STUDENTS

GUIDED PRACTICE

BE SPECIFIC

WHAT MEASURES  
WHAT PRACTICE CONCEPT  
AMOUNT OF TIME  
STUDENT PARTICIPATION

GUIDED PRACTICE

HOW MANY OF YOU IMPROVED?  
WHAT DID YOU WORK ON?  
HOW DID YOU WORK ON IT?  
WHAT WOULD YOU DO NEXT?  
WHAT I DID.....



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IMPORTANT: Do not move to the next step of the process until your current step is EASY!!

MODEL  
ISOLATE STEPS  
ALL STEPS

## GUIDED PRACTICE

PAUSE

## PART 3

PROCESS FOR  
PERFORMANCE

## PERFORMANCE

MICRO AND MACRO

PERFORMANCE

ISOLATING SKILLS

PERFORMANCE

MUSIC IS A SKILL

PERFORMANCE

5 STAGES OF FOCUS

PERFORMANCE

STUDENT PRACTICE  
AND REHEARSALS

PERFORMANCE

STAGE 1: PITCHES AND RHYTHMS

STAGE 2: STYLE & EXPRESSION

STAGE 3: FUNDAMENTALS

STAGE 4: ENSEMBLE CONCEPTS

STAGE 5: PRACTICE PERFORMING

STAGE ONE

# PITCHES & RHYTHMS

SINGULAR FOCUS

GUIDED PRACTICE: THE PROCESS

SLOWEST TEMPO

STAGE TWO

# STYLE & EXPRESSION

CHANGE OF FOCUS

GP: ISOLATION OF ELEMENTS

LITTLE FASTER TEMPO

STAGE THREE

# FUNDAMENTALS

HOW DO I SOUND?

GP: INTONATION/TONAL CONSISTENCY

LITTLE FASTER TEMPO

STAGE FOUR

# ENSEMBLE CONCEPTS

ENSEMBLE BALANCE  
EXTRA MUSICALITY  
ALMOST TEMPO

STAGE FIVE

# PRACTICE PERFORMING

CONSISTENCY  
LARGE CHUNKS  
AT TEMPO

PERFORMANCE



MIMIC PRACTICE LEVEL  
SET GOALS

CONCLUSION

TEACHING PROCESS  
PRACTICING PROCESS  
PROCESS FOR PERFORMANCE



CONCLUSION



REINFORCE

CONCLUSION

HIGHER SELF-EFFICACY  
TEACHING PROCESS NOT NOTES  
TIME ON MUSICALITY!  
BETTER MUSIC READERS  
MORE GENUINE COMPLIMENTS  
MUTUAL ENJOYMENT

CONCLUSION

DELIBERATE INTEGRATION OF  
STUDENT ENGAGED PRACTICE IN  
ALL ASPECTS OF OUR TEACHING

CONCLUSION



"I BELIEVE I CAN GET  
BETTER ON MY OWN"

CONTACT



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