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Memorizing Music: A Problem That a Pianist Has to Face

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Bibliography

1. Barton, Paul. "Memorization - Piano Technique Tutorial #03." Posted October 9, 2012. 7:03. <https://youtu.be/xM6M2nC15uM>

Paul Barton (1961-) is a famous English pianist born in Yorkshire, England. He was studying at the Royal Academy of Arts in London when he was 16 years old. He won first prizes for portrait painting and portrait drawing in annual student competitions, and the The Elizabeth Greenshields Foundation prize when he graduated at the 20 years old. Now, his main job is to make videos for piano learners. He recorded many composers' works, including the complete set of Bach's The Well-Tempered Clavier. In this video, Paul succinctly discussed how to memory music, and talked about mental memory. As a basic skill for piano learners, Paul's video introduced the audience roughly to the concepts and basic methods of memorizing music and use a piece of music as an example. His video fits well with our theme: memorizing music. However, in this video, he doesn't delve into memorizing music, because the logic of the music he uses as an example is very simple. It's not going to work for some pieces that are difficult to memorize.

2. Poon, Tiffany. "Memorizing Music "Tips"." Posted September 4, 2018. 12:21. <https://youtu.be/k4aZ112FMI4>

Tiffany Poon (1996-) is a new generation pianist born in Hong Kong, China. She was studying in Juilliard School and Columbia University. As a great pianist, her repertoire is very large, like works of Brahms, Bach and Chopin etc. She also has strong stage experience. Tiffany had participated in Rubinstein International Piano Competition and Chopin International Competition. In her videos, she gives us 8 tips about memorizing music. For the piano learner, we could get a glimpse about how does a top professional pianist memorize. Unfortunately, Tiffany also admitted that she had not been systematically taught how to remember. For Tiffany, she only listens to the music a few times and can memorize it quickly. As a basic skill, it is a easy things for some top pianists, but it is not easy for some common learners. However, Tiffany still emphasizes the importance of auditory memory.

3. Wright, Josh. "How to Memorize Music Quickly and Effectively." Posted April 11, 2010. 9:33. <https://youtu.be/hXgl8cGgO-Q>

Josh Wright is an American pianist and adjunct assistant Professor of University of Utah. He earned a Doctor of Musical Arts degree from the University of Michigan. He also studied and worked with an outstanding piano master: Sergei Babayan. Josh has won many prizes in competitions. Like Tiffany Poon, Josh also appeared on the Chopin International piano Competition stage. In this videos, Josh mainly outlined how to memorize music quickly. Certainly, if it takes long enough, people can recite the whole Bible, but for a pianist, time is limited. So he talked about memorizing music in terms of timeliness. However, there are preconditions to his approach. He learned a piece of music by heart after studying it for some time, So it's hard to say whether the process of learning has affected his memory.

4.Viner, Frederick. “How Rubinstein Overcame a Memory Lapse Mid Performance.” Posted October 3, 2021. 1:15. <https://youtu.be/7VCaj7Oqcig>.

Frederic Viner(1994-) is an English composer born in Tunbridge Wells. Frederic was studying at University of York and The University of Oxford. In his video, he didn't tell us how to memorize music, but he provides an analysis of how Rubinstein deal with memory lapse on the stage. Different from the subjective perspective of the performer, he used an objective angle to analyze the method of reciting music. There are a few things that correspond, we may be able to deduce the importance of mental skill.

5.Eriko, Aiba and Toshie Matsui. “Music Memory Following Short-Term Practice and Its Relationship with the Sight-Reading Abilities of Professional Pianists.” *Frontiers in Psychology* 7 (2016): 1-11. <https://doi.org/10.3389/fpsyg.2016.00645>.

Aiba Eriko is a Assistant Professor of The University of Electro-Communications, Tokyo. Her important areas of research is understanding how professional musicians complete such complicated information processing. Toshie Matsui is associate professor of Toyohashi University of Technology. She also is a scholar of many fields. Toshie earned BM PC and MM of piano performance, she also earned a ph.D of acoustical psychology. This article will explore the role of auditory memory in memorizing music, which virtually corresponded to Tiffany’s approach to memorizing music. So auditory memory is going to be a one of key to remembering music.

6.Lisboa, Tania, Roger Chaffin, and Alexander P Demos. “Recording Thoughts While Memorizing Music: a Case Study.” *Frontiers in psychology* 5 (2014): 1561–1561. <https://doi.org/10.3389/fpsyg.2014.01561>.

Tania Lisboa is a research fellow in Performance Science in Royal College of Music. Roger Chaffin is a professor of psychology at the University of Connecticut in the

USA. He was studying Philosophy and Psychology at Oxford University, England. Alexander P Demos is a clinical assistant professor of University of Illinois at Chicago. His main fields of study are Auditory Cognitive Neuroscience and Psychology. While people are still discussing auditory memory, their article explores ways to memorize music from another unique perspective. They believe that some pianists have some unique method of memorization. Instead of telling the reader directly which elements are important, they tell the reader how to observe a player's memory process. Then we could learn good memory techniques by observing the results.

7. Bernardi, Nicolò Francesco, Alexander Schories, Hans-Christian Jabusch, Barbara Colombo, and Eckart Altenmüller. "Mental Practice in Music Memorization: An Ecological-Empirical Study." *Music Perception: An Interdisciplinary Journal* 30, no. 3 (2013): 275–90. <https://doi.org/10.1525/mp.2012.30.3.275>.

Nicolo Francesco Bernardi earned a PhD in cognitive neuroscience and mastering the violin. Alexander Schories is a musician from University for Music, Theatre and Media, Hannover, Germany. Hans-Christian Jabusch is head of the Institute of Musicians' Medicine at the University of Music Dresden, Germany. Barbara Colombo and Eckart Altenmüller have a similar background. They are all people with knowledge of musical performance and neurology. This study aims to systematically describe mental exercises in musical memory. As Paul Barton mentioned mental skill earlier, „mental memory is an important factor of memorizing music. This article will provide guidance on how to perform mental exercises by contrast experiment.

8. Gerling, Cristina C., and Regina Antunes Teixeira Dos Santos. "How Do Undergraduate Piano Students Memorize Their Repertoires?" *International Journal of Music Education* 35, no. 1 (February 2017): 60–78. <https://doi-org.du.idm.oclc.org/10.1177%2F0255761415619427>.

The authors of this article are scholars of music from Brazil. This article is related to article: "Recording Thoughts While Memorizing Music: a Case Study." we mentioned earlier. The Brazilian researchers used Chaffin's (Chaffin is one of author of "Recording Thoughts While Memorizing Music: a Case Study.") performance cue (PC) protocols to do a comparative experiment. This article is proving validity of Chaffin's method, so it's worth referring to.

9. Shockley, Rebecca Payne. *Mapping Music : For Faster learning and Secure Memory : a Guide for Piano Teachers and Students* 2nd ed. Middleton, Wis. : A-R Editions, 2001.

Rebecca Payne Shockley is Professor Emerita of Piano Pedagogy at the University of Minnesota-Twin Cities. This book explores the efficiency of learning music and

memorizing two skills that challenge many musicians. Rebecca used the map-
ping technique that like drawing a map, and there are signs on the map that can
help you remember. She used this way to teach students how to memory. Rebecca
found that most of student actually use muscle memory by repeat lots of exercises,
which shows that, in fact, how to memorize music scientifically and effectively is
necessary.

10. Liszt, Ferenc. 2e Ballade. In New Edition of the Complete Works, compiled by
Zoltan Gardonyi and Istvan Szelenyi, Series 1, Volume 9, 125-139. Kassel:
Barenreiter, 1981.

Generally speaking, the more notes a score has, the harder it is to remember. Liszt's
Ballade No.2 has 15 pages, and close to 12 minutes length, so there are so many
notes in it. However, hardly anyone thought it was an unmemorable piece of work.
The key to memory lies in logic, and this is a work with relatively simple logic.
I'm going to use this as an example of what a logical simple score is.

11. Lucas, Deborah Anne. "Everyday Memory Lapses." , PhD diss., The University of
Manchester (United Kingdom), 1984.
<https://du.idm.oclc.org/login?url=https://www.proquest.com/dissertations-theses/everyday-memory-lapses/docview/301426564/se-2?accountid=14608>.

Deborah Anne Lucas earned a ph.D from The University of Manchester, United
Kingdom. Compared to how should we remember music, we also need to
understand memory lapses, because even the best performers have to deal with
memory lapses. This dissertation will help us understand Why do memory lapses
occur and what caused it so we can look for ways to fix or reduce the likelihood of
memory collapse.

12. Lo, Lawrence Naai-Lei. "The Effect of Visual Memory Training on The Ability
to Memorize Music Within Class Piano Instruction." DME diss., Indiana
University, 1976. ProQuest Dissertations & Theses Global.

Lawrence Naai-Lei Lo is a DME graduated from Indiana University. Visual memory
is one of the most important factors in memorizing music. This dissertation talked
about how to cultivate visual memory or limitation of visual memory. For
memorizing music, there is no method can exist in isolation. When we understand
the strengths and limitations of one type of memory, we can use it appropriately