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How To Teach Piano Successfully (Third Ed #GP40)



Synopsis

This book contains a myriad of helpful information and suggestions for piano teachers. Part One contains helpful hints on setting up your studio and making it more professional, an overview of different methods of teaching and lists of piano methods and publishers of piano music.

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Customer Reviews

James Bastien was born in Bellingham, Washington, on April 10, 1934. His father, Clarence, was musical and played the violin. His mother, Dorothy, was a writer and a high school Latin and journalism instructor. After living in Seattle and Florida, the family moved to Portland, Oregon, where Jim began his piano studies with Frances Mulkey North. Subsequently, Jim studied with the late Ariel Rubstein, the late Louis Artau, and the late Gyorgy Sandor. Jim received his undergraduate and masters degrees from Southern Methodist University. He was a former member of the faculties of Notre Dame University, Tulane University, Loyola University (New Orleans), and the summer faculties of Tanglewood and the National Music Camp at Interlochen, Michigan. Jim met his wife Jane Smisor in New Orleans in 1960. They performed as the duo-piano team, Smisor and Bastien. In addition, Jim was a Columbia Artist accompanist whose collaborative career included appearances with Richard Tucker and John Alexander. During this time Jim and Jane started writing music to address the needs of their students. This was the beginning of the Bastien piano books that have inspired so many piano students and teachers. The Bastien piano books have been

published worldwide by the Neil A. Kjos Music Company since 1963 and are now translated into 14 languages. In 1999, The Music Teachers National Association presented Jim and Jane with the Lifetime Achievement Award, the association's highest honor, in recognition of their outstanding career in music and contribution to the music profession. James W. Bastien, loving husband and father, and a passionate piano pedagogue and musician, passed away on December 7, 2005, in La Jolla, California. During his long career, Jim became internationally known through his contributions to piano teaching, composing, writing, adjudication, and performing. With more than 300 publications to his credit, the Bastien name has become synonymous with innovative piano pedagogy.

This book contains a myriad of helpful information and suggestions for piano teachers. Part One contains helpful hints on setting up your studio and making it more professional, an overview of different methods of teaching and lists of piano methods and publishers of piano music. I find Part Two to be especially helpful, as it includes pedagogical techniques and suggested repertoire and techniques for first, second, and third year students as well as intermediate students. There are also some very helpful preparatory exercises included. Part Three includes special subjects such as pre-college training for the piano performance major, memorization techniques, piano fingering, ornaments and embellishments, and a wonderful section on the best editions of keyboard literature. There is also a list of piano composers and a basic theory overview, which is a great review for any teacher. The one bad thing about this book is that it is quite outdated, especially when it comes to discussing technology in the studio. Another wonderful book that complements this one very well is *The Well-Tempered Keyboard Teacher*.

If you can only own one pedagogy text, this is the one to buy. Dr. Bastien gives one of the best explanations of the four basic approaches to piano teaching (middle C, landmark/interval, gradual multikey, intensive multikey) I've seen. He then reviews a number of piano courses using the criteria he develops in the text. Most of the courses are older, and a few are even out of print. That is an advantage if this is used as the basal text for a pedagogy course, as the instructor can have the students write reviews of the courses in current use. Dr. Bastien's bias towards the gradual multikey approach is evident throughout the book, and the multikey approach forms the basis for the year-by-year descriptions in the center chapters of the text. I personally believe in an approach that blends the landmark/interval approach with the multikey approach, and hence found the year-by-year material to be of tremendous value. If every teacher in America taught piano the way

Bastien recommends, we would greatly improve the quality of teaching of the average teacher. The lists of recommended supplemental materials alone justify the purchase of this book. There is also a wonderful chapter explaining which editions of classical masterworks are the best to purchase. That chapter has become my personal shopping list. The only weakness of this book (and also a weakness in the Bastien courses) is the fact that the author doesn't offer a useful strategy for learning the notes or for decoding an unknown note. Bastien simply states that drill is often needed into the second and even third year of lessons. In my experience, if an effective strategy (such as landmarks) is used, the extensive drill is not needed. If a teacher wants to develop a library of pedagogy texts, this is the one I would recommend buying and reading first.

An excellent resource and guide to other resources for piano pedagogues. Makes a great supplement to Baker-Jordan's "Practical Piano Pedagogy..."

My wife is not a piano teacher, she is an adult intermediate student with a history of teachers who were sometimes indifferent to technique. She is using this as a guide to learning things that she missed along the way and she really likes it. It also has a list of resources for various levels of piano students.

This is a wonderful, thorough book that I am using to prepare myself to begin teaching private piano lessons. There are really great, practical ideas in here. Absolutely love it.

Excellent

I was required to purchase this book as a class textbook (for undergraduate piano pedagogy). It is poorly written and does not say anything substantive. The one good thing about the book is that it details the contents of some of the leading series in piano teaching. This can be truly useful if you're starting out as a piano teacher and need some guidance on what to start with. At the same time, this thing is a pain to read. Do not buy if you're looking for a truly good book on pedagogy.

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