

***Playing to Learn – Learning to Play:  
The Art of Practicing the Organ***

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A. Introduction

1. Forthcoming Book: *Playing to Learn: Learning to Play:  
The Art of Practicing the Organ*  
Michael Bauer, Gregory Crowell, Christa Rakich,  
Pamela Ruitter-Feenstra, Sandra Soderlund, Carole Terry
2. The significance of practicing
3. Practicing as a journey
4. Practicing as a way of *being*
5. What we need to know
6. Practice as a process not a product
7. Theory and practice
  - a. Art and science
8. The four-stage approach
9. Learning theory
  - a. Behaviorism
  - b. Cognitive psychology
    1. Information processing theory
      - a. Cognitive stage
      - b. Associative stage
      - c. Autonomous stage

B. Stage One: Preparing the Music

1. Selecting repertoire/edition
2. Analysis/historical study of the repertoire
3. Score preparation: fingering/pedaling
  - a. Recognition of patterns/chunking
  - b. Recall of patterns/cueing
4. Advance organizer

### C. Stage Two: Learning the Music

1. Memory and learning
  - a. Reading issue
    1. Spatial processing
    2. Object processing
  - b. Attention
    1. Need to habitualize/quasi-memorize at least one line
    2. Memorizing the pedal
2. Unit practice
  - a. Brain-computer analogy
  - b. Slow motion practice vs. unit practice
  - c. Technique
    1. Short sections
    2. Small units
    3. Integrate units
    4. Repetition
    5. Doubling the units
    6. Perform

### D. Stage Three: Practicing the Music

1. Experience the music in as many different ways as possible
2. Tasks
  - a. Eliminate errors
  - b. Create sensory memory
  - c. Musical exploration and refinement
  - d. Examples
    1. Alternating tempos
    2. Tempo control
    3. Motive practice
    4. Touch practice
3. Deep practice
4. Problem solving: the laboratory model
  - a. Method of inquiry
5. Random vs. blocked practice

### E. Stage IV: Over-Learning the Music

1. Less cognitive effort
2. Overcoming performance anxiety
3. Spelling/counting
4. Tape recorder/cueing

### F. Summary

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