The Art of Memorization

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I. Types of Memory:

- Long Term Memory
- Short Term Memory
- Working Memory
- Sensory Memory

II. Stages of Memory

- Encoding
- Consolidation
- Retrieval

III. Types of Memory for Musicians

- Analytical
- Visual
- Aural
- Tactile

IV. Deliberate vs Mindless Memorization

V. Additional Memorization Strategies

- Come up with a ‘memorization plan’ - memorize small chunks at a time.
- Review newly memorized material every day.
- Play through the whole piece in your mind.
- Slow practice for fast, technical passages
- Have starting points.
- Write out troublesome memory spots on staff paper.
- Assign characters and emotions to musical gestures.

- Create visual images, vivid sets of scenes, characters, etc. to each phrase and section.
- Conceptualize the pieces as a trip you are taking.
- Test your memory by self-recording
- Practice/perform on as many different pianos as possible
- Perform by memory in tiered stake performances.
- Arrange run-throughs and practice sessions in different contexts.
- Stay healthy - sleep 8 hrs, eat well, exercise
- Come up with a ‘memorization plan’
- Review newly memorized material every day.
- Play through the whole piece in your mind with all physical and musical expressions

References

Walter Gieseking and Karl Leimer “Piano Technique”
Joseph Levinne “Basic Principles in Pianoforte Playing”
Noa Kageyama “Bulletproof Musician”
Gerald Klickstein “The Musician’s Way”

Sonatina in C Major

op. 4, no. 1

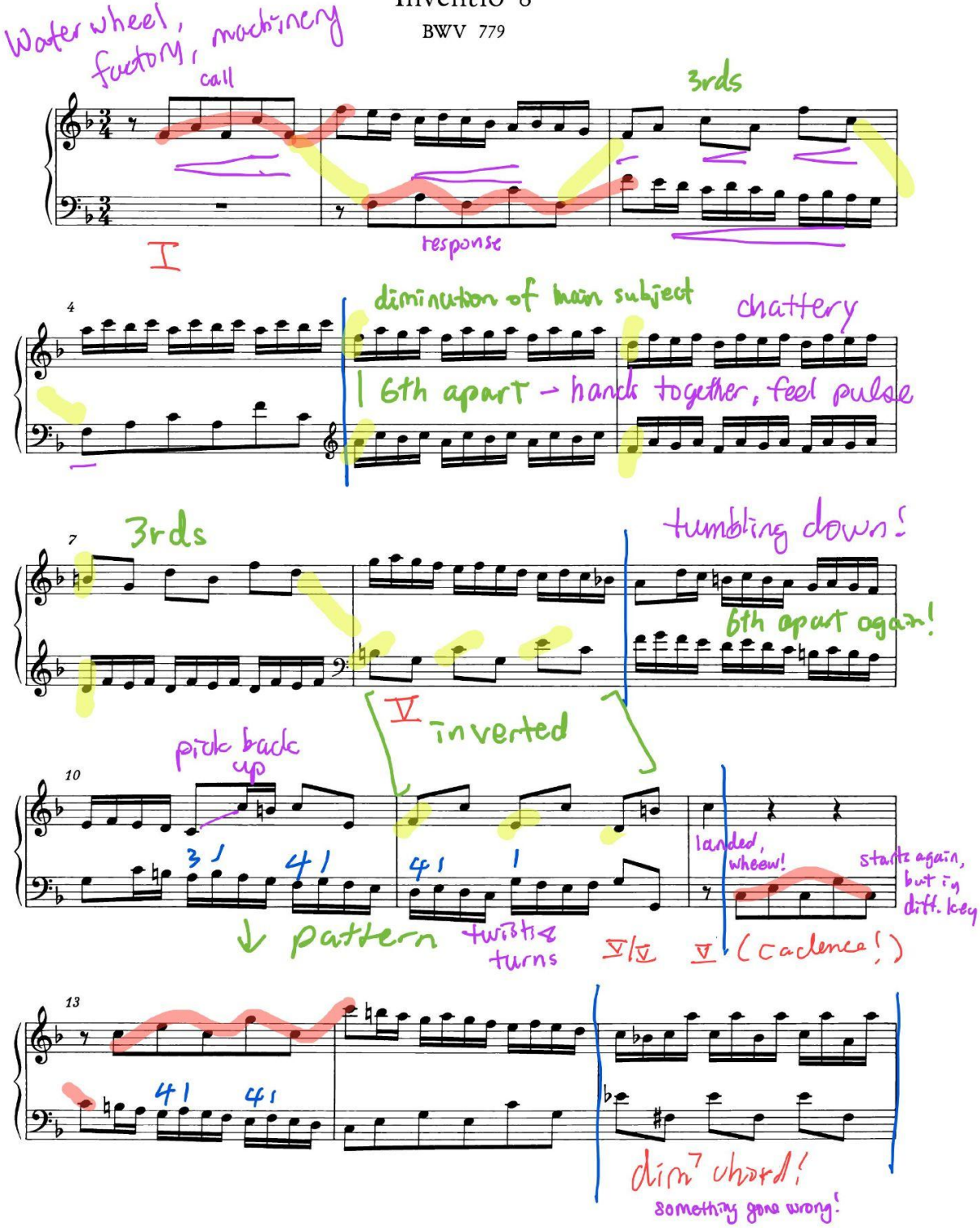
Samuel Wesley
(1766–1837)

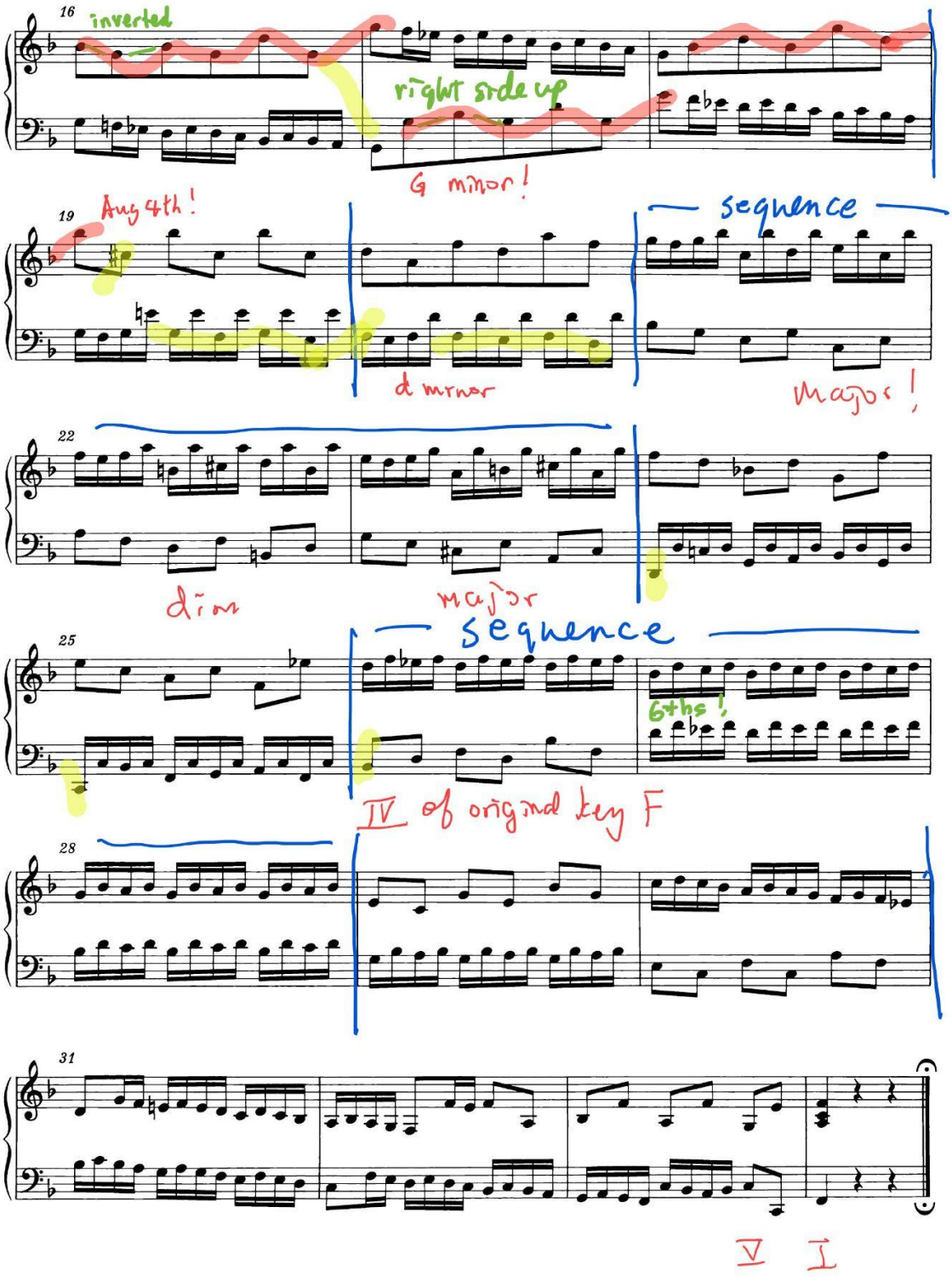
Allegretto ♩ = 72 – 78

For examinations, observe the repeat.
Source: *12 Sonatinas for the Piano-forte or Harpsichord*, op. 4

Inventio 8

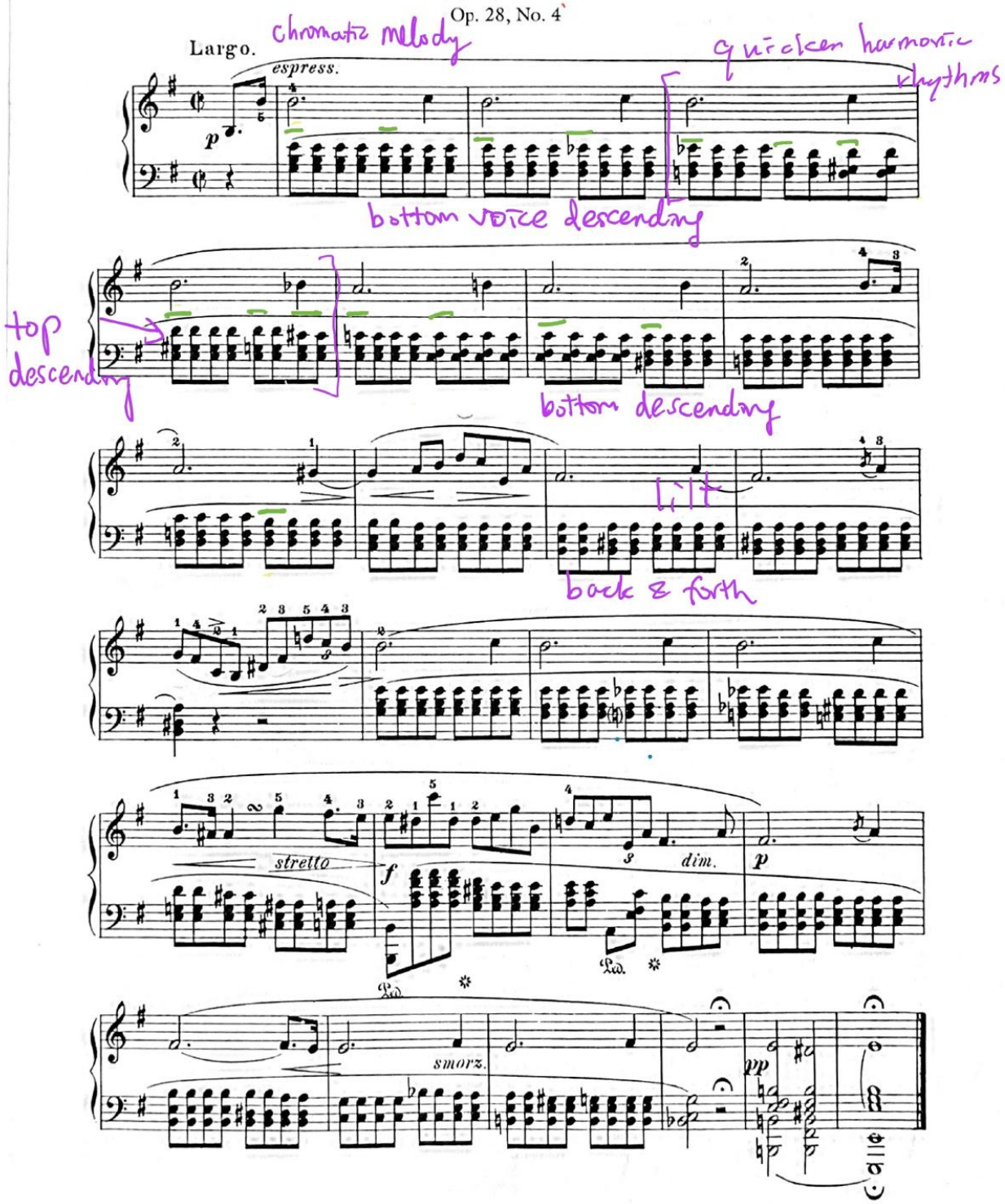
BWV 779




16
inverted
right side up
G minor!
19
Aug 4th!
sequence
d minor
Major!
22
dim
major
25
sequence
6ths!
IV of original key F
28
31
V
I

Prelude in E Minor

Op. 28, No. 4



Jardins sous la pluie

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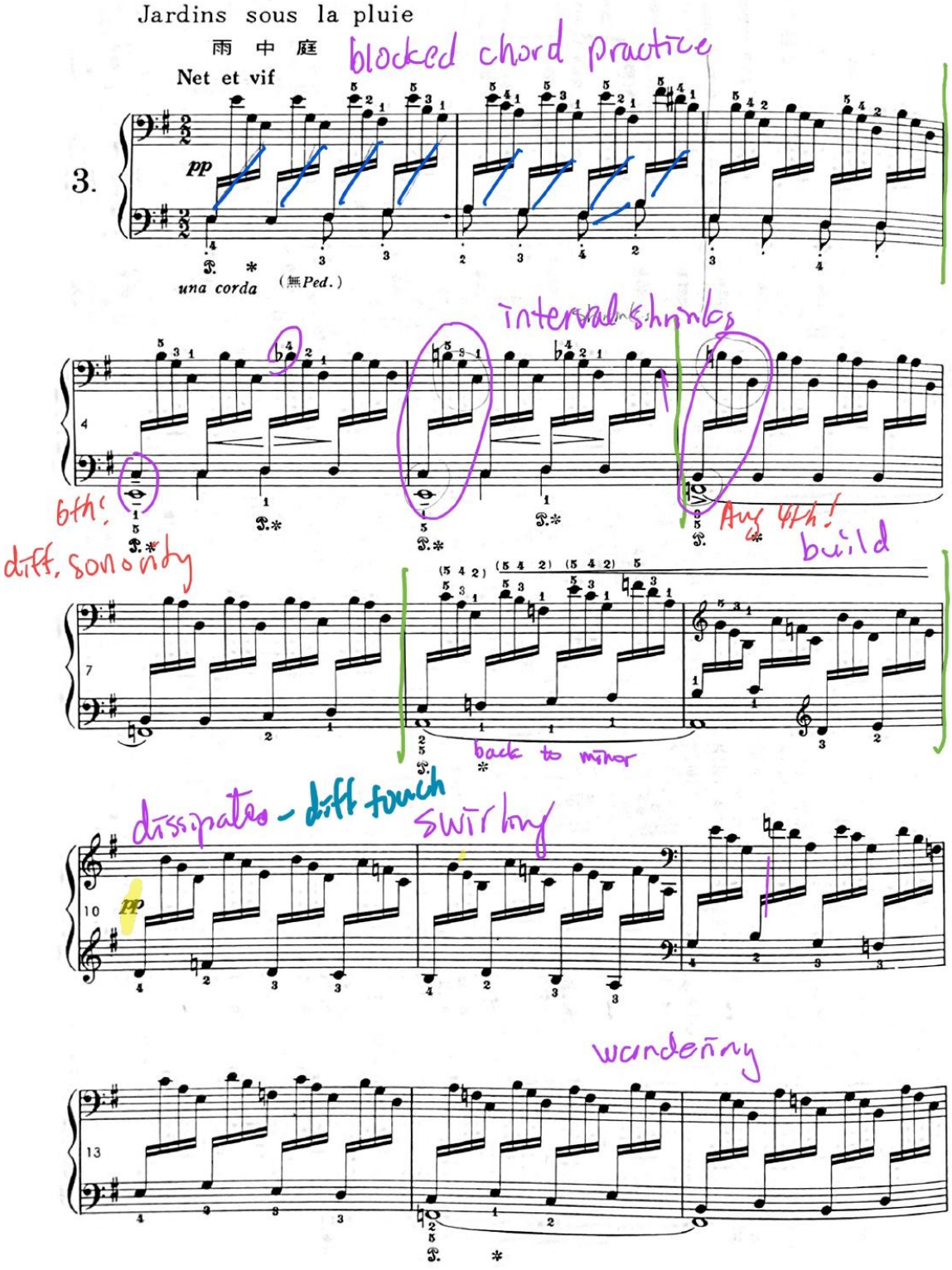
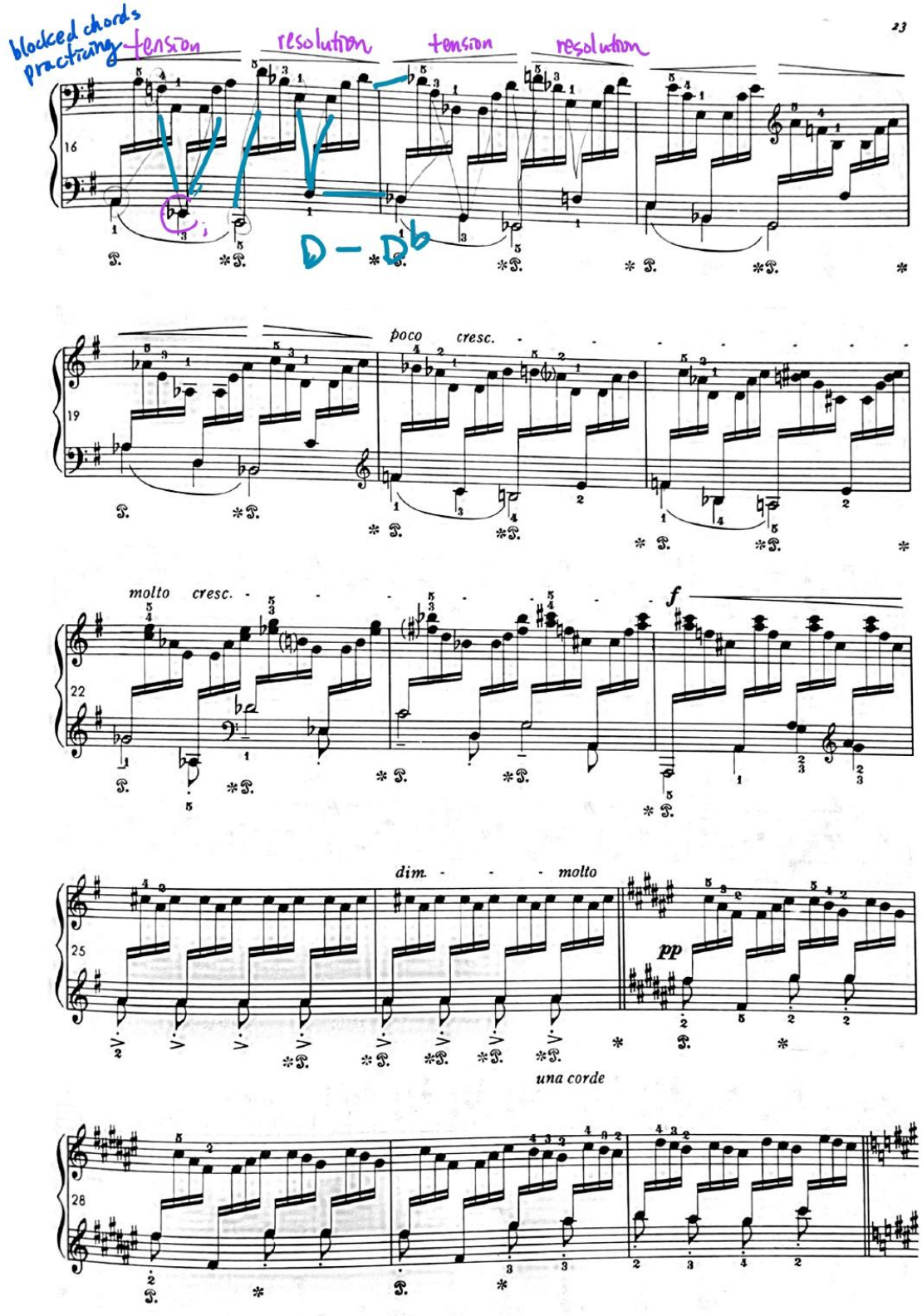
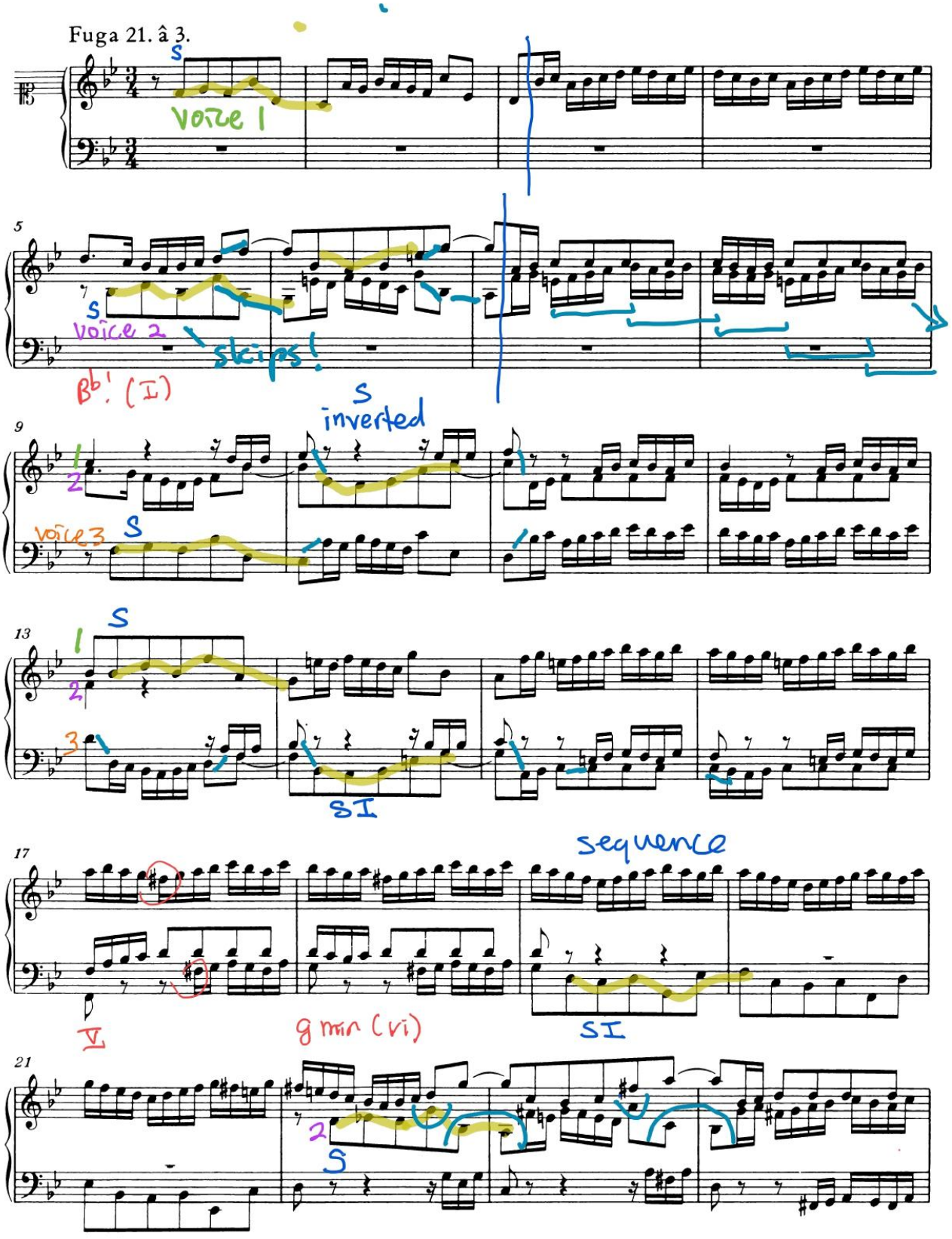



blocked chords practicing
tension
resolution
tension
resolution
D – Db
16
poco cresc.
19
molto cresc.
f
22
dim. molto
pp
una corde
25
26

Fuga 21. â 3.


S
voice 1
5
S
voice 2
skips!
B♭! (I)
9
S
inverted
1
2
voice 3
S
13
S
1
2
3
SI
17
sequence
V
g min (vi)
SI
21
2
S