

## Memory

Cover every third bar with a post-it note and play, playing those bars from memory.

## Memory

Turn on the radio/TV. Try to play your piece from memory.

## Memory

Stare at a bar from the middle of your piece for 10 seconds, turn over and play HT then HS.

## Memory

Without touching the keys, say out loud the note names of the melody from the start.

## Memory

Without the score, sit at the piano and identify the range of notes used in your piece, from the highest to the lowest

## Memory

Play the RH part very slowly, pausing to sing the next note before playing it.

## Memory

Record yourself playing the piece with the score, and listen back to it with your eyes closed.

## Memory

Play from memory while singing the names of the melody notes.

## Memory

Play the last bar from memory, then the last two bars, continue adding bars on until you make a mistake, then take out the score to correct the mistakes.

## Memory

Cover your music. Sing the note names of the bass line.

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## Memory

Cover all odd number bars with post its and play your piece. Try to picture the missing bars while playing.

## Memory

Play your piece from memory on air piano. If any bits seem vague, take out the score and have a look.

## Memory

Take a moment to hear a section played flawlessly in your mind, before attempting to play it from memory.

## Memory

Play the LH of the second line, from memory, while saying the finger number used.

## Memory

Play the RH of any one line from memory, while saying the finger number used.

## Memory

Play the most difficult bar of your piece, from memory, in reverse.

## Memory

Put on a podcast or talk radio. Play your piece from memory. How much can you remember of the content you were listening to?

## Memory

Play a section you have memorised with a metronome, at 60bpm.

## Memory

Play the opening from memory HT, while singing the note names of the melody line.

## Memory

Close your eyes. Try and picture the second line of your score one bar at a time.

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Play through your piece skipping every second bar.



Photocopy your piece, cut it up and reorder the bars to make a new piece.



Play the RH part with your LH.



Play only bars that are multiples of 4. (4,8,12 etc.) 4 times each.



Play the RH one octave higher, and the LH one octave lower.



Pick a bar that is particularly tricky. Play it the same number of times as its bar number.



Improvise a 2 bar solo to replace the middle of your piece.



Play the RH from one line while playing the LH from another.



Play the RH of the first bar, then the LH of the second bar, etc. all the way through.



Cross your hands over each other to play the RH one octave lower, and the LH one octave higher.

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Play the LH part with your RH.



Transpose the RH to the relative major/minor key signature.



Play the bar numbers that make up your birthday. E.g. 10/12/88=bar 10, bar 12, then bar 8 x 2.



Play bar 1 once, then bar 2 twice, bar 3 three times etc.



Listen to a recording and play along, silently on a table top, with the score in front of you.



Practise the quietist section of your piece, silently, without fully depressing the keys.



Play the very last bar backwards, then forwards, then backwards, then forwards.



Play through your piece, omitting all 'C's in both hands (replace with rests of same value).



Play bar 1 once, bar 2 twice, bar 3 three times...etc.



Practice the section you are finding most difficult the same number of times as your mother's birthday.

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## Rhythm

Play the RH of your piece while tapping the LH on your piano bench.

## Rhythm

Play through replacing every quaver with a knock on the fall board.

## Rhythm

Clap the rhythm of the LH. For every note that should be accented, knock on the fall board.

## Rhythm

Create lyrics that fit with the rhythm of the melody of your piece.

## Rhythm

Say your RH part as follows:  
♪=pu ♪=pa ♪=ba ♪=om ♪=oom  
♩=boom

## Rhythm

Play the LH as written. Play the RH on only one note repeated in the correct rhythm.

## Rhythm

Say your LH part as follows:  
♪=duh ♪=da ♪=ba ♪=bing  
♪=bam ♩=boom

## Rhythm

Replace any note on the second beat of the bar with a knock on the fall board.

## Rhythm

Play the LH part while tapping the beat with your left foot, and the first beat of every bar with your right foot.

## Rhythm

Play the RH while knocking the beat with your LH on the fall board.



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## Rhythm

Play the LH while knocking the beat with your RH on the fall board.

## Rhythm

Recreate the rhythm of your melody, with a metronome, as follows: ♪=1 finger tap ♪=2 finger tap ♪=clap ♪=one hand lap clap ♪=stamp ○=two hand lap clap.

## Rhythm

Count out loud as appropriate (e.g. 1 & 2 & 3 & 4 &) with a metronome, with your finger on your sheet music, following along.

## Rhythm

Mark any rests with a lap clap, one handed if the rest is only in one hand, or two handed if it is in both.

## Rhythm

Play through a section of your piece, replacing all quavers with a one hand lap clap.

## Rhythm

Count and tap the rhythm of your piece (both hands) on the kitchen counter.

## Rhythm

Pick a 4 bar section. Play with metronome the performance bpm. Move down one notch at a time until you can play comfortably.

## Rhythm

Listen to a recording of your piece clapping along with the rhythm of the melody line.

## Rhythm

Tap the rhythm of a section of 8 bars, on top of the keys, moving every time there is a new hand position.

## Rhythm

Listen to a recording of your piece clapping along with the rhythm of the bass line.

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Play the melody of your piece with every third note staccato.



Turn any four bars of your piece into a march.



What would your piece sound like if it were a samba?



Replace your LH part with chords, finding a chord that works for each bar.



Turn the last line of your piece into a ballad.



Rewrite your piece as a lead sheet with the melody line and chord names only.



Take the LH part and play with a cha-cha rhythm. (Say 1-2-chachacha out loud to help get the feel for this.)



Try turning the left hand into a walking bass using arpeggios in the key your piece is in.



Play the LH as written while using a scale to improvise with the RH.



Play using the opposite of the dynamics written.



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Play using only extreme dynamics, e.g. *pp* and *ff*.



Turn your piece into a waltz by using broken chords in the LH.



Play with an accent on any note on the second beat of the bar.



Improvise a 4 bar introduction to your piece.



Use dramatic wrist lift offs at the end of every phrase.



Play while standing up, like Jerry Lee Lewis.



Play the melody of an 8 bar section, sliding your finger along and off each key after playing it.



Play a 16 bar section of your piece as completely legato as possible, using the pedal to cover any lifts to great to stretch.



Emphasise any staccato notes by bouncing your hand off the keys high above your head.



Use your whole body to shape the phrases in the melody, leaning to the left as the melody ascends, and to the right as the melody descends.

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## Theory

Write in every interval greater than a third.

## Theory

Does your piece change keys at any point?

## Theory

Circle any repeating motifs in the melody.

## Theory

If you had to teach your piece to someone what advice and help would you give them?

## Theory

What is the highest and lowest note used?

## Theory

Name every interval in the LH as quickly as you can. If you pause, make a mark and go back to review later.

## Theory

Place tracing paper over the score and draw a line following the shape of the melody.

## Theory

Write a description of your piece for someone who has never seen or heard it.

## Theory

What is the musical form? (ABA, AABA, ABCA etc.)

## Theory

Listen to 3 different recordings. Which one was your favourite? What was different in each?

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## Theory

Find out about the composer's life when they wrote this music.

## Theory

Away from the piano, with the score, say the finger number used for each note.

## Theory

Identify any jumps of one octave or more. Practice these until you can hit the right notes with your eyes closed.

## Theory

What is the emotional high point of the piece? How is this achieved by the composer?

## Theory

Play the scale of the key signature, with a syncopated/swung rhythm.

## Theory

Imagine your piece is accompanying a silent movie, what would the storyline be?

## Theory

Place a bead/pencil/other small object on every key that is used at least once.

## Theory

Listen to a recording, following along with the score. Notice the choices the player makes.

## Theory

Copy your piece on to blank manuscript paper, notes only. The next day add in dynamics and articulation markings, without the score.

## Theory

Identify all the cadences in your piece.



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