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Message from the President

Noreen C Wenjen, NCTM • president@capmt.org
CAPMT President

September marks the beginning of a new term for teachers, following a summer break or a lighter summer teaching schedule. Fall is the perfect time to set resolutions and goals for your students and yourself for the upcoming year.

Marguerite Ward, a writer for cnbc.com, wrote an interesting article about Tom Corley, author of Change your Habits, Change Your Life. Ward highlights Corley’s list of seven habits of highly successful people:

1. **Reading** – Plan to spend 30 minutes a day on education or self-improvement through reading.
2. **Exercise** – Plan to spend 30 minutes a day on exercise, which clears your head and can make you feel motivated. Improve your aerobic exercise!
3. **Building Positive Relationships** – "You are only as successful as those you frequently associate with," Corley says. Build a circle of friends who are successful and motivated. Join groups with similar personal or career interests.
4. **Pursuing Goals** – Success is not accidental; rather it is planned. Become motivated by pursuing goals.
5. **Sleeping Well** – "Sleep is critical to success," Corley writes. Creative thinking and memory thrive when a person is rested. For example, Albert Einstein preferred 10 hours of sleep!
6. **Developing Multiple Incomes** – “Self-made millionaires do not rely on one singular source of income,” Corley says. Rather, “They develop multiple streams.” Few teachers are able to develop multiple income streams, as we spend much of our free time volunteering for organizations. While we do not get paid for our time spent volunteering, developing leadership skills in this capacity often leads to greater visibility and higher income.
7. **Avoiding Wastes of Time** – Spend your free time wisely. Many people think that money is the most important resource, but time can be just as important. "When we invest our time in anything it’s lost forever. When you see time as the greatest risk of all, it will force you to become more aware of exactly how to invest your time," says Corley.

Here are 7 tips to help make you a highly successful teacher this year:

1. **Plan** to build upon your success as a professional music teacher by taking the time to read the current issues of *CAPMT Connect*, *American Music Teacher*, and *MTNA e-journal*. Many thanks to *CAPMT Connect* Editor Dr. Stephen Pierce and his editorial committee for their fine work. Article submissions may be submitted [here](https://www.cnbc.com/2016/11/29/7-habits-of-highly-successful-people-from-a-man-who-spent-5-years-studying-them.html) for review.

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2. **Challenge** yourself to enter your students in one new event this year. Familiarize yourself with new programs and opportunities for yourself and your students. Fall CAPMT Student Programs include the CAPMT Piano Auditions, Ensemble Auditions, and Vocal Ensemble Auditions—students who receive top ratings are invited to perform at the Northern or Southern Festival. Competitions include the MTNA National Competitions and the CAPMT Concerto, Contemporary Music, and Honors Competitions. Thank you to our VP of Student Programs – Competitions, Mona Wu DeCesare, NCTM; MTNA Competitions Chair, Dr. Julie Ann Ballard; and all other chairs for their dedicated work! The MTNA California Performance Competitions will be held on Saturday, November 11, 2017 at the Orange County School of the Arts (OCSA) in Santa Ana. Please check the CAPMT Calendar for the dates of all upcoming CAPMT events.

3. **Meet** new friends and colleagues at the CAPMT State Conference, which will be held this weekend, October 13–14, 2017, at Fresno City College. The theme for this year’s conference is: The Engaged Student: Innovative Teaching in Changing Times. Esteemed Keynote Speaker, Pete Jutras, PhD, NCTM, is editor of Clavier Companion Magazine. He will give presentations on Teaching the Next (Net) Generation, and Lessons from Kenya: Connecting the World through Music. Other highlights include a variety of presenters and poster sessions, a music Genius Bar to offer solutions to music and technology questions, and the CAPMT Banquet and Awards Dinner on Saturday evening. Thanks to Dr. Brandon Bascom, NCTM, VP Conferences and the conference committee for organizing this exciting and innovative conference!

4. **Attend** exciting performances at the CAPMT State Conference: The Young Professional Leadership Network (YPLN) Young Professionals on Stage Showcase will take place in the evening on Friday October 13, after the YPLN Pizza Party and Panel Discussion. Thanks to Dr. Cindy Tseng, NCTM, YPLN State Chair, for organizing a great evening of events for the rapidly expanding YPLN group. The conference will also feature the premiere of 2017 CAPMT Commissioned Composer Alexander Elliott Miller’s newest composition for electric guitar. Thanks to our CAPMT Commissioned Composer State Chair, Craig Richey, for his leadership. The CAPMT State Competition Finals Winners will also take the stage on Saturday afternoon. Students from across the country entered the James Ramos International Video Competition (JRIVC). There will be a video screening of the 2017 JRIVC Winners at during the Saturday lunch break.

5. **Celebrate** the success of our CAPMT Colleagues at the CAPMT Awards Banquet on Saturday evening, following the concert: these include the 2017 CAPMT Lifetime Achievement Award Winner, Dr. William Wellborn, NCTM and the CAPMT Outstanding Member State Recognition Award Winners.
6. **Support** our 2017–2018 MTNA Foundation Fellow nominees, Dr. J Mitzi Kolar, NCTM and Edward Francis (in memoriam). Please visit our [MTNA Foundation Fellow Program portal](#) for their biographies, more information about the Fellow Program and how to donate. The 2018 MTNA Foundation Fellows will be honored at the [MTNA National Conference](#), which will be held in Lake Buena Vista, Florida from March 17–21, 2018. This past July, CAPMT mourned the loss of Edward Francis, noted pedagogue and 2015 CAPMT Lifetime Achievement Award Winner. CAPMT initiated the Edward Francis Memorial Scholarship Fund to support students in CAPMT Student Programs. Donations may be made on behalf of Edward through this link. Please read the tribute articles commemorating Edward’s extraordinary life in this issue of **CAPMT Connect**.

7. **Thank** those whose contributions made a difference in your life and led to success. I would like to extend my thanks to the wonderful CAPMT leadership, from Past-President, Jennifer Snow, to the current and past Board of Directors, and leadership teams in each district and chapter. The incredible growth that CAPMT has enjoyed over the past three years in its membership, programs, and new initiatives is a testament to the exceptional work of a united and collaborative leadership team.

On behalf of our 2017–2019 CAPMT Board of Directors, we look forward to connecting with you at our upcoming CAPMT state conference, and CAPMT events. We wish you great success in your teaching!

Warm regards,
Noreen C Wenjen, NCTM
CAPMT President
Fall Editorial
Dr. Stephen Pierce • pierces@usc.edu

CAPMT Connect Editor

It is hard to believe that the fall semester is already underway. Summer seems to have flown by and feels like a distant memory. Added to the typical start of school year mayhem is a seemingly never-ending barrage of bad news this year: from natural disasters including floods, tornadoes, and wildfires, to bomb blasts, terrorist attacks, protests, and an increasingly dysfunctional political climate. We are living in tumultuous times, and it is hard not to sometimes feel burdened by all the negativity around us.

At times like these, I am reminded about the importance of art in the world, and the value of music and music education in society. Simply put, art and music matter, and what we offer as musicians and teachers of music, matters profoundly. Music education provides opportunities for mental and physical development. Music allows students to showcase their creativity, and exercise self-expression. Music and art are beautiful, meaningful, and can uplift the human spirit. Let us not forget about the incredible power of music, and the significant value of music education as we navigate these uncertain times.

With this in mind, my teaching has gained a new focus. I delight even more in the learning discoveries made by my students, the shared joy of music making, and the awesomeness of a life in music and teaching. I would like to encourage all of our CAPMT Connect readers to look for ways to live and teach in the moment more often, and to truly relish each and every learning success.

In this issue of CAPMT Connect, we are thrilled to welcome Alison Edwards on board as a member of the editorial committee. We are also delighted to share enlightening articles on teaching memorization, and on the music of J. S. Bach. In addition, we have included a report of the 2017 MTNA Collegiate Chapters Piano Pedagogy Symposium written by four members of the MTNA USC Collegiate Chapter. This informative article offers interesting pedagogical insights for all teachers, and also provides an overview of this valuable event aimed at university students and young professionals. Lastly, we have included three tributes to the late Edward Francis, a beloved and revered member of the CAPMT community.

Wishing you a wonderful and successful fall of teaching and music making.

— Editor
A Multisensory Approach to Memorization
Daniel Linder

A Multisensory Approach to Memorization
A multisensory approach to repertoire preparation combines aural, kinesthetic, visual, and analytical knowledge of music. Such an approach is valuable as a method of learning and memorizing music efficiently, thoroughly, and lastingly, and as a vehicle for developing self-awareness and independence in the learning process. This article will provide suggestions for engaging aural, kinesthetic, visual, and analytical memory and how these cognitive systems can effectively assist the performer in repertoire preparation. In addition to offering a general discussion of memorization strategies for each type of memory, specific ideas will be presented for memorizing two popular teaching pieces: the first movement of Clementi’s Sonatina in C Major, Op. 36 No. 1, and “The Bear” from Rebikov’s Les étrennes de Noël. This article aims to give piano as well as other instrumental teachers and students insight into the process of learning and memorizing music effectively, and to encourage further exploration of the various ways of knowing music.

Strengths of a Multisensory Approach
Sensory information in aural, visual, or kinesthetic form, once committed to short-term memory, is encoded to long-term memory through repeated rehearsals. Most musicians know this intuitively, and have used this information for centuries. A multisensory approach makes use of the intentional targeting of different sensory inputs in repeated exercises to enhance encoding of music to long-term memory. Encoding memory via multiple sensory systems creates what Chaffin et al. call “safety nets” that ensure uninterrupted performance from memory.¹ If a memory lapse occurs in one memory system, the performer can rely on memory in another system to continue the performance uninterrupted.

Short-term memory can only hold a small amount of information: approximately five to nine bits of information according to George Miller’s well-established theory.² Chunking, the binding together bits of information (e.g. individual notes) into larger meaningful units or “chunks” (e.g. triads), facilitates the encoding of vast amounts of sensory information from short-term to long-term memory.³ Music has many layers of information that can be chunked in different ways

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² George A. Miller, “The Magical Number Seven plus or minus Two: Some Limits on Our Capacity for Processing Information,” Psychological Review 63, no. 2 (1956): 8–97.

³ Ibid., 91.
using the various senses: for instance, one can chunk the simple excerpt below (Figure 1) using each of the four memory systems as described in the section that follows.

**Figure 1.**

```
\[ \text{Ascending Broken Triads} \]
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**Aural Chunks**
- Each measure has the same melodic contour of two descending thirds.
- Each measure has the same rhythmic pattern.

**Kinesthetic Chunks**
- The melodic range of each measure spans a 5-finger pattern.
- Each measure can be played with the same fingering (fingers 1, 3, 5) in the right hand.
- The hand position and fingering pattern moves up a step from measure to measure.

**Visual Chunks**
- There is an alternating pattern of three line notes in the first measure, then three space notes in the second, etc.
- Each triad chunk is built out of two white-note to white-note thirds on the keyboard.

**Analytical Chunks**
- Each measure includes a major or minor triad. The passage is arranged in the sequence: Major – Minor – Minor – Major.
- The passage is constructed using the first four diatonic triads in C Major presented in ascending order.

These are only a few examples of the many possible chunks that might be derived from this passage. All chunks should be meaningful to the learner; as such, the process of chunking creates deep and lasting knowledge of the music.

Every individual will naturally gravitate toward one or more select sensory system(s) and may avoid other systems based on his or her personality and aptitudes. The nature of the music being learned might also affect the preference for a specific sensory system. Many students, especially those who do not conceive of memorization as a distinct phase of the learning process, do not possess a “toolkit” for memorizing music and suffer for it: playing from memory contributes to performance anxiety, and poor memorization habits result in inefficient use of practice time. To learn music and memorize efficiently and independently, it is useful for students to learn to “self-regulate,” or learn metacognitive strategies to catalyze learning and
self-monitor personal growth. 4 Students with self-regulatory memorization skills have heightened awareness of their natural memorization modes, and are able to consciously strengthen weak memory systems and develop effective processes for memorizing music. Teachers can help their students memorize music and play from memory with confidence by exploring and engaging the various types of memory. They can also help their students develop self-awareness and independence in their learning processes using the various memory systems.

**Aural Memory**

Aural memory is the ability to recall musical sound, and at its most basic level is manifest in the ability to recognize a melody or musical passage. Deeper aural memory is demonstrated in the ability to reproduce a melody or passage by playing, singing, or hearing it inside one’s head. Aural memory is inherently tied to active listening, the most fundamental musicianship skill according to many scholars and pedagogues. Josef Hofmann writes in the “General Rules” section of his 1920 treatise on piano playing to “watch well that you actually hear every tone you mean to produce. Every missing tone will mean a blotch upon your photographic plate in the brain. Each note must be, not mentally but physically, heard...”5 Hofmann emphasizes the essentiality of active listening while playing, and inherently links this skill with the process of memorization with his reference to the “photographic plate” of the piece forged in the brain.

Walter Gieseking and Karl Leimer similarly emphasize active listening as a fundamental skill for musicians, and frequently refer to the “visualization” of music away from the piano to memorize and maintain memory, a process that requires active inner hearing and sound production.6 Gieseking and Leimer’s “visualization” is similar to Edwin Gordon’s concept of “audiation,” defined as the process by which musicians “hear and comprehend music for which the sound is no longer or may never have been present.”7 While aural memory can and should manifest itself in the physical sense through the ability to recognize and sing the melodic lines of a piece, a truly secure aural memory comes through the ability to visualize or audiate a particular melody, passage, or entire piece.

As Hofmann, Gieseking and Leimer, and others suggest, slow practice with active listening is an essential step in the process of encoding the aural memory of a piece. In addition, musicians can move beyond this fundamental work using exercises at and away from the instrument to

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strengthen aural knowledge and memory of a piece. Depending on the nature of the music and the individual student’s needs and tendencies, these might include listening, singing, audiation, and transposition.

**Listening**
- This would include listening to recordings or live performances of the repertoire. Teachers can help their students to listen actively and critically with guiding questions or by asking students to compare performances of a work.

**Singing**
- Teachers could encourage students to sing individual lines of a piece (the melodies, countermelodies, accompaniments, etc.) utilizing solfège syllables, scale degrees, note names, or finger numbers. They could make up words for the melodic lines to enhance memory and emphasize the character or imagery of the music. Vocalizing a line with nonsense syllables emphasizing the meter, articulation, dynamics, or other salient features of the music might also be beneficial for improving aural memory.

**Audiation**
- This skill can be fostered by mentally producing the individual musical lines in the mind’s ear without playing or singing. Students could work towards eventually attempting to audiate two or more lines simultaneously in solfège, using other meaningful syllables, or with an imagined piano sound.

**Transposition**
- By transposing—sections or entire works to related and distant keys by ear, students can strengthen their aural memory of tonal works.⁸

Because the first movement of Clementi’s Sonatina in C Major, Op. 36 No. 1 (Figure 2) epitomizes classical tonal language, singing and audiating both the left and right hand parts of the piece using solfège syllables or scale degree numbers will help reinforce the aural memory of the piece. This is perhaps preferable to singing on neutral syllables because it creates confluence with the analytical memory by reinforcing the tonal plan of the piece. Singing finger numbers for the musical lines in each hand is another strategy for memorization that will simultaneously engage the tactile or kinesthetic sense.

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Solfège syllables are less useful for encoding aural memory in a piece like “The Bear” by Vladimir Rebikov, since it utilizes the whole tone scale. It would be useful to practice singing and audiating the whole tone scale starting on G before singing and audiating the melody. Students might enjoy singing the melody with made-up words such as the following:

Bears come out to play,
Little bears come out to play.
It is Christmas Day,
And they want to play.

Vladimir Rebikov, Ours, from Les étrennes de Noël, mm. 1–10

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10 Vladimir Rebikov, Les étrennes de Noël (Moscow: P. Jurgenson, 1913), 5.
Kinesthetic Memory
Kinesthetic memory is not one unified system but rather a larger category that includes motor memory (for automatic execution of a movement), tactile memory (of how it feels to play a passage), and spatial memory (of the distances between notes in a passage, or of how the arms and hands must move in space to execute a passage). Performers, pedagogues, and scholars universally recognize the existence of kinesthetic memory, and it is generally understood to be basic and easily developed, although unreliable. The fundamentality and unreliability of kinesthetic memory, and particularly motor memory, are tied to the tendency of physical sensation to be encoded in memory through horizontal associative chains in which each action cues the subsequent action in the sequence. Associative chains facilitate playing a piece from beginning to end but are easily disrupted. Furthermore, because the kinesthetic sense is closely linked to the emotions and the endocrine system, kinesthetic memory is often weakened and eroded during the excitement and anxiety of performance. It is therefore dangerous to rely only on kinesthetic memory in performance, and it is essential to couple this memory system with more reliable systems such as aural, visual, or analytical memory.

Slow practice as well as rehearsing at tempo will naturally build up motor, tactile, and spatial memory over time, but students can learn to consciously encode kinesthetic memory in a variety of ways using eurhythmic exercises, choreography, and physical visualization.

Eurhythmic exercises
- Clapping, tapping, or dancing the rhythm can be used to effectively encode the motor and tactile memory of the music. Students can also conduct the meter of a passage while singing or vocalizing individual lines of the music.

Choreography
- Mapping hand positions and silently moving hands to the positions required for playing a passage can encode spatial memory. Memorizing and rehears ing fingering patterns away from the instrument will also aid in encoding tactile memory. Rehearsing larger arm movements such as hand crossings and leaps away from and at the instrument is another effective way to encode tactile and spatial memory.

Physical visualization
- This practice is akin to audiation and might include mentally simulating a play-through of a passage (for motor memory), imagining the sensation in the hands, arms, and body while playing a passage (tactile memory), or imagining the movements across the topography of the keyboard (spatial memory). Research in sports medicine and cognitive science shows that mentally simulated movement engages the same neural mechanisms as actual movement. This research suggests that visualization of movement is similar to physical motor movement in terms of the neural pathways activated in the brain, and that

12 Chaffin et al. (2009), 355.
visualization of movement could help to better encode and reinforce kinesthetic memory of a passage. This fact is of particular use to musicians who cannot spend long periods at their instrument due to injury, busy schedules, or lack of consistent access to a practice space.

In addition to clapping or tapping the rhythm of a piece hands together, a student might benefit from rehearsing articulation gestures found in the Clementi Sonatina (Figure 2) away from the piano on a flat surface. This choreography activity would be particularly useful for the four-note slur followed by two staccato notes in mm. 1 and 2 and could be further strengthened by visualizing the movement. The numerous hand shifts throughout the piece present a challenge, and a student might benefit from identifying all the hand shifts and rehearsing these movements by silently moving the hands from position to position. Performance of the first system requires three shifts in the right hand and one in the left, as illustrated in Figure 4.

Figure 4.

![Hand Shifts in Muzio Clementi, Sonatina in C Major, Op. 36 No. 1: I. Spiritoso, mm. 1–5](image)

A regular and consistent ostinato is essential for capturing the character of “The Bear,” (Figure 3) and students might enjoy marching the rhythm of the left hand eighth note pattern and imitating the heavy, lumbering movements of a bear. To fully engage the kinesthetic system, the student can clap the rhythm of the right-hand melody while continuing to march.

**Visual Memory**

The visual system does not interact with music with the same directness of aural, kinesthetic, or analytical knowledge. Visual memory is discussed notably less than other types of memory in the literature and it seems that performers use this memory system less frequently. Of the forty-six pianists whose interviews were compiled by Imreh and Crawford, only eight mentioned visual memory as valuable. Twenty of the forty-six pianists did not mention visual memory at all, and most of the remaining eighteen who did mention it referred to it as dangerous, unreliable, or personally unimportant.¹⁶

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The visual system typically engages with music and encodes memory in confluence with another memory system. For instance, actively looking at or visualizing a score engages the analytical system, and actively looking at or visualizing the keys necessary to play a passage or the hands playing a passage engages the kinesthetic sense. Visual memory can perhaps be understood as a secondary system that partially relies on memory in other systems but nonetheless contributes to comprehensive knowledge of a piece of music. Because visual memory seems to be naturally accessible and strong for some and weak for others, this is an area where a metacognitive approach is particularly useful: musicians with strong visual memory can capitalize on their strength, and those with weak visual memory can actively work to improve it. Exercises targeting visual memory might include use of intentional gaze, visual aids, and visualization exercises.

Intentional gaze
- This practice can be described as consciously directing visual attention at the score, keyboard, or hands to support the processing and encoding of relevant visual information. A student might first engage the visual system by practicing slowly while intently keeping the eyes on the score, and then by practicing slowly from memory while intently watching the hands playing. Next, the student brings his or her visual attention to each key needed to play a passage. Intentional gaze can also be used to guide hand shifts by purposefully directing the eyes to a destination on the keyboard before moving the hands there.

Visual aids
- These may include creating and referencing annotated scores or maps of repertoire. The simplest form of a visual aid might be simple markings on the score—for instance, circling all the notes affected by a key signature, or circling each hand position as demonstrated in Figure 4 above. Students might use colored pencils to mark repetitions of various motives in a piece, dynamic levels, or entries of a fugue subject among other things. Teachers and students can also experiment with drafting personalized maps highlighting melodic contour, texture, dynamics, or other salient features of a piece.\(^{17}\)

Visualization
- This practice is akin to audition and includes imagining the score, hands, or instrument in the mind’s eye. Visualization exercises might take the form of imagining a light illuminating each note of an individual melody, or eventually a polyphonic passage on a keyboard in the mind’s eye, visualizing one’s hands playing a passage, or visualizing sections of the score.

Intentional gaze and visualization exercises can easily be practiced with both the Clementi and Rebikov examples by watching the hands and score while playing each piece, intentionally gazing at the keys required to play specific passages of each, and visualizing the same passages. Because each of these pieces strictly adheres to its tonal system, it would be useful to visualize the notes of the C major and G major scales, and the whole tone scale, to support visual memory of the Clementi and Rebikov, respectively.

\(^{17}\) For a guide to musical mapping, see: Rebecca Payne Shockley, *Mapping Music: For Faster Learning and Secure Memory* (Madison, WI: A-R Editions, 1997).
Annotating the Clementi score to illustrate hand shifts, as in Figure 4 above, will strengthen visual memory in concert with kinesthetic memory. Similarly, Figure 5 combines visual and analytical memory, and the formal maps for each piece, seen in Figures 6 and 7 (all discussed in the next section) further strengthen visual and analytical memory.

Analytical Memory

Many scholars, pedagogues, and performers recognize analytical memory as the essential and most reliable memory system. Of the forty-six pianists studied by Crawford and Imreh, thirty-nine make some mention of this memory system, and twenty-four identify it as personally important. Chaffin and Imreh identify this system as a base-line stream of consciousness or map that prompts the retrieval of motor, aural, (and perhaps also visual) information. Using the term “conceptual memory” instead of “analytical memory,” they write, “when things go wrong during a performance, as they inevitably do, the pianist must know where he or she is in the piece, and be prepared to put the performance back on track. This requires use of conceptual memory to restart the motor sequence.” Rebecca Payne Shockley makes conceptual memory concrete with her practical guide to drawing conceptual maps of pieces to be memorized. Her method cultivates a confluence of the visual and analytical memory systems by guiding students to draw visual representations of the conceptual memory maps.

Although they did not use the same terminology, historical pedagogues including Gieseking and Leimer, and Hofmann also advocate for the primacy of the analytical system in memorizing and playing from memory. For instance, Hofmann asserts, “the first requirement seems to be that your interest in the pieces you are to play be awakened. This interest usually comes with a deeper understanding of the music.” This “deeper understanding” would certainly involve a solid understanding of the structures and patterns of the piece.

Slow practice with an active mind will encode superficial analytical memory of a piece, but on its own is inadequate for cultivating deep and secure analytical knowledge of any complex work. Targeted analysis on both the micro- and macro-level is the only way to cultivate a deeper understanding of the music. Analytical memorization techniques will vary depending on one’s age and knowledge, as well as on the nature of the piece to be memorized. Exercises to engage the analytical memory system might include the use of chunking in various ways, mapping, and the explicit articulation of formal and conceptual information about a piece.

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20 Chaffin and Imreh (2002), 342.
21 See footnote 17.
22 Hofmann (1920/1976), 115.
**Chunking**
- Chunking into motives, phrases, phrase groups, and larger subsections and sections will vary depending on the scope of the work, and can be meaningfully applied and practiced at all levels of musical complexity. Teachers can cultivate analytical ability at the elementary level of study by asking students to identify repetition and contrast (same or different) in their first pieces. Intermediate and advanced students can chunk their pieces into stylistically appropriate formal units. For instance, they might chunk Classical sonatinas and sonatas by analyzing motives, phrase structure, cadences, and the larger sections (e.g. exposition, development, and recapitulation.) Any musical work can be chunked through the process of analysis and be broken down into its constituent parts.

- An extension of the chunking process is the establishment of starting points other than the beginning of the piece. These should be chosen based on salient features of the form. For example, the beginning of major sections such as the development and recapitulation in sonata form, and at the beginnings of structurally important phrases such as the second and closing themes of the exposition of a sonata-form movement could be used as starting points.

**Mapping**
- Mapping combines the visual and analytical systems to communicate the salient features of the music. Students can create maps that communicate aspects of form, harmony, rhythm, and timbre among other features in personally meaningful ways.

**Articulation of formal and conceptual information**
- Articulation of analytical knowledge of the music demonstrates deep understanding and firm memory of the work through recalling and putting into one’s own words details of the form, harmony, rhythm, or other features of the music verbally or in writing. Reproducing (writing out) the score from memory or creating visual maps of the music highlighting the form, melodic contour, or other features also demonstrates this knowledge.

Figures 5 and 6 below illustrate micro- and macro-level analyses of the first movement of Clementi’s Sonatina in C Major, Op. 36 No. 1. Figure 5 is an annotated score with a harmonic and figural analysis of the first phrase of the movement. The act of annotating the score in this way will reinforce visual and analytical memory of the music, and also provides useful chunks (the C Major triad and C Major scale pattern) for performing the phrase from memory. Figure 6 is a formal map of the entire movement. Creation of a skeletal map of the movement is certainly not adequate on its own to encode analytical memory, but is nonetheless an essential step in encoding large-scale analytical memory of the movement and placing the individual phrases in context. Ideally a student would memorize each phrase of the movement as analyzed in Figure 5 and be able to place these micro-analyses within the larger structure illustrated in Figure 6.
Figure 5.

![Muzio Clementi, Sonatina in C Major, Op. 36 No. 1: I. Spiritoso, mm. 1–5]

Figure 6.

<table>
<thead>
<tr>
<th>1</th>
<th>6</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Transition</td>
<td>Second Theme</td>
</tr>
<tr>
<td>First Theme</td>
<td>C:</td>
<td>G:</td>
</tr>
<tr>
<td>16</td>
<td>24</td>
<td>30</td>
</tr>
<tr>
<td>“Development”</td>
<td>“Recapitulation”</td>
<td></td>
</tr>
<tr>
<td>First, then Second Theme</td>
<td>First Theme</td>
<td>Retransition</td>
</tr>
<tr>
<td>(c:)</td>
<td>C:</td>
<td></td>
</tr>
</tbody>
</table>

Formal Analysis of Muzio Clementi, Sonatina in C Major, Op. 36 No. 1: Spiritoso

Figure 7 below is a formal and melodic-contour map of “The Bear.” This map communicates the large-scale structure of the piece (ABA) as well as its phrase structure. It provides graphic representations of the left hand ostinato and right hand melody and text indicating repetition of material. Creating a map in this style encodes micro- and macro-level analytical memory in concert with the visual system. The map itself serves as an iconic representation of the piece, which may be referenced later.

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Figure 7.

A Multisensory Approach to Memorization

A multisensory approach cultivates efficient, thorough, as well as lasting learning and memorization of music. It is also valuable for promoting self-awareness and independence in the learning process. The most important aspect of this approach is the creation of multiple independent streams of sensory knowledge (or “safety nets”). These four memory systems work best in concert, but it is not necessary that all musicians engage all systems at all times in all music. This approach should be used strategically: certain music is better suited to certain memory systems, and every individual has his or her own cognitive tendencies, aptitudes, and a unique relationship with each memory system. Hopefully this article has provided you with some ideas for engaging the four memory systems in your teaching and practicing. A further hope is that you will explore and discuss memorization strategies using these and other memory systems with your colleagues and students.

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Dan has performed in venues across the United States and Europe, and recordings of his performances have aired on KUAZ Classical Radio in Tucson, Arizona. He is President of the MTNA USC Collegiate Chapter, and presented an earlier version of this article at the 2016 CAPMT State Conference. Visit www.drlpianist.com for more information about his performing and teaching.
Teaching and interpreting the music of the Baroque period and the music of J. S. Bach in particular, is arguably one of the most challenging and intimidating subjects for all piano teachers. Similarly, the music of Bach is undoubtedly some of the most sophisticated and complex a young pianist will encounter. The complexity of this repertoire is not only due to its technical demands, but also because of the counterpoint, execution of ornaments, variety of articulation and touches needed, and the understanding of interpretation and style required. Furthermore, memorizing Bach’s music is possibly the most intimidating aspect of performing it with mastery. While these concepts may be widely understood by teachers and students alike, the difficulty of helping students achieve mastery of them is daunting for many piano teachers. Each of these concepts requires a considerable amount of knowledge, resourcefulness, and patience for students to correctly understand and assimilate them.

Through my many years of experience, I have noticed that students seem to lack a general understanding of the language, style, and historical context of Bach’s music. This includes students who have mastered several works by Bach. It is fairly common for students to present a movement from a keyboard suite, or a prelude without its fugue at a competition. While these students apparently handle such incomplete works fairly well, the practice of playing incomplete works is not wholly beneficial to their musical development. As teachers, it is essential that we do not eliminate any steps or levels that could prevent students from reaching a deep understanding of every musical era and the affiliated composers’ styles. As such, the music of Bach needs to be presented in a way that can be understood and mastered by students at their particular level. The process of assimilation of the specific issues related to the language of Bach’s music must be a natural and gradual process, leading to a deep understanding of the main characteristics of the genre.

Let us consider the way in which a piano teacher might introduce a specific concept, using scales as an example. It is unlikely that any pedagogue would introduce scale playing as an intensely virtuosic task that only brilliant pianists can accomplish. Similarly, it is unlikely that a teacher would first teach students to play three octave scales, hands together, and at the interval of a third. Instead, most teachers would probably introduce an octave scale as a fun exercise in which each hand must change hand positions in order to facilitate playing a succession of eight notes instead of five. As for repertoire, many teachers, have a clear idea of how they might sequence and level various pieces for students to achieve success. For example, students would first play études by Czerny, Burgmüller, Köhler or Moszkowski before learning any of Chopin’s études. A Beethoven sonata would only be introduced after the student had played Classical sonatina repertoire by Clementi, Kuhlau, or Mozart, for example. However,
when it comes to Bach’s keyboard music, the steps needed for students to understand and enjoy this style are sometimes eliminated, while repertoire is not always sequenced effectively for students to master and delight in the art of counterpoint.

With this in mind, members of the CAPMT Orange County Chapter decided it would be beneficial to add a new Bach Competition to our program offerings. We wanted this event to serve as a guide to piano teachers for teaching, learning, interpreting, and mastering the music of J. S. Bach. We believe that the music of Bach should be presented in a way that the student can understand and master at their particular level. This was the main motivation behind the selection of the repertoire and leveling of our Bach Competition repertoire requirements. The repertoire leveling also serves as a guide to all piano teachers for effectively leveling and sequencing repertoire from the Notebook for Anna Magdalena Bach to Bach’s most challenging masterpieces such as the Goldberg Variations. While there are other Bach competitions in the area, our focus and approach is unique. Rather than categorizing students by the difficulty of the repertoire played, we have considered the typical capabilities exhibited by students of each age group. As such, students of certain ages are required to play specific repertoire, carefully chosen for its level of difficulty and the formative and pedagogical benefits it provides.

The competition is divided into five categories (A–E) by age group. These do not correspond exactly with other CAPMT competitions since the understanding of Bach’s language arguably requires more maturity than some other styles. The repertoire was carefully leveled with its technical and musical demands in mind. In addition, we considered the developmental stages of the brain and mathematical understanding of students of each age group. We believe that this information is essential when considering the music of J. S. Bach, as playing his works requires a unique intellectual thinking process.

**Category A: Ages 8 and under**

In this category, the participants present a minimum of two pieces selected from the Notebook for Anna Magdalena Bach. Repeat signs should be observed, and the addition of appropriate ornaments in the repeated sections is left to the discretion of the performer. The richness in ornaments found in this collection is remarkable, and the early introduction to them could be invaluable to a pianist’s early formation. Even though all of the pieces in the Notebook for Anna Magdalena Bach were not composed by J. S. Bach, we include them in the competition repertoire, thus providing a wider variety of pieces for young students to select works they really enjoy learning and performing.

Several pieces from the Notebook for Anna Magdalena Bach are excluded from Category A because they present challenges that are better addressed by students at a more advanced level of study. The Prelude in C Major BWV 846 should be performed together with its accompanying fugue, and is therefore reserved for Category E. The other exclusions are Aria BWV 508, Polonaise BWV Anh. 125, Polonaise BWV Anh. 123, and Polonaise BWV Anh. 130.
Due to their increased technical and musical difficulty, these works have been included in the subsequent category (Category B).

Category B: Ages 9 and 10
In this category, an increased level of counterpoint presents an age-appropriate challenge for the performers. A minimum of two pieces should be chosen from Bach’s Two Part Inventions No. 1 to No. 8 (BWV 772–779) and the four pieces from the Notebook for Anna Magdalena Bach that were excluded from Category A (Aria BWV 508, Polonaise BWV Anh. 125, Polonaise BWV Anh. 123, and Polonaise BWV Anh. 130). The Anna Magdalena pieces as well as Invention No. 6 should be performed with repeats. Only the first eight inventions are included in this category because they are the most accessible, provide a great example of counterpoint, and are a basic step necessary to master playing contrapuntal music. Although Invention No. 10 is also quite accessible, No. 9 to No. 15 are slightly more complicated, and therefore all have been reserved for the following age category. The Two-Part Inventions are a fundamental milestone for every pianist and a key to unlocking the beauty of counterpoint. By dividing the inventions up between two age categories, we hope to encourage teachers to explore more of these formative pieces with their students.

Category C: Ages 11 and 12
In this category, the students perform a minimum of two pieces chosen from either Inventions No. 9 to No.15 (BWV 780–786) or the Sinfonias (Three Part Inventions) No. 1 to No. 6 (BWV 787–792). The option of performing inventions or sinfonias accommodates a range of levels as students continue to develop their understanding of counterpoint.

Category D: Ages 13 and 14
This category is intended to prepare students for the Well-Tempered Clavier. Performers select a minimum of two works from either Sinfonias No. 7 to No. 15 (BWV 793–802) or from the Eighteen Little Preludes and Fugues, where a prelude and a fugue must be paired and count as a single work. Although Bach might not have intended for the preludes and fugues in this collection to be performed together, playing them in this way is the perfect step for mastering counterpoint, and an effective precursor for playing works from the Well-Tempered Clavier. Each Prelude and its Fughetta are fairly short but extremely rich in terms of articulation, ornaments, stylistic demands, and the focus required to perform them. These formative and age-appropriate works are unfortunately often overlooked in favor of moving directly to the Well-Tempered Clavier. We therefore chose to highlight them in Category D.

Category E: Ages 15 to 18
This category is designed to showcase two distinctive styles frequently present in Bach’s music. Students may choose to demonstrate their advanced understanding of counterpoint by playing two Preludes and Fugues from the Well-Tempered Clavier, Book I or one full Toccata. Alternatively, students may choose to demonstrate their mastery of character and style in Bach’s
dance-based works by playing a full suite selected from the French Suites, English Suites or Partitas. The dance suites should be played with all repeats and appropriate ornamentation.

**Category F: Ages 19 to 25**
The most inspiring works of Bach have been reserved for this category, which is intended for the mature student. Performers can select from the following options:

- Two Preludes and Fugues from the *Well-Tempered Clavier*, Book II
- Chromatic Fantasy and Fugue in D minor BWV 903
- *Italian Concerto* BWV 971 (all three movements)
- Chaconne in D minor BWV 1004 (arranged by Busoni)
- Goldberg Variations BWV 988

All of these selections require students to demonstrate a deep understanding of the style and music of J. S. Bach as well as a high level of technical mastery. Although some of the Preludes and Fugues in the second book of the *Well-Tempered Clavier* are more accessible than others, we decided to reserve this entire collection for the oldest age group because Book II requires greater musical depth and additional mastery of counterpoint overall.

In conclusion, the gradual transition from the easiest, yet very formative works to the most challenging of Bach’s keyboard pieces is clearly showcased in the leveling used for this competition. The structure of these categories is also intended to provide a sequencing template for teachers to follow as they take their students on a journey toward mastery of Bach’s rich keyboard works. This template can also be used regardless of whether teachers choose to participate in the competition or not.

It is our hope that this competition will motivate teachers to immerse themselves and their students in the wonderful and inspiring music of J. S. Bach. Through learning and perfecting works by J. S. Bach that are appropriate to their current level of playing, students will associate Bach’s music with an enjoyable performance experience. As they deepen their understanding of Bach’s musical language and develop their appreciation for the genre, these students are more likely to continue along the learning curve toward mastering more difficult Baroque works.

**Andrea Garreffa** was born in Buenos Aires, Argentina and received her Master of Musical Arts degree from the University of Massachusetts, Amherst and her DMA from the University of Arizona, Tucson. Dr. Garreffa currently serves as State Chair for the CAPMT Contemporary Competition, is the CAPMT District 8 Director, and President of the CAPMT Orange County Chapter. She is the Piano Academy Coordinator at St. Margaret’s Episcopal School, coaches young musicians in JCM (Junior Chamber Music), and has an established piano studio located in Dove Canyon.
This past January, four members of the MTNA USC Collegiate Chapter attended the MTNA Collegiate Chapters Piano Pedagogy Symposium at the University of North Florida in Jacksonville, Florida. This event has been held annually since 2012, and is a platform for collegiate-level and young professional MTNA members to share their ideas and experiences through presentations, masterclasses, Q&A sessions, and poster presentations. Our group applied to present a session on twentieth and twenty-first century pedagogical repertoire (a short summary is provided later in this article). We were honored to be offered a 35-minute plenary session at the beginning of the conference. The conference organizers kindly provided home-stays for the four of us, and we were also fortunate to receive funding from our school to attend the conference.

**Our Presentation**

The purpose of our presentation titled, “Demystifying 20th- and 21st-Century Pedagogical Repertoire for Piano,” was to shed light on a rich and fascinating, yet often neglected area of piano literature. We believe this repertoire deserves greater presence in our classrooms and studios. During the last 100 years, there has been an explosion of diversity in terms of compositional style and technique. It is therefore not possible to describe this music with a set of common features. We proposed a system of categorization to help teachers and students better understand this body of repertoire. These categories include: tonal music, music built using “tonal alternatives” such as the whole tone and octatonic scales among others, atonal music, music featuring extended techniques, and indeterminate music.

The presentation contained explanations of the features and pedagogical applications of music in each of these categories, as well as demonstrations of exemplary pieces. We included music by pedagogical composers such as Robert Vandall, Anne Crosby Gaudet, and Walter and Carol Noona, as well as pieces by art music composers such as Arnold Schoenberg, John Cage, Lowell Liebermann, and William Bolcom. The response we received from the audience was very positive, and attendees were excited to talk to us afterward about our presentation and the music we demonstrated. This affirmed the importance of the topic and the attractiveness of the music. We believe it deserves more attention!

The aspect of our presentation that seemed most interesting to the audience members was their exposure to fascinating and exotic new pieces that could be used in their teaching. An overwhelming amount of pedagogical repertoire has been composed in the last fifty years or so, but the majority
of it is rarely performed. Our system of categorization is an effective way of classifying and organizing this repertoire. It makes the process of navigating the unique challenges inherent in these pieces a little easier for teachers. Our hope is that our work will result in additional performances of this music, and that some of these musical gems will be liberated from their prison of obscurity! In future presentations we could expand on our ideas by including even more categories, or perhaps explore the categories already suggested in greater depth. There is certainly no shortage of repertoire to cover; in fact, individual categories could easily provide enough material for an entire presentation!

The Symposium Experience

The opportunity to share our research at the very beginning of the symposium was extremely exciting for us. Since we presented first at the event, we had the luxury of relaxing for the rest of the two-day symposium while absorbing all of the other presentations. The main events each day included a master class and four 35-minute plenary sessions. These were attended by everyone. In addition, there were numerous 25-minute split sessions (multiple sessions given at the same time), a handful of 5-minute “lightning talks,” and poster sessions each day. The topics presented were incredibly varied. These included pedagogical sessions on historic pedagogues, teaching average-aged students, group piano, improvisation, popular music, folk music, multimedia music, use of technology in private lessons and group classes, collaboration, sight-reading, community engagement, teaching students with autism, music and dementia, mindfulness, injury prevention, and career paths in music, among many others.

The daily master classes were a highlight of the weekend, and the “Teaching Master Class” on Saturday was our favorite. In this “master class of a master class,” clinician Dr. Judith Jain of the New Tampa Piano and Pedagogy Academy provided real-time critique of college-age student teachers as they taught adolescent piano students in a public master class setting. This was a unique event—it is rare to experience real-time critique of master class teaching, and it was valuable for the student teachers and audience alike to engage in this incredibly important skill. Dr. Jain provided some useful feedback about master class teaching in general, noting that the teacher must not only address the student but also the audience. She also remarked that master class clinicians should speak clearly, slowly, and loudly enough to be understood with ease by the audience. Most of her comments did not deal with master class teaching per se, but were related to teaching in any context. Dr. Jain consistently emphasized the essentiality of rhythm, and demanded that the student teachers address rhythmic issues first and foremost. She put the master class on pause at one point to describe her philosophy of teaching to the audience. She values rhythm exercises practiced away from the piano and outside of repertoire, and in her opinion, any rhythmic pattern encountered in a piece of repertoire should first be mastered as an exercise and practiced away from the piano before it is realized in context.
The poster sessions were perhaps the most engaging component of each day because they provided attendees with opportunities to ask questions, speak one-on-one with presenters, and connect with other participants. We particularly enjoyed speaking with April Kim and Trevor Thornton from the University of Missouri, Kansas City (UMKC) about their poster, “The Essential Skills of a Collaborative Pianist.” They presented some interesting ideas about teaching collaborative skills to younger students. These included teaching piano students how to breathe with a partner, and how to actively listen to another musician. To teach breathing and cueing, they recommend the “breathe and step game,” a follow-the-leader type of game in which players coordinate inhales and exhales with their steps, and follow the tempo of a chosen leader’s breath-steps. This can be applied at the piano by having students practice starting duets together, cued by a breath. Kim and Thornton also told us about a game they play with students called “Simon’s Song,” in which the student plays a simple accompaniment to a familiar song. This could be as straightforward as using a repeated Tonic (I) chord for “Row, Row, Row Your Boat.” The teacher sings the melody, but replaces the text with instructions for dynamics, articulation, or other aspects of the music. The student must follow the teacher’s instructions and change the accompaniment accordingly. For example, if the teacher sang “Row, row, row your boat, play staccato please…” the student would need to play a staccato accompaniment pattern beginning in the following phrase.

A drawback of the symposium was that we were unable to attend more of the scheduled events. There was an overwhelming number of events on offer during the 36-hour conference and many of these were presented concurrently. For instance, there were numerous interesting split sessions making it difficult to choose which one to attend. Since we attended as a group of four, we often chose to strategically divide and conquer by attending different sessions. We then reported back to the group after each session had ended. We were also disappointed that there were no performances presented at the symposium aside from those in the two master classes. In our opinion, it would have been wonderful to have heard student performers, or a guest artist performance in place of the Saturday night screening of the film, “Grand Piano” starring Elijah Wood. At the next symposium, we would like to see a performance opportunity included—perhaps a recital to kick the conference weekend off! The majority of the attendees are both performers and teachers, so providing us with opportunities to perform as well as present could be a wonderful way to make the whole event a more well-rounded experience. It may also draw in young performers who have yet to explore their instruments from a pedagogical angle and who might not be keen to attend a conference focused solely on teaching.

**Networking and Performance Opportunities**

In addition to the opportunity to present our own work in front of a large audience of music peers and colleagues, we had the
privilege of networking with and getting to know young professionals from all over the country. We enjoyed learning more about other graduate music schools and programs, different approaches to teaching, and the ways our colleagues navigate life as emerging professional musicians in various cities. After long days filled with a wonderful array of presentations, there was also time to go to the beach, explore the city, exchange ideas, and forge new friendships with people within our field. Spending this time with music peers from across the country was an invaluable experience.

Our group had an unforgettable experience at the 2017 MTNA Collegiate Chapters Piano Pedagogy Symposium. The event provides an opportunity for college and graduate student teachers to broaden their knowledge and share new ideas with their colleagues from across the country. Events like these also allow attendees to renew friendships, meet peers from other states, and network formally and informally with future colleagues. As a group, we learned a great deal from this experience. Overall, this was an extremely positive experience for all of us; not only did it provide an invaluable opportunity for professional development, it was also a lot of fun. We plan to apply to present at future conferences, and we highly recommend that other young professionals attend the 7th MTNA Collegiate Chapters Piano Pedagogy Symposium in January 2018, which will be hosted by the University of Texas at Austin!

The MTNA USC Collegiate Chapter is a small but mighty group dedicated to providing USC students with the professional tools and hands-on experience necessary for future success as educators and leaders in music. In recent years, members of the MTNA USC Collegiate Chapter have presented at events such as the MTNA National Conference, MTNA Collegiate Chapters Piano Pedagogy Symposium, and the CAPMT State Conference. Prof. Daniel Pollack and Dr. Stephen Pierce serve as co-faculty advisors for the chapter.

Michael Krikorian is a Los Angeles based pianist, composer, and music teacher pursuing a Doctor of Musical Arts in piano performance at the University of Southern California Thornton School of Music. He is a student of Antoinette Perry, and was honored with the 2017 Award for Teaching Excellence for Keyboard Studies Graduate Teaching Assistants at USC. Michael serves as Director of Outreach for the MTNA USC Collegiate Chapter.

Daniel Linder is pursuing a Doctor of Musical Arts in piano performance at the USC Thornton School of Music, where he studies with Bernadene Blaha, and teaches piano as a graduate teaching assistant. Daniel is President of the MTNA USC Collegiate Chapter.

Eva Schaumkell is currently pursuing a Doctor of Musical Arts degree in piano performance at the USC Thornton School of Music, where she studies with Daniel Pollack and teaches piano as a graduate teaching assistant. Eva is Secretary of the MTNA USC Collegiate Chapter.

Alexander Zhu is pursuing a Doctor of Musical Arts in piano performance at the USC Thornton School of Music, where he studies with Stewart Gordon and teaches piano as a graduate teaching assistant. Alexander also teaches at the Pasadena Conservatory of Music and is Vice-President of the MTNA USC Collegiate Chapter.
Edward Francis: A Tribute

It was with enormous sadness that we said goodbye to beloved pianist, teacher, colleague, and 2015 CAPMT Lifetime Achievement Award Winner, Edward Francis, this past July. Edward was a friend and mentor to many within the state of California and beyond. He was kind, generous, a highly sought-after teacher, and a superb advocate for the arts. He was also one of the first people to reach out to me after I moved to Los Angeles. He was wonderful about keeping in touch thereafter, and always offered me his help. I asked two of his cherished colleagues as well as a prized former student to contribute their tributes to him, and these are included here. Our sincerest condolences to Edward’s loved ones, and may his extraordinary legacy live on.

Stephen Pierce
CAPMT Connect Editor

Thoughts from a Former Student
Sean Yow Chen
Van Cliburn Prize Winner

I was almost eight when I started studying with Edward. My mom took me to a studio recital of his at a local church, so that I could see if I wanted to study with the person who taught these kids. Of course, I am sure I did not really have an opinion about it, but it seemed good enough to me. Little did I know that he would serve as my teacher for the next ten years, and a mentor and friend beyond that time. He accompanied me to some of my conservatory auditions, and traveled with me to Poland when I tried out for the International Chopin Competition at the ripe old age of 15. He listened to me play at every one of my competitions, if not live then on the Internet. He would text me after concerts, instructing me to clean up certain spots, or to tell me that my talking had too many “um’s.”

Someone who did not know Edward would think, “oh, well, you have been successful in competitions and in your musical career, so of course he would treat you especially well.” This could not be further from the truth. Edward treated everyone in his studio like his children—he would throw parties during the holidays and summer, drive a handful of students down to Disney Hall to hear pianists play, buy students or their families things if he suspected they needed assistance, and even helped some with personal problems. He would travel across the country, and even to different countries to hear his students and former students play, or to listen to their doctoral lecture recitals, etc. He really was a special person: selfless, and compassionate.

As a teacher, he knew how to keep his students interested and motivated, figuring out what repertoire they enjoyed learning most, while at the same time urging them to explore new and
less-played pieces. He was supportive of his students, but never let us get away with shenanigans—he would give us a “twenty-five cent fine” and tell us to stop complaining or whining. I remember one of the first pieces I performed under his tutelage was the third movement of Khachaturian’s Sonatina. As I grew as a pianist, he gave me more and more challenging pieces, and the type of pieces I studied back then have undoubtedly shaped my musical tastes. I never felt bored or that my time was wasted.

You did not stop being Edward’s student once you graduated. He kept in touch with all of his former students, and was really a part of the family for many of us. His relationships extended throughout the country, and through his teaching, he touched students, educators, and artists everywhere. No matter where I travel to play, I receive condolences from people who knew of Edward, and they tell me of all the wonderful things they have heard about him.

He was not only a piano teacher. The way he led his life was a continual lesson to his students and his friends. His devotion to and care of his family taught us to always put family first. His optimism, evident until his very last day, brings light to the rest of us. His willingness to always learn, by attending lectures and presentations, watching competitions even if he did not have students participating, and conversing with other professors and artists, showed us that we must never stop growing. He also showed us that happiness is not how much you have, but also how much you give. We are sad that he is not with us anymore, and sad that there are many people who never got the chance to meet and be inspired by him. But we his students, friends, and colleagues, will pass on his legacy through our teaching and playing, with the hope of inspiring new generations of music lovers.

Sean Chen won the third prize at the 2013 Van Cliburn International Piano Competition and was the winner of the 2013 American Pianists Awards. He has performed with many prominent orchestras and in solo recitals worldwide. Currently an artist-in-residence at the University of Missouri, Kansas City (UMKC), Sean lives in Kansas City with his wife Betty.

Remembering Edward Francis

Dr. Dmitry Rachmanov, Chair of Keyboard Studies
California State University, Northridge (CSUN)

Edward Francis was a one-of-a-kind colleague, friend, and supporter. I felt his presence strongly right from my very first steps in Southern California in 2007. Even before I met him, I received a warm message of welcome after the news of my joining the faculty at California State University, Northridge, his alma mater, had reached him.

Throughout our ten-year collaboration, his collegiality, professional support, generosity of spirit, and sense of goodwill were omnipresent and provided a powerful backing and inspiration
to me on so many levels! His magnanimous nurturing spirit embraced those of us who were fortunate enough to know him. Edward was a larger-than-life presence in the pianistic world of Southern California and far beyond. He was a friend and colleague to many pianists, educators, and music professionals. His humanity shined upon all of us and his untimely departure left a large void—sore and unabated!

Edward’s storied hospitality genuinely brought people together. Early on as I settled into my new life in Southern California, Edward arranged a dinner party for the new dean of our college, Bob Bucker, and some of the faculty. He wanted to give us a chance to meet each other socially (Bob and I both joined CSUN in 2007).

In Edward’s own words:

_Hello Dmitry, I sent you a request to let me know if you were going to be in SoCal on June 1… I would like to have a dinner with Dean Bucker and the rest of the “gang.” […] I would like for you to be here if at all possible. I’ll wait to hear from you. (5/06/2008)._ 

He opened the doors wide to his house to host gatherings, recitals, concerts and fundraising events. This gave performers a chance to try out their programs in front of audiences. Furthermore, the proceeds from these events supported numerous causes, chief among these being the Thousand Oaks Philharmonic, an orchestra he created in 2000 to give young precollege musicians opportunities to perform with a professional orchestra. My students and I often ran our recital programs for Edward’s numerous guests before official concerts, competitions, and auditions. He thrived on being able to give people a chance to prosper and excel.

Edward’s loyalty as a friend and colleague was at the core of who he was as a human being. He cared and took a genuine interest in his colleagues’ lives and work. Edward wrote:

_I went to UCLA yesterday to hear a former student play his senior recital. I found out that you were going to help teach there while the two full-time professors are on sabbatical. Of course, people don’t know you and I was asked many questions. Do not worry [...] I answered everything just the way you would like [...] We must also catch up and I want to hear all that you are doing and have done since the last time we visited. (5/19/2008)_{

Edward was a nurturing teacher, helping and supporting his students in any way he could. He was so extremely proud of the accomplishments of his most successful student, Sean Chen. He followed Sean’s career closely, attending performances whenever and wherever he could. I remember the first indirect introduction:

_Hello D,[…] One of my students is playing the Rach Pag with the New West Symphony this weekend. Also the Rozsa Spellbound Concerto […] I have no idea if you have time to attend, but I’d love for you to hear him. Also, after the Sat. concert, I’m having a special reception at my house. You are invited to that, and also to meet the conductor, […] who_
will most certainly be here. Let me know if any of this is of interest. (1/19/09)

He always worked hard to recruit and send his students to CSUN:

My student at Moorpark College, Anna Katabjian is very excited after she got the news that you would be her piano professor. (5/19/08)

Edward’s pedagogical acumen and entrepreneurial sense were right on target. One day he called me to discuss and extend an invitation to me to be part of his new initiative, a project to establish a monthly series of lectures and masterclasses for high school music students, following a prototype founded by Louise Lepley at the Colburn school some years prior.

Louise retired at the end of the summer, and the dean at [Colburn] cancelled the master class… so I told her that she and I should start the class again[…] To my surprise, she has asked me to do it on my own […]

I have been thinking about a few things. I would like to get the Thousand Oaks Philharmonic to support this. It fits right in with our educational mission, and I personally have a large supply of high school students […] we could get to the teachers in the local area of the SFV, Ventura County, and areas on the Westside. I was wondering if you would like to be part of this […] I’d like to help you and CSUN recruit more pianists, and this is a perfect way to do it. I would also like to give my students many opportunities to be heard and to play for others that I admire and respect […] It would be a tremendous recruiting tool for CSUN. (10/29/2009).

It was a brilliant idea, and I was more than happy to embrace it with gratitude to Edward’s forward thinking and clever planning. And, so the series began. On November 30, 2009, the announcement was made:

We are now starting a series of monthly piano masterclasses sponsored in part by the Thousand Oaks Philharmonic. The co-directors are: Edward Francis and Dmitry Rachmanov. The idea of the classes is to take over and expand the offers once available through the Colburn series run by Louise Lepley that has recently been discontinued.

The monthly series has lasted all these years, bringing in top pianists, pedagogues, and instrumentalists from all over the United States and beyond for lectures and masterclasses. It has enriched and invigorated the Los Angeles piano scene by providing unique opportunities to many youngsters. This was purely Edward’s initiative, making a special impact on hundreds of people.

When the long serving CSUN Keyboard Area chair and Edward’s own erstwhile professor, Françoise Regnat, retired from the university in 2010, we were thrilled to extend an invitation for Edward to join our faculty. He became the most valued and generous colleague, always agreeable to fulfill any assignment, be it teaching an extra student or a class, sit in on numerous
juries and auditions, or providing other services, such being the editor of the CSUN Keyboard Area Newsletter or arranging recruitment outreach visits to local junior colleges to promote CSUN. In 2014, Edward was instrumental in creating the CSUN CAPMT Student Chapter for the Piano Pedagogy area. He also used his own resources to help the department design a CSUN Keyboard Area magazine advertisement. When John Perry retired from the Colburn School, Edward was first to suggest contacting John to extend an invitation to him to join our faculty. When the situation with our aging performance and teaching pianos became critical, Edward used his personal connections with the SoCal Steinway representatives to help negotiate a unique lease agreement to replace pianos in the recital and two teaching studios:

Gentlemen,

I am very excited about the proposed enhancement of our relationship with Steinway. It elevates the offerings for our students and gives them better equipment to further their artistic abilities, and elevates our teaching studios to comparable levels of other top music schools...I emit an undeniable glow of appreciation when I see their continued support of CSUN, as evidenced by the attractive proposal recently received. (7/25/2012)

Edward was very active in both MTNA and MTAC organizations. The year 2014 stands out as most memorable for me for two occasions. The first was our collaboration as co-presenters on the MTNA National Conference’s Pedagogy Saturday program. The session’s subject of studying concerto repertoire was dear to Edward’s heart, and he created the content of the session that explored early to intermediate concerto repertoire. A description of the session follows:

Nurturing the Emerging Artists in Your Studio
To Study and Perform the Solo Piano Concerto

Ensemble training through the exploration of early-level concerto repertoire is important, as well as invigorating. Join our clinicians as they present a survey of the solo piano concerto that will inspire and prepare the emerging artists in your studio to study this hidden-treasure genre.
The second occasion was Edward’s work as Program Director for the 2014 MTAC State Convention. He put together a stellar event, bringing in the featured convention artists Anderson & Roe, ensuring participation of Jerome Lowenthal, Sean Chen and many others. He graciously extended me an invitation to take part in the program with a lecture-recital and a masterclass. Again, his acknowledgement, beams with his trademark warm heartedness:

Dear Dmitry,

A quick note to thank you for your marvelous performance and master class at the 2014 MTAC Conference in Los Angeles. Yours was one of the few events that I was able to be at from start to finish! [...] I was very pleased that yours was one of the gems I did get to witness. It was all terrific, and EVERYTHING I got as feedback was superlative.

You helped maintain the world-class level I was aiming for, for the entire conference, and I thank you for your contributions. (7/9/2014)

Edward Francis’ noble spirit was one-of-a-kind. He was an inspirational figure and a role model to many. He reached out and united all of those who surrounded him. These are but a few of the reasons that make him an irreplaceable figure, and his memory and his example will guide us for many years to come!

Dr. Dmitry Rachmanov is Chair of Keyboard Studies at California State University Northridge. He holds BM and MM degrees from The Juilliard School and a DMA from the Manhattan School of Music. He is a Steinway Artist and founding member of the Scriabin Society of America and the Southern California branch of the American Liszt Society. In 2016, he served as Artistic Director of the American Liszt Society Festival. Visit his website at: www.dmitryrachmanov.com

At CSUN Presentation of Scholarship Awards, ED & DR with the students, May 5, 2015
EF with John Perry at the MTNA National Conference, Las Vegas, NV, March 2015
At Steinway Hall, New York City, December 2012
At the MTNA National Conference, Las Vegas, NV, March 2015

A CSUN Piano Faculty & Friends promotional picture for a concert on the Northridge United Methodist Church Series, 2015
My Beloved Friend, Edward Francis

Dr. Kyung Lee
Pepperdine University

When I was asked to write a tribute to Edward Francis, Jr., I jumped at the opportunity. I was eager because I wanted, or I should say, needed to share my experience of having known someone like Edward.

You could Google “Edward Francis” and learn about his incredible achievements and his legacy as an educator and visionary. However, I want to focus on the human side of Edward, the side people might not be aware of.

Three words come into sharp focus among a sea of descriptive words when I think of Edward—generous, kind, and caring. There are many other words, of course, like tireless, humorous, loving, brilliant, capable, reliable, detailed, bigger than life, and irreplaceable. But rather than list more descriptive words, I want to share some stories.

I first met Edward when I moved my Music Teachers’ Association of California (MTAC) membership to Conejo Valley branch from the MTAC San Fernando Valley branch around 2001. He was gracious enough to introduce himself to me at the first meeting I attended at my new MTAC branch. He was always very sensitive about students changing teachers. And so, he wanted to make sure I was fine with one of my prized prodigies transferring to his studio. Over the years I learned that this is what he does; he makes sure everyone is okay and takes care of people. At the time we met, I really appreciated his kind gesture of making me, the newcomer, feel welcomed. I was also surprised that he treated me with so much respect when I was new and nobody of importance, and he was the one with the reputation of being a powerhouse teacher. There was absolutely no condescension nor pretentiousness on his part. Throughout the years he did not change in the way he treated me—he always treated me with respect, listened to my opinions, and let me know that what I thought and said, mattered. I realized that this was who he was; he was so humble. I also observed how he treated everyone he knew with the same respect and made each person feel special. If you did not know him in person, I wish you had.

Edward was truly giving and incredibly selfless. If I emailed him with questions, his answers were never off the cuff no matter how busy he may have been. I also know he only slept four to five hours a night. Rather, his replies were always considerate, detailed, and complete. His thoughtfulness extended to everyone who asked questions or needed help. He was generous, not only with his time, but also with his home. If there was any event that required a performer or an adjudicator to travel into town, he always offered them his home and accommodation. I have met many acquaintances, many of whom have now become my friends, through his hospitality and generosity.
He loved his friends and frequently entertained them. Anyone who has ever entertained guests knows how much work is involved, not to mention the costs entailed. Edward enjoyed being with his friends however, and so he cooked and hosted many get-togethers. He had various dishes that were popular with his guests, and he was generous with his recipes as well. He was especially proud of the new pizza oven he had installed in his outside kitchen. It did not matter how busy he was as a host; he made assorted pizzas including gluten-free pies for those with special dietary needs. For over 20 years, he also threw a huge holiday party every year, to which he invited his past and present students, their families as well as his colleagues. Hundreds of people dropped in. This is testament to his tremendous efforts, care, and love of people. I wish you had known him. He was such a dear friend to so many.

Since Edward’s passing, which was on July 6, I have been speaking with his beloved parents, Alma and Ed Senior, every day. Being a parent myself, I can’t imagine losing a child. Mrs. Francis said the morning hours are the most difficult to cope, so I have either been calling his parents in the morning or dropping in on them to offer a bit of distraction in the hopes of easing their pain. I am also hoping that such visits will give some relief to Edward’s dear brother and sister-in-law who tirelessly took care of Edward and Mr. and Mrs. Francis, and who are continuing to care for their parents. But mostly, I am reaching out to all of them for selfish reasons; I need to hold close, those who were dear to Edward. This is the only way that will help me deal with this horrible loss. I am happy and so grateful that I am learning more about this great man through the voices of his beloved family.

He had always taken incredible care of his parents and family. I know because he always talked about them, especially his parents, and what he needed and wanted to do for them. His mom told me that whenever he was delighted about a product he discovered, he bought one for his parents. In fact, he always just picked up two of the same product to save his parents the trouble. He adored his two nephews; he both enjoyed caring for them and worried and fussed over them. He loved his brother and his brother’s wife. There is no love that was spared, and this was evident in Edward’s actions in his everyday life. He had been living with his parents after he became ill. His mom said he never complained about his situation, and I know that she was not exaggerating. In fact, he told me during a visit together in a nursing care facility on July 1, that he felt guilty for not being kinder and more patient with his parents during his illness. This was coming from someone who was going through so much physical pain and mental anguish from cancer. This was Edward.

He was very close to his cousins. He told me he considered his cousins as siblings. His cousins have generously been flying in to be with Mr. and Mrs. Francis and help them deal with their loss. When I dropped in on them recently, one of his cousins was visiting with his parents. I sat with them over coffee and shared that Edward was the only person I could call at 2 o’clock in the morning because he was so generous with his time and because I could ask him for anything without hesitation. I also shared with them that Edward had offered to look out for my daughter when she started her college education at California State University, Northridge (CSUN) four
years ago, which was one of two universities where he taught. I started saying that his offer made me completely relaxed and that I trusted his words, but his family didn’t let me finish! Instead, they all finished my sentence for me in unison, “because he would follow through.” Yes, that was it! I could relax, even with a daughter who has a congenital heart disease, because Edward would absolutely follow through on his offer. I knew that if my daughter had a medical emergency, he would have cancelled his classes and made sure she was okay until I was there by her side. I wish you had known Edward. He was truly an angel.

Edward also taught at Pepperdine University, which is where I teach. I love teaching, I love my students, and I love Pepperdine. But I have to tell you honestly that the highlight of my teaching at Pepperdine has always been when Edward would poke his head into my classroom and say, ‘Hello Dr. Lee!’ He and I had one common teaching day, and he would often drop in to say hello. Although I love my job and adore my students, teaching can still get a little lonely. When he dropped in, I felt as though my dad or big brother was looking in and after me. He had a way about him that made others feel secure and protected. One friend and MTAC branch colleague always said, “Don’t worry. [We can work through this issue.] We have Edward.” This was true. No one really worried in our MTAC branch because we had Edward.

Edward was extraordinarily capable, brilliant, and dependable. He was an amazing peacemaker and an incredible problem solver. He was remarkably positive and optimistic. I do not know anyone who was more generous with their home, resources, and time. He should not have been taken away so soon. He leaves behind countless grieving students, friends, and family whose hearts are broken. He was an invaluable teacher and mentor to many; he was an irreplaceable friend and colleague to me. But there is a positive light even in this tragedy. Those who knew him are all incredibly blessed for having had this beautiful being in their lives and for having learned about life and love from him. His light will continue to shine for us.

My dearest friend, Edward.
My angel. You will live in my heart forever.

Dr. Kyung Lee teaches at Pepperdine University and in her private studio. She is an active member and one of the leaders of the Music Teachers’ Association of California, Conejo Valley Branch. She is an enthusiastic supporter of the performing arts and contributes back to the community by performing in benefit recitals.
Question:
What CAPMT/MTNA activities, programs, resources, and benefits do you enjoy and utilize the most?

Answered by:
Heidi Saario • Dr. Sarah Chan • Adam C Bendorf • Amy Bhatnagar

Heidi Saario
I recently moved from Canada to the United States and am a relatively new member of MTNA and CAPMT. As such, I continue to learn about new activities, programs, and resources available to music teachers and their students. I have discovered lots of useful information on the MTNA website about setting up an independent music studio, including advice on legal issues and tax laws. As an avid reader, I thoroughly enjoy exploring all of the interesting articles in the journals, American Music Teacher, CAPMT Connect, and the MTNA e-journal. Furthermore, I have gained valuable knowledge from watching several excellent MTNA webinars online. These cover a great variety of topics relevant to teaching and performing, and if you miss a live presentation, you can always watch it on the MTNA website at a later date. In addition to professional development, attending both state and national conferences has offered me a great way to meet colleagues and make new connections.

Heidi Saario has been teaching piano for over 20 years in Finland, Canada, and the United States. She is a Senior Examiner for the Royal Conservatory of Music.

Dr. Sarah Chan
I enjoy meeting and working with a variety of CAPMT members, as they exude vibrancy in their engagement of meaningful processes for musical, pedagogical, and professional growth. I appreciate the camaraderie between teachers of diverse backgrounds who convene at state conferences and regional meetings to discover new perspectives in learning, performing, and teaching. As a professor of music, I highly value the performance and learning opportunities available to college-level students and young emerging professionals. This include events presented by the Young Professional Leadership Network, and through the Royal Conservatory of Music certificate program. As a competition adjudicator and chair, I enjoy listening to musicians of all ages perform at concerto, solo, and ensemble events. I appreciate the dedication put forth by students, parents, and teachers to cultivate artistry in preparation for these events. Finally, as a District Director and member of the CAPMT Executive Board, I value working with dynamic and visionary music professionals who demonstrate a love for music and culture, sensitivity for people, and commitment to effective and efficient collaboration. I wish to thank CAPMT and MTNA for engaging music professionals with creative value, and for making a positive difference in our communities.

Sarah Chan, DMA is an international concert artist, scholar, and educator who serves as CAPMT Member-at-Large (Northern California), District V Director, and Chair of the CAPMT State Concerto North Regional Competition. She is Coordinator of Keyboard Studies at California State University, Stanislaus.
Adam C Bendorf

Over the years, several CAPMT programs have become a cornerstone of my studio teaching. The Piano Auditions program is perfect for some of my students because they are challenged to become better players without the added stress of participating in a competition. I love coaching chamber music, so Ensemble Auditions provide a great opportunity for students to perform chamber music repertoire. The culminating Southern Festival special recital is a fitting honor for students who achieve high scores in these events. I also find considerable value in Student Evaluations. Several of my students have completed level 10 and have subsequently gone on to test out of theory and aural skills classes at the collegiate level. An added plus is that parents always enjoy receiving constructive feedback from adjudicators. Competitive events such as Honors Competition, and various competitions within our district have been a fantastic way for my more serious students to become motivated to work hard. They know the level of playing is excellent in these programs so they challenge themselves to get ready. This results in great musicianship and a deeper love for the art, while it motivates me to reach high in my expectations. Our local chapter meetings are one of the highlights of my CAPMT membership. I have forged many great friendships, created student collaborations, and grown as a teacher and musician through the knowledge and skills acquired from attending lectures and recitals presented by our local chapter. I am very thankful for all that CAPMT offers!

Adam C Bendorf is CAPMT District 9 Director, and teaches piano from his home studio in Santa Clarita, CA. He and his wife, Anna, serve as directors of Allemande Music Academy.

Amy Bhatnagar

In my previous career as a clinical pharmacist, I learned the importance of being involved in a professional organization. I joined MTNA in 2012, and I have been continually impressed by everything that MTNA and CAPMT have to offer, as well as the warm and welcoming nature of its members! Two MTNA programs really stand out in my mind. First, I have found the MTNA National conferences to be extremely rewarding. These events provide an opportunity to meet fellow colleagues from across the world, which has been eye opening. The presentations and master classes given by world-renowned musicians and pedagogues have been truly inspirational. On a smaller scale, our Santa Clara Valley Chapter meetings have also been a wonderful source of information. We have enjoyed presentations on a plethora of topics, including sessions presented by local master teachers, an author discussing stage fright, a Pedagogy and Play session, as well as presentations outlining various CAPMT programs. One of the MTNA benefits I frequently take advantage of is the discount card at Office Max and Office Depot. The discount I receive on my purchases at these stores often comes close to the cost of MTNA membership. This is a massive savings. As my students advance, I look forward to taking greater advantage of the many student programs CAPMT has to offer its members!

Amy Bhatnagar teaches piano in her home studio in Sunnyvale, as well as a group piano class at an adult education center. She is Vice President of the Santa Clara Valley Chapter in District 2, the VP of Districts and Chapters for CAPMT, and an RCM Certified Elementary Level piano teacher.
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