# Overview of memory systems

## Encoding systems

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|  | **single items** | **items grouped by association** | **items grouped by order** |
| **Words / digits** | Key-value | Story | Pegs |
| **Object** | Symbol | Memory object (palace) | Journey |

## System construction method

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| --- | --- | --- | --- |
|  | **Top-down, key first** | **Bottom-up, value first** | **Traversal rule** |
| **Key-value** | Dictionary | Tradition driven systems suggesting links. | by association |
| **Story** | Pre-written narrative | Keys become values to link to next key suggesting narrative. | by narrative logic |
| **Pegs** | Peg system | A personal implied order of items. | by rule (see below) |
| **Symbol** | Shelving, pigeonholes. | Aggregate object, souvenir cabinet. | by association |
| **Memory object (palace)** | A selected background, familiar locations, photo books, an unordered method of loci. | Values suggest background, one scene of a play. | by narrative logic |
| **Journey** | Locations having a common and distinct background(s) for encoded images or other systems. Winter counts, songlines, an ordered method of loci. | Associated values suggest an imagined background or scenery for multiple encoding types in each scene. Layering of types. Lukasa. Free-form art forms – plays, movies. | by rule (see below) |

Songlines are created as journeys with encoded sacred sites when traversed along a physical path but remembered as a memory palace story when traversed in art forms.

## Common traversal rules

* **pre-existing path**
* **sequence** (alphabetic, numeric, etc.)
* **peg system** (imposed sequence)
* path by proximity, alignment, contrast, or repetition of markers
* small to large
* front to back
* left to right
* top to bottom
* external POV outside to inside
* internal POV low (starting near your feet) to high
* external POV high (starting near your head) to low
* internal POV: inside to outside
* clockwise (north, east, south, to west or 12, 1, 2, etc.)
* 6-sided die - turn right, rotate forward
* pitch

# Questions

* What happens to the song when a junction of paths occurs? How does the traversal continue?