

## PRACTICE GAMES

By

Patricia George <georgeflute@hotmail.com>

Practice in one inch chunks (chunking) with a rest in between each chunk. Each chunk should be in performance tempo. You can also chunk by slurs. Work on your spacial memory by moving with the chunks. Forward flow and down and up.

You can learn a passage really quickly if you chunk the passage 3 times a day (9AM, 3PM, 9PM) for 3 to 5 days.

Practice in a variety of rhythms and articulation patterns. This is good in chunks also.

Get a broomstick and practice the passage with the hands reversed. (RH on top, LH on bottom with the stick out to the left rather than to the right.)

Play the passage in different keys.

Write the passage down by memory.

Sing or whistle the passage.

Play the passage on the piano.

Practice by omissions. For example: if the passage is all sixteenth notes, play only the 3<sup>rd</sup> and 4<sup>th</sup> sixteenth of the group. Next, play the 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup>. Next, play the 1<sup>st</sup> and 2<sup>nd</sup> notes only.

Listen to a recording of the passage many times. You may have to make your own cassette tape or minidisk recording.

If you are "confused" about a passage, figure out the confusion. (John Mack)

Visualize yourself playing the passage without moving a finger or your lips.

Once you have mastered the passage, can you play it 50 times in a row perfectly? Cold start? Marble therapy.

Figure out the technical problem involved and either search out etudes that work on the problem or write your own exercises. (James Pellerite)

Analyze your composition. Practice related passages together (all the A sections of a Rondo).

If you decide to practice with a metronome, turn the metronome around so you won't know what number you are on. Work not only slow to fast, but fast to slow.

Five ways to learn anything: long-short, short-long, by 3s, omit 1<sup>st</sup> note - by 3s, omit 1<sup>st</sup> and 2<sup>nd</sup> note - by 3s.

Practice a lot of fundamentals so there won't be a problem in your technic.

Add - a - note, forwards and backwards. Also works with add - a - group.

Use Feldenkrais technics to be more body aware. For example: play a passage, but think of relaxing your toes on your left foot.