1. Analyse

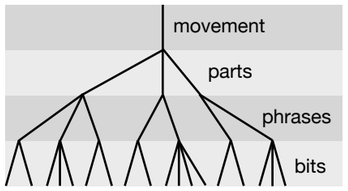
Background
- Wha is significant for the piece's genre?
- Find information about the composer

The Piece
- What is the theme?
  - Where does it reappear?
- Define the phrasing

Listen to a recording if you need to

2. Chunk

- Take a copy of the piece
- Give the piece a hierarchical structure
  - With a pen, divide the movements into large parts which divide into smaller and smaller chunks, until the piece is divided into easily practicable bits.



3. Numbering & naming

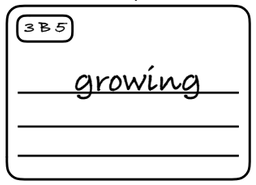
Number
- Take a copied score & give every movement a number
  - E.g. 3rd movement = 3
- every part a letter within their movement
  - E.g. 2nd part = B
- every phrase a number within their part
  - E.g. 5th phrase = 5

This will give every phrase a unique code e.g. 3 B 5

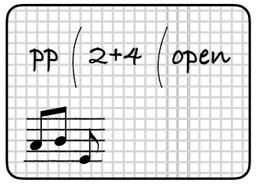
Name
- Give every chunk a PC (see back)
  - Could be anything that reminds you of that chunk

4. Chunking-cards

- Number & name the chunking-cards after the phrases.



- Use the back for cues within the phrase & as an "aide memoire"



5. One at a time

- Rhythm
  - Learn* the piece rhythmically e.g. "ta ta taka ta"
- Melody
  - Learn* the melody of the piece vocally
- Motor sense
  - Learn* the fingering of the piece while singing along. Not playing the instrument.
- Instrument
  - Learn* the whole piece by playing your instrument

**see instruction-card nr.6*

6. Learning

- Practice one card at a time first with the score then only with the card. Use the metronome and never practice to fast.
- Line up some cards at a time in chronological order & practice going from card to card for a seamless performance.
- Practice and check your memory with different memory-games
  - Shuffle the cards within a part and try to perform them in the new order while imagining where in the piece the cards are placed
  - Practice some chunks backwards from memory
  - Try to make your own games
- Have fun!

Chunking-cards are developed to help you leave the score. The cards will give you access to the cues and your notes without having to go to the score. They will also help you to work with the piece one part at a time, avoiding play-through before the chunks are secured.

Pre-analysing through putting the piece into context, identifying patterns & recognising difficulties, makes you aware of the music. It gives you a hierarchical structure & understanding of the music. This significantly increases the efficiency & effectiveness of your practice also giving you a stronger & more detailed relationship to the music.

It is proven that analysing the piece by yourself or with a teacher's help is more efficient & effective than listening to a recording.

How can detailed stories survive over generations without becoming totally distorted? The answer is that the oral traditions come with several variables of rules and constraints that have to align correctly during memory retrieval e.g. rhythm, rhymes, alliteration etc. If you try to remember a poem but can not recall one of the words, your brain won't automatically replace it with any word, it will simply not fit into context. The necessity to align variables will narrow down the number of possible mistakes to nearly nothing. Similar constraints are present in music e.g. melody, harmony, repetitions, metre & rhythm. Every element of the music studied in detail will drastically lower the chance of misremembering

Chunking is when your brain divides & places a large amount of information in hierarchically ordered chunks, for log term memory storage. Chunks of a piece could be movements, parts of a movement, phrases or bits of phrases. Chunking is something that our brain, to some extent, does automatically. It is also a strategy proven to be effective for storage & retrieval of music if consciously used and practiced.

Analyse your own mistakes and do something about them, instantly. To play through the piece time after time, repeating the same mistakes again & again will make errors a part of the performance. It is not enough to play a section flawlessly once. Repeating a section several times, in the same tempo, without mistakes will secure the memory. Memory games (e.g. reorganising the order of the chunks, in your head or with the help of chunking-cards) will enable a flexible attention and give you the freedom to freely go in and out of your mental map e.g. one moment diving into a detailed bit, the next second listening to the acoustics of the room and at a third moment recalling & overviewing the whole piece.

Performance cues (PCs): Giving every chunk of the music a cue will give you a mental roadmap of landmarks which will trigger controlled & exact memories of the piece during performance. PCs could be cues taken from concepts already existing within the score (e.g. *pp*, 2nd time, *cresc.)* or from your own associations (e.g. happy, bear, sailing). PCs are language based & therefore easily become more conscious-addressable than the "memory of sound", increasing your awareness of the piece during performance

Don't be afraid to change or adjust the cues throughout the practice period.