

Practice



It is a significant fact that some students obtain highly satisfactory results with less practice than others who accomplish very little. This *does not* suggest that there is but one way to practice, but rather that some students use systematic methods of achieving definite aims. A conscientious musician strives consistently to improve his tone quality, his interpretation, and his technique; for these are the fundamentals of good musicianship. Consequently, we may assume that efficient practice should be designed to improve all three elements. The student should attempt to discover the weakest phase of his performance and spend a large portion of his/her time developing it, but never with such concentration of effort that the other phases are ignored.

Tone quality - long tones, slow scales and arpeggios are recommended. Remember that unless you hear what you are doing, hours of practice will amount to no progress.

Interpretation - solo literature is especially recommended. Etudes which stress melodic line are also recommended. Consult your instructor for proper selections.

Technique - exercises of all types, including scales, arpeggios and interval studies are recommended. These should be practiced with varied articulations, for coordination of tongue and fingers.

Work for accuracy at all times and remember that careless practice is worse than no practice, for it fixes bad habits.