



## Episode 50: An Interview with Christopher Maloney

Christine Goodner:

All right, well, welcome everyone. I'm excited today to be talking to Christopher Maloney. And Christopher, I was hoping you could start by sharing a bit about who you are and what you do in the world of music.

Christopher Maloney:

Does it have to be factual??

Christine Goodner:

(Laughs) A little bit would help.

Christopher Maloney:

Alright. All right. I was going say, you know, like, you know, I was born in some far remote country and all these kind of things. All right. All right. I'll just stick to the facts. That's fine. Now, my name is Christopher Maloney. I was - just some highlights. I was a professional touring session musician for nearly 20 years in Los Angeles, having recorded and performed with people like Dweezil Zappa, Lisa Loeb, members of Journey, Earth Wind and Fire, Savage Garden, INXS, New Kids on the Block, and so on and so forth. I also recorded my own music performed and did all that, uh, toured all over the world. And also during that time, as many of us professional musicians do, I would teach and I taught at the World Renowned Musicians Institute out in Los Angeles. Um, and I did that for almost the whole time I was in LA Around 2009, my wife and I moved to Florida for family reasons, and we decided, what are we going to do in Florida?

Christopher Maloney:

Right? I didn't want to play in Jimmy Buffet, cover bands, <laugh>, no offense to the band, rest in Peace. So we said, let's create a fun music school that was sort of based on the concept of the Musicians Institute, whereas there was a big emphasis on live performance, putting people together in groups and pop sort of styles. Uh, we didn't leave out classical styles or classical instruments, but we saw that there

was a need for, uh, instructors to sort of go beyond the book a little bit and allow students to play and learn the styles that they wanted to do that. So we ran a wonderful successful music school for, uh, 14 years. And we also started a wonderful, uh, music charity to help underserved kids in our community. So we put them, we gave them music lessons. We recorded, uh, music for them. Some of them even put out their own full length albums, all not to make great musicians, but to give them something positive in their lives that they can control around.

Christopher Maloney:

Uh, the beginning of two, 2020, I got this concept called Practice Warriors. I saw an untapped entity for dealing with mostly teenagers and adults to try to convince people that they could be the musician that they've always dreamed of being because a lot of these folks feel like they don't have talent or they're getting there too late, and all these other self-deprecating things. So we created this almost Tony Robbin- esque, uh, masterclass to teach people every practice strategy, successful practice strategy known to mankind. And once we created the masterclass, we then shot hundreds of videos to help people practice scales, chords, reading dynamics, timing. And the cool thing is, it's not instrument specific. So we, so a violinist could become a member, uh, a guitar player, piano player. Uh, we interview the top musicians in the world, so people play with everyone from, uh, Rihanna to Jay-Z to Brett Eldridge to Lady Gaga. And all we talk about is how did you overcome your struggles? How did you become this musician? And how can you bridge that gap between where our viewers are and where you are? And so that, we called it Practice warriors, and it's a wonderful supplement to someone who's taking private lessons or working on their own.

Christine Goodner:

We can link to all of that in the show notes so people can find that if they're interested in looking for it. And, you know, it's a bit of what I do. It sounds like some of those interviews on this podcast with classical musicians that you're, uh, interviewing and more maybe the pop realm, I think that's great, especially I can imagine a lot of teens connecting with that from all different instruments.

Christopher Maloney:

Yeah, it's, again, it's, it's not, the site isn't instrument specific. You know, we encourage people to watch all the interviews. So you'll sit and watch a drummer and I never once talked to them about drumming ever, or a guitar player. We don't say, how do you play that chord? It's really just mining. What makes you tick? What challenges did you have? How did you overcome them? How can someone else use your wisdom?

Christine Goodner:

That's great. That sounds fascinating. I'm curious for myself, so I wondered is what comes to mind is what are some of the things you've learned for yourself, even though you're already a professional musician? What did, what have you taken away from some of those interviews?

Christopher Maloney:

Oh, that's a great question because I'm usually just worried about what the next question I'm going to ask and try <laugh> make it like, because there's no notes or anything. We just sort of go, uh, you know, stream of consciousness kind of thing. But, uh, what I notice is that everybody's journey is the same, is that you get hooked by something. Whether you saw a performer, you heard a recording, a sibling left an instrument around that you just happened to grab. I mean, it's, it's, they're innocuous origin stories

that are not really that incredible and a wide variety of starting at, at certain age groups. You know, I just interviewed Victor Wooten, one of the most foremost bass players of this generation. He started when he was three years old. I interviewed my friend Katya Kerman, who played saxophone with Lady Gaga and Rod Stewart.

Christopher Maloney:

She didn't start until she was 21. So you have this wide variety of, of origin stories. But then we come across, whether it's two years, five years, 10 years, like my story, where you decide that you are going to go deep. And what I mean by that, like, I went to, uh, you know, went to high school, studied music, played in all the ensembles, went to college, got a music degree, but still, I didn't, I hadn't started the deep dive, the real intensive time of practice, which really changes everything where you go from a quote unquote amateur to a quote unquote professional. And every single person I've interviewed has had this, what I call woodshed period, you know, the, the old phrase, you go to the woodshed and that's where you're really intensely practicing. And so the innocuous origin story, which everybody has, and then there is that moment where they decided to put the foot on the gas and to really commit.

And it's always interesting to find out what was that turning point? What was, what gave them the drive to do that? Because then I think anybody could think of that and go, well, maybe I can get the drive to become my best musical self. And that, that doesn't mean practicing five, six hours a day like we did, but maybe just practicing 30 minutes every day, which is more than they've maybe ever done. So I think that's the exciting thing about those interviews is, is finding out what got them started and then what gave them the drive to.

Christine Goodner:

Yeah. So interesting. I'm curious, now that you said that, what, do you remember what that was for you? <laugh>?

Christopher Maloney:

Yes. I wanted to eat, I want, I knew. So like, this is, this is a big part of it too. The whole, like in our masterclass at, at Practice Warriors, I spend three units out of a 14 unit course like just reprogramming people about their idea of what music means to them and their capability of learning. Because as far as I was concerned, if I couldn't do something then I could never do it. Oh, I got to play this at this speed. Well, I can't do it. I didn't really have faith in, in my ability to overcome my challenges. I didn't have faith in the practice process. I didn't, because I didn't come quick. You know, it's like, well, if I didn't get it after three or four times or two or three days, and well, you know, I just, you know, I'm not one of those guys.

Christopher Maloney:

I can't do it. And so that to me is one of our main goals and objectives with practice warriors to, to literally convince every person on earth, no, you actually can do this. So what drove me is that, you know, I was in a band, you know, like everyone else, and I was in college and I was studying in upstate New York, and then I moved to New York City and we were going to make it man. But what I discovered is that I had a little more personal drive than the rest of my band mates. And I realized that if I struck out on my own to pursue my own music career, I, and I put all that effort into me, then I could probably, I could probably succeed. I thought I had a shot. And by success I meant, I meant be a professional musician.

Christopher Maloney:

That's all I cared about. I used to say, if I play in the Dingiest Jazz Club playing the cheesiest yacht jazz five nights a week, I would be happy. because that's all I wanted to do is just play music. So leaving New York and going to Los Angeles to study at the Musicians Institute, and some of my, like the people that I was fans of were my teachers, I learned straight away, oh boy, and I was paying a lot of money for the school, and I really determined I was going to get the most out of this. And it was really that drive of one, I was going to make a living playing music, and I had this incredible opportunity to work with the greatest musicians in the world who all lived in LA. They were all working in the industry. I wanted to be them, let me tell you, that will light a fire.

Christine Goodner:

Oh, that's very cool. I was thinking for those who, you know, have young children who are listening to this conversation and thinking about, you know, how does that apply to my child that I'm helping support in music, just being around inspiring musicians or going to live concerts and putting your child in an environment with other young musicians to make music. I think we don't know the spark that's going to get our child fired up about practice, but we can put them in a lot of different places and sort of help them come across it somewhere along the way.

Christopher Maloney:

And if I may, I think, you know, when I started teaching young children, which I didn't do until we, we started our music school, absolute Music Studios, um, I, I noticed that, you know, like me, you know, when I started music, I was eight years old playing the recorder. I hated it. And then, you know, fast forward a couple years later, and I wanted to play drums, and they made me play on a little piece of rubber, and I had to like, read these note things and I hated it. So when I came to my parents at 13 years old, and MTV was like the thing, and I saw people playing this four string guitar, this, and I'm like, oh, I want to do that. They discouraged me in a big way and I had to buy my own instrument. I had to pay for my own lessons initially because they just saw failure. And not in a bad way, but they were just like, dude, you've, you've, you know, you just keep quitting these things, you know, why would we invest? But it was my third instrument, and it was five and a half years after my first musical experience.

Christine Goodner :

And I like that you, you saw musicians finally that inspired you. Like, oh, I want to do that. So that happens at different times for different students. You know,

Christopher Maloney:

It, it was all MTV blame, blame the eighties, you know, <laugh>, it was, it was really just, just coming to music and, and listening to the radio. And then, you know, when, when, when we got to watch, I mean, now you could just dial up YouTube, but it was a different time. And to just see the music being made up close made a big difference. And I came from a sports family, so music wasn't on our radar at all, you know? So I think it's just letting your child discover what it is they want to do, letting them in a way take the lead while also being, um, you know, keeping them, how does one say, uh, like making sure they don't quit too early and, and that kind accountable, keeping them accountable.

Christine Goodner :

Sure, sure. And, and I think we have a lot of people who listen, who, you know, really want their child to do something in music. So it's okay to say, we're going to take some kind of music lesson and, but if your child doesn't connect with the first instrument, I think your story is really important, because that doesn't mean music's not for them or something. It just means maybe we haven't found the thing that's going to excite them about music yet. Yeah,

Christopher Maloney:

You're absolutely right. And, and the, you know, the challenge is, is that, you know, to, Timmy doesn't want to play piano, but we just spent \$500 <laugh>. So you do, yeah. You do have to, you know, set guidelines and well, if you're going to do this, you 've got to stick with it for this amount of time, you know? And Absolutely, yeah. Don't let the, you know, don't let the, again, being a kid from sports, you know, you can't quit midseason, you got to finish the season and do it. So all that stuff is really good. Yeah. Funny thing is whether my student was six or 86, I've had them all, it was always the same. Like, look, you are going to be bad. You are not good going to be good at this for like, well, geez, for violin it's probably longer <laugh>, it's going to be three months before you even make a sound. That doesn't sound like a dying chicken. So let's just start there. Let's lower the expectations. Let's extend the learning timeline and get rid of any sort of false idea of how long this should take. And, and let's just settle into faith that every great musician has started exactly where you are. And, and again, whether they were six or 86, I had to have that speech with each student to let them relax into the learning process.

Christine Goodner :

Right? Right. Nobody's just picking up their instrument and suddenly <laugh> a pro at it.

Christopher Maloney:

If only,

Christine Goodner :

Yeah, right, exactly. We all wish, um, one thing I've seen you post a lot about that I think would be really valuable to talk about is the importance of daily practice. And, you know, I, I can appreciate as a parent of grown kids how challenging that can be when you're trying to get your children to do that every day. But it's also so, so important. So I, I would love to hear just anything you learned from interviews or your own experience or what you would say to people listening about the importance of, of daily practice.

Christopher Maloney:

So when I interviewed my friend Steve Bailey, Steve is the, the department chair of the base school in the Berkeley College of Music. Steve was one of my teachers at the Musicians Institute, and then we were fellow teachers. And I interviewed him a little while back and he said, I never said I enjoyed practicing, but I love practicing. And I was like, interesting. Can you unpack that for me a little bit? And he said, look, I just, I, I don't enjoy the process sometimes because when I practice, I'm struggling because the only way you should be practicing is that you should be working on things that you're not good at. And nobody wants to do that <laugh>, right? So if you're practicing correctly, then you're always struggling and you're just like, oh God, can I please just jam on something I'm good at? You know?

Christopher Maloney:

So, but he loved what became of the practicing. I think that if you show somebody that consistent effort will yield results, then what you do for that person is you open up their entire world. The universe becomes possible when you look at something. That was what I just, I just shared a blog today, an article that I wrote called, uh, nothing is easy, nothing is hard. People think something is hard, then they work on it every single day, and sometimes it takes months. But then all of a sudden they get it, and then you say, well, now you know how to do that. And that same person goes, well, that's easy, <laugh>. And I go, whoa, whoa, whoa. Three months ago you thought it was hard. Now you think it's easy. What changed? And I go, what? Did the notes rearrange themselves on the page?

Christopher Maloney:

No. Well then it was never hard. And it wasn't easy. It was unfamiliar, and now it's familiar, and you could only get familiar with something with everyday consistent practicing because we're learning a physical skill. So it's not just like brain stuff. You've got to like do this stuff over and over. And so if you do, you don't have to practice a long period of time, but if you consistently practice, then you gain your skill. And boy, oh boy, when that gets into someone's head, all of a sudden they look around at their life and go, well, what else do I want to accomplish? When they really, really take a look back and see how far they've come, then they go, well, uh, I always wanted to do this. Well, I could practice. I can learn a new language. I can learn how to draw. I can attract the right job. I can attract the right, uh, romantic partner. I mean, literally everything becomes possible.

Christine Goodner :

Hmm. Yeah. It reminds me of the, the students you worked with in Florida where you were trying to provide that positive experience like that, that in itself, if we can help pass that on to our children and our students, it's really powerful. I do feel like that's one of the big things I got out of learning music, besides just having music in my life, is that any problem I see, I can think like, okay, what, where do I start? You know, picking away at the corner of this, so it's not, as you say, unfamiliar or hard anymore.

Christopher Maloney:

Aren't you so grateful for that? And aren't you so grateful?

Christine Goodner :

Absolutely.

Christopher Maloney:

That you, I think with you and I, people like you and I, I think at some point we were just too dumb to quit <laugh>. I think there's so, there's something in our arena, but, you know, nah, I'm going to stick this out. Now. That's a joke. Of course, we're not too dumb to quit, but I think we're just the, we're just the last people standing. And I think if the people, you know, kept with their lessons, or at least just kept music in their lives, they would get that life hack strategy that you just beautifully highlighted and, and mentioned, you know, that all of a sudden everything becomes, your whole life becomes practice.

Christine Goodner :

Hmm. Yeah. Yeah. So yeah, those of you listening with the, with young children, again, I always empathize with it is very challenging to support young students through their ups and downs and their frustrations, as we said, that come up in practice. But knowing that we're long term, we're giving our children the gifts of this, whatever they do with music, whatever instrument they play or don't play as

an adult. But if they have this perspective, uh, when challenges come their way, I think it's, it makes it really worth it.

Christopher Maloney:

And that is, then, that's 100% of that is look for, there's parents listening to this, I love you guys, and I'm sorry, and I know how, how much of a challenge it is to, to see all these benefits and then try to put it, you know, have your child practice or whatever. And there's all kinds of great strategies. You know, a practice chart, a reward system, you know, all kinds of great things that you can do. But that is really the, the pill you're hiding in the apple. You know, you're, yes, you, you, you're learning an instrument, but it's really these incredible skills. And, uh, if you are, if you are struggling as a parent, uh, congratulations, because there's now just like, there's not one musician that that never struggled. There's not one parent that's been like, oh my God, I can't get my kid to practice. So just, you know, ask your teachers for strategies, keep working on it, try to make it as fun as you can, and, and good luck. It's a great life lesson.

Christine Goodner :

Yeah, absolutely. And it helped, it helped me as a parent when my kids were young, just to zoom out a bit and think, okay, why am I doing this long term, um, what are my kids getting from this? And then I was ready to, you know, go back in the trenches <laugh> and help them again. So,

Christopher Maloney:

And what instruments did your kids play?

Christine Goodner :

They started violin, but we quickly figured out they needed something different than me. So they ended up in high school being vocalists. They both had leads in their school musicals, and they really, that they found their thing that lit them up with music. And I was thrilled with that. So.

Christopher Maloney:

Well, well, again, there you go. You, you absolutely nailed it. You know, this is the instrument I play, this is what I'm familiar with. Hey, if mom does it, why don't you do it? And there's all sorts of pitfalls for that too, you know, comparisons and, you know, my dad was a great golfer. This guy would take me on the course and he'd haul off and hit something 120, I don't know how far. And, and I, I hit it three feet, you know, so there's like the comparison game, but what a great thing for you to do for your kids to allow them to, uh, decide what they wanted to do musically. If they wanted to do music at all. They can learn these life lessons that we're talking about through art or, uh, theater or sports or all kinds of things. So, right. Kudos to you for that.

Christine Goodner :

Well, yeah, I think it's, it's helpful to hear, again, we don't, the thing you start with doesn't have to be the thing forever, forever, but it's still getting you somewhere and putting you maybe in an environment where you're exposed to other people doing artistic things and then you, you can find that spark. So, um, yeah, I had to put my own, you know, interest in making them like me aside <laugh> and let them be themselves. And, you know, that was important too.

Christopher Maloney:

Good audio. Wonderful. Well done.

Christine Goodner :

Well, again, like we said, hats off to all the parents because it's hard.

Christopher Maloney:

But I don't, I'm not, I'm not, I've never been a fan and I've never had a musical teacher who, who said, it's my way or the highway. As a matter of fact, all my musical teachers, first of all, they, they allowed me to call them by their first name. So there was this kind of like, okay, this, it's not a teacher, it's not my parents, but it's an adult. I respect them. I've got to be cool, but hey, there's this kind of cool relationship we have. And it allowed me to be more open with the kind of things that they would suggest about, you know, learning music and practicing and putting myself out there. I think it's real important for the students to know that they can question their teacher and say, why are you teaching me this quick story? I was teaching at Palm Beach Atlantic University in Florida.

Christopher Maloney:

I was teaching guitar, which is funny because being a bass player, I felt unqualified to teach college level guitar. Found out that that was not the case. So that was kind of cool, you know, you always feel like an imposter <laugh> at some point. But, uh, I was teaching, uh, cha you know, advanced, uh, theory to one of my guitar students. And of course you usually go over jazz standards because it's a, you know, it's a good applicable way to work on this stuff. And my student said, you know, Christopher, I don't like this. I don't like jazz. I don't, I don't listen to jazz. I will never play jazz and I don't know why you're making me do this. And I said, do you think I'm teaching you jazz? Because I'm not, I don't care if you ever play these songs again. I said, I'm teaching you this song because it has these chords and to solo over these chords, you use this scale and you could apply that to every, and it, that was it, it was over.

Christopher Maloney:

He was like, oh my God, I get this. I am all in with what you're going to do with me. But if he didn't have the courage and feel safe enough to question what I was doing, then who knows? We could have worked on this for six months. He could have had resistance, he could have had, like, I don't, you know, maybe change teachers, but because he was open and I didn't take it as an affront to my, you know, like, how dare you, you know, uh, I gave him an honest answer and he accepted the answer and it, it worked out great.

Christine Goodner :

Yeah. And I think there's a lot of trusting the process that happens along the way and just, you know, trusting your teacher and asking questions of your teacher. If you want to know if you're on the right track or how you can, how you can help things along, whether you're the learner yourself or you're supporting a young musician, all that's important too.

Christopher Maloney:

100%. And if people know that there is value in their suffering, then they will suffer if they go, why am I doing this? Because this is going to lead you to this. Okay, I can deal with that. And, and to, to finish the point of having the permission to question your teacher, you know, you can imagine that's hard enough for, for anybody. But now you get a five-year-old kid playing, you know, like, so I would, I would always encourage even the youngest students say, look, you know, here's why we're doing this. How are you



doing with this? Are you struggling? Are you having fun with this? Okay, well guess what? You're not supposed to be having fun with this, but <laugh>, let's maybe do this. And you're always, it's always this balance of like, how hard do I push? How hard do I, uh, pull, pull back on the, the reins? And it is that balance as an instructor to, to give your students the skills they need and to make it enjoyable for them. So they'll keep, keep going.

Christine Goodner :

I love that. I love that. And I think I always tell families I'm working with, I want to know if you're having struggles. I don't, you know, I don't want you to struggle through when I have ways to help you. When I first started teaching, I wouldn't talk enough about that and people would quit. And then I realized like, oh, I could have helped them with that, but they were just, you know, done by the time they brought it up. And I think likewise, just like, can you explain why we're doing this? Or we're not liking this. Sometimes I just need to give my students, I'm thinking like older grade school, middle school students permission. Like, you don't have to like this, but like you're saying, here's the things I want you to learn from it and then we'll move on and then we can put aside the resistance. Yeah.

Christopher Maloney:

You nailed it right there. That's the perfect way to say it. because you are setting themselves up to be more self-reliant. And then of course the self-reliance in music right, leads to the self-reliance in everything else.

Christine Goodner :

Absolutely. And I think when we eventually send them off, you know, when they're older and practicing alone and maybe with less parent support, we want them to be able to think for themselves and think through the why's and the how's and that this is why this is valuable. So to me, I'd rather have a lot of questions of why, just so their own brain is engaged in the process too.

Christopher Maloney:

Absolutely.

Christine Goodner :

I want to make sure before we go, that you could share just a little bit more about the resources you offer. You talked about your masterclass and some articles you have, so maybe you could let people know how they can connect with you.

Christopher Maloney:

Sure. So my life's mission is to convince every single person on planet earth that they can be a musician. And that, you know, we're, we're not, don't compare yourselves to the greatest people on the planet. You know, you can be the musician that you want to be, your effort will equal the reward, but the effort will yield reward. So to that end, we, we have the practice warrior, uh, membership site. And this is, we know we don't teach people how to play their instruments, so we don't, you know, it's, we're a great supplement to someone who's, uh, taking private lessons or who has moved on and is now working on their own to develop their skills. We have the 14 unit masterclass that people take from the site, and then we have what we call musicianship videos that they can watch for specific musical skills. So we have 20 odd videos on practicing scales and someone goes, well, what are you talking about?

Christopher Maloney:

Well, everyone says practice your scales. How do you do that? I mean, there are like so many different ways you can play in intervals and play scale sequences. How do you take your scale and create a melody with it, or a riff or some cool licks? And so these videos all demonstrate how to do that. So because we're not instrument specific, a lot of the demonstrations are on piano. because almost all instruments can visualize the piano except for guitar players. So then you've got to grab the guitar for my silly guitar players and I've got to show them how to do it. So, so we have hundreds and hundreds. We even have videos on how to listen to the drums. So when you're playing a group, how, what do you key in on for drums? Teaching people how to tap their feet and clap different rhythms? It's really incredible resource.

Christopher Maloney:

We have the interviews that we talked with, with these great musicians and all we talk about are practice strategies. And then we have a community where people can talk to each other and ask questions. And we do live q and as with me every month so people can get all their questions answered. And of course I say that, but anytime anyone emails me and any one of your listeners can email me at [hello@practicewarriors.com](mailto:hello@practicewarriors.com) and you know, any questions they have, we help them out. So there is the membership site, people pay a small monthly fee and they can be part of that and really learn to practice strategies to help them learn how to practice like the pros.

Christine Goodner :

Great. Thank you. And I really enjoy your Instagram. I think you have a lot of good tips. So that could be, I'll link to that as well in the show notes. If people want to connect with you there as a starting point and, uh, see some of what you have to offer, we'll, we'll make sure they can do that too.

Christopher Maloney:

Uh, we really appreciate that. We're pretty actually new to, to, to Instagram. So yes, anything that get people excited and I'll following us, we love it. And it's, uh, there is a great, you know, so grateful to, to meet you and see all the good stuff you're posting. It has a great, great music education community on, uh, on Instagram. So it's, it's great to be a part of it.

Christine Goodner :

There is, and I think sometimes as a teacher, a parent, as a young musician, if you just need a little burst of your own, uh, motivation for practice, it's just reading about what other people are doing or some tips sometimes that can just spark enough motivation or, uh, interest in, in that as given day to, to get going. So I think it's, it's great to have some of those resources on on hand. So I always like to wrap up our conversations by having our guests share a practice tip. Um, something that comes to mind today. There's so many we could choose from, but a practice tip that we could leave listeners with today that they could maybe, uh, try out this week in their own practice or practice with their kids.

Christopher Maloney:

Okay, so I knew you're going to ask me this question. And from Mr. Practice Warrior, there are so many things that I could say, you know, goals and consistent practicing scheduling your time, um, you know, all kinds of things. But I think the key to lasting musical improvement that literally ties every practice strategy together is having a practice log. To me, if you, if you are writing down every single day what it is that you are working on, then you can, not only will you stay consistent, not only will you know what

you're supposed to be doing, but you will also start to see results. You know, when, when athletes try to measure their improvement, they write down, you know, how fast did they run? How high did they jump, how much weight did they lift? And they see incremental changes each and every day. It's how they monitor their progress.

Christopher Maloney:

And musicians unfortunately do not do that, but absolutely it should be done. So whether again, you've got a brand new violin students or teenager coming, coming into this later on, or even an adult, if you have, and you know, we, we actually give our practice warrior members this great downloadable practice log that they could fill out. They could fill out what day, you know, what days they're going to practice their time. We even sell it as an ancillary thing. Um, but that's not why I'm mentioning it. <laugh>, I'm not trying to get a sale. What I used as a practice log was a spiral notebook. And I wrote on the cover, shut up and practice. And I would just open my little thing and I'd write down February 13th, okay. I worked on my reading page 4, 8, 2, 2 measures, one through four. And then I'd write down what else I worked on.

Christopher Maloney:

So the next day I didn't have to spend 10 minutes going, what am I, I opened the page, I get right to it, I write down how far I got, and then a month later you look back and go, oh my gosh, look how far I've come. And it goes right back to what we talked about at the beginning of our interview where now you can see the progress. You ain't gonna see daily progress, not even weekly progress, but three, six months later you look back at your former self and you go, oh my gosh, look how far I've come. How much farther can I go? So I cannot stress enough. Having a practice log to write down your daily activities is the key to long lasting musical growth.

Christine Goodner :

Oh, I love that. I have heard it said that whatever we measure is what will improve. because we're putting our focus there. So that's what exactly what you're talking about. It's not just like I'm checking it off to prove to my teacher I practiced. It's, I'm keeping track so I can see my own progress and measure what's happening. I think it's a different mindset than I'm in charge of checking off boxes to be accountable to my teacher. You're just showing yourself your own progress. That's a great tip.

Christopher Maloney:

Absolutely.

Christine Goodner :

Wonderful. Well thank you so much for your time, Christopher. It's been a pleasure to, uh, speak with you today and look forward to continue to connect in the future.

Christopher Maloney:

Absolutely. I look forward to, to, to our, our mutual musical adventures.

Christine Goodner :

Absolutely. Thank you so much.

