

## Triple C - Learning Method

### 1. Cycling (Looping)

- Work in small segments – a bar or less at first.
- Repeat cycle for 2 – 5 minutes (Max 10 min)
- Mistakes: Play through the mistake (leave it behind) and note to fix it on the next loop (or loop after that, etc.). If mistake recurs, then you slow down until you can fix it. 'Overwrite' musical 'stuttering' in this way. Be patient with yourself.
- At *least* your last cycle is played proper without mistakes at a moderately slow tempo.

### 2. Continuity Method (Bridging)

- Add small portion (ex. 1 or 2 notes) of next section to bridge sections together; for memory during practice and performance. You're practising what's 'next' in your cycles.
- You can at first, briefly get comfortable with a cycle before adding 'bridge' parts.
- After having played entire piece or section in segments, begin bridging cycles together. You're now practising bigger segments - eventually the entire piece.

### 3. Change Tempo (Speed Variation)

- Vary speeds every (x) # of minutes to a maximum of 10 minutes.
  - Explore higher speeds, but only practice consistently at speeds you can handle.
  - Make sure to build accuracy at slow speeds.
  - Eventually, you can leave slow speeds behind - still good to review slower periodically.
  - When very comfortable or reviewing a piece, you can practice acceleration & deceleration of loop segments for steps towards mastery.
  - Before a performance, practice moderately slower than intended speed.
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- \* On contrapuntal instruments like the keyboard, use the methods **hands separate (HS) first**. That means **one hand at a time, Left hand (LH) and right hand (RH)** respectively.
  - **After learning both HS** of the chosen segment, **then practice hands together (HT)**.  
\* Apply these methods to everything with adaptation. Songs, scales, arpeggios, chord progressions, rhythm, techniques, etc. Review, practice, improve with the same methods.
  - Final note for the dedicated: Read C. C. C.s discussions on **MENTAL PLAY (MP)** and apply in your practice to the highest degree possible.

These concepts are extracted from: Chuan C. Chang's excellent book, [Fundamentals of Piano Practice](#). He based them on the teachings of Mlle. Yvonne Combe. They can be applied to all instruments.