

The Single Biggest Challenges in Self-Teaching	Musicians
Bad habits	21
Not knowing what order to learn things in	15
Staying motivated and sticking with practice routines	14
Spending time on the wrong things	6
Not using a teacher	6
Patience to master a musical instrument, song, or exercise	5
Not pushing to learn new things	5
Not finding a good teacher	3
Making time for music	3
Balance self-criticism with when to move forward	2
Learning to read music	2
Finding correct and reliable sources of music information	2
Picking a goal and making a plan to get to the goal	1
Listening to negativity from other people	1
Total Answers	86

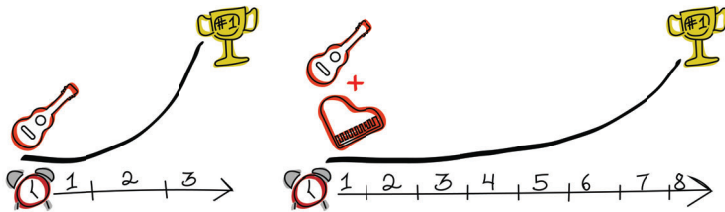
The “Secrets” in this book will give you the tools to follow The 14 Unshakable Laws of Learning Music. Follow the laws to conquer the challenges.

Ready? Let's GO!

1 fundamental, technique, or skill at a time = 1 hour

2 fundamentals, techniques, or skills at the same time = 4 hours (each fundamental, technique, or skill now takes 2 hours to learn instead of 1)

3 fundamentals, techniques, or skills at the same time = 9 hours (each fundamental, technique, or skill now takes 3 hours to learn instead of 1)



The small distractions of jumping from task to task will also slow you down significantly.¹⁴

Here is a look at how apps, books, courses,
and teachers stack up against one another.
The only way you can avoid bad habits
is with a teacher.

Challenge	Apps	Books	Courses	Teachers
Bad habits				✓
Not knowing what order to learn things in	✓	✓	✓	✓
Staying motivated to practice	✓	✓	✓	✓
Spending time on the wrong things	✓	✓	✓	✓
Not using a teacher				✓
Patience to master an instrument/song/exercise	✓	✓	✓	✓
Not pushing to learn new things	✓	✓	✓	✓
Not finding a good teacher				✓
Making time for music	✓	✓	✓	✓
Balancing self-criticism with progress	✓	✓	✓	✓
Learning to read music	✓	✓	✓	✓
Finding correct sources of music information	✓	✓	✓	✓
Making a plan to get to your goal	✓	✓	✓	✓
Listening to negativity from other people	✓	✓	✓	✓

By learning her first easy song, Denni gained unconscious competency for learning ALL songs at that level.

This was a game-changer because:

- You can play or sing your favorite songs in a few days.
- You can play or sing your favorite songs with little work or effort.
- You don't need years of lessons and practice to play your favorite songs.
- You can teach yourself how to play or sing thousands of songs after your first song.
- Anyone can follow this same process on any instrument and with any voice.

During the time Denni was working on her second song, I was up every night rewriting my books. I split music into seven levels called “The 7 Levels of Music.”

How to Learn 10,000+ Songs in 3 Lessons with a Teacher

There are a few words you need to know for this section of this Secret.

Lead sheet: Written music that has the melody, words to the song, and chords that go with the melody

Chords →

Melody →

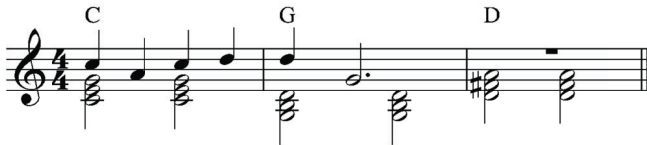
Lyrics →

C G D

This is a lead sheet song.

Notation: Music notes on a five-line staff

Here is the same song as the lead sheet in notation. It looks more complicated because it *is* more complicated and takes a bit longer to learn.



This is a lead-sheet song.

I have worked with hundreds of students to develop the 7 Levels of Music process for playing 10,000+ songs distilled down to three lessons.²⁸

Instruments That Can Play Three-Note Chords

Common three-note chord instruments include guitar, keyboard instruments like piano, ukulele, marimba, xylophone, and harp.

Before the first lesson, students learn the basics of their instrument

- Names of the parts of the instrument
- How the instrument works
- How to think of themselves through this process (mindset)

First 60-minute lesson

- Learn how to read and play Level 1 chord symbols
- Homework = memorize chords symbols and how to play them

Second 60-minute lesson

- Learn how to change between chords at a set rate of speed or “in time”
- Homework = get all chord changes to whole notes at 60 BPM

Third 60-minute lesson

- Learn how to read a lead sheet in 4/4 and 3/4
- Learn how to change between chords and play the song
- Homework = master playing through the song

What Is After Level 1?

Want to grow and make music in more fun and interesting ways?

There are Levels 2–5, where each Level builds on the one before it to make progress easy.

Levels 6–7 are for people who want to take their music to professional levels for the joy and fun of personal growth and pursuing excellence, go to college for music, or become a professional musician.



The screenshot displays a music lesson interface. On the left, a student with blonde hair is shown playing a white electric guitar. On the right, a smaller window shows the teacher, Dan Spencer, smiling. Below the teacher's video is a 'Practice Notes' section. This section contains a table with columns for 'Title', 'BPM', and 'Duration (in minutes)'. The first row has the title 'First Lesson', a BPM of '0', and a duration of '1'. Below the table, there are two text input fields: 'Coach's notes' containing the text 'You are doing so great! Keep up the good work. Practice your small hands G chord!' and 'Student's goal' containing 'Small hands G chord'. A 'Create note' button is located below these fields. At the bottom of the interface, there is a navigation bar with a back arrow, the text 'Lesson 1', a green 'Go to next lesson' button, and a share icon.

Title	BPM	Duration (in minutes)
First Lesson	0	1

Coach's notes
You are doing so great! Keep up the good work. Practice your small hands G chord!

Student's goal
Small hands G chord

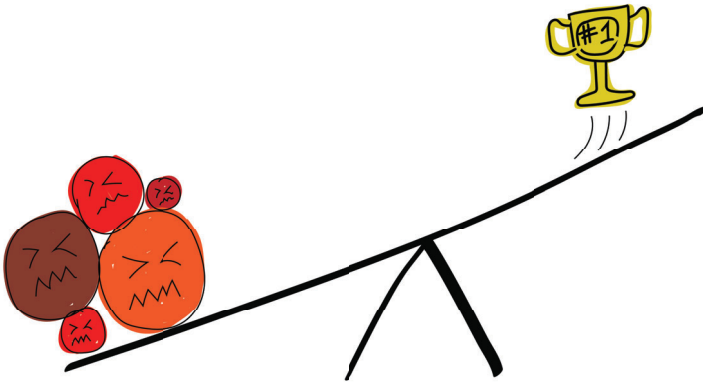
Student's notes

Create note

Practice Notes



Stack the Pain



Imagine a seesaw. On one end of the seesaw, you have the pain of not reaching your goal. On the other end of the seesaw is the pain it will take to reach your goal.

You want the pain of failure to be so heavy that it makes the pain of what you will need to do to reach your goal feel as light as a feather.

Use the following ideas by themselves or together as “pain stacks” to increase the pain of failure.

Write a List

Write a list of all the things that you won’t be able to do if you don’t reach your goal. Include at least 5 things that will “hurt” or be “disappointing.”

Read through this list every day to remind yourself of what you will miss if you don’t reach your goal. Make the loss real. Close your eyes and imagine yourself 5, 10, or 50 years from today having not reached your goals.

What Is Your Why?

Ask yourself 3–10 “whys” around your goal to see if it *really* matters to you. You will find goals that are meaningful to you and goals that don’t matter. Ignore goals that don’t matter and pursue ones that are meaningful with singular focus.

Do this exercise as many times as it takes to find a strong enough reason why you **need** to reach your Dream Music Goal... and to figure out the right goal for you.

- I want to *Dream Music Goal*
- “Why do I want to reach *Dream Music Goal*?”
- Because I want to *avoid pain/gain pleasure*
- “Why do I want to *avoid pain/gain pleasure*?”
- Because *reason for avoiding pain/gaining pleasure*
- “Why is it important for me to *avoid pain/gain pleasure* in this way?”

Are there other ways of *avoiding pain/gaining pleasure* that would be less work and as fulfilling? If yes, write these easier ways down.

If there are easier ways of getting to your goal, you might want to consider taking that route, since focus and time are limited.

If you can’t find a reason why you should reach a goal, it does not matter that much to you. Pick another goal and go through the exercise again.

I want to:

.....

Why do I want to:

.....

Because I want to:

.....

Why do I want to:

.....

Because:

.....

Why is it important for me to ____ in this way:

.....

.....

Are there other ways of ____ that would be less work and as fulfilling? If yes, write these easier ways down:

Easier ways of getting what I want:

.....

.....

.....

.....

.....

Write your "Why" in the blank:

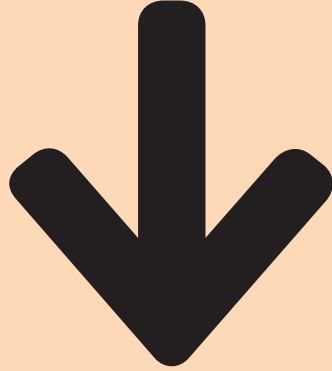
.....

.....

I want to reach my Dream Music Goal because:

.....

.....



Secret 21
How To Set
A Goal

Every goal needs 5 things.

1. Your “why” for pursuing this goal
2. The specifics of your goal
3. What you will use to reach your goal
4. When you will reach your goal
5. How you will reach your goal

If I was writing out my goal for this book, it would look like this:

- **Why:** I want to feel good by saving other people pain.
- **Specifics:** I will write a book about how to get started in music that will save people thousands of hours by handing them step-by-step solutions.
- **What:** Focus, time, my experience, and money to hire contractors
- **When:** Published before September 1, 2023
- **How:** Use my publishing contacts and contractors, social media, my email list, customer base, music industry contacts, and any tool I discover.
 - Self-publish the book on Amazon.
 - Try several pricing strategies.
 - Promote the book for the rest of my life.

The Three Types of Goals

Have one of each of the three types of goals.

Short-Term Goals

Have 1 of these at a time, focusing on 1 thing only.

Short-term goals are things you know you can reach in a day or a week. Revisit and think about your short-term goals every 7–30 days. When you make your short-term goal feel easy and small, you will finish them faster and reach larger goals faster.⁴⁰

Medium-Term Goals

Have 1 of these at a time, focusing on 1 thing only.

Medium-term goals are something you know you can do in 1–6 months. This can be your Dream Music Goal, and if it is, this is your “why.” Revisit and think about your medium-term goals every 1–6 months. If your medium-term goal gets you to your “why,” you don’t need a long-term goal.

Long-Term Goals

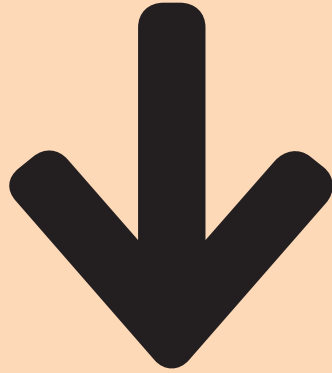
Have 1 of these at a time, focusing on 1 thing only.

Long-term goals might seem impossible right now, but are what you dream of doing, being, or becoming. This can be your Dream Music Goal. Revisit and think about your long-term goals every 1 year or if you feel like changing your Dream Music Goal. This is your strong “why.”

Switch your long-term goal only when you have a real change of heart OR you tried something for some time but it isn’t what you thought it was going to be.



**Have one
of each type
of goal.**



Secret 22

How To Find Your Dream Music Goal

Before we write down your Dream Music Goal, we need to do a quick exercise I always walk people through to help them find the best goal.

If your goal sounds something like: “I want to play piano, write songs, compose film scores, and sing,” this is a perfect step for you.

1-5 It

You may have heard people ask you to rate things on a scale of 1-10. 10 options leaves too much room for avoiding a real choice. So, we limit the numbers to be 1-5. You may not use an answer of 2.5 or 3.5. You must stick to a 1, 2, 3, 4, or 5.

Step 1: Separate Each Instrument and Skill

If your Dream Music Goal involves more than one instrument, an instrument and singing, or more than one skill, write each instrument and skill in the blanks on the next page and then circle the number of how much you want to be able to play/sing/use this skill now.

1 = This does not need to happen now.

5 = I want this more than anything.

Be brutally honest with yourself and take time to think about each part of your Dream Music Goal before you give the 1-5 rating. You don't need to fill out every blank space. Only use as many as you need for the different parts of your goal. Only rate one part of your goal at a 5.

You can download and print out the activity sheets for this book at bestmusiccoach.com/books > The 14 Unshakable Laws of Learning Music > Free Course > Activity Sheets.

1.

.....

I want to do this at a
 1 2 3 4 5

2.

.....

I want to do this at a
 1 2 3 4 5

3.

.....

I want to do this at a
 1 2 3 4 5

4.

.....

I want to do this at a
 1 2 3 4 5

5.

.....

I want to do this at a
 1 2 3 4 5

6.

.....

I want to do this at a
 1 2 3 4 5

Pick only the instruments or skills you rated as a 5. Now write your Dream Music Goal using the instruments and skills you rated as a 5.

To find your Dream Music Goal, you will write down a few versions of it as we go. Write your Dream Music Goal in the spaces below.

My Dream Music Goal Is:

.....

.....

.....

Look over your Dream Music Goal and get more specific if you can. You may need a music teacher who understands all the steps it will take to get to your Dream Music Goal to help you with this part.

Questions to ask yourself to clarify your goal:

- When will you complete or reach it?
- Did you specify which instruments you will use or if it is singing?
- If your goal is to learn songs, is there a specific number of songs you want to play or sing?

For example, a Dream Music Goal of “I want to play guitar in my church worship group” could be refined to “I want to play lead guitar in my church worship group every Friday and Sunday for the rest of my life, starting in February of this year.”

Write your Dream Music Goal again if you think you can make it clearer and more specific.

My Dream Music Goal Is:

.....

.....

.....

You should repeat this process in your first lesson with your teacher. Now get clear about the why, what, when, and how of your goal.

Why do I want this? (You can copy your “Why” from page 151.):

.....

.....

.....

Specifics (If you don’t know specifics, write “Ask a teacher.”):

.....

.....

.....

.....

What (Pick one or all three: focus, time, and/or money.):

.....

.....

.....

.....

When (If you don't know how long this typically takes, write "Ask a teacher."):

.....

.....

.....

How (If you don't know how to do this, write "Ask a teacher."):

.....

.....

.....

You may be disappointed by how many "Ask a teacher" you just put for answers. This is a huge step forward because you now see reality for what it is: *you need help*. Any time you want to do anything, experts will get you there so much faster. Music is no exception to this rule.

The next step is to break down your Dream Music Goal into long-, medium-, and short-term goals.

Read the words below to your music teacher.

"My Dream Music Goal is to:

.....

.....

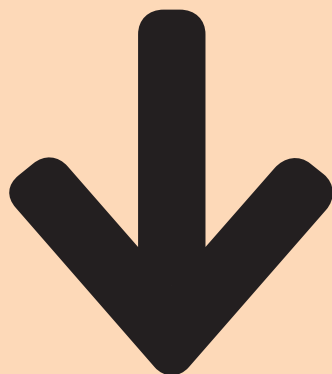
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What are the long-, medium-, and short-term goals I need to get there? Can you give me one short-term goal I will work on this week and one medium-term goal I will get to in a few months? To help me stay motivated, please also explain how the short- and medium-term goals directly help me reach my Dream Music Goal."

1 Habits

4 Time

7 Grow



Secret 25
The 5-Step
MusiFast System
To Master
Anything In
Music

Step 1

Step 2

Step 3

Step 4

Step 5

Until now I have only shared this secret
with my private students.

I discovered this secret because I had to work 2–3x as hard and 2–3x as long as some of my peers when I was in music school because I was carrying around a lot of anxiety and unresolved trauma that made it hard to focus. I had to find a faster way to learn songs and exercises, so I tried thousands of ways of teaching myself. What I am about to share with you has been refined and proven over many years of teaching hundreds of students in thousands of lessons.

Follow The 5-Step MusiFast System to Master Anything In Music:

- 1. Break It Down:** Reach unconscious competency in the smallest parts.
- 2. Build It Up:** Reach unconscious competency in the whole thing.
- 3. Find Focus Areas:** Speed up and find Focus Areas.
- 4. Fix Focus Areas:** Reach unconscious competency in Focus Areas.
- 5. Speed Up:** Confirm unconscious competency and repeat Steps 3 and 4 until you reach the goal speed.

Go back and read that list again...it will change your life.

Before we explore how to do this in detail, let's get clear on some terms.

Terms⁴¹

For more, see *The Best Music Theory Book for Beginners 1: How to Read, Write, and Understand Music*.

Song or piece of music

A song has words and a piece of music does not have words but is still a full experience like a “song.” If you have ever listened to classical music where no one was singing, you have heard “pieces.”

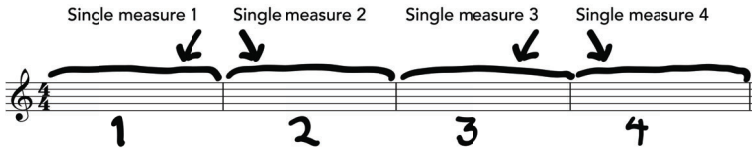
Staff

5 parallel lines that music notes are written on.



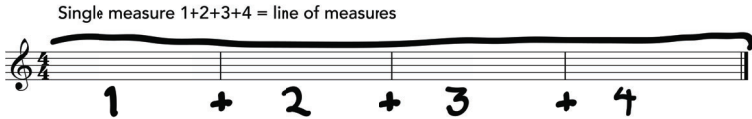
Single measures

Divide groups of notes.



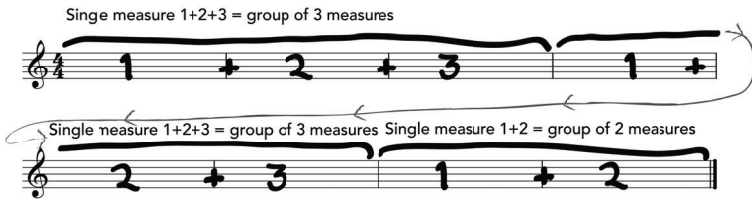
Line of measures

Between 4 and 8 measures all in one row on one line of staff.



Group of measures

Groups of measures can be on one line or continue from one line to the next.



Beats

There are typically between 1-7 beats in a measure. Think of this as an even division of time inside each measure.



Beat divisions

Equal divisions of time inside of a beat!
Fast.



Beat subdivisions

Equal divisions of time inside of a beat division.
Very fast.



Phrase

A phrase is part of a melody. Don't think about phrases unless you are playing music at Level 3 or higher.

Beats Per Minute (BPM)

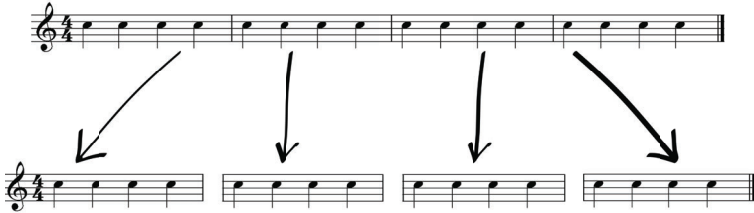
Beats per minute, or BPM, is a way of measuring the speed of beats. 60 BPM is one beat per second. 120 BPM is two beats per second. 240 BPM is fast. 480 BPM is very fast.

Musical element

A catchall term that could mean a song, a piece, a measure, a beat, a phrase, an exercise, and anything in between.

Now, let's explore each of the 5 Steps in detail.

1. Break It Down



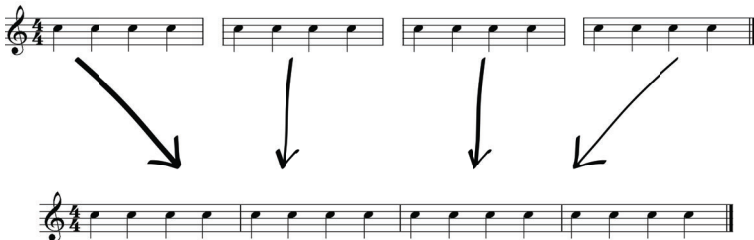
It is easier and faster to reach unconscious competency in a small number of things.

- Break the musical element down into the smallest parts that you can play or sing.
- Play or sing at a speed where you make **0** (zero) mistakes. This could mean that you don't use a metronome at first.

You might break down a 4-measure piece of music into 4 single measures. Then, you practice each of the 4 measures by themselves until you reach unconscious competency.

You could break it down even further, focusing on the transitions from one beat, note, or chord to the next.

2. Build It Up



In one shot, play or sing from the beginning to the end of what you broke down in the first step. To do this, you may need a step called “Chunking.” To use Chunking, follow each framework.

You can use Chunking for any music by continuing through the entire piece or song in the following ways. There are three types of Chunking.

Jump Chunking

- Play or sing a musical element.
- Play or sing the next musical element of the same duration.

Jump Chunking with Measures:

Play or sing measures 1, 2, 3, and 4 as single measures.

The image shows four musical staves, each representing a 4-measure phrase in 4/4 time. The notes are: Measure 1: quarter, quarter, quarter, quarter; Measure 2: quarter, quarter, quarter, quarter rest; Measure 3: quarter rest, quarter, quarter, quarter; Measure 4: quarter rest, quarter, quarter, quarter. In each staff, the first measure is highlighted in yellow and labeled with a number (1, 2, 3, or 4) above it, indicating that this single measure is to be played or sung separately.

Play or sing measures 1-2, then 3-4.

The image shows two musical staves, each representing a 4-measure phrase in 4/4 time. The notes are: Measure 1: quarter, quarter, quarter, quarter; Measure 2: quarter, quarter, quarter, quarter rest; Measure 3: quarter rest, quarter, quarter, quarter; Measure 4: quarter rest, quarter, quarter, quarter. In each staff, the first two measures are highlighted in yellow and labeled '1 + 2' above them, and the last two measures are highlighted in yellow and labeled '3 + 4' above them, indicating that these pairs of measures are to be played or sung together.

Play or sing measures 1-4.



Jump Chunking with Beats:

Play or sing whatever is on beat 1, 2, 3, and 4 for all measures.



Play or sing whatever is on beat 1-2, then 3-4 for all measures.



Use Jump Chunking for:

- Memorization
- Quickly moving through a song or piece of music

Series Chunking

- Play or sing a musical element.
- Start somewhere in the musical element you just played or sang.

You will play or sing some of the first musical element before you reach the new musical element.

Series Chunking with Measures

Play or sing measures 1+2, 2+3, 3+4.

This is two-measure Series Chunking.

The image shows three staves of music in 4/4 time. Each staff contains four measures of music. The notes are quarter notes in the first three measures of each staff, followed by a quarter rest in the fourth measure. The first two measures of the first staff are bracketed and labeled '1 + 2'. The second and third measures of the second staff are bracketed and labeled '2 + 3'. The third and fourth measures of the third staff are bracketed and labeled '3 + 4'. The notes under these brackets are highlighted in yellow.

Play or sing measures 1+2+3, 2+3+4.

This is three-measure Series Chunking.

The image shows two staves of music in 4/4 time. Each staff contains four measures of music. The notes are quarter notes in the first three measures of each staff, followed by a quarter rest in the fourth measure. The first three measures of the first staff are bracketed and labeled '1 + 2 + 3'. The second, third, and fourth measures of the second staff are bracketed and labeled '2 + 3 + 4'. The notes under these brackets are highlighted in yellow.

Series Chunking with Beats

Play or sing whatever is on beat

I+2, 2+3, 3+4, 4+I, I+2, 2+3, 3+4.

Play or sing whatever is on beat

I+2+3, 2+3+4, 3+4+I, 4+I+2, I+2+3, 2+3+4.

Series Chunking forces you to practice the transition points between musical elements.

Use Series Chunking for:

- Increasing speed
- Memorization
- Transitions between Jump Chunks
- Finding Focus Areas

Build Chunking

- Play or sing a musical element.
- Start from the beginning of the musical element you just played or sang.
- Add another musical element of the same duration onto the end of the first musical element.⁴²

Build Chunking with Measures

Play or sing measure 1.



Play or sing measures 1+2.



Play or sing measures 1+2+3.



Play or sing measures 1+2+3+4.



Build Chunking with Beats

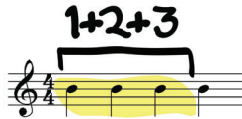
Play or sing whatever is on beat 1.



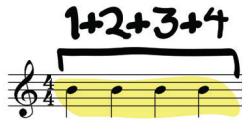
Play or sing whatever is on beats 1+2.



Play or sing whatever is on beats 1+2+3.



Play or sing whatever is on beats 1+2+3+4.

**Use Build Chunking for:**

- Memorization
- A different way of practicing to keep things fresh
- Finding Focus Areas

3. Find Focus Areas



A Focus Area is any part of a musical element where you make a mistake.

1. Play or sing through the entire song or piece of music, and each time, increase your speed by 5-10 BPM.
2. Eventually you will make a mistake. Stop as soon as you make this mistake.
3. The music on either side of your mistake and the mistake itself is your Focus Area. You can use Chunking to find exactly where the mistake is.
4. Write down each Focus Area, describing which measure or measures they happen in and which of the “3 Rs” mistake you made.⁴³

4. Fix Focus Areas



To fix a Focus Area use:

1. Series Chunking
2. Build Chunking
3. ...and avoid the 3 most common mistakes people make with Focus Areas.

Avoid Focus Area Common Mistake #1: THE WHOLE THING

Time-wasting option:

- You have a piece of music that takes 10 minutes to play or sing.
- There is a Focus Area in the last 1 minute of the piece.
- You play or sing through the whole piece every repetition. It takes you 10 minutes to practice the Focus Area 1 time.

Better option:

- You have a piece of music that takes 10 minutes to play or sing.
- There is a Focus Area in the last 1 minute of the piece.
- You play or sing through only the Focus Area every repetition. It takes you 1 minute to practice the Focus Area 1 time.

You saved 9 minutes per repetition! (Yay!)

Work on Focus Areas by themselves.

Zoom In

“Zoom in” within a Focus Area. By working systematically, you can get a clearer idea of where the Focus Area is and what exactly is the problem, which saves you focus, time, and money.

Zoom in to musical elements of shorter duration.

- Focus Area in a song? Zoom in to sections around the Focus Area.
- Focus Area in a section? Zoom in to phrases or lines around the Focus Area.
- Focus Area in a line? Zoom in to measures around the

Focus Area.

- Focus Area in a measure? Zoom in to beats around the Focus Area.
- Focus Area in a beat? Zoom in to beat divisions around the Focus Area.
- Focus Area in beat division? Zoom in to beat subdivisions around the Focus Area.

Avoid Focus Area Common Mistake #2: Transition In

Practice the transition into the Focus Area. The Focus Area can be the result of Blind Spots that start messing you up before you hear or feel the mistake.⁴⁴

- Blind Spot in a line of measures? Start in the line of measures before.
- Blind Spot in a measure? Start in the measure before.

Avoid Focus Area Common Mistake #3: Transition Out

**Practice the transition out of a Focus Area back
into the song or piece.**

- Blind Spot in a line of measures? Continue into the next line of measures.
- Blind Spot in a measure? Continue into the next measure.

More Focus Area Tips and Tricks

- Practice slow enough that you make 0 (zero) mistakes.
- Speed up 5–10 BPM at a time until the Focus Area is as fast as the rest of the song or piece.

- Practice the transitions in and out of the Focus Area.

For example, in this group of 4 measures, Tim can't play measure 2 at his speed goal of 80 BPM without making mistakes.

Tim

1. Starts on beat 4 of measure 1 and plays through to beat 1 of measure 3
2. Asks himself if he can “zoom in” even further on the Focus Area. He thinks the mistake is happening on beat 3 of measure 2.
3. Focuses on beats 2+3+4 of measure 2
4. Reaches unconscious competency in the Focus Area and speeds up to 80 BPM
5. Plays through the whole thing with 0 (zero) mistakes at 80 BPM!



5. Speed Up



Once your Focus Area is at the same speed as the rest of whatever you are learning:

- Raise the speed of the whole song or piece 5 BPM at a time until you find new Focus Areas, or
- You reach your speed goal.

Why Focus On Speed?

Speed is an easy thing to measure, so we use it as a guide. It is most important to feel fulfilled, have fun, and **make music with passion**. You will not be able to play fast when you tighten up or are stressed. Stay relaxed.

Practice Past the Speed Goal

The faster you can play or sing something, the more control you will have when you slow it down. When you go from fast to slow, you will feel like you have super-human music skills. It will feel so easy.

1. Practice past your speed goal.
 2. Return to the correct speed for the song or piece for an easy-breezy music time.
- Level 1: Reach your speed goal with 0 (zero) mistakes.
 - Level 2+3: Reach 5 BPM above your speed goal with 0 (zero) mistakes.

- Level 4: Reach 10 BPM above your speed goal with 0 (zero) mistakes.
- Level 5: Reach 15 BPM above your speed goal with 0 (zero) mistakes.
- Level 6+7: Reach 20 BPM above your speed goal with 0 (zero) mistakes.

Reaching 20+ BPM above the speed goal is for professionals. Doing so can take a lot of extra work, focus, and time. You will get a lot of the benefits by reaching 5–10 BPM above your speed goal. 5–10 BPM faster generally does not take a lot more work than reaching the speed goal itself.

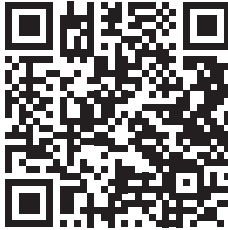
It is a good idea to rate how much fun and passion you are feeling. Use a scale of 1–5 to rate your level of passion and fulfillment along with the speed you play at.

If you reach a 3 or less on your rating of how much passion and fulfillment you feel, ask yourself or your teacher a series of “why” questions.

Why am I not feeling passionate?

Why am I not enjoying this?

The song or piece you may be getting tired of used to be your dream.

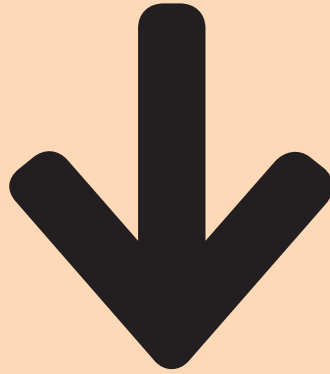


#musicmaker

2 Order

4 Time

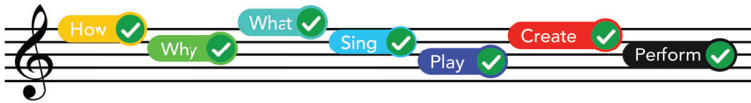
14 Mindset



Secret 32
How To
Know You Have
Everything
You Need

Use this understanding to clarify or confirm your goals, or to make plans. I hate feeling like I might be missing something, so I made this chapter for you to make sure you don't ever feel that way.

7 Sounds System



The 7 Levels of Music show the level of proficiency needed for each level. The 7 Sounds System shows which fundamentals and skills any book, course, or software is designed to help, so you can know what you will get from your investments of time, focus, and money.

How

The “How” is the fundamentals for any instrument, voice, or music skill. You need the “How” so you can replicate correct technique, and “get” how music works using music theory.

Why

The “Why” is the music theory, and the reasons for doing fundamentals with correct technique. You need the “Why” so you can see the reasons for “How” things work and you are not walking blindly into music. This is the beginning of unconscious competency because it is very helpful to know why things work the way they do to replicate them consistently.

What

The “What” are skills like ear training and reading music...and taking music theory into application. You need the “What” of music so that you are not lost in facts and details, you are **using** what you know to create, play, or sing music!

Sing

The “Sing” is the fundamentals, techniques, and application of the “How,” “Why,” and “What” in singing. You need singing so you can make the most direct connection between your body, mind, and music—even if your main focus is playing an instrument.

Play

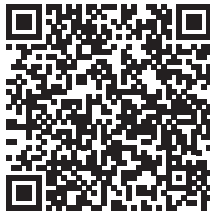
The “Play” is the fundamentals, techniques, and application of the “How,” “Why,” and “What” on an instrument. You need to play so you can bring the structure of music to life in a way that is not always obvious when you sing.

Create

The “Create” is when you use the How,” “Why,” and “What” to create music. This includes songwriting, composition, music production, mixing, mastering, arranging, and improvising on an instrument or voice. You need to create because this is the purest act of art. You can create by making your own original music or by copying or covering someone else’s music. You can create using software and capture that creation. You can create in the moment without capturing it just for the joy of making something new. There is no right or wrong way to create. Let the inspiration flow and when you are done with the inspiration (or it is done with you), then you can bring in the tools of “How,” “Why,” and “What.”

Perform

The “Perform” is sharing your music. This can be in a formal recital, an open mic night, a video uploaded to the internet, playing a song around a campfire with friends, releasing a song onto streaming platforms, and any other way you might share your music. You need to perform because it is meaningful and will increase your motivation to share and know that other people will witness what you are singing, playing, or creating.



Start your music theory journey
with a this book.

Notes

1. This is a basic way of understanding focus. For more insight into how you focus, see: Andrew Huberman, “Focus Toolkit: Tools to Improve Your Focus & Concentration,” Huberman Lab, September 14, 2022, <https://hubermanlab.com/focus-toolkit-tools-to-improve-your-focus-and-concentration/>.
2. We call these “pitches” and we call some pitches “notes.”
3. Imagine the amount of time Mike spent trying to figure this out instead of going to a teacher in the first place!
4. 4% of the population is tone-deaf. Tone-deafness is when someone is “amusical.” This means they can’t hear the difference between notes, which makes them sing with less accuracy than most people...and it is rare. Isabelle Peretz and Dominique T. Vuvar, “Prevalence of Congenital Amusia,” *European Journal of Human Genetics* vol. 25, no. 5 (February 22, 2017): 625–30, <https://doi.org/10.1038/ejhg.2017.15>.
5. Shirley, Leanos et al., “Retracted and Replaced: The Impact of Learning Multiple Real-World Skills on Cognitive Abilities and Functional Independence in Healthy Older Adults,” *The Journals of Gerontology: Series B*, vol. 75, no. 6 (June 14, 2019): 1155–69, <https://doi.org/10.1093/geronb/gbz084>.
6. Pun intended.
7. I asked 300 musicians in total but only 86 of them started out self-teaching.
8. Books from Best Music Coach that cover reading music: *The Best Music Theory Book for Beginners 1: How to Read, Write, and Understand Music*, *The Best Guitar Book for Beginners 1: How to Read Music*, *The Best Modern Piano Book for Beginners 1: How to Play Your Favorite Songs and Read Music*
9. We hear about singers who need vocal surgery as a result of bad habits more than instrumentalists because singers are the “celebrities” of the music world. Singers who have had vocal surgery as a result of bad habits include Adele, Meghan Trainor, Miley Cyrus, Sam Smith...the list goes on!
10. Singers: Your voice is your instrument.
11. If you overuse your body in making music, it will let you know because you will get blisters, tendonitis, and experience other undesirable outcomes.
12. Oh, my!
13. Not sure what to do and what order to do it in? Take a lesson with a qualified teacher who can make a game plan for you. There will be more on selecting the right teacher for you and your Dream Music Goal later.
14. Mark, Gloria, et al., “The Cost of Interrupted Work: More Speed and Stress,” *Proceedings of the SIGCHI Conference on Human Factors in Computing Systems*, 2008, <https://doi.org/10.1145/1357054.1357072>.
15. If you read the books and know where your blind spots are...
16. Pun most certainly intended.
17. ...because your survival is not linked to playing instruments or singing.
18. Not great...acceptable.
19. If you could...you would already be a music teacher...or have unconscious competency in the information.
20. I wish I was making this up!
21. At this point, what are you doing...triple-checking a book?
22. Like the coaches at BestMusicCoach.com
23. Like The Best Books for Beginners series (bestmusiccoach.com/books).
24. Like The Best Courses for Beginners (bestmusiccoach.com/courses).
25. Thanks to the absolute snooze-fest that is learning boring things that you don’t need...ZZZZZZ.
26. I didn’t “need the money.” I was living in “scarcity mindset.” Growth mindset and abundance mindset result in higher-quality character, decisions, and more happiness and satisfaction.
27. The average time it takes guitar and piano students to learn their second Level 1: Lead Sheet Song.
28. Some people I have worked with take 4–7 lessons per week if they don’t practice between lessons.
29. You may not be using correct technique when you speak, so your bad habits and Blind Spots can take longer to

- beat. This is not always the case, but keep in mind that it may take a few months to make big progress with singing lessons. You do have an advantage; you don't need to learn to play an instrument...because you already know how to make sound with your voice!
30. There is a myth that you "should start classical," meaning only study classical music to start your journey to any goal. Don't waste time on extra steps. A proficient teacher of any genre will show you correct technique.
31. Tell us about you and we will get you matched with a specialist teacher! Email: Support@bestmusiccoach.com
Message us on social media: [@bestmusiccoach](https://www.instagram.com/bestmusiccoach)
32. Supervised practice sessions should not happen outside of something especially good or bad (weddings, funerals) taking the student away from practice time.
33. This is a basic way of understanding how the brain works. For more detailed information on muscle memory, please see: Alan Toth, "The Science behind Muscle Memory," *Scope*, March 1, 2023, <https://scopeblog.stanford.edu/2022/07/15/the-science-behind-muscle-memory/>.
34. Vrieze, Elske et al., "Measuring Extrastriatal Dopamine Release during a Reward Learning Task," *Human Brain Mapping*, January 1, 2011, vol. 34, no. 3 <https://pubmed.ncbi.nlm.nih.gov/22109979/>.
35. Locke, Edwin A. et al., "Goal Setting and Task Performance: 1969–1980.," *Psychological Bulletin*, vol. 90, no.1 (July 1, 1981): 125–52, <https://doi.org/10.1037/0033-2909.90.1.125>.
36. Tony Robbins, "The Power of Leverage," <https://www.tonyrobbins.com, n.d., https://www.tonyrobbins.com/resources/pdfs/The-Power-of-Leverage.pdf>.
37. Balcetis, Emily, and Shana Cole. "The Control Within: Motivation and Its Regulation.," www.sydneyssymposium.unsw.edu.au, n.d., http://www.sydneyssymposium.unsw.edu.au/2013/chapters/BalcetisSSSP2013.pdf.
38. Many hugely successful people attribute much of their success to visualization (Napoleon Hill, Arnold Schwarzenegger, Oprah Winfrey, Tony Robbins, and many others).
39. Eden, Dov. "Pygmalion, Goal Setting, and Expectancy: Compatible Ways to Boost Productivity," *The Academy of Management Review*, vol. 13, no. 4 (October 1, 1988): 639–52, <https://doi.org/10.5465/amr.1988.4307530>
40. Cole, Shana, et al. "Focused and Fired up: Narrowed Attention Produces Perceived Proximity and Increases Goal-Relevant Action," *Motivation and Emotion* 38, no. 6 (September 25, 2014): 815–22, <https://doi.org/10.1007/s11031-014-9432-3>.
41. See *The Best Music Theory Book for Beginners* series to understand everything you need to know about music theory.
42. Build chunking is inspired by Troy Stetina's use of the concept for memorizing scales.
43. Replicating, remembering, or reading.
44. The Blind Spot can be the result of any of the 3 R mistakes.
45. Sometimes when you sound different it is not a mistake; it is your personality. Copying is a learning tool. Don't turn into a clone of your teacher or the artist. Copy fundamentals and technique, but in the long run (2–5 years), you should sound like yourself. Ask your teacher "how to sound like me."
46. You can go to music school later in life and have a successful career. Cédric Hanriot is a great example of a late bloomer who is at the top of his field.
47. Sorry! I don't remember his name.
48. But not in a bad way!
49. See *The Best Music Theory Books for Beginners* series to understand keys and how to use them. <https://bestmusiccoach.com/books/music-theory-books>
50. Check out *BestSheetMusic.com*
51. The only way you can know your range and voice type is to have a teacher tell you. YouTube "find your range and voice type" videos don't provide accurate or reliable results.
52. If it takes you more than 60 days to learn a song...pick something easier.
53. This is the framework. To get step-by-step instructions for your particular song, take lessons with a qualified teacher.

54. Andrew Huberman, “Focus Toolkit: Tools to Improve Your Focus & Concentration,” Huberman Lab, September 14, 2022, <https://hubermanlab.com/focus-toolkit-tools-to-improve-your-focus-and-concentration/>.

55. Andrew Huberman, “Toolkit for Sleep,” Huberman Lab, February 9, 2023, <https://hubermanlab.com/toolkit-for-sleep/>.

56. Lally, Phillippa et al., “How Are Habits Formed: Modelling Habit Formation in the Real World,” *European Journal of Social Psychology*, vol 40, no. 6 (July 16, 2009): 998–1009, <https://doi.org/10.1002/ejsp.674>.

57. Thank you to Kenny Werner for this fantastic advice!

58. Like *The Best Music Practice Journal for Beginners: 100 Days of Effective Practice*

59. Some people like Gary Vaynerchuk (@GaryVee) recommend replying to everyone, but I feel this is too broad of a rule. That being said, he has more followers than me...so maybe he is more right (not all the way correct...just more right).