

MEMORIZATION: Theory, Practice & Performance
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(clip.n'.save!)

Memorization *Cheat Sheet*

FIRST STAGE (metronome on the whole time)

1. **Twice:** read & play
2. **Once:** think only, from memory
3. **Once:** read & play
4. **Twice:** think only, from memory

SECOND STAGE (metronome still on)

1. **Twice:** read & play
2. **Once:** play from memory
3. **Once:** read & play
4. **Twice:** play from memory

THIRD STAGE (when increasing tempo, repeat this stage at each successive metronome level)

1. **Once:** think only, from memory
2. **Twice:** read & play
3. **Once:** play from memory
4. **Once:** read & play
5. **Twice:** play from memory

Courtesy of The Practice Notebook
www.zaralawler.com

Hoover: Prelude 2 (Out of Town) for flute and vibraphone

Prelude 2

K HOOVER

FL. $\text{♩} = \text{c. } 54$ *espressivo*

VIB. *mf*

The first system of the score features a Flute part in the upper staff and a Vibraphone part in the lower staff. The Flute part begins with a rest, followed by a melodic line with slurs and accents. The Vibraphone part provides a rhythmic accompaniment with chords and eighth notes. The key signature has one sharp (F#) and the time signature is 3/4.

25

freely

7th eff

This section shows measures 25 through 30 of the Flute part. It includes handwritten annotations: "freely" above a slur, and "7th eff" with a squiggle above a specific note. The notation includes slurs, accents, and dynamic markings.

2

28

28

This section shows measures 28 and 29 of the Flute part. It includes handwritten annotations: a "2" above the first measure, and a squiggle above a note in measure 28. The notation includes slurs and accents.

Enesco: Cantabile

14

Flute

à Monsieur Paul Taffanel

Cantabile et Presto

Georges Enesco

Andante ma non troppo

mf cantabile, espressif et lié

6 *un peu retenu, hésitant*

p

p délicatement

10 *f*

pp *mf*

The score for Enesco's Cantabile is written for Flute. It is dedicated to Monsieur Paul Taffanel. The piece is in 4/4 time and consists of two contrasting sections: "Cantabile et Presto". The first section, "Andante ma non troppo", is marked *mf cantabile, espressif et lié*. The second section, "Cantabile et Presto", is marked *p* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Ibert: Concerto, 1st Movement

Handwritten musical score for Ibert's Concerto, 1st Movement, measures 11-15. The score is written on four staves. Measure 11 is marked with a box containing the number 11. The first staff has markings for "1^o viol", "2^{da} viol", "vcllo", and "Flut". The tempo/mood is indicated as "p scherzando". Measure 15 is marked with a box containing the number 15. There are various performance markings and annotations throughout, including "off", "chrom", "Whole", and "TET TKT".

Corigliano: She Moved through the Fair

Musical score for Corigliano's "She Moved through the Fair", flute part, measures 1-4. The score is written on a single staff. The instrument is labeled "Flute". The tempo/mood is indicated as "p legato". The score shows a melodic line with a long slur over the first four measures.

Musical score for Corigliano's "She Moved through the Fair", flute part, measures 5-8. The score is written on a single staff. The tempo/mood is indicated as "p". The score shows a melodic line with a long slur over the first four measures. The dynamic marking "cresc. and change to marcato" is written below the staff, and "f marcato" is written below the staff at the end of the phrase. There is also a "tr" marking above the staff.

Amateur Neuroscience

1. Converting Working Memory to deeper, more reliable memory
2. Adding left-brain consciousness to right-brain image thinking
 - a. Close observation of detail
 - b. Separating mental practice from physical practice

The Technique in Practice

1. Choose a SMALL section that is
 - a. Small enough you can memorize it in one or two sessions
 - b. Musically logical
 - c. NOTE: If a and b are in conflict, smaller is more important than musically logical.
2. Appropriate sections will be a bit longer in slow music, a bit shorter in fast music.
3. If at first you don't succeed, try again with a SMALLER section.
4. Use the POST-IT TRICK to keep your focus on your small section.
5. Slow passages can be memorized in one or two times through the whole routine of 12 repetitions.
6. Fast passages will take longer—see STAGE 3 on the cheat sheet.
7. Ideal time to memorize: when you know a piece enough to know the tune but you have not yet developed strong muscle memory.

Supporting Practice Habits/Ideas

1. SCORE STUDY: for both small sections and stitching the whole piece together
2. Separate like from like.
3. Time limits.
4. Close the door.
5. Use this technique with any mental approach that works for you:

| | |
|-----------|--------------------|
| visual | note names |
| melodic | abstract shapes of |
| harmonic | phrases |
| narrating | etc! |
6. Use the technique as a structure/framework against which to measure your progress. If you don't feel, after 12 repetitions, that you have it, go through the whole process again.

Memorization Mantras

- Process, not progress.
- Practice, don't test.