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THE CONTRIBUTIONS OF JANE SMISOR BASTIEN
TO PIANO TEACHING

A DOCUMENT APPROVED FOR THE
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ABSTRACT

The impact of Jane Smisor Bastien (b. 1936) on the field of piano teaching is investigated in this document, both in terms of her teaching materials and with respect to her effectiveness as an independent teacher. Bastien has authored a wealth of piano materials that have been used throughout the world, and she is a beloved teacher and mentor to hundreds of students. Through her publishing and teaching, she continues to demonstrate her long-standing commitment and dedication to the music teaching profession.

Bastien began publishing educational piano materials with the Neil A. Kjos Music Company in the early 1960s and she continues to work with Kjos today. She is the sole author of numerous publications, and she has also written collections in collaboration with her husband, James Bastien (1934-2005), and her daughters, Lisa Bastien Hanss (b. 1964) and Lori Bastien Vickers (b. 1966). All of the Bastien materials (more than 300 separate titles) are still in print, and these materials continue to be used by students and teachers both nationally and internationally.

Interviews were conducted with approximately twenty-five former students, parents of students, and colleagues of Jane Bastien as well as with Bastien herself, her daughters, and Mark Kjos, head of Kjos Music Company. Those interviewed for this study spanned the course of Bastien's career. Bastien's pedagogical techniques, as revealed through these interviews and through personal observations, are presented throughout the document.

The six chapters of this document outline Jane Bastien's contributions to piano teaching. Chapter One is an introductory chapter that details the purpose, need for, procedures, limitations, and overall organization of the study. A related literature section offers brief synopses of theses and dissertations that were used at the commencement of this research. Chapter Two offers a biographical sketch of Jane Bastien. Chapter Three focuses on Bastien's perspective on earlier publications including both those solely authored by her and those co-authored with her husband. A description of Bastien's use of materials in her own studio is also provided in Chapter Three in an attempt to explain how her materials relate to her teaching philosophy. Selected methods and supplemental materials on which she collaborated with her daughters are discussed in Chapter Four. An explanation of Bastien's approach to the teaching of technique is also included. Chapter Five provides an in-depth focus on Bastien's teaching philosophy with specific emphases on motivation, the role of the teacher, parent, and student, practice strategies, and performance strategies. Bastien's personality and connection with students, her impact on colleagues, and her greatest contributions to the profession of piano teaching are also explored in Chapter Five. The sixth and final chapter provides a summary and an evaluation of Bastien's continuing impact on her students and on the piano teaching profession. Her former students describe her as a passionate teacher who has become a lifelong mentor. It is clear that she cultivates meaningful personal relationships with her students and that the effects of her teaching and mentoring continue to influence them throughout their lives. As author and pedagogue, Bastien's impact has been both significant and

enduring, and her work continues to shape the musical experiences of students and teachers across the globe.

CHAPTER ONE

INTRODUCTION

Background

Renowned piano teacher and educational composer Jane Smisor Bastien (born 1936) has had a profound impact on the field of piano teaching over the course of a career spanning more than fifty years. Her ability to connect with young students has enabled her to develop a successful teaching studio and her reputation as a teacher and educational composer has led her to present numerous workshops both nationally and internationally. As an educational composer, she has been the sole author of numerous publications. The method books that she authored, as well as those co-authored with her husband James, and later books co-authored with her daughters Lisa and Lori, continue to influence generations of young pianists who study from them. Their method series and supplementary collections for elementary through advanced pianists are published by Neil A. Kjos Music Company of San Diego, California, and include *Music Through the Piano*, *Piano Literature Volumes 1-5*, *The Very Young Pianist*, *Bastien Piano Library*, *Bastien Piano Basics*, *Bastiens' Invitation to Music*, *Bastien Piano for Adults*, and *Bastien Solo Sheets*, among others.

Jane Bastien received her education at Barnard College and Teachers College of Columbia University. At Columbia University, she studied under Dr. Robert Pace, from whom she learned the basics of the "multi-key" approach. Pace's influence on the Bastiens can be seen in their teaching materials, especially in their use of the gradual multi-key system.

Prior to opening her private piano studio in southern California, Jane Bastien founded the Preparatory Department of Music at Newcomb College of Tulane University in New Orleans. Her experiences there influenced her pedagogical philosophy and set the stage for the rest of her career.

Jane and James Bastien were recognized for their contributions to the field of piano teaching with an award from the Music Teachers' Association of California (MTAC) for their lifelong dedication as piano teachers and composers and with the Music Teachers National Association (MTNA) Achievement Award.[1] They were named MTNA Foundation Fellows in 2003, and Jane Bastien celebrated her fiftieth year as an active MTNA member in 2008. In 2010, she received the Lifetime Achievement Award from the California Association of Professional Music Teachers (CAPMT), a state affiliate of Music Teachers National Association. She currently teaches privately in La Jolla, California, and continues to author instructional piano materials. Her teaching career has spanned over five decades, and she consistently influences young musicians with her personal approach to teaching.

Purpose of the Study

The purpose of this study is to document Jane Smisor Bastien's impact on the field of piano pedagogy by conducting and analyzing interviews, examining selected publications, observing successful teaching strategies, and gaining an overall impression of her teaching philosophy. The primary objective is to illustrate Bastien's contributions to piano teaching by focusing on her teaching

[1] They received the awards in 1996 and 1999, respectively.

style, her philosophy, and her personal approach to piano instruction. The questions listed below guided the study:

> 1. How did Jane Bastien's early musical experiences shape her view of music and of the music teaching profession?
>
> 2. What is Jane Bastien's perspective on her publications? How have the materials evolved since their inception? How has her philosophy of teaching been revealed through her publications?
>
> 3. How would Jane Bastien, her colleagues, and her former students characterize her teaching style and philosophy?
>
> 4. What can the independent piano teacher learn from Bastien's success?

Need for the Study

Oral history is most valuable when the subject of a research project can be interviewed directly, thus providing a unique personal perspective for the reader. Valerie Raleigh Yow has commented on the subjectivity of oral history:

> Oral history is inevitably subjective: its subjectivity is at once inescapable and crucial to an understanding of the meanings we give our past and present. To reveal the meanings of lived experiences is the great task of qualitative research and specifically oral history interviews. The in-depth interview offers the benefit of seeing in its full complexity the world of another. And in collating in-depth interviews and using the insights to be gained from them as well as different kinds of information from other kinds of records, we can come to some understanding of the process by which we got to be the way we are.[2]

Prior to this document, a study that described Jane Bastien's contributions to piano pedagogy had not yet been undertaken. Previously, little detailed information was available about her life and work, and interviews with her and her colleagues have revealed new insights into the piano teaching profession. State and national associations have recognized Bastien for her service, and her

[2] Valerie Raleigh Yow, *Recording Oral History*, 2nd ed. (New York: AltaMira Press, 2005), 23.

numerous publications are currently in use by a significant number of teachers and students both nationally and internationally. This study, which provides a perspective on her contributions, provides information that will benefit the field of piano pedagogy and future generations of teachers. Lesson observations and live interviews with Jane Bastien, her daughters, her colleagues, and her former students provided valuable information that formed a large portion of the study.

The Bastiens have produced over 300 publications. Jane Smisor Bastien was the sole author of the core method books in the *Music Through the Piano* series, while her husband James Bastien wrote the technique books for the series. The core method books of later series, including *Bastien Piano Library* and *Bastien Piano Basics* were written by James Bastien, while Jane Bastien authored the performance books for these series. She currently collaborates with her daughters, Lisa Bastien Hanss and Lori Bastien Vickers, and is also the sole author of numerous additional publications.

Jane Bastien has contributed extensively to the development of American piano methods for pre-school, average age, and older beginner students, and the Bastiens' method book series have evolved significantly with each new edition in order to address the needs of subsequent generations of students. Many piano methods, representing diverse schools of thought, have been written in the United States, some dating to the nineteenth century. The method series written by the Bastiens have been particularly successful, and it is important that teachers understand the philosophy behind Jane Bastien's writing in order to comprehend her impact on the field of piano teaching. A thorough study of the work of an

important contributor to the educational culture of an evolving discipline such as piano performance is an essential part of the overall history of the development of the instrument and how it is perceived in society. It is imperative that teachers understand the impact that previous generations have had on the field of piano pedagogy so that they can make more informed decisions concerning their own teaching and use of pedagogical materials.

Procedures

Biographical and professional information was gathered from a variety of primary and secondary sources. Primary sources included live interviews with Jane Bastien, telephone and live interviews with her daughters and professional colleagues, and questionnaires that were sent to Bastien's former students.[3] Lesson observations provided a first-hand account of Bastien's teaching, while the interviews with Jane Bastien revealed important information concerning what she believes to be the defining elements of her career thus far. It was important to take the opportunity to interview Bastien in person in order to learn more about her contributions to the field of piano teaching. With regard to the importance of personal interviews with the subjects of research, James A. Holstein notes:

> Put simply, interviewing provides a way of generating empirical data about the social world by asking people to talk about their lives. In these terms, interviews are special conversations. While these conversations vary from highly structured, standardized, survey interviews, to semiformal guided conversations, to free-flowing informational exchanges, all interviews are interactional. The narratives that emerge may be as truncated as forced-choice survey responses or as elaborate as

[3] All interviews were conducted with the subjects' express permission.

> oral life histories, but they're all constructed in situ, as a product of talk between interview participants.[4]

Jane Bastien's daughters, colleagues, publisher, and former students also provided valuable insights regarding her life and work. Interviews involved her daughters, Lisa Bastien Hanss and Lori Bastien Vickers, professional colleagues, publisher Mark Kjos, and former students.[5] In addition to interviews, the background research for this document involved an examination of selected piano methods, supplementary piano materials, classical editions, and other works. Secondary sources included articles about Bastien from *American Music Teacher*, *The Piano Quarterly*, and *Clavier Companion*[6] along with reviews of several of the aforementioned method book publications.

Limitations

This study does not attempt to present a fully comprehensive biography of Jane Smisor Bastien; rather, aspects of her life relevant to the development of her methods and teaching philosophy have been explored, along with basic biographical information deemed necessary to provide an overview of her life. The biographical sketch serves to place the highlights of her career in a larger context.

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[4] James A. Holstein, *Inside Interviewing: New Lenses, New Concerns*, (London: Sage Publications, 2003), 3.

[5] See Appendices B through E for specific interview guides concerning Lisa Bastien Hanss and Lori Bastien Vickers, professional colleagues, publisher Mark Kjos, and Bastien's former students.

[6] There is a dearth of scholarly resources concerning Bastien's life and teaching career, hence the need to consult these more practical magazines.

This document does not offer a complete and detailed history of the Bastien piano methods.[7] Comprehensive studies on specific Bastien method book series have already been conducted, and it was not necessary to duplicate those analyses.[8] Instead, this document traces major developments and changing emphases in the Bastiens' methodology over the course of their careers by quoting Jane Bastien's and others' answers to specific questions about co-authored and solely authored publications. Specific references to the method books are made as necessary to further illustrate elements of her teaching philosophy.

Organization of the Study

The six chapters of this document outline Jane Bastien's contributions to piano teaching. In addition to introductory material, Chapter One includes a related literature section that offers brief synopses of theses and dissertations that were used at the commencement of this research. Chapter Two offers a biographical sketch of Jane Bastien. Chapter Three focuses on Bastien's perspective on earlier publications including both those solely authored by her and those co-authored with her husband. Publications discussed in Chapter Three include: *Music Through the Piano* (1963-1971), *The Very Young Pianist* (1973-1975), *Bastien Piano Library* (1976), *Bastien Piano Basics* (1985), and *Piano Literature Volumes 1-5* (1965-2008). A description of Bastien's use of materials

[7] For a detailed description of several American beginning piano methods (1950-1992) including *Bastien Piano Library* and *Bastien Piano Basics*, please see pages 68-107 of Kathleen Louise Schubert's PhD dissertation entitled, "Willard A. Palmer's Contributions to Piano Pedagogy," University of Oklahoma, 1992.
[8] See the Related Literature section of this chapter for an overview of these studies.

in her own studio is provided in order to explain how her materials relate to her teaching philosophy. Bastien's later publications are outlined in Chapter Four. Selected methods and supplemental materials on which she collaborated with her daughters, Lisa Bastien Hanss and Lori Bastien Vickers, include: *A Debut for You* (1992-1993), *Bastiens' Invitation to Music* (1993-1995), *Collage of Solos* (1996), *Bastien Piano for Adults* (1999), and *Vacation Magic* (2001-2002). An explanation of Jane Bastien's approach to the teaching of technique follows the description of her materials. Chapter Five presents a discussion of Jane Bastien's teaching style and strategies with regard to motivation, the role of the teacher, parent, and student, practice strategies, performance strategies, teaching philosophy, personality and connection with students, her impact on her colleagues, and her greatest contributions to the profession. Chapter Six provides a perspective on the impact of her work, a summary, and a conclusion regarding her impact on the profession. Several appendices include interview guides for the following people: Jane Bastien, Lisa Bastien Hanss and Lori Bastien Vickers, professional colleagues, Mark Kjos, and former students. The final appendix is a list of selected publications by the Bastiens.

Related Literature

An assortment of studies has been conducted during the last several decades that center on the overall contributions of leading music educators. Some have focused on individuals who have developed piano pedagogy programs at colleges and universities across the country, some have discussed composers and

authors of leading piano method books and materials, while others have focused on the contributions of nationally prominent piano teachers and performers.

The Bastiens' multi-key piano methods and other resources have been extremely successful over the last five decades.[9] As author or co-author of over 300 publications, Jane Bastien is a leading figure today in terms of instructional materials, and as a successful teacher, she continues to serve as a role model for independent teachers across the country. While certain research documents have examined her publications, such as studies by Kim,[10] Anderson,[11] Kahle,[12] Albergo,[13] Madved,[14] and, most recently, Ueda,[15] none has provided an in-depth study of Jane Bastien's overall contributions to the field or of her success as an independent piano teacher. The studies of her method books are outlined below.

Hae Soo Kim examines the teaching and philosophical approaches of *Music for Piano*, by Robert Pace; *The Music Tree,* by Frances Clark; *Music*

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[9] For trade reasons, the Neil A. Kjos Music Company could not divulge information regarding specific sales records. (Mark Kjos (publisher), e-mail message to the author, December 6, 2010.) However, in her PhD dissertation, Debra Brubaker notes that *Bastien Piano Library* "was selling roughly two to one over its nearest rival" at one point in time. Although Brubaker does not provide trade records to support her statement, anecdotal evidence regarding the widespread use of the Bastien method adds to the plausibility of this claim. (Debra Brubaker, "A History and Critical Analysis of Piano Methods published in the United States from 1796 to 1995" (PhD. diss., University of Minnesota, 1996), page 500.)

[10] Hae Soo Kim, "An Examination of Four Leading Piano Methods and Four Master Teachers' Approaches" (M.M. thesis, University of Southern California, 1987).

[11] Charlene G. Anderson, "An Analysis of the Bastien Piano Basics beginning piano method: with a guide for evaluation of other beginning piano methods" (M.M. thesis, Pittsburg State University, 1988).

[12] Nancy Louise Kahle, "An analytical study of the Music through the Piano Series by Jane Smisor Bastien and James Bastien" (M.Mus. Ed. thesis, Oberlin College, 1973).

[13] Cathy Freeman Albergo, "Objectives for elementary level piano instruction: A survey and comparison of the objectives of eight American children's piano methods with the objectives of piano/piano pedagogy teachers" (Ed.D. diss., University of Illinois at Urbana-Champaign, 1988).

[14] Loretta Marie Madved, "The development of piano student learning style profiles and recommendations for adaptation to selected piano method books" (PhD diss., The Ohio State University, 1987).

[15] Toshie Ueda, "Pedagogical insights in teaching children for prospective teachers" (D.M.A. document, University of Washington, 2003).

Pathways, by Lynn Freeman Olson, Louise Bianchi, and Marvin Blickenstaff; and *Bastien Piano Library,* by James and Jane Bastien. She identifies specific strengths and weaknesses of each method and includes an overview in which she briefly discusses teaching philosophies and learning approaches.

Kim also observes the approaches of four master teachers: Josef Hofmann, Rosina Lhevinne, Ruth Slenczynska, and George Kochevitsky. She focuses on their approaches to piano study with a specific emphasis on their ideas concerning memorization, imagination, and rhythm. Her writings about the master teachers' approaches impart valuable information regarding philosophy, approach to learning, integration of the arts, finger technique, practicing, sight reading, practice away from the keyboard, silent practice, use of the metronome, and use of the pedal. Unfortunately, Kim does not include an interview guide, so the way in which she gathered the information is unknown. Her research results are presented in chart form; in each section she indicates the name of the teacher and the topic followed by an explanation of each teacher's perspective on the given topic.

In the section of her document labeled "limitations," Kim explains that the four methods she used were identified by her professor, Marienne Uszler, as the leading piano methods used at that time by piano teachers in the United States. This is one indication of the importance of the Bastien methods published during the 1970s and 1980s.

Along with that of Kim, several other masters and doctoral documents refer to the Bastien method because it has been widely used by piano teachers

both nationally and internationally. A study by Charlene Anderson focuses on elements of the Pace method and the Bastien method. Anderson recommends using Pace's *Music for Piano* series as a supplement to *Bastien Piano Basics.*[16] She suggests that Pace's method progresses too rapidly for the average student, but notes that the improvisation and transposition exercises would make it a strong supplement to the Bastien method. It is logical that Anderson proposes pairing the Bastien method with the Pace method given that Robert Pace was Jane Bastien's major professor during her studies in the master's degree program at Columbia Teachers College. The Pace series progresses more quickly than *Bastien Piano Basics*, thus careful planning is necessary when combining the two methods.

Appendix B in Anderson's thesis supplies a scope and sequence chart for *Bastien Piano Basics* in which Anderson lists the level, page number, and new concepts presented for each book.

Anderson explains that the purpose of her study is to "provide a complete content analysis of the *Bastien Piano Basics* beginning piano method, and to develop an evaluation guide which can be used to evaluate other beginning piano methods."[17] In her study, she reviews learning theories (tactile, audile [*sic*], and visual), she outlines the function of the cerebellum and cerebrum in piano performance, and she examines the gestalt theory and how it can be used to teach piano performance skills using a whole-to-part approach.

[16] Anderson, 43.
[17] Ibid., abstract.

Anderson includes an evaluation guide that can be applied to any beginning piano method; she used it to evaluate nine other beginning piano methods, and she makes comparisons between Bastien's method and the others throughout the paper. Her main focus is *Bastien Piano Basics*, and she concludes that this method effectively prepares a student to perform literature at the early intermediate level.

While Anderson focused on *Bastien Piano Basics*, Nancy Kahle investigated Bastien's *Music Through the Piano* series. Kahle explains,

> [The *Music Through the Piano* series] can be considered one of the most complete methods available for use by the piano teacher, and is a very detailed program stressing reading, writing, and playing of presented materials. The series provides an excellent foundation for practically all aspects of piano playing, including classical, popular, and jazz repertoire and musical styles.[18]

Kahle's detailed analysis of the series includes a description of materials, a listing of the contents of each level of music, and comments about the correlation of the materials. Numerous photocopies of pages from the Bastien series further illustrate her points to the reader. Like Kim's and Anderson's studies, Kahle's analysis speaks to the importance of the Bastien method in the piano teaching profession.

In another dissertation, Cathy Albergo analyzes the following eight methods: *Alfred's Basic Piano Library*, *Bastien Piano Library*, *The David Carr Glover Piano Library*, *Keyboard Arts*, *Mainstreams in Music*, *Music Pathways*, *The Music Tree*, and *The Robert Pace Series*. These eight methods were reviewed in the 1982-84 *Piano Quarterly* magazine in a series of articles entitled,

[18] Kahle, 9.

"The American Beginning Piano Method."[19] In her analysis of these methods, Albergo focuses on the following objectives: Playing, Knowing and Understanding, Listening, and Creating. She concludes that the majority of material in the *Bastien Piano Library* centered on Playing (45%) and Knowing and Understanding (41%), while there were fewer activities devoted to Listening (10%) and Creating (4%). These findings are characteristic of *Bastien Piano Library*, which was widely used during the time frame of Albergo's study, completed in 1988. The Bastiens' subsequent method book series, *Bastien Piano Basics*, was available in 1985, but Albergo chose to focus on the earlier method.

> The survey form constructed for *The Bastien Piano Library* [*sic*] was sent to the two authors of the text, Jane and James Bastien. The authors indicated that they would have preferred that the researcher analyze their new piano course *Bastien Piano Basics.* After a telephone discussion of the issue, however, the researcher and authors agreed to continue with the research on *The Bastien Piano Library* since the bulk of the investigator's research was undertaken before the publication of the new series and since many teachers will continue to use *The Bastien Piano Library.* It should be noted, however, that the authors published a new course in 1986 [*sic*] [*Bastien Piano Basics* was published in 1985] which they believe is "better written and more current for use with today's students." The authors completed and returned one survey for *The Bastien Piano Library.*[20]

Albergo offers valuable information regarding *Bastien Piano Library* and its relationship to other method books that were widely used during the 1980s; her study proved useful in the comparison of *Music Through the Piano*, *Bastien Piano Library*, and *Bastien Piano Basics*.[21]

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[19] Albergo, 5. A similar series of articles that includes reviews of *Bastien Piano Basics*, along with other more recent methods, is currently being undertaken by Clavier Companion.
[20] Ibid., 66.
[21] See Chapters Three, Four, Five, and Six for a description of changes in Jane Bastien's teaching philosophy over the course of her career and for an explanation of how these changes are reflected in her later materials.

In another method book study, Loretta Madved posits that the two main learning styles for piano students are Analytic and Global.[22] She found that the following method books were more appropriate for the analytic learner: Book One of E. M. Burnam's *Step by Step*, Book One of *The Leila Fletcher Piano Course*, "The Pianist 1" of W. and C. Noona's *Mainstreams Piano Method*, "Pre-A Book" of the *John W. Schaum Piano Course*, "First Book" of E. Schelling's *Oxford Piano Course*, and the volume entitled "Teaching Little Fingers to Play" of *John Thompson's Modern Course for the Piano*. In contrast, the global learner could benefit from R. Burrows and E. M. Ahearn's *The Young Explorer at the Piano*, Volume I of the *Suzuki Piano School,* and *The Yamaha Music Education System*.[23] Madved deemed the following piano method books appropriate for a combination of both styles of learning: the Primer Level Lesson Book of *Bastien Piano Library*, "Time to Begin" from Frances Clark's *The Music Tree,* "Conceptual Core 1" of W. and C. Noona's *Gifted Pianist*, "Piano Discoveries Book A" of Olson, Bianchi, and Blickenstaff's *Music Pathways*, Book 1 from R. Pace's *Music for Piano*, Lesson Book 1A of Palmer, Manus, and Lethco's *Alfred's Basic Piano Library*, and Book One of Palmer and Lethco's *Creating Music at the Piano*.[24]

The most recent doctoral document describing elements of a specific Bastien method is Toshie Ueda's 2003 study. Ueda includes brief synopses of the

[22] Madved, 5.
[23] Madved explains that training for teachers interested in using the Yamaha method is described by E.L. Lancaster and B. J. Looney in a 1985 article in The Piano Quarterly. Madved designates the Yamaha method as a series appropriate for the global learner, however, the materials were not available at most music stores as of 1987. The citation in Madved's document is as follows: E. L. Lancaster and B. J. Looney (1984-85), The American beginning piano method: The Yamaha music education system, The Piano Quarterly, 85, pp. 109-118.
[24] Madved, 104-106.

following method books: *Piano Adventures*, by Nancy and Randall Faber, the Alfred method,[25] by Gayle Kowalchyk and E. L. Lancaster, "Piano Party" from *Bastiens' Invitation to Music* by Jane, Lisa, and Lori Bastien, the Beanstalk method, by Cheryl Finn and Eamonn Norris, and *The Music Tree,* by Frances Clark and Louise Goss. She describes "Piano Party" as follows:

> A team of a mother and two daughters, Jane, Lisa, and Lori Bastien has created an excellent set of teaching method books called the "*Piano Party*" [*sic*] series. This method is made exclusively for young children. It comes with three different categories: piano party, theory & ear training party and performance party. Each category is divided into four levels. Each book is filled with plenty of colorful pictures and graphics which are very enjoyable for young children. Letters, numbers, and symbols are laid out in extremely large print. This method uses position playing as well. Each book includes detailed guidance for teachers at the end of the book. Because each page has simple graphics without specific instructions, it is possible for teachers to improvise and create their own directions.[26]

Ueda's succinct description of "Piano Party" offers an overview of the layout of the method. The fact that one of the latest Bastien methods[27] is discussed in a very recent doctoral document is indicative of the Bastiens' significant and continuing impact on the world of piano teaching.

Kim, Anderson, Albergo, and Madved each address methods by Bastien and by Robert Pace in their studies. Since Robert Pace was Jane Bastien's pedagogy professor at Columbia Teachers College, it was interesting to see how his ideas may have impacted her philosophy. Jan Jones Forester's document[28] provides a thorough description of Pace's career, including his philosophy on

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[25] Ueda does not indicate the specific title of the Alfred series.
[26] Ueda, 72-73.
[27] "Piano Party" is the core method series of *Bastiens' Invitation to Music*, published in 1993.
[28] Jan Jones Forester, "Robert Pace: His life and contributions to piano pedagogy and music education" (D.M.A. document, University of Miami, 1997).

practicing, interpretation, parental involvement, and the early and adult beginner. In addition, Forester documents the development of the Pace approach and the evolution of four sets of his teaching materials.

The primary goal of the present study is to outline Jane Bastien's contributions to the field of piano teaching, to discuss her pedagogical philosophy, and to delineate elements of her philosophy that have led to her success as an independent piano teacher. Several studies have been conducted which focus on humanistic teaching and teaching philosophies within the context of piano instruction; these documents provide useful comparisons since Jane Bastien embodies many of the traits discussed within them. Studies by Brandi Lee Jacques, Dennis James Siebenaler, Joyce Ann Cameron, and Robert Charles Lucas are described below.

Brandi Lee Jacques[29] focuses on the traits of expert piano teachers. Her intent is to determine why some teachers are able to foster successful students, while others face high drop-out rates. She observed and interviewed three teachers and identifies them as "three expert teachers who have each profoundly influenced my life, my musicianship and my pedagogical practice."[30] Unfortunately, Jacques uses pseudonyms for her teachers, so their identities and teaching locations are unknown.

In her dissertation, Jacques outlines philosophical perspectives, teaching practices, and personal traits shared by the three teachers that she interviewed. According to Jacques, each teacher showed concern for the individual, the desire

[29] Brandi Lee Jacques, "Metapedagogy: Reflections on the interrelational art of piano teaching" (PhD diss., University of Toronto, 2006).
[30] Ibid., 48.

to develop independent learners, concern for developing technical freedom, concern for artistic performance, and the belief that music study should be enjoyable.[31] In addition to these philosophical beliefs, Jacques notes that each teacher utilized humor, positive reinforcement, and analogy and imagery in his or her teaching practice. Finally, Jacques notes several personal traits of expert teachers which include: positive attitude, openness to learning, drive to excel, nurturing character, outgoing and friendly manner, and self-reflection. All of these qualities impact a teacher's interrelational expertise which, according to Jacques, is a crucial component to the development of the expert piano teacher.[32]

Dennis James Siebenaler[33] describes his observations of the piano teaching of thirteen anonymous piano teachers in his doctoral document. He suggests that maintaining an active rather than passive lesson environment is the key to creating a successful teaching practice. He also observed that a faster lesson pace was associated with more effective teaching.

A study by Joyce Ann Cameron[34] identifies seven models that represent the concept of humanistic teaching.[35] The fifth model is described as "a teacher's philosophy of education; educational value system; professional expertise; and

[31] Ibid., 175.
[32] Ibid., 177.
[33] Dennis James Siebenaler, "Analysis of teacher-student interactions in the piano lessons of children and adults" (D.M.A. document, The University of Texas at Austin, 1992).
[34] Joyce Ann Cameron, "Humanistic Teaching and the Piano Teacher: the development of a model of the process of humanistic teaching and a consideration of its implications for the piano teacher" (D.M.A. document, University of Oregon, 1983).
[35] One focus of the present document is to determine how Bastien, a humanistic teacher, creates an inspiring learning atmosphere in her studio and how, by extension, her methodology has influenced American piano teaching.

perceptions of self, of others, and of a teaching/learning situation."[36]

Cameron explains,

> In any teaching/learning situation, a humanistic teacher's initial functional intention is to cultivate a climate which is conducive to learning and growth and, thus, to invite each learner to participate in both learning and growth.[37]

Cameron suggests that an environment conducive to learning is characterized by,

> the active participation of both teacher and learner; by the presence of interdependence and of mutual support and encouragement between and among teachers and learners; and by the qualities of reciprocity and synergy in action and interaction.[38]

She adds,

> Nevertheless, it can be said that the means used by a humanistic teacher are likely to include establishing communication and rapport within a teaching/learning situation, building a foundation of mutual trust and respect between teacher and learner, and supporting each learner as a unique and worthwhile individual who has immeasurable potential for learning and growth.[39]

One of Cameron's recommendations for future research is as follows:

> Improve communication between independent piano teachers and individuals working in the field of piano pedagogy in colleges and universities about concerns related to the process of piano teaching and to the process of learning to make music by playing the piano.[40]

Robert Charles Lucas's study[41] was useful in determining the role that the aesthetic experience has played in Jane Bastien's teaching career. Her students

[36] Cameron, v.
[37] Ibid., 228.
[38] Ibid., 229, emphasis original.
[39] Ibid., 231.
[40] Ibid., 403-404.
[41] Robert Charles Lucas, "The Piano Teacher as Aesthetic Educator" (Ed.D. diss., Columbia University Teachers College, 1984).

are known to be successful and it is evident that Bastien fosters fine musicianship skills at every level of study. Lucas describes the aesthetic educator as follows:

> This study finds the piano teacher serving as an aesthetic educator when students are enabled to establish a partnership, not only among themselves, but with composers, in the discovery and exploration of diverse musical idioms. When students approach their scores with a musical intelligence that is attentive to the aesthetic qualities of pattern and relationship, musical imaginations are aroused to the possibilities of new worlds.[42]

Both her piano methods and her teaching philosophy reveal ways in which Jane Bastien cultivates her students' musical imaginations.

Dissertations by Hatch,[43] Goldberg,[44] and Cortright[45] present in-depth analyses of the teaching styles of master teachers. Hatch includes only summaries of the results of his surveys and questionnaires; he does not supply the surveys and questionnaires themselves. Goldberg conducted interviews, attended lessons, and held discussions with students and teachers in order to gather information for her document. She chose to center her study on the following four master teachers: Arkady Aronov, Martin Canin, Gilbert Kalish, and Herbert Stessin. Goldberg also offers only summaries rather than including specific questions and answers.

In her discussion of Gyorgy Sebok's philosophy, Cynthia Cortright lists extensive quotes from her interviews with Sebok. These quotes provide a first-hand account of Sebok's experiences as a teacher and performer. Cortright

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[42] Ibid., abstract.
[43] David Glen Hatch, "An Examination of the Piano Teaching Skills of Master Teacher, Joanne Baker" (D.M.A. document, University of Missouri-Kansas City, 1987).
[44] Diane L. Goldberg, "Piano pedagogy in New York in the late twentieth century: Interviews with four master teachers" (D.M.A. document, City University of New York, 1999).
[45] Cynthia Susan Cortright, "Gyorgy Sebok: A profile as revealed through interviews with the artist, his colleagues and his students" (D.M.A. document, University of Oklahoma, 1993).

organizes the quotes so that they flow smoothly between topics, and she closes the chapter with a synopsis of Sebok's philosophy based on their interviews and discussions. She follows this section with a chapter devoted to comments and quotes from Sebok's students and colleagues. Together, these two chapters form the basis for Cortright's conclusions about Sebok's teaching and teaching philosophy. Cortright's letter to former Sebok students can be found in the appendix of her document and it served as a helpful resource in the preparation of letters to Bastien's colleagues and former students.

While some of the aforementioned theses and dissertations deal directly with Bastien methods, including *Music Through the Piano* (1963-1971), *Bastien Piano Library* (1976), *Bastien Piano Basics* (1985), and *Bastiens' Invitation to Music* (1993), others examine effective teaching philosophies and strategies used by expert piano teachers. Each of these related resources serves a unique purpose in this study by providing a basis of comparison between Bastien's teaching methodology and the teaching of others.

CHAPTER TWO

BIOGRAPHY

Background

Jane Smisor Bastien was born in Hutchinson, Kansas, to Gladys and Herbert Smisor on January 15, 1936. Her father worked at a local bank. Her mother, who had taken piano lessons as a child, maintained an active interest in piano music throughout her life. Upon the arrival of a new piano teacher in Hutchinson in the late 1930s, Gladys Smisor began taking piano lessons again; her daughter Jane also began studying with the same instructor when she was not yet four years old.

Bastien's mother had a tremendous impact on her. Bastien recalls,

> She was the one that played every night before I went to bed. And she was taking lessons to work for this piano ensemble, and the piano teacher lived right across the street. I walked across the street by myself and took my mom's book and said I was ready for piano lessons![46]

When Herbert Smisor passed away in 1942 after a battle with cancer, Gladys Smisor began teaching several of her own teacher's new beginning students in order to provide for herself and for her daughter. As a result of her mother's work, Bastien was surrounded by piano teaching and performing from a very young age.

She traveled with her mother and her teacher every summer to attend workshops given by Guy Maier, a well-known performer and teacher who taught at the University of Michigan, the Julliard School, and the University of

[46] Jane Bastien, in discussion with the author, June 13, 2010.

California at Los Angeles. Bastien's mother helped her to practice and to prepare for the workshop performances. In Bastien's words,

> She [Bastien's mother] helped me practice, so by helping me practice she learned to teach piano. And then, when I was nine, they [her mother and teacher] started going to music schools and teacher training workshops in the summer. In those days, the workshops were two weeks long, and you had many different teachers, and you went to a college. And you lived in a dormitory, and it was liked going back to school. And we did that every year. And that was sort of my big goal, was to learn to play something. And she, of course, promoted all of that and she saw to it that she helped me practice. And so she had a big influence, a big influence on me.[47]

The Guy Maier workshops had a strong impact on Jane Bastien. While in residence at the workshops, which were typically one to two weeks in duration, she attended daily lectures, masterclasses, and concerts; she performed in one of these masterclasses (her first such experience) at the age of eight. Bastien relates a delightful anecdote concerning this early performance opportunity:

> One of the stories I remember so well is that when I played for the first time in his Master Class at VA Intermont College in Bristol, VA, I was sitting in the audience waiting to be called to play and Mr. Maier had announced that there were 750 people in the audience. I was getting more nervous by the moment. Anderson [Bastien's teacher] wrote me a note saying that she would buy one red shoe for me and my mom would buy the other one if I got up and played and did not cry when he corrected me. I was about 8 years old at the time and I perked up and played, and I got the red shoes.[48]

Jane Bastien's teacher "Anderson"[49] had a profound impact on her musical career.[50] Originally from Colorado, Leota Steele (later Anderson) moved to

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[47] Bastien, discussion, June 13, 2010.

[48] Jane Bastien, Untitled lecture (Piano Teachers' Luncheon, New Orleans, LA, March 8, 2008, page 3). Bastien explains that her later composition, "Red Recital Shoes," was not directly related to this masterclass experience. (Jane Bastien, in discussion with the author, June 16, 2010.)

[49] Leota Steele married M. J. Anderson later in life and asked to be called "Anderson" rather than Mrs. Anderson; this may be due to her husband's grown children's affectionate nicknames for her, including "Anderson" or "Andy." All of her students refer to her simply as "Anderson" with no title. Melland, 7.

Kansas to pursue lessons with Oscar Thorsen in Lindsborg, Kansas, after her husband, Harry Steele, died suddenly.[51]

There are many striking similarities between Leota Anderson's philosophy and that of Jane Bastien. Like Bastien, Anderson is described by her students as a highly effective teacher who accepted only the best work from each individual.[52] Most notably, Anderson believed,

> Music is a conveyor of emotion. If the music has nothing to say, it isn't music. You cannot convey the emotion, however, unless you have a background of good habits and fundamentals.[53]

Anderson also stated,

> Every child is different and must be treated differently. I learn as I go, too – how to get the child's interest, how to see the child has a good time learning, how to teach as effectively as I can. I'll never be finished learning![54]

The same statements could be made about Jane Bastien's teaching, and it is clear that Leota Anderson had a great impact on her pedagogical outlook.

Bastien offers her own students numerous opportunities to perform throughout the year in studio recitals, festivals, and competitions, and she is also a strong promoter of slow practice. In her own words, Bastien describes elements of Anderson's influence on her as a musician and teacher.

> Anderson provided many opportunities for her students to perform and at the same time instilled a positive attitude toward performance within the students. I never felt pressure to win competitions, but simply to do my

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[50] For further information regarding Leota Anderson, see Dorothy Melland, "'Anderson:' ...A Kansas Music Teacher," (Hutchinson, Kansas: Standard Press, 1983).
[51] Melland, 5.
[52] In addition to teaching Jane Smisor Bastien, Anderson taught other well-known teachers and performers including James Dick, founder of the Round Top International Festival-Institute in Texas and winner in numerous prestigious piano competitions including the International Tchaikovsky Competition in Moscow. Melland, 10.
[53] Melland, 10.
[54] Ibid.

> best every time and take the results accordingly. This attitude has been very helpful to me as a teacher.[55]

Regarding slow practice, Bastien explains,

> Probably the most important thing I learned from Anderson was that "the fastest way to learn a piece of music is to practice it slowly." This has been a great help to me in learning and in teaching throughout my life.[56]

She adds,

> I certainly value and appreciate the friendship and years of learning music with Mrs. Anderson. I feel that next to my mother and my husband, she was the most influential person in my life.[57]

Anderson sought out opportunities to attend workshops, and the Guy Maier workshops, in particular, gave Anderson, Jane Bastien, and her mother the opportunity to meet many highly experienced pedagogues and performers. One such teacher was David Milliken, with whom Bastien later studied at Stephens College in Columbia, Missouri. Bastien met Milliken when she was in the eighth grade, and she traveled to Columbia, Missouri (approximately 350 miles), every eight weeks to take lessons with him while in high school. With regard to Milliken and Stephens College, Bastien recalls, "There was always somebody there to take care of me, and to encourage me, and to push me on."[58]

Through her study with Milliken, when she was about thirteen years old, she encountered Dr. Peter Hansen, chair of the music department at Stephens College. Hansen later became head of the music department at Newcomb College (now Newcomb College Institute of Tulane University), where, in 1958, Bastien would set up a preparatory department for the instruction of young musicians.

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[55] Melland, 22.
[56] Melland, 23.
[57] Ibid.
[58] Jane Bastien, discussion, June 13, 2010.

During her teenage years, Bastien's interest in practicing the piano began to wane. She relates stories of the ways in which her mother and her teacher encouraged her to practice by offering privileges such as driving to the farm on the weekends (at the time, a drivers permit was available to children as young as age twelve in Hutchinson) and working at a local grocery store with her friends. It is likely that her early experiences with motivational psychology, as employed by her mother and her piano teacher, shaped Bastien's later pedagogical philosophy concerning the ways in which students can be encouraged to maintain a successful practice regimen.

Education

Jane Bastien graduated from high school in 1954, and from Stephens College the next year in 1955. This accelerated timeline is explained by Bastien as follows:

> When I was a junior in high school, I was the editor of the school newspaper. And I practically didn't practice the piano at all that year. Usually the newspaper editor became the editor of the yearbook senior year, and I was really hoping to do that. However, my mother, Anderson, and Mr. Milliken had other ideas. They suggested that since I now had two interests, journalism and music and I only needed to take biology before graduating from high school that perhaps I should go away one year early and be a music major at Stephens College. I could take piano lessons from Mr. Milliken and graduate from high school at Stephens College. Also they pointed out that I was one of the oldest students in my high school class because my birthday was in January. They went on to speculate that if I didn't like being a music major at Stephens that I could switch to Missouri University, which was also in Columbia, and be a journalism major because William Allen White School of Journalism was very prominent in the Midwest.[59]

[59] Bastien lecture, 4-5.

Bastien was thrilled with this adventurous idea, and she went on to spend two successful years with David Milliken at Stephens College. In 1955, Milliken introduced Bastien to his former teacher, Madame Isabelle Vengerova. Bastien moved to New York and became a junior music major at Barnard College. She studied with Vengerova and her assistant for only about one year due to Vengerova's death in 1956.[60] Although Bastien studied with Vengerova for a short time, she gained a thorough understanding of Vengerova's pedagogy through her studies with David Milliken. Regarding Milliken's teaching, Bastien recalls,

> As a teacher, I adored him. He was very detailed. He was just very thorough, and he was extremely musical. It was always about the musical phrase and relaxation.[61]

It was during her time in New York that Bastien first had the opportunity to teach students of her own. Previously, she had taught some of her mother's students and her teacher's students in Kansas while home from college, but she had not yet had her own private studio. She first began teaching at the Hudson Guild Settlement House in New York City. Bastien explains,

> That was my whole life, the Hudson Guild. … I was teaching privately. … I had a lot of students. And they were good, they were really good. They really tried, because they didn't have that much.[62]

Bastien recalls that students would run to the Hudson Guild after school to sign up for practice times since most of them did not own pianos. She found teaching

[60] For further information regarding Vengerova's approach, see Robert D. Schick, "The Vengerova System of Piano Playing," (Pennsylvania State University Press, 1982), and Joseph Rezits, "Beloved Tyranna: The Legend and Legacy of Isabelle Vengerova," (David Daniel Music Publications, 1995).
[61] Jane Bastien, discussion, June 14, 2010.
[62] Jane Bastien, discussion, June 14, 2010.

incredibly satisfying and was motivated by her students' successes. At this point, Jane Bastien became aware of her passion for teaching piano to young children; her experiences at the Settlement House had a direct, deep, and lasting impact on the course of her life's work. Bastien recalls,

> I wanted to teach piano, I mean, I loved it the minute I had my own students. The second that they came back the next week and had done what I wanted them to, then, of course, I loved it. And so that was basically, when I was in graduate school, that was my biggest focus was the teaching.[63]

Bastien received the Bachelor of Arts degree from Barnard in 1957 and, shortly thereafter, the Master of Arts degree from Teachers College, Columbia University. She studied piano pedagogy with Dr. Robert Pace, from whom she received her early training in the benefits of teaching piano using the multi-key approach. Coincidentally, Dr. Pace was also a native of Hutchinson, Kansas; Bastien knew of his family through her job at the grocery store. It was also during her master's degree that she met Neil Kjos, Jr., who later became her publisher.

Upon her graduation from Columbia in 1958, she was invited by Dr. Peter Hansen, then head of the Music Department at Newcomb College of Tulane University, to move to New Orleans to establish a preparatory department for the training of pre-college musicians. Bastien prepared several pieces for her audition for the position, including the last movement of Prokofiev's Piano Sonata, No. 3, and Liszt's concert etude, *La Leggierezza*. She enjoyed many performance opportunities in New Orleans and played the Schumann Concerto with the New

[63] Jane Bastien, discussion, June 13, 2010.

Orleans Symphony under the direction of Aaron Copland during her first year in residence.[64]

As part of her duties in the preparatory department, Bastien taught one private lesson and one group lesson weekly. A highly effective teacher, Bastien attracted many students and the program grew quickly. Bastien explains that her teaching improved greatly during this time, especially because she studied with Robert Pace even after completing her master's degree. Bastien recalls, "I went back in the summers [to study with Pace] and I felt that that was when I really learned to teach – when I went back to the summer school."[65] The practical experience in teaching combined with the input from Pace allowed her to grow the program substantially. In addition to her work in the preparatory department, Bastien also taught a pedagogy class during one semester each year. Many of the pedagogy students went on to own music stores, and Bastien describes meeting them again in later years.

> I was teaching at Tulane, and I taught one pedagogy course. It's interesting because a lot of the people I taught ended up owning music stores so, when I started traveling, I kept meeting them again. And they were the owners of the music stores.[66]

While in New Orleans, Bastien met many teachers who had a profound influence on the development of her pedagogical philosophy. Among these was a local teacher named Ruth Miller. Miller was a friend of David Milliken, with whom Bastien had previously studied. Miller encouraged Bastien to join the New Orleans Music Teachers Association. Bastien received many "overflow" students

[64] Jane Bastien, discussion, June 14, 2010.
[65] Ibid.
[66] Ibid.

from teachers within the organization, and she also learned about the Sonata Contest that was sponsored by the association.

Bastien befriended educational composer and teacher William Gillock, who was living in New Orleans during her tenure at Newcomb. They spent a great deal of time discussing teaching, writing, and their publishers, Kjos Music Company and Willis Music Company, respectively. It was from William Gillock that Bastien first learned of the Federation Auditions.[67] Bastien explains, "I loved belonging to the Federation because that was one of the main ways I became acquainted with new teaching pieces and composers."[68]

In September of 1960, a friend introduced her to pianist and teacher James Bastien. Jane Bastien describes their experiences as pianists:

> We were both pianists but had totally different backgrounds. His background was very technically oriented. He had studied with Ariel Rubstein, a Russian emigrant, in Portland, OR. My background was very musically oriented, how to make a beautiful tone and play legato and phrase beautifully. He adored practicing and performing and I adored teaching students to perform. We started practicing two-piano music when he would come over and we taught each other many things about music.[69]

After they married in 1961, the Bastiens spent the summers in Ann Arbor, Michigan so that James Bastien could work on his doctoral degree at the University of Michigan. At that time, Jane Bastien began working on her first beginning book for children using the multi-key approach.[70] The book was

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[67] The National Federation of Music Clubs, founded in 1898, conducts annual Junior Festivals with more than 117,000 participants. The NFMC offers more than $750,000 in prizes to accomplished performers at the local, state, and national level. The Federation promotes American music by offering annual awards and commissions.
[68] Bastien lecture, 8.
[69] Ibid., 10.
[70] This book was entitled "Pre-Reading Experiences" (1963) from *Music Through the Piano*.

published by the Neil A. Kjos Music Company, thus beginning a life-long collaboration between the Bastiens and Kjos.[71]

Jane Bastien describes the following years and their first workshop tour as follows:

> The next thing that happened was that Lisa [Bastien] was born in 1964 and Neil [Kjos] and Barbara got married and had a baby [Mark Kjos]. When Lisa was about six months old, Neil set up our first Workshop Tour – 3 cities, San Antonio, Dallas, and Tulsa, OK. Jim and I started out with Lisa and two of my students, Jenny and Cindy Stewart, and their mom, Louise, who was a nurse. She took care of Lisa during the workshops and her children demonstrated what they had learned using our books. My mom met us in Tulsa and took over the babysitting. Then Lori [Bastien] and Tim Kjos were born in 1966. After we were finished having babies, Neil and Jim totally put their hearts and souls into making our project succeed. Both of them had incredible work ethics and they were constantly on the phone figuring out what was going to happen next.[72]

The Kjos family moved to La Jolla, California in 1973 and started the new Kjos West Company there. The Bastien family moved to La Jolla shortly thereafter, in 1975. Jane Bastien created her private studio at that time, and she continues to teach there today.

Workshops and Professional Activities

While living in La Jolla, Jane Bastien became a member of the local music teachers' organization. She had been involved with an annual Sonata Contest while living in New Orleans, and she wanted to continue the tradition in her new surroundings. She explains,

> At my suggestion, our music teachers' organization started a Sonata Contest that first year and we had 60 entrants. At one time we had

[71] Please see Chapter Three of this document for further information regarding Bastien's early works.
[72] Bastien lecture, 15-16.

between 350 and 400 entrants each year. Our former students and parents help with the contest and it has become such a tradition.[73]

Two months after arriving in La Jolla in 1975, the Bastiens held their first overseas workshop in Japan. The Bastiens continued to hold numerous workshops nationally and internationally over the next ten years. They traveled to Japan frequently during the late 1970s and early 1980s to give workshops on their method books.

In 1987, Jane Bastien noticed that her husband seemed reluctant to continue to give workshops. Three years later, in 1990, he was diagnosed with Alzheimer's disease. James Bastien passed away in 2005. Jane Bastien was still able to give workshops and to teach regularly during the time of her husband's illness because of the immense help of her husband's caregivers and the encouragement of her daughters and their husbands. Her family's support enabled her to continue teaching and presenting workshops after James Bastien's passing.

Continuing Impact on Teachers and Students

Jane Bastien continues to teach privately in La Jolla, California, and she and her husband have received numerous honors from teachers associations over the past several decades. Jane and James Bastien received the California Music Teachers Association's award for lifelong dedication as piano teachers and composers in 1996. The Bastiens received the Music Teachers National Association Achievement Award (the highest honor bestowed by the organization) in 1999 at the MTNA Convention in Los Angeles and were named

[73] Bastien lecture, 18.

MTNA Foundation Fellows in 2003. In 2008, Jane Bastien celebrated 50 years as a member of MTNA. She has an insatiable and contagious passion for teaching piano.[74] The following is an illustration of her love of teaching in her own words:

> What am I doing today?? The same things you are, if you have grandchildren. I'm still teaching a lot, five full days a week, starting at 6:30 in the morning. And I still think the next student will be the best one I ever had![75]

[74] Descriptions of Bastien's teaching strategies are described in Chapters Three, Four, Five, and Six.
[75] Bastien lecture, 24.

CHAPTER THREE

PERSPECTIVE ON THE EARLY WORKS AND BASTIEN'S USE OF MATERIALS

INTRODUCTION

This chapter offers a discussion of the development of the various Bastien methods. Information presented includes a synopsis of the collaboration between James and Jane Bastien and between the Bastiens and Kjos Music Company; descriptions of and perspectives on their first three method series, a method subseries for very young students, and a standard repertoire collection; and a focus on Jane Bastien's teaching preferences through her own use of materials. Descriptions of selected methods and repertoire series span the course of her career thus far. The following methods and series are discussed: *Music Through the Piano* (1963-1971), *The Very Young Pianist* (1973-1975), *Bastien Piano Library* (1976), *Bastien Piano Basics* (1985), and *Piano Literature* (1966-2008).

It is important to examine Bastien's methods and materials within the context of her personal teaching practices since her writing and teaching have been thoroughly interconnected over the course of her career. Bastien uses a variety of materials in her teaching including pieces that she has authored as well as works by standard classical composers and educational composers. A former student notes, "What she says, and this is something that I totally agree with, is that basically the ability of the teacher and the ability of the student counts for a lot more in this process than the methodology used."[76]

[76] Dr. Robert Roux (former student), in discussion with the author, June 17, 2010.

Background: *Collaboration between James and Jane Bastien*

The musical collaboration between James and Jane Bastien began well before their publishing career. The two met in New Orleans in 1960 and soon thereafter began performing as a duo piano team. Neither had played in a duo piano team previously, so they enjoyed this new partnership together. They started performing duo piano concerts before they were married, and after they married in 1961 they held a yearly faculty concert at Tulane.[77] They played in South Bend, Indiana at Notre Dame where James Bastien had taught prior to moving to New Orleans, and they also performed with the New Orleans Pops. The following description by Dr. Robert Roux provides insight into their distinctive musical personalities. Roux studied with both James and Jane Bastien while living in New Orleans in the late 1960s and early 1970s.

> They were quite different musical temperaments. Both excellent, but quite different, and actually quite complimentary to one another. … Jane was a rather instinctive, intuitive kind of musician. Her playing was warm, and I would describe Jim's playing and teaching as more intellectual. So they emphasized different kinds of things. Jane especially did a lot of demonstrating at the piano, and there were some very compelling and unique qualities she had in her playing which always came through. She had a very deep, beautiful, bottom of the keys tone, which I'm sure she owed a lot to her own teacher, Vengerova. Jane's phrasing was very colorful, there was definitely no doubt what she was trying to do. She had a definite point of view about where a phrase was going to. Her playing was emotional, it was musical, rather intuitive, like her personality, really. Jim's playing was a little more structural, a little more architectural, emotionally a little more distant, shall we say.[78]

As teachers, the Bastiens had different approaches, and each emphasized different areas. Roux explains that James Bastien's approach was one that

[77] The two performed regularly at Tulane until their move to California in the mid-1970s.
[78] Roux, discussion.

covered a great deal of repertoire, while Jane Bastien would choose a more limited repertoire with greater attention to details and polishing. "Actually, it was a good mix of personalities and temperaments to be studying with."[79]

While they regularly collaborated as performers, their writing of method books was decidedly individualized. Jane Bastien explains that she enjoyed writing pieces that would help students to learn a certain pedagogical concept, but that she did not have the patience to put the books together by hand.[80] "He loved to sit down and write, and he loved to put the stuff together. He liked to do the pasting and cutting and all that. I couldn't stand it. I have no patience for it."[81]

Mark Kjos offers his insights into the writing style of the pair:

> Back in the day, too, Jim used to write, write, write – and eventually, Jim gave up teaching. And he would write. And he was very dedicated – he would set aside, I don't know the specific hours, but 8 o'clock until 12, and … every day he wrote, that's all he did. He would write, and then after that he would either play tennis or golf … but that 8 to 12 was religious – don't interrupt me, that's when I write – and by doing that and allocating that time and never changing it [he] was very efficient, and so he was a powerhouse of writing all this. What Jane was was inspiration. She had all that, and she also did the field-testing and the work and, 'this is what we need,' and he would put it together and she would try it out and say, 'oh no, this doesn't work, the kids hate that' … and so they made a heck of a team. But even then, her dedication was to teaching. He was interested in, 'OK how can we tweak these and make them better.' But she was – her original inspiration was just to put together a curriculum because she thought there was a better way to teach kids. But, she wanted to teach. She didn't want to be spending all of this time tweaking.[82]

The Bastiens had very different backgrounds as developing pianists, so they each approached music in a unique way. Jane Bastien's studies with David

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[79] Ibid.
[80] It is interesting to note that James Bastien's mother was a writer of children's books, so perhaps he was influenced by his mother's career as a writer.
[81] Jane Bastien, in discussion with the author, June 16, 2010.
[82] Mark Kjos (publisher), in discussion with the author, June 17, 2010.

Milliken and Isabelle Vengerova prepared her to play musically with a full and beautiful tone. For Vengerova, attention to detail was paramount, and Jane Bastien credits Vengerova for her full sound. James Bastien's teachers emphasized technique, and his playing reflected this. Jane Bastien explains, "I learned a lot about technique from him. … And he learned a lot about music from me."[83] Their unique backgrounds influenced their own preferences in writing; therefore, it is not surprising that James Bastien's first publications were technique books.

Background: *Collaboration with Kjos Music Company*

Prior to their collaboration with Kjos Music Company, James and Jane Bastien spent their summers in Ann Arbor, Michigan in the early 1960s so that James could take classes at the University of Michigan. Mark Kjos relates that Jane Bastien had recently completed her materials for her first book, *Pre-Reading Experiences* (1963), and she went to the campus to copy the manuscript. Coincidentally, the Midwestern Music Educators show was convening on the campus that day, and the employees at the campus information center directed Mrs. Bastien to the conference. Mark Kjos explains, "And [Mrs. Hadcock of Hadcock Music in Ann Arbor][84] said, 'Well, there's this music conference going on right over there. Maybe you could go over there and somebody would be able to help you.' And when she walked in, the first person she saw was my dad."[85] Neil Kjos, Jr. and Jane Bastien had met previously during their graduate studies at

[83] Bastien, discussion, June 16, 2010.
[84] Jane Bastien, in a letter to the author, February 25, 2011.
[85] Kjos, discussion, June 17, 2010.

Columbia Teachers College, but they had not seen each other for several years. Neil Kjos, Jr. wanted to bring a piano series into the Kjos catalog (Kjos Music Company's primary publications were choral and instrumental works prior to the Bastien series). His offer to publish *Pre-Reading Experiences* began their collaboration as writer and publisher.

> When it came out – there wasn't a big reception – nobody was waiting for the new Bastien method – it was sweat and brow – nobody knew who they were and my dad rented a U-Haul and threw the books in the U-Haul and threw them in the front and they would hit the road. And essentially, if they could find somebody – a store that would help sponsor it, they would do that – but more often than not, my dad would just rent out a hotel room and send out invitations and invite everybody who attended to stay for a free lunch and get people that way, and that's kind of how they started.[86]

When comparing *Music Through the Piano* (1963-1971), *Bastien Piano Library* (1976), and *Bastien Piano Basics* (1985), it is important to recognize the authorship of each method. Jane Smisor Bastien was the sole author of the core method books of *Music Through the Piano*, while James Bastien wrote the technique books for that series.[87] James Bastien was listed as the sole author of *Bastien Piano Library*: "Piano Lessons," "Theory Lessons," "Technique Lessons," and "Sight Reading," and of *Bastien Piano Basics*: "Piano," "Theory," and "Technique."[88] Jane Bastien was the sole author of the performance supplements entitled *Bastien Piano Library*: "Piano Solos," and *Bastien Piano Basics*: "Performance."

Although Jane Bastien occasionally wrote pieces for *Bastien Piano Library:* "Piano Lessons," and *Bastien Piano Basics*: "Piano," James Bastien was

[86] Ibid.
[87] See subheadings for each method below for further explanation of each series.
[88] Jane Bastien also solely authored Levels 1 through 4 of the *Bastien Piano Basics* supplement, "A Line A Day Sight Reading."

listed as the sole author because he contributed the majority of the pieces and because he compiled the books into a unified whole.[89]

Jane Bastien's individual approach in *Music Through the Piano* (1963) differed from her approach in collaboration with her husband in the second method, *Bastien Piano Library* (1976) and the third method, *Bastien Piano Basics* (1985), in that she chose to present all 12 keys in her very first book, the first level of *Music Through the Piano*, entitled "Pre-Reading Experiences" (the earliest of the three methods, discussed below). Between the publication of *Music Through the Piano* in 1963 and *Bastien Piano Library* in 1976, James Bastien determined (and Jane Bastien agreed) that it would be helpful to students and teachers to spread the keys out over several levels in *Bastien Piano Library* (1976). In the third method, *Bastien Piano Basics* (1985), the Bastiens added more reinforcement of concepts as well as four-color printing, described later in Chapter Three.[90] In both the second and the third method series, *Bastien Piano Library* (1976) and *Bastien Piano Basics* (1985), Group I Keys (C, G, F) are presented in Level 1, Group II Keys (D, A, E) are presented in Level 2, Group III Keys (D-flat, A-flat, E-flat) are presented in Level 3, and Group IV Keys (G-flat, B-flat, B) are presented in Level 4.[91]

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[89] Jane Bastien, in conversation with the author, February 22, 2011.

[90] "*Piano Basics* is the first American piano method to use multi-colored illustrations." Kathleen Schubert, "Willard A. Palmer's Contributions to Piano Pedagogy" (PhD diss., University of Oklahoma, 1992), pages 102-103.

[91] For a thorough background on *Bastien Piano Library* and *Bastien Piano Basics*, see Kathleen Schubert's PhD dissertation entitled, "Willard A. Palmer's Contributions to Piano Pedagogy" (PhD diss., University of Oklahoma, 1992). Schubert's observations regarding Reading Approach, Technic, Rhythm, Musical Understanding, Design and Format, Musical Quality, and Pedagogical Principles in *Bastien Piano Library* and *Bastien Piano Basics* can be found on pages 95-106. Debra Brubaker's PhD dissertation entitled, "A History and Critical Analysis of Piano

These later methods are considered "gradual multi-key" methods since the groups of keys are spread out over several levels rather than being introduced at the same level. Jeanine Jacobson describes the multi-key approach as follows,

> In the multi-key reading approach, students are taught rather quickly to play five-finger patterns in all major keys and simultaneously are given numerous short pieces to play in the various keys. Keys are introduced in groups and the groups are determined by the black- and white-key shape of the tonic triad.[92]

As stated in the "To the Teacher" preface to *Music Through the Piano*, *Book 1: Reading*, Jane Bastien believed in the importance of presenting all of the keys to students early in their studies in order to benefit their overall understanding of music and the keyboard.

> Many teachers feel that it is desirable to give each student a complete picture of music as soon as possible. Their experiences indicate that all students, gifted or otherwise, are capable of learning these fundamentals in the early stages of piano instruction. Most important is the fact that students who do not become professional musicians will have a practical knowledge for further musical enjoyment.[93]

Regarding the differences between *Music Through the Piano* and the second and third method series, *Bastien Piano Library* and *Bastien Piano Basics*, Jane Bastien also states,

> That first series that I wrote was exactly how today I would choose to teach people, but it was not realistic for what everybody has to do. I mean the kids that did it and that practiced a lot, it just required a lot of work from everybody. From the teacher, from the student, from everybody. That's the way I would like to teach, but that just isn't really realistic for the children more than anything. It's just hard for them to keep it all straight.[94]

Methods published in the United States from 1796 to 1995" (PhD diss., University of Minnesota, 1996), pages 405-421 also provides a background on the Bastien methods.

[92] *Professional Piano Teaching*, Jeanine Jacobson, Alfred Publishing Co., Inc., 2006, page 42.

[93] *Music Through the Piano*, *Book 1: Reading,* Jane Smisor Bastien, Neil A. Kjos Music Company, 1963.

[94] Jane Bastien, in conversation with the author, February 22, 2011.

Method: *Music Through the Piano* (1963-1971)

Pre-Reading Experiences (1963) is a single-volume book that provides students with the opportunity to play in all 12 keys from the beginning of their studies. *Pre-Reading Experiences*, Jane Bastien's first method book publication, became the first book in the *Music Through the Piano* series which begins with *Pre-Reading Experiences* and *First Reading Experiences* and is followed by *Books 1, 2,* and *3: Reading,* and *Books 1, 2, 3, 4, 5,* and *6: Writing*.

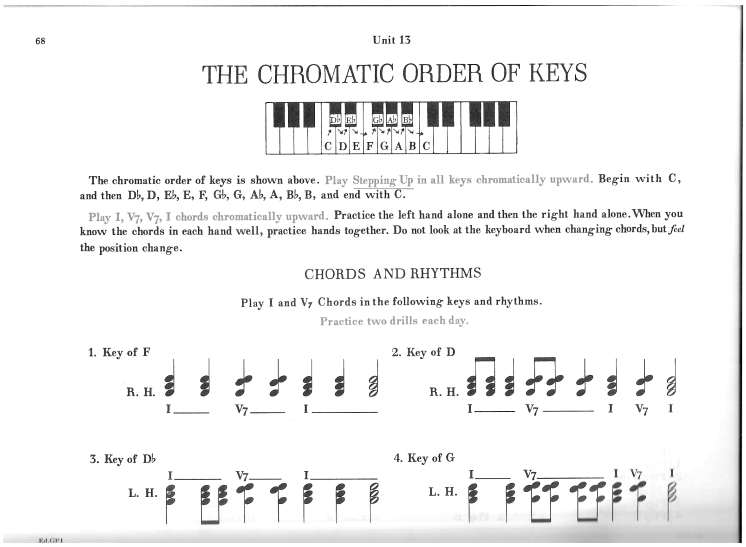
Jane Bastien first began writing *Pre-Reading Experiences* during the summer of 1961 while she and her husband were living in Michigan; James Bastien was pursuing doctoral coursework at the University of Michigan at that time. In this single-volume method book, the students' understanding of hand positions is streamlined because they study the keys according to groups as follows: Group I keys C, G, and F; Group II keys D, A, and E; Group III keys D-flat, A-flat, and E-flat; and Group IV keys G-flat, B-flat, and B.

Bastien explains that she learned about the concept of grouping the keys from Dr. Robert Pace, but that it was originally Dr. Raymond Burrows's idea to organize the keys in this way.[95] Of the series, Bastien explains, "I still say there's

[95] For further information regarding Robert Pace, see Jan Jones Forester's DMA document entitled, "Robert Pace: His life and contributions to piano pedagogy and music education" (D.M.A. document, University of Miami, 1997). For further information regarding Raymond Burrows, see Edyth Elizabeth Wagner's DMA document entitled, "Raymond Burrows and his contributions to music education" (D.M.A. document, University of Southern California, 1968). Both Pace and Burrows served on the faculty at Teachers College, Columbia University. According to Forester, Pace began serving on the faculty at Teachers College, Columbia University in 1949 (Forester, page 1), and according to Wagner, Burrows began serving as a lecturer at Teachers College, Columbia University in 1928 (Wagner, page 136). Additional information regarding Raymond Burrows can be found in Marienne Uszler's article entitled, "The American Beginning Piano Method, Part 3: Foreword, Checklist, Reviews of *The Music Tree* and the *Robert Pace Materials*," The Piano Quarterly, no. 122, (Summer, 1983): 15-16.

no way that you can learn more than in those very first books in a shorter time – *if* you're willing to do the work."[96] Upon successful completion of *Pre-Reading Experiences*, students will be capable of playing the following exercise (see example 3.1), found in Unit 13.

Example 3.1: "The Chromatic Order of Keys," *Pre-Reading Experiences,* page 68



68

Unit 13

THE CHROMATIC ORDER OF KEYS

C D E F G A B C

The chromatic order of keys is shown above. Play Stepping Up in all keys chromatically upward. Begin with C, and then D♭, D, E♭, E, F, G♭, G, A♭, A, B♭, B, and end with C.

Play I, V7, V7, I chords chromatically upward. Practice the left hand alone and then the right hand alone. When you know the chords in each hand well, practice hands together. Do not look at the keyboard when changing chords, but *feel* the position change.

CHORDS AND RHYTHMS

Play I and V7 Chords in the following keys and rhythms.

Practice two drills each day.

1. Key of F
2. Key of D
3. Key of D♭
4. Key of G

R. H. L. H. I V7

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Mark Kjos explains how the Bastien piano methods evolved from Jane Bastien's original book (*Pre-Reading Experiences* of 1963) into the method book series that were published in later years.

> The very first book was published in 1963 and that book is still today the most concise and best guide to the Bastien pedagogy that exists. The problem with that book is that you need a hyper-motivated teacher and a hyper-motivated student to be able to use it. But it's still – it *is* the Bastien philosophy. Later, Jim got involved and Jim was really good about being able to see what's out there and what he essentially did was take that book and just expand it out – put in the repetition and the reinforcement and the things that made the curriculum accessible to the masses, if you will, not

[96] Bastien, discussion, June 16, 2010.

> just dedicated, outstanding teachers like Jane … or dedicated, outstanding students like she [has been] able to foster.[97]

Pre-Reading Experiences (1963) became the first book of *Music Through the Piano* (1963-1971), a series of core books which includes *Pre-Reading Experiences*, *First Reading Experiences*, *Books 1, 2,* and *3: Reading,* and *Books 1, 2, 3, 4, 5,* and *6: Writing.*[98] While the core books in the *Music Through the Piano* series were written solely by Jane Smisor Bastien, selected materials, including the three volumes of technique books entitled *Magic Finger Technique: Books 1, 2,* and *3*, were written by James Bastien.

From *Pre-Reading Experiences* (1963), a student is expected to move directly into *First Reading Experiences* (1971).[99]

> *First Reading Experiences* is designed to bridge the gap between *Pre-Reading Experiences* and actual music reading. This book is comprised of twenty-one days of varied, specific note reading assignments. This intensive plan will help organize a student's practice time and speed the note-learning process.[100]

This book is designed to be used simultaneously with flash cards, the final units of *Pre-Reading Experiences*, and the beginning units of *Book 1: Reading* and *Book 1: Writing.* Suggestions for correlating the material are offered in the preface. "What Have You Learned?" pages such as the one shown in example 3.2, are incorporated throughout *First-Reading Experiences*, and such worksheets

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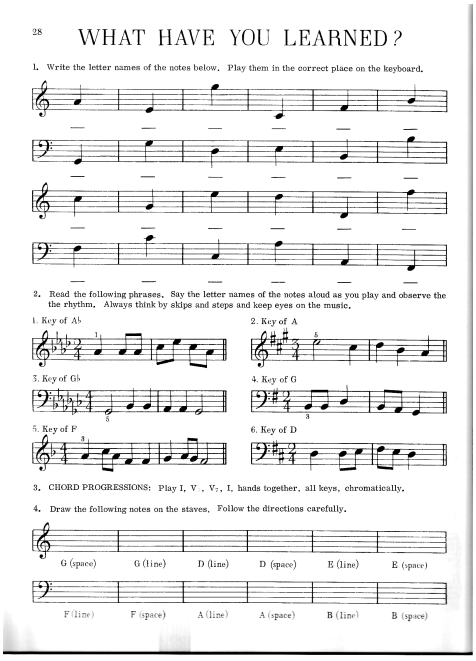
[97] Kjos, discussion, June 17, 2010.
[98] The first publication dates for the core books of *Music Through the Piano* are: *Pre-Reading Experiences* (1963), *First Reading Experiences* (1971), *Book 1: Reading* (1963), *Book 2: Reading* (1963), *Book 3: Reading* (1964), *Book 1: Writing* (1963), *Book 2: Writing* (1963), *Book 3: Writing* (1964), *Book 4: Writing* (1971), *Book 5: Writing* (1971), *Book 6: Writing* (1971).
[99] *Pre-Reading Experiences*, *Books 1* and *2: Reading*, and *Books 1* and *2: Writing* were all published in 1963. *First Reading Experiences,* published in 1971, was written to ease the transition between *Pre-Reading Experiences* and *Book 1: Reading.*
[100] *First Reading Experiences*, Preface, 1971.

offer the student and teacher opportunities to review key concepts and to reinforce ideas before moving to new material.

Example 3.2: "What Have You Learned?" *First Reading Experiences*, page 28



28 WHAT HAVE YOU LEARNED?

1. Write the letter names of the notes below. Play them in the correct place on the keyboard.

2. Read the following phrases. Say the letter names of the notes aloud as you play and observe the the rhythm. Always think by skips and steps and keep eyes on the music.

1. Key of A♭ 2. Key of A

3. Key of G♭ 4. Key of G

5. Key of F 6. Key of D

3. CHORD PROGRESSIONS: Play I, V , V7, I, hands together, all keys, chromatically.

4. Draw the following notes on the staves. Follow the directions carefully.

G (space) G (line) D (line) D (space) E (line) E (space)

F (line) F (space) A (line) A (space) B (line) B (space)

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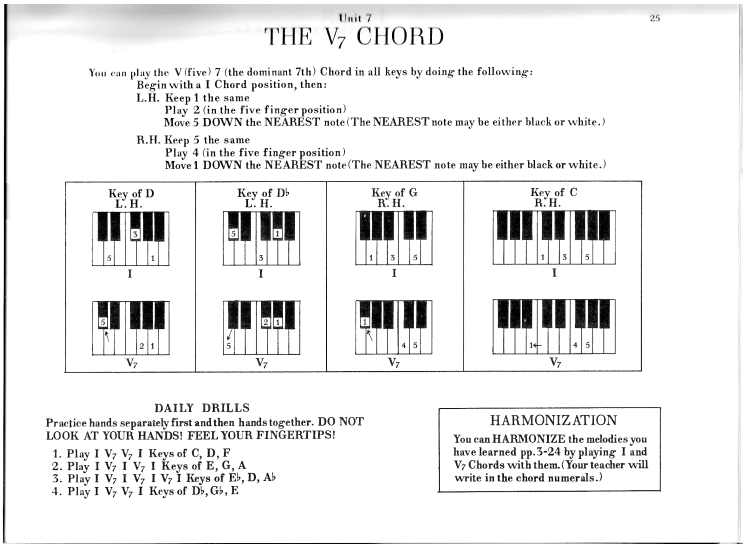
After writing *Pre-Reading Experiences*, Jane Bastien expanded on her ideas and wrote three levels of books entitled "Reading" and six levels of books entitled "Writing."[101] Bastien explains that the *Music Through the Piano* series was based on ideas from materials that she had used in her teaching at the Hudson Guild Settlement House in New York City. Bastien had previously taught using books by Hazel Cobb, Leila Fletcher, and Robert Pace, and she used these experiences to develop a method book of her own that would include elements that she found to be the most important. She explains, "There's really nothing

[101] Books Four, Five, and Six include only the "Writing" books.

new in any piano book when you really think about it – very few things. It's just a different way of putting it."[102]

In *Book 1: Reading*, students play five-finger melodies (both folk tunes and original Bastien compositions) in all keys.[103] By Unit 7, the I and V7 chords first learned in *Pre-Reading Experiences* are reinforced, as shown in example 3.3, and students are expected to harmonize the melodies played in previous units of *Book 1: Reading* using these chords.

Example 3.3: "The V7 Chord" from *Music Through the Piano, Book 1: Reading*, page 25



Unit 7 25

THE V_7 CHORD

You can play the V (five) 7 (the dominant 7th) Chord in all keys by doing the following:
Begin with a I Chord position, then:
L.H. Keep 1 the same
Play 2 (in the five finger position)
Move 5 DOWN the NEAREST note (The NEAREST note may be either black or white.)
R.H. Keep 5 the same
Play 4 (in the five finger position)
Move 1 DOWN the NEAREST note (The NEAREST note may be either black or white.)

Key of D L. H. — I — V_7
Key of D♭ L. H. — I — V_7
Key of G R. H. — I — V_7
Key of C R. H. — I — V_7

DAILY DRILLS
Practice hands separately first and then hands together. DO NOT LOOK AT YOUR HANDS! FEEL YOUR FINGERTIPS!
1. Play I V_7 V_7 I Keys of C, D, F
2. Play I V_7 I V_7 I Keys of E, G, A
3. Play I V_7 I V_7 I V_7 I Keys of E♭, D, A♭
4. Play I V_7 V_7 I Keys of D♭, G♭, E

HARMONIZATION
You can HARMONIZE the melodies you have learned pp. 5-24 by playing I and V_7 Chords with them. (Your teacher will write in the chord numerals.)

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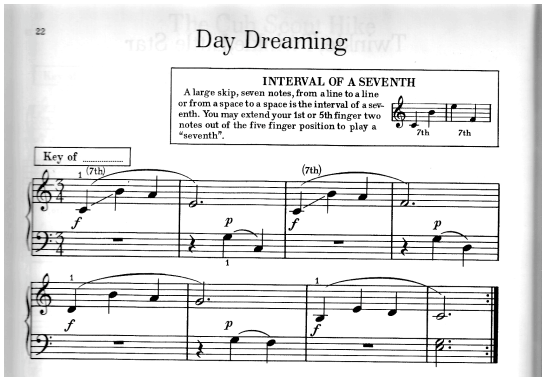
To complement their reading studies, students learn to write steps and skips, five-finger positions, and sharps and flats in *Book 1: Writing*, while also completing sightreading, harmonization, and transposition exercises.

[102] Bastien, discussion, June 16, 2010.
[103] Students have been introduced to all of the groups of keys in *Pre-Reading Experiences*, so this material will reinforce their understanding of this concept.

In *Book 2: Reading*, students are formally introduced to the concepts of phrasing and dynamics, although presumably teachers will have worked on careful phrasing and musical contrasts prior to this official introduction. Since the IV chord is introduced in *Book 2: Reading*, students can now use three chords to harmonize pieces. New intervals introduced in *Book 2: Reading* include the sixth, seventh, and octave. As is shown in example 3.4, the intervals are introduced melodically rather than harmonically, so teachers can comfortably use *Book 2: Reading* with young or small-handed students.

Example 3.4: "Day Dreaming," from *Music Through the Piano, Book 2: Reading,* page 22 (measures 1-8)



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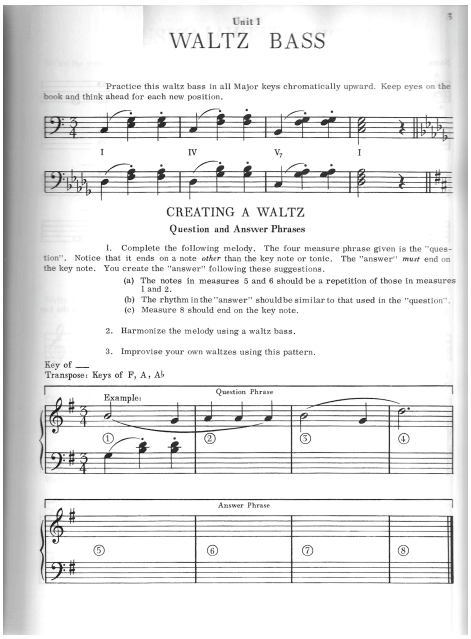
Book 2: Writing offers material to help solidify concepts learned in *Book 2: Reading.* Students are expected to complete exercises such as naming key signatures and writing major and minor chords. As in *Book 1: Writing*, students continue to complete exercises in sightreading, harmonization, and transposition.

Book 3: Reading and *Book 3: Writing* offer further opportunities for reading and transposition, with new concepts introduced including the octave

sign, triplets, and waltz-bass accompaniment. In addition to written exercises in *Book 3: Writing*, students practice major and minor hand-over-hand arpeggios and blocked chord, broken chord, and Alberti bass accompaniment patterns.

While the "Writing" books 4, 5, and 6 are not paired with a separate, formal "Reading" book,[104] they do offer numerous opportunities for reading and playing in addition to the given writing exercises. Examples that require students to compose or improvise their own music over given musical material such as a waltz-bass or a march pattern provide an important creative element within the series. Example 3.5 below provides one such experience in creating question and answer phrases over a waltz-bass accompaniment pattern.

Example 3.5: "Waltz Bass," from *Music Through the Piano*, *Book 4: Writing*, page 3



Unit 1 3

WALTZ BASS

Practice this waltz bass in all Major keys chromatically upward. Keep eyes on the book and think ahead for each new position.

I IV V_7 I

CREATING A WALTZ

Question and Answer Phrases

1. Complete the following melody. The four measure phrase given is the "question". Notice that it ends on a note *other* than the key note or tonic. The "answer" *must* end on the key note. You create the "answer" following these suggestions.
   (a) The notes in measures 5 and 6 should be a repetition of those in measures 1 and 2.
   (b) The rhythm in the "answer" should be similar to that used in the "question".
   (c) Measure 8 should end on the key note.
2. Harmonize the melody using a waltz bass.
3. Improvise your own waltzes using this pattern.

Key of ___
Transpose: Keys of F, A, A♭

Example:

Question Phrase

① ② ③ ④

Answer Phrase

⑤ ⑥ ⑦ ⑧

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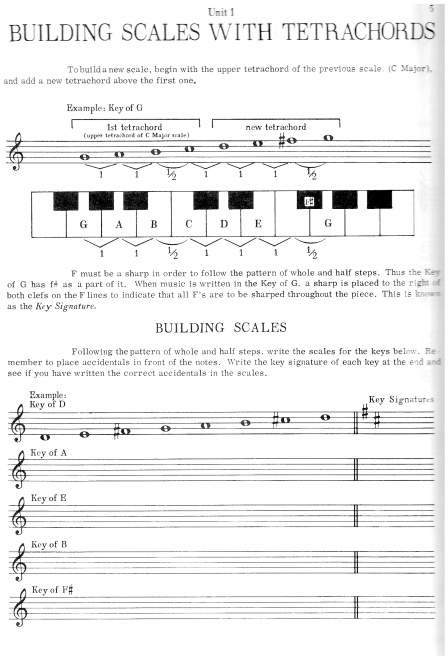
[104] *Music Through the Piano* includes *Books 1, 2,* and *3: Reading,* and *Books 1, 2, 3, 4, 5,* and *6: Writing*.

Sightreading exercises include solos, duets, and duos giving students the opportunity to play in many different configurations. In addition to the aforementioned materials, students learn to build tetrachord scales and triad inversions in *Book 5: Writing* as shown in example 3.6, and by *Book 6: Writing*, they learn to build and resolve dominant seventh chords as shown in example 3.7.

Example 3.6: "Building Scales with Tetrachords," from *Music Through the Piano*, *Book 5: Writing*, page 5



Unit 1 5

BUILDING SCALES WITH TETRACHORDS

To build a new scale, begin with the upper tetrachord of the previous scale. (C Major), and add a new tetrachord above the first one.

Example: Key of G

1st tetrachord (upper tetrachord of C Major scale) | new tetrachord

1 1 ½ 1 1 1 ½

G A B C D E F♯ G

1 1 ½ 1 1 1 ½

F must be a sharp in order to follow the pattern of whole and half steps. Thus the Key of G has F♯ as a part of it. When music is written in the Key of G, a sharp is placed to the right of both clefs on the F lines to indicate that all F's are to be sharped throughout the piece. This is known as the *Key Signature*.

BUILDING SCALES

Following the pattern of whole and half steps, write the scales for the keys below. Remember to place accidentals in front of the notes. Write the key signature of each key at the end and see if you have written the correct accidentals in the scales.

Example: Key of D — Key Signatures

Key of A

Key of E

Key of B

Key of F♯

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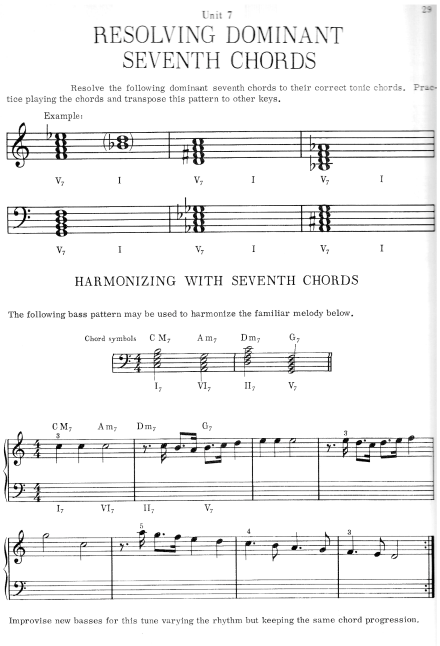
Example 3.7: "Resolving Dominant Seventh Chords," from *Music Through the Piano*, *Book 6: Writing*, page 29



Unit 7

29

RESOLVING DOMINANT SEVENTH CHORDS

Resolve the following dominant seventh chords to their correct tonic chords. Practice playing the chords and transpose this pattern to other keys.

Example:

HARMONIZING WITH SEVENTH CHORDS

The following bass pattern may be used to harmonize the familiar melody below.

Improvise new basses for this tune varying the rhythm but keeping the same chord progression.

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Since the *Music Through the Piano* series offers ample reinforcement of concepts, but is straightforward and fast-paced without illustrations, it could be a valuable resource both for adult beginners and ambitious children.

Method Subseries: *The Very Young Pianist* (1973-1975)

The Very Young Pianist (1973-1975), a method subseries in three volumes for 4 to 7 year old beginners, introduces young students to the fundamentals of piano playing. Jane Bastien wrote *The Very Young Pianist*, a subseries of *Music Through the Piano*, as an introduction to the piano for pre-school students. This subseries was designed to lead very young students into later Bastien methods by

creating a smooth transition between the fundamentals of piano playing and the pianistic and musical concepts found in methods for the average-age beginner. Bastien explains that she originally wrote these books for her own daughters.

> Then I had kids, then I had babies, so I wanted a little thing for them, so I actually wrote those, *The Very Young Pianist* and all that, in Interlochen. I was there after my kids were born, I think they were about 4 to 8 when I was writing that in Michigan, and then the babysitter [Carol Ivey] drew the pictures.[105]

The Very Young Pianist incorporates many of the same concepts that are introduced in *Music Through the Piano* but the concepts are introduced at a slower rate with more opportunities for reinforcement. Letters, numbers, and simple rhythms are introduced in Book 1, along with several off-staff pieces in the keys of C and G. In Book 2, students play on-staff pieces in Group I Keys: C, G, and F, while learning the concepts of stepping, skipping, and leaping on the staff. When students reach Book 3, they learn to read folk tune arrangements and solos by Jane Bastien in Group II Keys: D, A, E, Group III Keys: D-flat, A-flat, E-flat, and Group IV Keys: G-flat, B-flat, and B in addition to learning to read in middle C position. The large typeset allows ample space for young students to practice writing alphabet exercises and other note naming drills.

The following supplementary books by Jane Bastien from the *Music Through the Piano* series can be used to reinforce concepts learned in *The Very Young Pianist*: "Pre-Reading Solos," "More Pre-Reading Solos," "Pre-Reading Duets," "Pre-Reading Christmas Carols," "Multi-Key Reading," and "Solos For The Very Young Pianist."

[105] Jane Bastien, in conversation with the author, February 2, 2011.

As stated above, Bastien's daughters provided her with the original inspiration for writing a method for young beginners.

> I don't know who else had a course for a very young [beginner] – a four-year old – at that time, but I think it was pretty unique. And there are some others who have gone that way now, but I feel like the Bastiens were the first to really do that and still do it more than anybody else. … I think that's also something unique to the Bastiens. When they've developed curriculum, it's not just one-size-fits-all – not just one curriculum for everybody. It's very oriented towards who they're trying to address.[106]

Dr. George Lucktenberg describes Jane Bastien's productivity while working on *The Very Young Pianist* during their summers at Interlochen in the early 1970s. "She'd be working on a 32-pager[107]… she would have one of these things spread out when Jimmy and I took off [referring to his occasional golf outings with James Bastien]; five hours later when we came back she'd about have a book done. I mean, it was *unbelievable.*"[108]

Since students learn to play in all keys in *The Very Young Pianist*, they should be able to navigate new pieces comfortably as they encounter various keys in the literature. Bastien's students learn the note names using flashcard drills,[109] but they also learn to read intervallically, and this preference can be seen in her method books.

> You memorize the flashcards early on, and then she does the one-minute club, but then when you're reading, she says, "Well, that's up a fourth, that's down a third," and you're reading linearly – which goes to the musical playing. Everything is linear. … Everything I've learned about

[106] Kjos, discussion, June 17, 2010.
[107] Dr. Lucktenberg explains that the books at that time were produced by presses that worked in 32 or 64 page groupings.
[108] Dr. George Lucktenberg (Jane Bastien's colleague), in discussion with the author, August 11, 2010.
[109] See chapter five.

> line, I've learned from her. And I really think you can trace that all the way back to reading linearly.[110]

Method: *Bastien Piano Library* (1976)

Thirteen years after the publication of *Music Through the Piano*, Kjos Music Company released a second average-age method series, *Bastien Piano Library* (1976), a piano course that consists of the following core method books from the Primer Level through Level 4: "Piano Lessons," "Theory Lessons," "Technic Lessons," "Sight Reading," and "Piano Solos." James Bastien determined that the Bastiens should shift to a gradual multi-key approach in this new method because he felt that the earlier books (the *Music Through the Piano* series) moved along too quickly for the typical piano student. When the Bastiens moved to California in 1975, James began to write the "Piano Lessons" core method books for the Primer Level through Level Four of the *Bastien Piano Library*. Mark Kjos relates that James Bastien was very disciplined and would write for four hours every morning.[111]

> [1976] was when my father [Neil Kjos, Jr.] released the *Bastien Piano Library* which ratcheted up the commercial success of the curriculum quite a lot. … The most concise example of the Bastien pedagogy is contained within just the *Pre-Reading Experiences*, but it's not as usable for the masses. So then the "Reading and Writing" [books] made it more accessible. And it was made much more so with the *Bastien Piano Library*.[112]

Jane Bastien wrote the "Piano Solos" books for *Bastien Piano Library* because she could write those pieces easily based on her experiences with her

[110] Elan McMahan (former student and parent of former students) in discussion with the author, June 15, 2010.
[111] Kjos, discussion, June 17, 2010.
[112] Ibid.

own students, although the additional core books in *Bastien Piano Library* ("Piano Lessons," "Theory Lessons," "Technic Lessons," and "Sight Reading") were written by James Bastien.[113]

Jane Bastien enjoyed writing lyrics for her pieces because she found that doing so enhanced her students' rhythmic acuity in addition to increasing their overall enjoyment of the music. She often wrote pieces that pertained to what students were experiencing throughout the school year, such as pieces about Halloween or Thanksgiving. Students typically had celebrations in their school classrooms as these holidays approached, and she was aware of how important it was to have coordinating music that the students could learn. She explains that one of her goals in composing has been to create pieces that incorporate better phrasing since many early elementary works do not incorporate appropriate phrase markings.[114]

Each of Bastien's "Piano Solos" books offers additional material to reinforce what has been learned in the lessons. These solo works could be used for recitals or as supplementary repertoire. In her review of the *Bastien Piano Library*, Marguerite Miller notes,

> The greatest strength of the Bastien Library is in the areas or [*sic*] reading and reinforcement. One appreciates the thoroughness and consistency of the concept presentations, as well as the constant, consistent reinforcement of each new concept and skill.[115]

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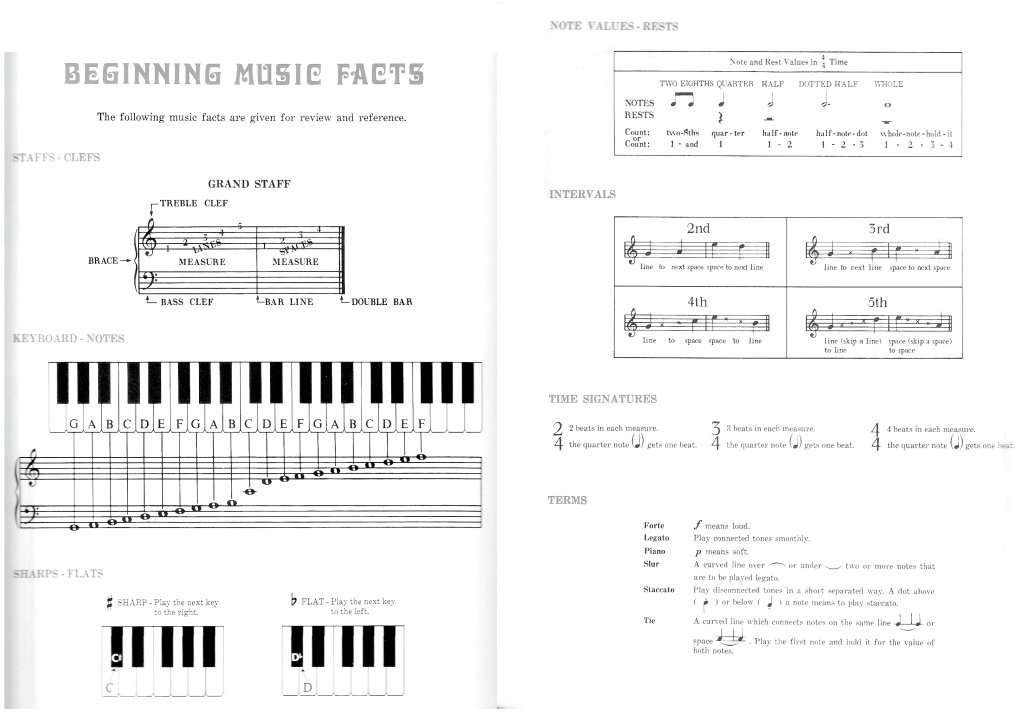
[113] A review of *Bastien Piano Library* can be found in Marguerite Miller's article entitled, "The American Beginning Piano Method, Part 4: The [Bastien] Piano Library," The Piano Quarterly, no. 123, (Fall, 1983): 25-32. James Bastien's response to the review can be found on pages 32-33.
[114] Bastien, discussion, June 16, 2010.
[115] Marguerite Miller, "The American Beginning Piano Method, Part 4: The [Bastien] Piano Library," The Piano Quarterly, no. 123, (Fall, 1983): 25-32. While Miller also makes some negative comments regarding the *Bastien Piano Library*, a more expansive knowledge of the Bastiens and their teaching philosophy might have led to a different perspective regarding the series. A more complete picture of *The Bastien Library* and other Bastien publications can be

The Primer Level "Piano Solos" begins with several pre-reading examples in C and G position, followed by pieces on the staff in C, G, and Middle C position. Level One begins with two pages of music facts (see example 3.8) that can be used for reference if the teacher assigns this supplementary book while primarily using a method other than the *Bastien Piano Library*.

Example 3.8: "Beginning Music Facts," from *Bastien Piano Library*, "Piano Solos: Level 1," pages 4 and 5



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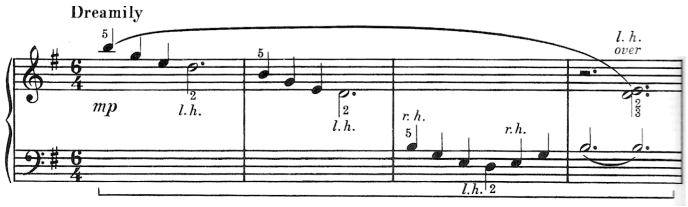
Since each book introduces concepts according to the Bastiens' curriculum, these helpful music fact sheets can serve as a frame of reference for

gained through an investigation of the Bastiens' pedagogical approach and through observations of Jane Bastien's teaching strategies in particular, a discussion of which can be found in chapters 3, 4, 5, and 6 of this document.

students studying from other method series who have not yet been introduced to these concepts. Almost all of the selections in Level One include lyrics and many are given a full sound with I chords and partial V7 chords. By Level Two, fewer pieces include lyrics. As shown in example 3.9, students now focus on scalar and arpeggiated patterns, hand crossing, and new meters such as 6/8 and 6/4.

Example 3.9: "Daydreams," from *Bastien Piano Library*, "Piano Solos: Level 2," page 17 (measures 1-4)



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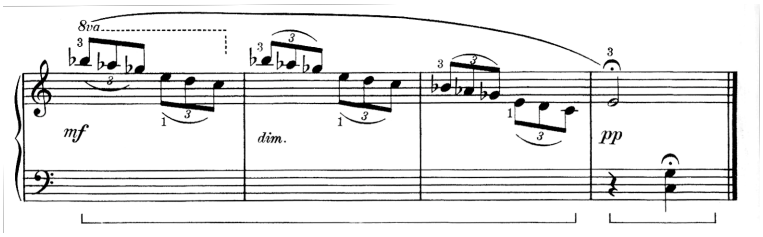
Lyrics are only included with two selections in Level 3, probably because by the time students reach this level, they are playing repertoire pieces with more sweeping gestures which do not lend themselves to singing. Two examples in Level 3 that reinforce important pedagogical concepts and illustrate the level of repertoire are "Tropical Fish," (see example 3.10) which features falling triplet patterns, and "The Bumble Bee," (see example 3.11) a short work that exposes students to chromatic passagework.

Example 3.10: "Tropical Fish," from *Bastien Piano Library*, "Piano Solos: Level 3," page 27 (measures 29-32)



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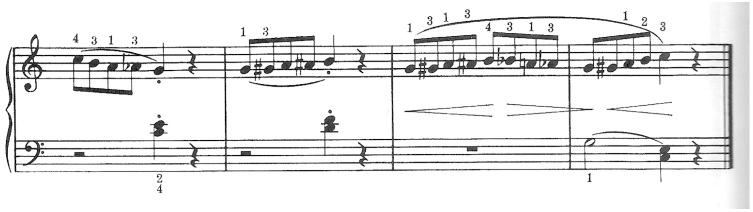
Example 3.11: "The Bumble Bee," from *Bastien Piano Library*, "Piano Solos: Level 3," page 31 (measures 21-24)



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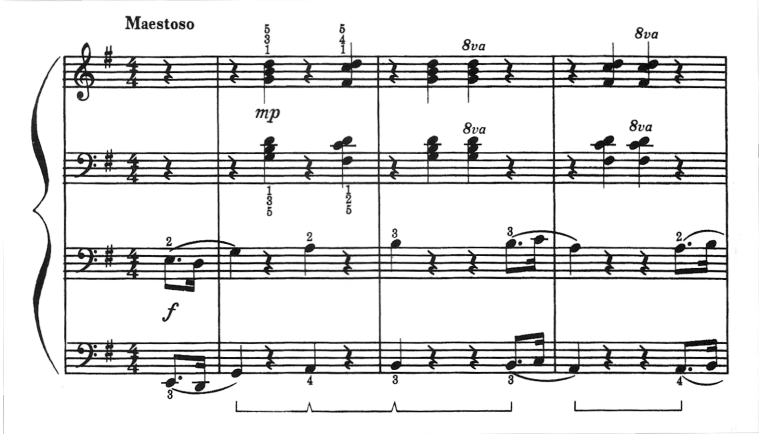
By Level 4, successful students are capable of playing in all 12 keys, and the solos written by Bastien reinforce a student's familiarity with multi-key playing. Students are also exposed to augmented and diminished triads and the whole-tone scale in Level 4, and this offers them greater access to more challenging works. "Ocean Prelude," a piece written on four staves that covers a wide range of the keyboard, is indicative of the difficulty level encountered in Level 4 (see example 3.12). This dramatic selection could be used as an early precursor to a Debussy or Rachmaninoff prelude.

Example 3.12: "Ocean Prelude," from *Bastien Piano Library*, "Piano Solos: Level 4," page 24 (measures 1-4)



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Method: *Bastien Piano Basics* (1985)

Bastien Piano Basics, published in 1985 (nine years after the publication of *Bastien Piano Library*), is the Bastiens' third piano method for the average-age beginner. *Bastien Piano Basics* includes four books at each level from the Primer Level through Level 4. The four core books at each level include: "Piano," "Theory," "Technic," and "Performance." By the time students reach Level 4 in *Bastien Piano Basics*, they have played in all 12 keys (three keys at each level). Since Jane Bastien authored the supplementary "Performance" books and James Bastien authored "Piano," "Theory," and "Technic" for each level of the series, the following section will focus primarily on the "Performance" books.

Bastien Piano Basics literally offered students a more colorful way to look at their music: for the first time in a piano method, Kjos Music Company used a

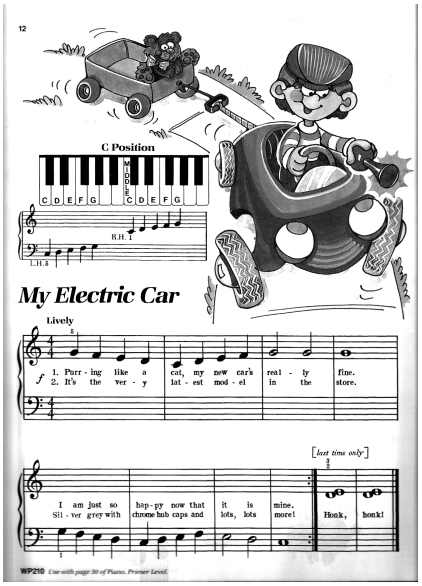
four-color printing format and this new effect increased the overall visual appeal of the series. Mark Kjos explains,

> Then in '85 they put out a new method [*Bastien Piano Basics*] and we added some technological accoutrements, namely four-color printing – which nothing had ever been before, not a piano method, and so it was the very first piano method to ever be printed in four-color and it just exploded off the charts. So it became progressively more successful. And again I think that they tweaked things – through feedback you hear – 'this really worked well, this could work better if you did it this way or that way' – and they were receptive to the ideas. … Mainly the feedback comes from teachers. … We sent them out for big workshop tours every summer and so they'd meet a lot of people [who would say] "Hey, you know, I like this," and just get good information.[116]

The Primer Level Performance book includes pieces at the pre-reading level in addition to pieces on the staff. As illustrated in example 3.13, when a new position is introduced, a keyboard graphic is provided to assist the student in finding the correct placement on the keyboard; a staff with the given pitches is also provided for on-staff pieces.

[116] Kjos, discussion, June 17, 2010.

Example 3.13: "My Electric Car," from *Bastien Piano Basics*, "Performance: Primer Level," page 12



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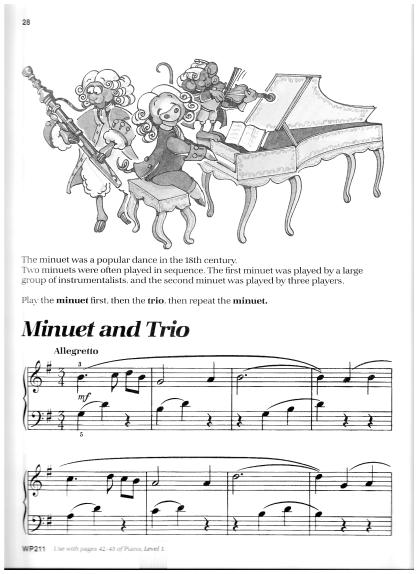
This book features Jane Bastien's original compositions and her arrangements of well-known folk tunes. A skilled lyricist, Bastien includes delightful lyrics for each piece in order to help students to internalize the rhythm and to motivate them by making the pieces imaginative and appealing.

In Performance: Level One, Bastien writes a Minuet and Trio and includes a description of the eighteenth-century dance (see example 3.14).

Example 3.14: "Minuet and Trio," from *Bastien Piano Basics*, "Performance: Level 1," page 28 (measures 1-8)



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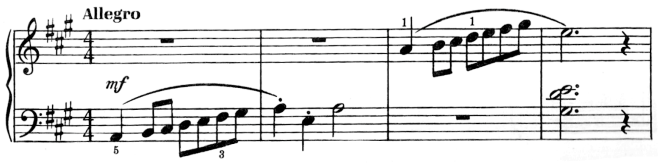
As illustrated in example 3.15, "Moon Creatures" from Level Two offers students many opportunities to play the A Major scale.

Example 3.15: "Moon Creatures," from *Bastien Piano Basics*, "Performance: Level 2," page 28 (measures 1-4)



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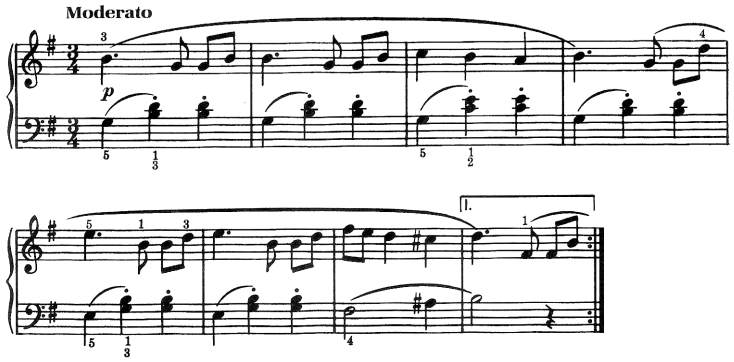
A well-crafted arrangement of the Brahms A-flat Major waltz, Op. 39, No. 15 (transposed to G Major) is included in the third level of the performance books (see example 3.16).

Example 3.16: "Waltz," from *Bastien Piano Basics*, "Performance: Level 3," page 22 (measures 1-8)



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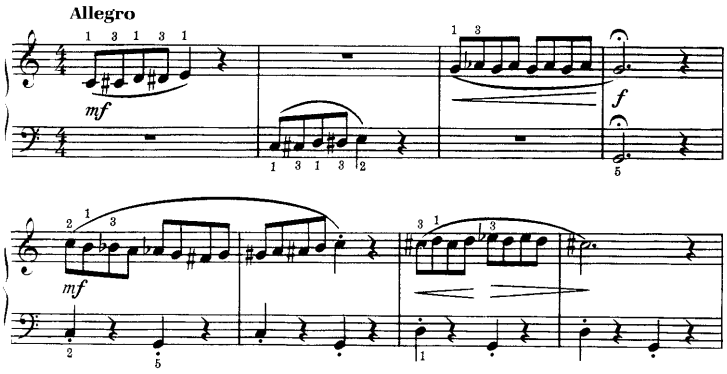
As is true with any solid method series, pieces in the performance books directly correlate with concepts that students are learning in their lesson books. Examples 3.14, 3.15, and 3.16 above demonstrate Bastien's reinforcement of Minuet and Trio form, the A-major scale, and a waltz-bass accompaniment pattern. Example 3.17 below, entitled "Fireworks," from Level Three is based entirely on chromatic scales, a concept that students first studied on page 34 of "Lesson Book: Level Three."

Example 3.17: "Fireworks," from *Bastien Piano Basics*, "Performance: Level 3," page 24 (measures 1-8)



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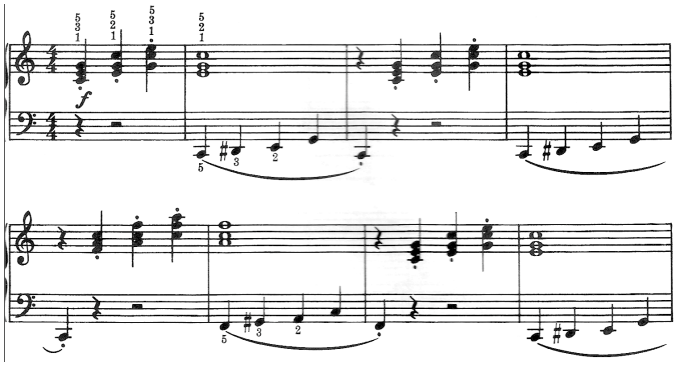
Additional reinforcement of the chromatic scale can be found in "Storm at Midnight" and "Entry of the Gladiators" in "Piano: Level Three." Pieces in "Performance: Level Four" that are designed to give the student practice in executing triad inversions both harmonically (see example 3.18) and melodically (see example 3.19) include "T.I. (Triad Inversion) Boogie" and "Up-Hill Race."

Example 3.18: "T.I. Boogie," from *Bastien Piano Basics*, "Performance: Level 4," page 10 (measures 1-8)



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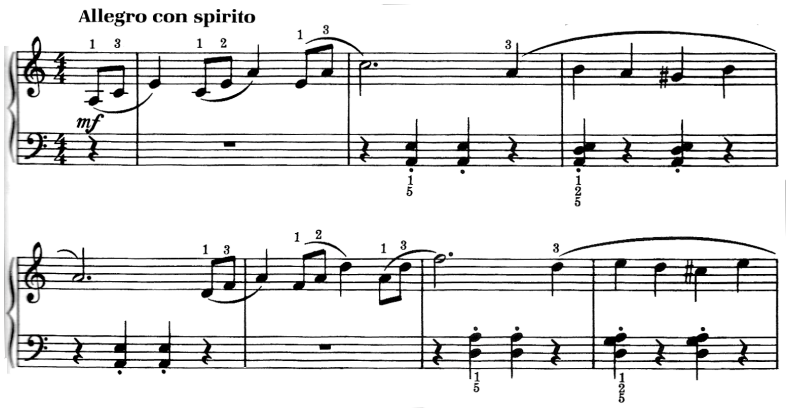
Example 3.19: "Up-Hill Race," from *Bastien Piano Basics*, "Performance: Level 4," page 11 (measures 1-7)



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Bastien includes staccato markings and slurs at all levels of the performance book. In interviews, she and others indicated that she always strived to incorporate proper phrasing and gestural playing when teaching the youngest students, so it seems fitting that she would write pieces with a variety of articulation markings that are carefully conceived.[117]

Jane Bastien authored a companion series of volumes to *Bastien Piano Basics* in 1990 and 1991 entitled *A Line a Day Sight Reading*. This supplement is available at Levels 1 through 4, and it offers a "daily note search" as well as several four-bar phrases for reading. At the beginning of each book, Bastien provides a series of questions concerning time signature, dynamics and articulations, hand position, and tempo that students should ask themselves before beginning to sight-read each phrase. Levels 3 and 4 have an additional question regarding identifying the correct key signature of each phrase. After students

[117] Bastien, discussion; McMahan, discussion; Nancy McClintock (parent of a former student), in discussion with the author, June 23, 2010.

play, they are instructed to ask themselves a series of evaluative questions concerning correct notes, rhythm, dynamics, steady tempo, and even lifting the hands to breathe at the end of slurs.

Standard Repertoire Series: *Piano Literature* (1966-2008)

The five volumes of *Piano Literature* (1966-2008), a leveled repertoire series featuring standard classical piano literature, were published over several decades with publication dates as follows: Volumes One (1966) and Two (1966), compiled and edited by Jane Bastien, Volumes Three (1968) and Four (1974), compiled and edited by James Bastien, and Volume Five (2008), compiled and edited by Jane Bastien.

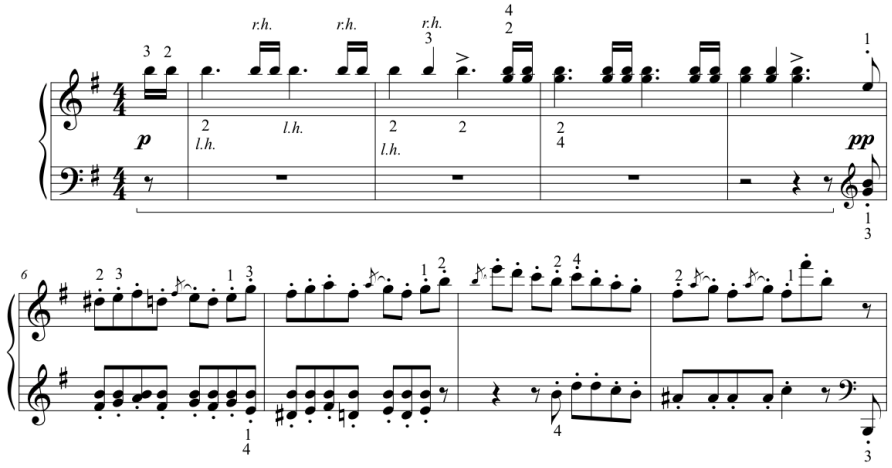
When compiling and editing the *Piano Literature* series, Jane Bastien carefully chose pieces from the standard teaching canon based on her experience with works that were easier and more pedagogically appropriate for young beginners. Jane Bastien was responsible for compiling and editing volumes 1, 2, and 5. When editing each selection, Bastien very carefully considers the position of the hand in order to write the most appropriate fingering for the given passage. She states that she often finds it challenging to choose the best fingering for classical works since there are so many choices that could work well.[118] Of these books, Bastien explains, "I only put [pieces] in there that I've taught thousands of times. All of the *Piano Literature* books have some easier pieces – they're not all hard, they're not all one level."[119]

[118] Bastien, discussion, June 16, 2010.
[119] Ibid.

Volume One includes pieces from Bach's "Anna Magdalena" notebook along with pieces by Spindler, Mozart, Beethoven, Schumann, Kabalevsky, Shostakovich, and Bartók. The pieces chosen are primarily at a lively tempo, with a few exceptions, and, since Bastien includes a variety of contrasting works and composers, students will experience a well-rounded introduction to classical literature. In Volume Two, Bastien again includes pieces by Bach, Beethoven, Schumann, Kabalevsky, and Bartók. New composers introduced in Volume Two include Clementi and Rebikoff.

For Volume Five of *Piano Literature*, Bastien chose pieces by J.S. and C.P.E. Bach, Haydn, Mozart, Mendelssohn, Chopin, Grieg, MacDowell, Debussy, Ibert, and Tcherepnin. In this volume, Bastien intentionally chose few pieces that use octaves. Occasional octaves are found, as can be expected with advanced works, but this literature is not predominated by continuous octave passages. Instead of incorporating a thick-textured Beethoven sonata, for example, Bastien chose Mozart's B-Flat Major sonata, K. 570. A spritely scherzo by Mendelssohn (Opus 16, No. 2 in E Minor) includes a few measures of octave passagework, but the remainder of the piece consists of virtuosic 16th-note passages, double-thirds, and other challenges that do not require prolonged stretching of the hands. Example 3.20 demonstrates the type of musical material found in the scherzo that does not unnecessarily stretch the hand.

Example 3.20: Mendelssohn's "Scherzo in E Minor, Op. 16, No. 2" from *Piano Literature: Volume 5*, page 62 (measures 1-8)



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Bastien's colleagues as well as parents of former students commented on the fact that Bastien included pieces for smaller hands.

> She knows good fingerings. I think she considers again the size of the hand, and how well is the student going to be able to shape the hand in order to play something in the most musical way. I've enjoyed having discussions with her to ask her why she chose fingering that she did. She can always back up everything that she does. There's always a reason. There's a conscious reason why she's done everything the way she's done it, and there's just nothing given to chance really – I think she thoroughly, logically tries to think through everything she does.[120]

A parent of a student appreciated Bastien's care in choosing literature for her daughter.

> I know that she was always very concerned about my daughter who has small hands … and she would watch to make sure that she didn't play pieces if there were too much of a stretch. She would alter it, drop a note, or do something different. She did not want her walking away with injuries. She was very cognizant of the fact that you could over-practice or you could end up with injuries, and she was very protective that way.[121]

[120] Kay Etheridge (Jane Bastien's colleague), in discussion with the author, June 16, 2010.
[121] McClintock, discussion.

Each volume of *Piano Literature* includes pieces from the Baroque, Classical, Romantic, and Contemporary periods, but Bastien's students found that her interest in contemporary music in particular had a great impact on their own appreciation of twentieth-century composers. Students enjoyed Bastien's incorporation of contemporary music in their lessons.

> One thing that really impressed me, and I loved it, was her use of so much contemporary music. I loved playing the Kabalevsky stuff, I loved playing the Khachaturian Concerto when I was in high school. We did Kent Kennan Preludes, the Robert Starer *Sketches in Color*, Ginastera *Variations on a Nursery Tune*, the Tcherepnin Bagatelles that are in her literature books, I loved them and that was also a new world for me. And it was clear that she loved it as well. … And it was just sort of indicative of her energy, too. The contemporary stuff mirrored her energy. All this sort of spiky energetic stuff like those Tcherepnin Bagatelles or the Kent Kennan stuff or the Muczynski, they're just full of energy.[122]

Background: *Domestic and International Reception of the Bastien Method Series*

The Bastien name is well known among piano teachers in the United States and abroad. All Bastien publications are still in print, and numerous copies are sold annually.[123] In her doctoral thesis, Debra Brubaker notes that the *Bastien Piano Library* "was selling roughly two to one over its nearest rival" at one point in time.[124]

James and Jane Bastien traveled to many countries to present workshops on their materials and Jane Bastien continues to travel internationally a few times each year. Their publications are translated into 16 languages and have been well

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[122] Christopher Vath (former student), in discussion with the author, June 23, 2010.
[123] Mark Kjos (publisher), e-mail message to the author, March 11, 2011.
[124] Debra Brubaker, "A History and Critical Analysis of Piano Methods published in the United States from 1796 to 1995" (PhD. diss., University of Minnesota, 1996), page 500. Although Brubaker does not provide trade records to support her statement, anecdotal evidence regarding the widespread use of the Bastien method adds to the plausibility of this claim.

received worldwide.[125] Mark Kjos notes that the primary method resource used by many teachers in Japan and Germany is the Beyer method,[126] thus the Bastien method offers a more recent, child-friendly format for piano lessons. The Bastiens developed a particularly strong relationship with teachers in Japan, and they continue to host a group of visiting Japanese piano teachers annually in La Jolla. Mark Kjos describes the development of their international reputation.

> Internationally [their] first publications were translated in 1969 – they were translated into Japanese. I think that they were some of the first American educational piano composers to travel extensively through the world, so their reputation is not just limited to this country, but they have a massive following in different countries throughout the world. … She's got an infectious personality, and she's obviously got a system of teaching piano that has been very successful here and has been very successfully translated into different cultures.[127]

Background: *Jane Bastien's Use of Various Piano Materials*

Jane Bastien uses a vast assortment of materials in her own teaching. She employs her own methods and sheet music along with works by a variety of other educational composers such as Melody Bober, William Gillock, Martha Mier, and Robert Vandall among others.[128] About her own writing, Bastien explains,

> Most of the books I did, I wrote because I wanted to teach them. I never did try to figure out what would sell, what wouldn't sell, it was just never my goal, from the very beginning. I just thought … I want to teach, and then, if somebody else wants to use it, that's fine. And if they don't want to use it, that's fine, too. If I liked it, I always thought, you know, that was good enough for me.[129]

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[125] For trade reasons, the Neil A. Kjos Music Company could not divulge information regarding the specific languages or sales records. Mark Kjos (publisher), e-mail message to the author, December 6, 2010.
[126] Ferdinand Beyer's *Vorschule im Klavierspiel,* Op. 101.
[127] Kjos, discussion, June 17, 2010.
[128] This assortment of educational composers shows Bastien's interest in the best music by current or near-current composers available, whether composed in 1960 or 2010.
[129] Bastien, discussion, June 16, 2010.

Bastien works with many method series and levels simultaneously with each student because she believes that students need opportunities for repetition and reinforcement. For those still studying in method books during the summer, Bastien assigns pieces in *Bastien Piano Basics* "Piano," "Performance," and "Technic" at a level below the student's current level in order to refresh their knowledge of the concepts learned during that particular school year. She typically gives students assignments at two or three different levels in order to offer them new challenges while continuing to reinforce earlier concepts.

The students who have progressed through the entire series and who have mastered the material will demonstrate a firm grasp on the technical, theoretical, and musical knowledge needed to perform and analyze music at a high level. Students who graduate from the Bastien studio, whether or not they choose to major in music in college, continue to have music as a part of their lives. Bastien has offered them skills in music reading, she has provided a firm technical background, and she has engendered in them a love of music that will continue to serve them throughout their lives.

Background: *Introduction to Technique and Sequencing of Piano Materials*

Jane Bastien carefully chooses pieces that are appropriate for the student's level of ability, and her techniques encourage students at all levels to play as musically as possible. From the very beginning of their studies, students learn to play with proper balance, voicing, phrasing, and shaping. This allows them to play more advanced repertoire with the proper tone and touch when they reach those pieces in their studies. Bastien explains,

> It's incorrect if you don't play the phrase. … I do that from the very beginning. And that's why in the beginning it goes slowly. And a lot of people want to play the Bach Minuet in G, and I say, you know what, I don't want to do that now, because I want it to sound like Bach wanted it to sound. … I do try for that. I really try for that, and I'm not always successful, but I try for that with every student. Because there are very few people who are really super talented. But you can teach them to sound talented if you do all that.[130]

A colleague adds,

> She has certain pieces that I think she knows she can get a student to exhaust the musical ideas out of it. She never teaches anything that's just going to be for show. It's always about the details of phrasing and making music, particularly the details to get a good technique from the beginning. Everything from curving fingers to the lifting at the end of the slur – lots of detail. And no compromise – I think a good teacher usually can say that they didn't compromise.[131]

Bastien's desire to teach students how to phrase and play musically led her to incorporate such concepts into her method books. A former student notes, "The whole series of books just sprung out of her teaching."[132] She adds,

> Because she started as a teacher – well, she started as an incredible pianist – but because she's taught all the way through, and then the publishing career came later, she was able to publish the stuff that she had already been teaching. And even as she teaches – she's been publishing for over 25 years, she's continued to teach. That's pretty amazing. So, in other words, everything she says comes from the trenches. She's in there, she's doing it, she speaks as someone who is walking the walk. And I think that's one of her biggest contributions is that she's an incredible musician who chose teaching as her path, and then later on wrote the method books and continues to teach, so it's in real time, it's not theoretical. … So, she speaks with authority as someone who's been there and who is still there doing it.[133]

[130] Bastien, discussion, June 14, 2010.
[131] Etheridge, discussion.
[132] McMahan, discussion.
[133] Ibid.

Students and colleagues describe Bastien as a thoughtful and conscientious teacher who makes wise decisions for her students.[134] Instead of pushing and advancing young children as rapidly as possible, she carefully takes them through repertoire that is much more suitable for their age. As they become musically mature, she then exposes them to more challenging repertoire, but even then, she does so in a careful and pedagogically appropriate manner. Several colleagues and former students discussed Bastien's sequencing of materials.

> Here's an example of pedagogically how sound she is: when you're learning concertos, she has an order in which she teaches concertos because it pedagogically makes sense. Usually the Haydn F, then the Haydn D, and then sometimes the Haydn G gets thrown in there, then the Kabalevsky 1st movement, then goes probably to the Mendelssohn G minor, 3rd movement, and then maybe the Kabalevsky 3rd movement, and then eventually you might end up on the Grieg concerto if you're that kind of kid. But let's say some really talented kid shows up, they don't start with the Kabalevsky, they start with the Haydn. … They have such a broad base musically before they go on to the next thing, so everything is very musical from the very beginning.[135]

With her careful planning and repertoire choices, Bastien makes a profound impact on her students by providing them with the ability to advance through the repertoire in a way that is pedagogically appropriate for each student. A former student who transferred to Mrs. Bastien at age 12 describes her appreciation for Bastien's careful and methodical lesson structure.

> I always look at those little kids who are missing that chunk of literature, and maybe I feel this way because I could've missed that chunk, too. But she pulled me back, and took me carefully and slowly through all this, and those years from 12 to 18 really defined me. And it was all that pullback in a loving way, but also in a strong way. She had a plan. It was never haphazard with her. She had a plan. And sometimes you had a choice like OK do you want to do this one or this one – but it wasn't, "Ok, what Mozart do you want to do?" … Every summer when she'd pick new

[134] Ibid.
[135] McMahan, discussion.

> literature for you, because you'd learn the notes over the summer, she was always concerned about balance. Not only just musical, programmatic balance, but pedagogical balance, too. There's always a plan.[136]

She adds,

> I have never met anyone who can communicate about music as well as she can … as succinctly – she can hear it, and she can analyze it and tell it back to you in a way that makes sense.[137]

Numerous former students and parents of students commented on the way in which Bastien marks music.[138] She uses a unique system of marking the areas that she wants students to address by circling such sections with a multi-colored pen. She highlights the recurrence of the issue by using a different color in subsequent weeks. A parent of a former student explains,

> By the time you have worked on a piece for as long as you've worked on it, it becomes a colorful mess! But you know, I always found the more color and the more mess that was on her paper, the better you were at it, the more time she had spent with you on it, you felt some satisfaction that you really were doing a good job, that she had found that many things for you to work on and improve. It was like, if you really weren't practicing, you might not have as much in your book, because she wouldn't have worked on that next 10th, 11th, 12th, 13th step. … There are so many things that you can work on musically, and sometimes I think Mrs. Bastien gave kids credit to go beyond what anybody even thought they could. Sometimes you can set a goal that's too high for a kid, but sometimes you can set a goal not high enough. … If you really kind of let a kid stretch a little, and you expect a little bit more out of them, then you'd be surprised at what they can achieve. And I think she kind of looked at students that way.[139]

Colleagues note that Bastien would mark the shape of every phrase, including the placement and physical gesture of the hand in order to help students remember

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[136] Ibid.
[137] McMahan, discussion.
[138] McClintock, discussion; McMahan, discussion; Ian McNally (former student), in discussion with the author, July 22, 2010; Paula Morgan (former student), in discussion with the author, August 10, 2010; Vath, discussion.
[139] McClintock, discussion.

how to craft each phrase.[140] Former students add that Bastien would often write, "please" in the music to underscore the importance of achieving a particular dynamic contrast or phrase nuance; she would then write a congratulatory, "Yay!" or other word of encouragement once the student accomplished the task.[141] These seemingly simple gestures can have a lasting impact on students as they learn to succeed in achieving the musical subtleties that each piece can require.

Perhaps most important to Bastien's success as a teacher is her careful selection of materials for each student. She chooses pieces by standard classical composers and educational composers that are both pedagogically appropriate and musically motivating for her young students. Her ability to build a student's repertoire from the foundation to the advanced works serves as an inspiration to piano teachers who strive to do the same.

[140] Doris de Chenne (Jane Bastien's colleague), in discussion with the author, August 3, 2010.
[141] McMahan, discussion; Vath, discussion.

CHAPTER FOUR

PERSPECTIVE ON THE LATER WORKS AND DEVELOPMENT OF TECHNIQUE

INTRODUCTION

Jane Bastien, Lisa Bastien Hanss, and Lori Bastien Vickers collaborated on the following methods and supplementary repertoire collections: *A Debut for You* (1992-1993), *Bastiens' Invitation to Music* (1993), *Collage of Solos* (1996), *Bastien Piano for Adults* (1999-2000), and *Vacation Magic* (2001). As stated in the introduction to Chapter Three, since Jane Bastien's educational piano materials and her independent teaching practices have been interconnected over the past fifty years, it is imperative that teachers and pedagogues examine the two simultaneously in order to gain a greater understanding of the pedagogy behind the method books.

Supplementary Repertoire Collection: *A Debut for You* (1992-1993)

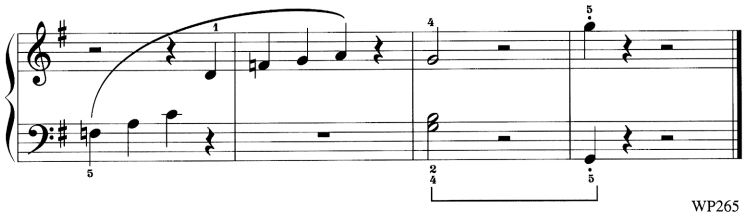
Jane Bastien first collaborated with her daughters, Lisa Bastien Hanss and Lori Bastien Vickers, on the supplementary repertoire collection entitled *A Debut for You*, Books 1 through 4, published in 1992 and 1993. They each wrote several pieces for the series which includes four levels of works for elementary through early intermediate students. Lori explains, "We try to write pieces that are easy to play but sound hard. … that almost any student could learn."[142] In their first series together, the three incorporated many concepts that Jane Bastien noted were

[142] Lori Bastien Vickers (daughter), in discussion with the author, March 22, 2010.

important to her in earlier supplementary collections. For example, pieces in all four books include phrase markings to help the student to play musically, and lyrics are common in the earlier books because clever phrases can help the student to play both musically and imaginatively.

Several examples of literature from these books follow, and such examples illustrate the level of difficulty required at various levels in addition to providing samples of the textures of typical pieces. In Book One, several pieces end with a musical gesture that requires students to move their hands apart one octave; this gives the student the opportunity to practice moving and navigating around the keyboard while also providing a unique ending that expands the student's abilities beyond typical position playing. Example 4.1 illustrates this musical gesture.

Example 4.1: "Roller Blades," from *A Debut for You*, Book 1, page 15 (measures 26-29)



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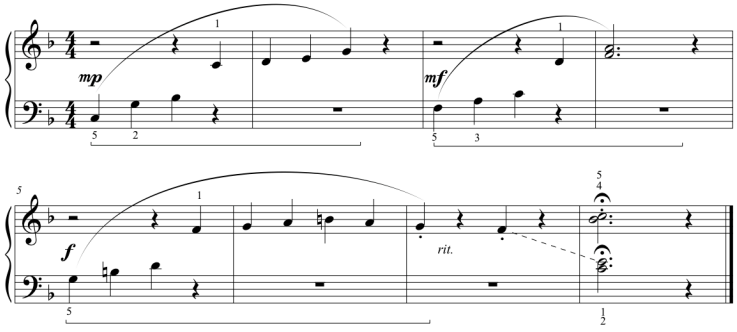
Many pieces in this book are set in middle-C position with occasional modifications or stretches outside of the position. Chromatic notes are used to add color to each work. Several of the selections written by Jane Bastien include

a musical interlude bookended by sections with lyrics giving students a better understanding of the piece's formal structure.[143]

While Book One incorporates primarily melodic material with only a few harmonic intervals and chords, Book Two includes many chords, both in root position and in inversions. Pedaled arpeggiated chords also provide unique sonorities that introduce students to interesting harmonic content as can be seen in example 4.2 below.

Example 4.2: "Purple Glasses," from *A Debut for You*, Book 2, page 3 (measures 11-18)



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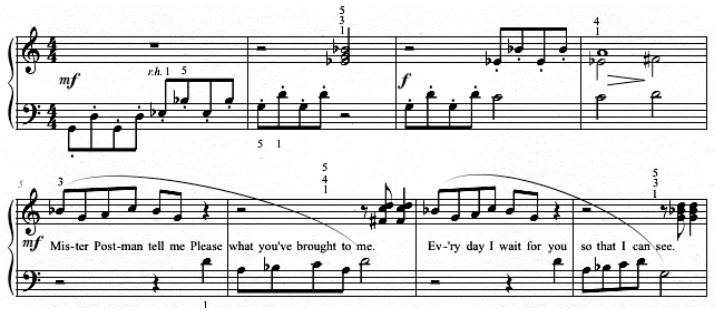
"Mail Call," by Jane Bastien, incorporates a toccata-like prelude and interlude while the sections with lyrics require a legato touch. Example 4.3 demonstrates this juxtaposition of articulations.

[143] Examples include Jane Smisor Bastien's: "Wrapping Presents," "Night Visitor," "Roller Blades," and "Parade of the Stars."

Example 4.3: "Mail Call," from *A Debut for You*, Book 2, page 12 (measures 1-8)



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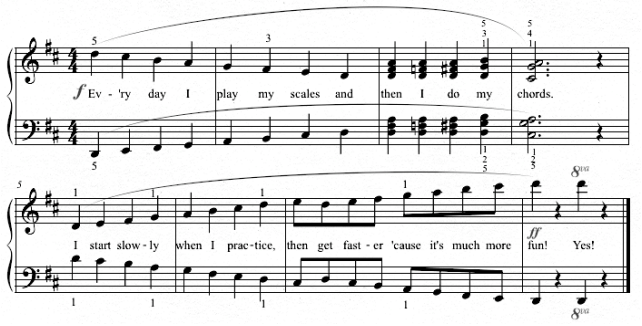
Contrary motion scales and chord cadences seen in example 4.4 add a touch of musical humor to the clever lyrics found in "Mondays at Three," a piece in which Bastien describes a student's preparation for his weekly piano lessons.

Example 4.4: "Mondays at Three," from *A Debut for You*, Book 2, page 17 (measures 17-24)



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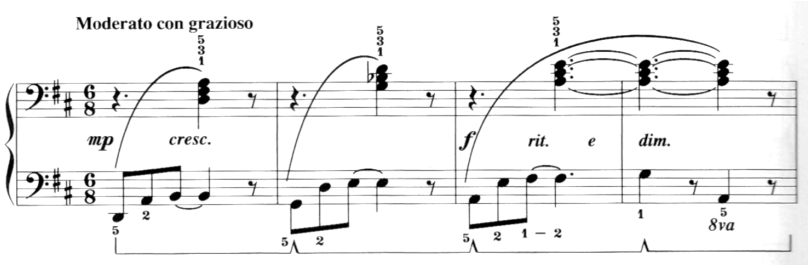
By Books Three and Four, students will find further examples of scalar patterns as well as both blocked and broken chords. Still fewer pieces in Books

Three and Four include lyrics,[144] and this is probably because of the sweeping gestures required as a student reaches more advanced literature. Bastien places short poems beneath the titles of two pieces in Book Four rather than writing lyrics for these pieces. The evocative poems that accompany "Spanish Treasures" and "Chicago Skyscrapers" help the student to paint a musical picture of the scenes described. Example 4.5 illustrates the poem and the opening gestures of "Chicago Skyscrapers."

Example 4.5: "Chicago Skyscrapers," from *A Debut for You*, Book 4, page 22 (measures 1-4)

"Looming ahead in the distance, Skyscrapers look like mere toys.
All shapes and sizes and colors, They hold their heads up with poise."



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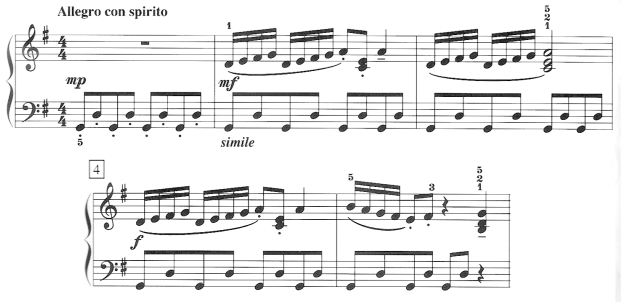
"Early Morning Ride," shown in example 4.6 below, offers a pedagogically appropriate early substitute for Ellmenreich's "The Spinning Song" for a student who is not yet ready for the Ellmenreich piece or for students who would prefer more contemporary harmonies.

[144] Four of the eleven pieces in Book Three and one of the eleven pieces in Book Four include lyrics.

Example 4.6: "Early Morning Ride," from *A Debut for you*, Book 4, page 8 (measures 1-5)



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Regarding collaborating with her mother, Lisa explains,

> The best thing about collaborating with her is that she is teaching, as you could see, just a ton of students, so she brings to the table that experience of teaching. … She's completely involved in the teaching, she's not removed from the teaching, so she's writing for the needs of her students.[145]

Method: *Bastiens' Invitation to Music,* "Piano Party" (1993)

While the four volumes of *A Debut for You* (1992-1993) are designed specifically for use as supplemental materials, the *Bastiens' Invitation to Music* (1993) series offers a complete set of core method books for young beginners entitled, "Piano Party," in addition to numerous supplementary books. Published in 1993, the core method series is divided into four levels labeled A, B, C, and D. Activities and pieces in "Theory and Ear Training Party" and "Performance Party" reinforce concepts learned in "Piano Party." Jane Bastien explains that the "Theory and Ear Training Party" books are similar to *The Very Young Pianist Listens and Creates* (1975) from her earlier series for young beginners.

[145] Lisa Bastien Hanss (daughter), in discussion with the author, June 15, 2010.

> *The Very Young Pianist* has a book called "Listens and Creates," which, when I moved to California, I used to get students. I just used that book and taught them a few of those concepts over at the public school … and that's the way I got students, because I wanted the little kids, and my own kids were pretty little still. … But a lot of the things from "Listens and Creates" are in the TET ["Theory and Ear Training Party"] books.[146]

The two series are similar in that they both incorporate large pictures and many coloring and matching activities that are appropriate for young children who are not yet able to read. Both series include "Teacher's Notes" in the final pages of each book rather than including instructions for the teacher on each page, and as a result, the main children's pages are not cluttered with unnecessary prose.

In addition to the "Teacher's Notes" pages in the *Bastiens' Invitation to Music*, "Piano Party" series, an extremely detailed teacher's guide is provided at each level and offers many ideas for each piece including objectives and suggestions for teaching. As a personal practice, Jane Bastien provides a copy of the teacher's guide for each family in her studio so parents can learn how to practice with their children.

Many of Jane Bastien's students and students' parents recognize the value of her philosophy and several of those interviewed mentioned Bastien's methods for very young children. A former student explains,

> Her greatest contribution has been her ability to teach young beginning students great discipline from having great hand position, always counting aloud, sight-reading, and building an overall good musicianship from ear training to theory understanding. Her method books are wonderful to assist this style of pedagogy.[147]

A parent adds,

[146] Jane Bastien, in discussion with the author, February 2, 2011.
[147] Sanaz Rezai (former student), e-mail message to the author, July 16, 2010.

> The methodology, the Bastien method and all of the books and things that she has provided really are, I think, an outstanding way to work and teach piano for children – *especially* really young children. I think that is one of the unique things about the Bastien method, is the fact that you can take the really young student – the four year old, the five year old – and actually teach piano without hurting the little fingers before they're developed, without losing the attention span, with instilling a love and an ability, and you don't see that very often, you really don't.[148]

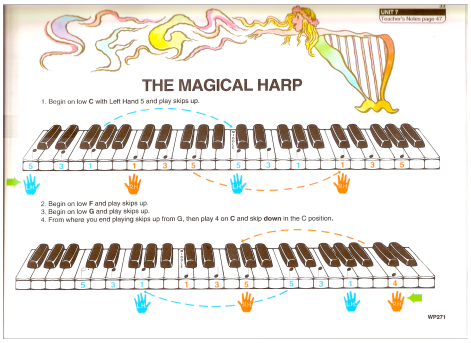
In "Piano Party: Book A," students learn finger numbers, white key names, and basic note values such as quarter, eighth, half, dotted half, and whole notes. One of the most valuable aspects of the "Piano Party" series is its thorough incorporation of off-staff notation,[149] and throughout "Piano Party: Book A," students learn to play pre-reading pieces on both black and white keys. Throughout the *Bastiens' Invitation to Music:* "Piano Party" core method books and in the supplementary collections, left-hand passages are preceded by a blue icon of the left hand, while right-hand passages are preceded by a red icon of the right hand. These graphics are designed to help students to remember to play with the correct hand. Several fallboard exercises encourage students to keep their eyes on the book while tapping their fingers on the fallboard. By the end of Book A, successful students can play an off-staff version of the folk song "Bingo" in Middle C position.

In "Piano Party: Book B," students play off-staff pieces in C, G, and F positions. Although the concept of the grand staff is introduced in Unit 7 of Book B, the remaining pieces in the final units (Unit 7 and Unit 8) are notated off of the staff. Students learn new note values such as the dotted quarter note, and they also learn the concept of I and V7 chords. This early introduction of such chords

[148] Nancy McClintock (parent of former student), in discussion with the author, June 23, 2010.
[149] Books A and B are entirely off-staff.

allows students to provide harmonic interest to their playing. The concept of the Group I keys (C, G, F) is introduced in Unit 7 of Book B, and students apply their knowledge when they play "The Magical Harp," a piece with hand-over-hand arpeggios using the Group I keys illustrated in example 4.7. Example 4.8 provides an on-staff version of the piece from the back of the book which teachers can use as a reference.

Example 4.7: "The Magical Harp," from *Bastiens' Invitation to Music* "Piano Party Book B," page 33



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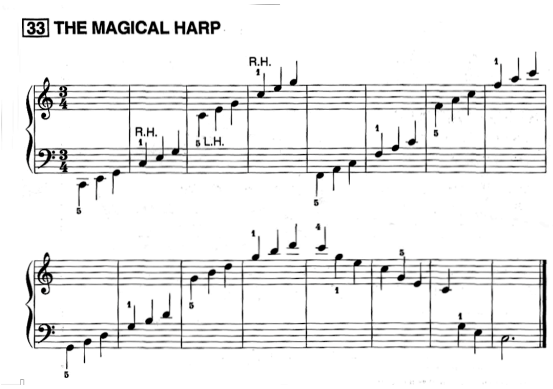
Example 4.8: "The Magical Harp," (on-staff version) from *Bastiens' Invitation to Music* "Piano Party Book B," page 47



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By the end of Book B, students are introduced to the entire grand staff as well as to the concept of skips on the staff.

At the beginning of "Piano Party: Book C," students learn to name the line notes. Bastien explains that her favorite way to teach reading is by using G position because both hands start on lines and because of the distance between the hands. She explains that students will have greater technical ease because their arms will be free in this position.[150] After learning to read skips in G position, they learn the concept of stepping on the staff, and by Unit 3, they learn the note names for the spaces on the staff. Students also learn to identify and play intervals of fourths and fifths. Although the concept of key signatures has not yet been introduced, a key signature is indicated when a piece is in G or F position. As a result, students are already familiar with key signatures when they formally encounter the concept later in their studies.

"Piano Party: Book D" introduces students to sharps and flats (a brief preview of sharps was seen at the end of Book C), and students also learn all of the remaining groups of keys. While they are not yet introduced to minor key signatures, students are exposed to a variety of minor pieces and keys. This preview allows them to be familiar with the concept rather than waiting until they are much older to be exposed to minor sonorities.

While teachers can begin using "Piano Party" with students as young as age four, Bastien's intention is not necessarily to advance a student at a very fast

[150] Jane Bastien, in discussion with the author, June 16, 2010.

pace. Instead, her goal is to instill a love of music so that children will continue to want to play the piano throughout their lives. A parent explains,

> It was attention to cognitive development, what is age appropriate, keeping realistic expectations, … maybe they're not two years ahead technically, but they've had two years of study habits and playing pieces that they can play and enjoy. I think laying that groundwork as opposed to society as a whole the emphasis is always … 'you've got to win the scholarship.' … The enjoyment and just readiness was a big emphasis. And I think that's why a lot of her pieces for the younger children – they might seem simplistic or they might seem like, 'Oh, this is nothing,' to someone who's older, but to the four-year-old in the moment who's playing it, it's exciting and I think that excitement and enjoyment does lay the groundwork for the hard work to come.[151]

Supplementary Repertoire Collection: *Collage of Solos* (1996)

Collage of Solos (1996) is available in five levels from the early elementary to the intermediate level. As discussed in Chapter Three and in previous sections in Chapter Four, a main feature of many of the Bastien materials is the incorporation of lyrics. Colleagues and students' parents have commented on the importance of lyrics in the early books. A parent explains,

> Partly because she's a lyricist on her pieces for younger kids, Jane often says, 'You've got to take a breath,' to get across the idea of the phrasing. 'And if you just play it straight through it's like you're a computer. And we want a person who's communicating, … so play the phrase as if it's a sentence, and you're pausing for a breath or you're pausing to let the point sink in before you go on to the next part of the passage.'[152]

Collage of Solos is one such series by the Bastiens that incorporates lyrics. In an interview, Jane Bastien's colleague mentioned *Collage of Solos* specifically

[151] Julie Sih (parent of former students), in discussion with the author, June 23, 2010.
[152] Sih, discussion.

because she found it helpful for a third grader who wanted to sing along while she played.[153] She explains,

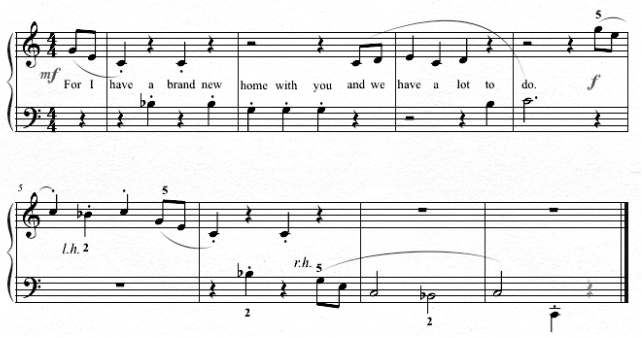
> Jane told me the reason she started composing was because she wanted something specific for her own students. She understands so much about how students learn. She understands what they need, the progression of what they need and what they're going to like. Just something as simple as that – that kids like to sing words to their songs – is an area that not all composers use. [Authors of educational piano materials] don't all do that for second and third year students.[154]

Lyrics are offered in the first three books of the five-level series. As mentioned in summaries of previous series, Jane Bastien often includes musical interludes between sections of lyrics in her pieces.[155]

Several examples of literature from *Collage of Solos* follow which illustrate the level of difficulty required at various levels as well as textures of typical pieces. Because of the frequent use of patterns and repeated sections, the pieces in Book One are easier and more accessible for the average early elementary student. Example 4.9 demonstrates a pattern that is experienced in several octaves on the keyboard. The compositional concept of augmentation can be explained as students expand the rhythmic pattern in the final two measures of the piece.

[153] Kay Etheridge (Jane Bastien's colleague), in discussion with the author, June 16, 2010.
[154] Ibid.
[155] "Walking to School" and "Alley Cat" in Book 1; "The Magic Clown," "My Treasure Chest," and "In a Far Off Land" in Book 2; "Snow Day" in Book 3.

Example 4.9: "Alley Cat," from *Collage of Solos*, Book 1, page 11 (measures 21-28)



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Lisa Bastien Hanss explains that their writing is designed to be accessible to students while still expanding their pianistic abilities.

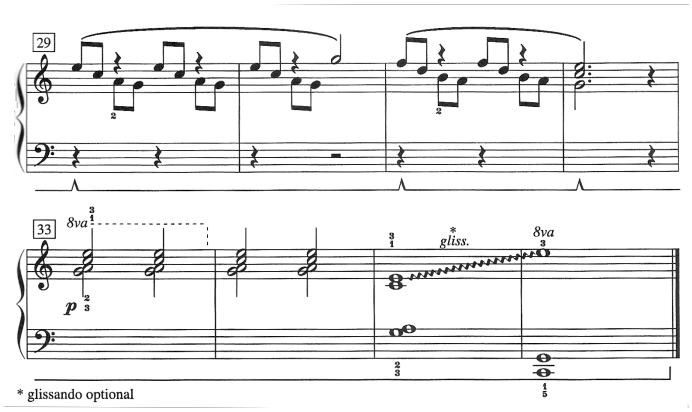
> When we write, we really try and think … does it lie well under the hand, does it seem appropriate musically and technically for the level, is it going to be something that's structured so that they can memorize it fairly easily? … I tend to think of my student who has the most trouble, could they get through that piece, not the best student because they're going to get through anything.[156]

Students practice hand-over-hand A-minor arpeggios in the final measures of "In a Far Off Land," and as a result, the concept of hand-over-hand arpeggios becomes more familiar.

Fewer pieces in Book Three include lyrics; instead, students are introduced to glissandos and scalar patterns, among other pedagogical concepts. "Fountain in the Park," shown in example 4.10, features an impressionistic style and includes a two-octave glissando that closes the work.

[156] Hanss, discussion.

Example 4.10: "Fountain in the Park," from *Collage of Solos*, Book 3, page 7 (measures 29-36)



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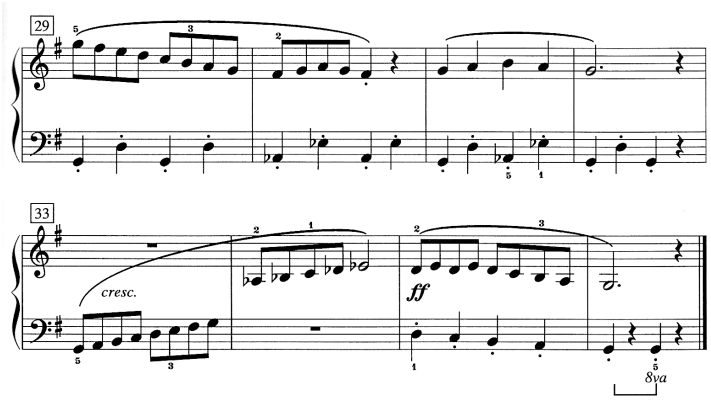
"Cross Country Race," shown in example 4.11, offers students numerous opportunities to play scalar patterns, and the chromatic shifts provide unique harmonies.

Example 4.11: "Cross Country Race," from *Collage of Solos*, Book 3, page 21 (measures 29-36)



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In the more advanced Books Four and Five of *Collage of Solos*, lyrics are no longer included with any of the pieces. In Book Four, students learn to master hand-over-hand arpeggios, chromatic scale passages, and continuous chord passages in "Canterbury Cathedral," "Galaxies Unknown," and "Musical Triathlon" respectively. Book Five introduces students to a variety of styles from Boogie, to Jazz, to Rag. Though lyrics are not included in Books Four and Five, evocative titles encourage students to play musically and imaginatively.

Method: *Bastien Piano for Adults* (1999-2000)

Bastien Piano for Adults (1999-2000) incorporates pieces, explanations of musical concepts, theory exercises, technical drills, and sight reading materials in one book. Available at two levels, Book One introduces students to the basics of beginning piano while Book Two leads students through more challenging concepts and exercises. Jane Bastien explains that she intentionally wrote these books in a manner which progressed students more slowly than her other books because she found that adults have much more difficulty with coordination than children.[157] *Bastien Piano for Adults* could be used with an independent adult student or in a beginning piano course for non-music majors. Each book offers a balance of traditional pieces (including folk songs, spirituals, and jazz), classical themes, and original works by the Bastiens.

Bastien Piano for Adults (1999-2000) formally introduces Group I keys (C, G, F) in Book One and Group II keys (D, A, E) in Book Two. By comparison, the single volume college music major text entitled *Beginning Piano*

[157] Bastien, discussion, June 16, 2010.

for Adults (by James and Jane Bastien, 1968) introduces all twelve keys by Unit Six of this fifteen-unit text. James Bastien's *The Older Beginner Piano Course* (by James Bastien, 1977) introduces Group I and Group II keys in Level One and Group III (D-flat, A-flat, E-flat) and Group IV keys (G-flat, B-flat, B) in Level Two of this two level series. *Bastien Piano for Adults* (1999-2000) provides students with repertoire in Group I keys and Group II keys only.

Mark Kjos provides further clarification regarding the differences between the three series,

> *Bastien Piano for Adults* [(1999-2000) by Jane Bastien, Lisa Bastien Hanss, and Lori Bastien Vickers] and the *Beginning Piano for Adults* [(1968) by James and Jane Bastien] are substantially different. The *Beginning Piano for Adults* is really meant for music majors who are required to develop keyboard facility in college or situations like that, so, it assumes a good deal of musical knowledge, but a beginning keyboard technique, … so it goes really fast. … *Bastien Piano for Adults* probably pre-dated, but was an early response to the whole recreational music making that's in vogue right now. It moves slower than the *Older Beginner* [(1977) by James Bastien], it's meant for the same age level, really, anybody over twelve could do it, but it moves slower than the *Older Beginner.* And the idea [with *Bastien Piano for Adults*] was to provide a method for people who were a little less serious or didn't have as much time or couldn't move as fast, but still give them the maximum amount of familiar tunes that everybody enjoys, and also take advantage of some of the new technology, in this case, CDs, which didn't exist back in the 70s when they did the *Older Beginner.* There was also a conscious attempt so that, if people picked it up for self-study it was something that they could use, the explanations would be easy enough for them to understand that they could use it on their own if they chose to.[158]

The compact discs that accompany Book One and Book Two of *Bastien Piano for Adults* give students the opportunity to internalize the music while they learn each piece. An explanation of the compact discs offers much helpful information about how to use the recordings in a way that will be the most

[158] Mark Kjos (publisher), in conversation with the author, March 23, 2011.

advantageous to the student.[159] Students can adjust the sound on their speakers to allow for balance between the demonstration piano part and the accompaniment. Another helpful aspect of the recordings is the inclusion of a metronome marking for each track; students will know that they are ready to play along with the accompaniment track when they can comfortably play the piece at the indicated metronome marking. While students are still learning a particular piece, they can listen to the recording without playing along so that they can become more familiar with each piece. When they are ready, students can silence the demonstration piano part so that they can play along with the recorded accompaniment and hear only their own playing of the solo part. The recordings are intentionally set at a moderate tempo so that students can begin using the compact discs early on in their playing.

Bastien Piano for Adults: "Book One" is divided into eight chapters. Since each chapter is approximately 15 to 20 pages in length, students can make steady progress by completing one chapter every two weeks over the course of a semester. In Book One, students learn the basics of posture, music notation, and harmonization, and they begin to read pieces in C, Middle C, G, and F positions. Students learn the Group I keys (C, G, and F) in chapter seven of Book One. Off-staff notation is offered only in chapter one; therefore, some students may benefit from supplementary pre-reading materials if the teacher finds this necessary. In

[159] Page 160 "More About the *Accompaniment Compact Discs.*"

chapter four, students learn an arrangement of a theme from Chopin's "Fantaisie Impromptu."[160]

Similar to Book One, Book Two of *Bastien Piano for Adults* is also divided into eight chapters of approximately 15 to 20 pages per chapter. Students learn to read in the keys of G Major, E minor, F Major, and D minor. They are also introduced to the concept of the Group II keys (D, A, and E) as they learn to play pieces in these keys in addition to studying triads, inversions, and scales. Both Book One and Book Two offer review pages at the end of each chapter, ensuring that students are thoroughly familiar with concepts before learning new material. The "Chord Dictionary" provided on pages 144 and 145 of Book Two can be used as a reference for students who will proceed to fakebooks or to other materials that make use of leadsheet symbols. Although only the Group I and Group II keys are introduced in Books One and Two, respectively, all twelve major as well as all twelve harmonic minor scales and primary chords are provided on pages 146 through 149 of Book Two for reference.

The overall organization of *Bastien Piano for Adults* makes it very easy for both teachers and students to use. The clear layout is particularly appropriate for older adults who may have trouble differentiating between notes in smaller, more compact scores.[161] There are a variety of uses for this particular method. A

[160] The Bastiens also offer an arrangement of this melody in *Bastiens' Invitation to Music:* "Master Composer Party." The teacher could use the duet accompaniment provided with "Master Composer Party" to offer a full harmonic foundation as the student plays the melody in chapter four.

[161] For example, Burgmüller's "Arabesque" is much easier to read when spread out across two pages. See pages 126 and 127 of Book Two.

colleague and former Bastien student describes his use of *Bastien Piano for Adults*:

> As a college teacher, I do not usually use the level of materials found in the Bastien materials. I have, however, used the Piano for Adults Books 1 & 2 (Jane, Lisa & Lori), with CDs, as an aid for remedial reading. I use them as ten- or fifteen-minute segments in hour lessons as a reading activity, in which we play along with the CD for improvement of rhythm, tempo control, and reading habits such as reading ahead. I found them quite valuable for developing good reading, especially in secondary piano students, but have also occasionally used them with piano and organ majors in my Keyboard Skills for Keyboard Majors course. The level is easy enough that one may concentrate on other aspects than the notes.[162]

Supplementary Repertoire Collection: *Vacation Magic* (2001)

Vacation Magic, published in 2001, consists of five levels (Primer Level through Level 4), and includes a variety of activities and pieces to keep students musically engaged while providing additional reinforcement of basic concepts as students transition between levels of their core method books. Bastien explains that the *Vacation Magic* series can be used as helpful transitional material.

> The *Vacation Magic* books were written to provide a gap between Level 1, Level 2, and Level 3 [of *Bastien Piano Basics*.] They're transitional books, but then they called them "Vacation Magic," so everyone thinks they're for vacation. … You just need to be sure they know something before they go on, and so that's what that book is, basically, plus it tells them how to practice. It explains how to practice more than anything. … I do it during the year, too, if [the students are] between levels, because it's usually fun for them to do, and if they've learned anything, then they can do it easily.[163]

Each level of *Vacation Magic* includes repertoire pieces, theory activities, a compact disc recording with a "practice tempo" and a "goal tempo," listening

[162] Dr. Henry Doskey (Jane Bastien's colleague and former student), e-mail message to the author, June 14, 2010.
[163] Jane Bastien, in discussion with the author, February 2, 2011.

assignments, and practice tips. Parents can use the "Answer Key for Listening and Activity Pages" at the back of each book to check the student's work.

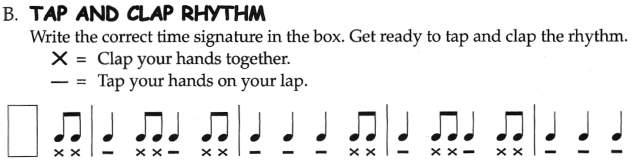
The *Vacation Magic* series can be used to supplement concepts learned in the *Bastien Piano Basics* method or any elementary method series. Patterns and familiar harmonic progressions make the pieces more manageable for students to learn independently. In the Primer Level and Levels 1 and 2, students reinforce note names, intervals, sharps and flats, and they write in counts and practice "Tap and Clap Rhythm" examples. Scalar patterns and the glissando are introduced in Level 2.

By Levels 3 and 4 of *Vacation Magic*, students focus on concepts such as major, minor, augmented, and diminished chords, natural minor, harmonic minor, and melodic minor scales, new musical terms, and new formal structures such as the sonatina. As can be found with many other multi-level series by the Bastiens, numerous pieces in the early levels offer lyrics while most pieces in the later books do not include lyrics. An exception is an arrangement of "Give My Regards to Broadway" which can be found at the beginning of Book 4. This piece represents the Bastiens' desire to expose students to a variety of musical styles, and the inclusion of lyrics here is logical given the nature of the piece.

A unique and important aspect of the *Vacation Magic* series is its inclusion of a variety of classical orchestral works. Jane Bastien and her daughters work consciously to ensure that students will make music a part of their lives; exposure to classical symphonies is one part of this process. For example, on page 12 of the Primer Level (see example 4.12), students are given a "Tap and

Clap Rhythm" assignment based on the theme from Rossini's *William Tell Overture*.

Example 4.12: "Tap and Clap Rhythm," from *Vacation Magic*, Primer Level, page 12 (exercise B, measures 1-4)



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Students practice the rhythm with the compact disc recording, then, they hear an excerpt from the orchestral recording. Excerpts from numerous orchestral works are featured throughout the *Vacation Magic* series, and students, parents, and teachers are encouraged to listen to full-length recordings of each piece.[164] In addition to using the *Vacation Magic* series as a vehicle for exposure to classical music, Jane Bastien also finds the series to be particularly helpful when teaching students how to practice independently.[165] She explains,

> Those are some of my favorite books. Because [they tell] everybody how to practice. And if they will listen to the [compact disc recording] and do it, I know that they will learn.[166]

[164] A compact disc is included with each level of the *Vacation Magic* series. Since these compact discs do not include full-length recordings of the orchestral works excerpted, students, parents, and teachers are directed to recordings on the Naxos label in order to hear complete renditions of each work.
[165] Bastien, discussion, June 14th, 2010.
[166] Ibid.

Background: *Development of Technique*

Bastien uses a variety of materials in her teaching studio, and she builds each student's technical foundation throughout their studies. She typically teaches students ages 4 through 7 using the *Bastiens' Invitation to Music* series beginning with "Piano Party: Book A" followed by books B and C. Upon completion of "Piano Party: Book C," students are given Primer B from *Bastien Piano Basics* "Piano for the Young Beginner." Next, students receive "Lessons" and "Solos" from *Bastien Piano Library*, followed by *Bastien Piano Basics*: "Piano Level 1." Students are given flashcards when they reach "Piano Party: Book C," and they continue to use the flashcards through Primer B and Piano Level 1 of *Bastien Piano Basics*. The repetition of concepts coupled with Bastien's sound technical guidance provides students with the fluency and facility that they attain as they progress through elementary level literature. As students reach the first fifteen pages of *Bastien Piano Basics*: "Piano Level 1," Bastien introduces "A Line A Day Sightreading," then "Piano," "Performance," "Theory and Ear-Training," and "Technique."

Observations of lessons in Jane Bastien's studio[167] revealed confident students who were not only successful in achieving proper hand-position, accurate note-reading, and precise rhythmic acuity, but also in attaining musical phrasing, balance, and even correct voicing of chords at the elementary level. Students acquire these abilities due to Bastien's high level of expectation and her encouragement as they progress through the curriculum that she has planned for them. The progression described above is only one example of the step-by-step

[167] Lesson observations by Elaina Burns, June 14-17, 2010.

process that Bastien follows with her students. It is not a "one-size-fits-all" curriculum; rather it is one that she changes according to the needs of each student.[168]

Bastien offers her students a strong technical foundation without ever losing the musicality in their playing. She explains that she writes pieces to show students how to learn certain pedagogical concepts, but also to teach them how to use their hands.[169] She attributes many of her ideas concerning technique to her husband. She explains that after their first workshop on *Pre-Reading Experiences* (1963), James Bastien decided to write technique books. *Magic Finger Technique* was published in 1966, and Jane Bastien uses those books in her own teaching. She finds them helpful after the students have learned all of the keys in "Piano Party: Book D." She uses the *Magic Finger Technique* books to solidify the students' playing of exercises in all keys chromatically. These exercises include stepping, skipping, trills, chords, thumb crosses, broken thirds, chromatic scales, and double thirds. As she teaches these fundamental technical skills, Bastien works with students until they gain physical mastery of each concept. A former student explains,

> Once I began my lessons with Mrs. Bastien, she immediately noticed that I did not release the keys; I did not lift my fingers after the count of a note. I remember her reminding me during my lessons: "Release the keys … lift your fingers … release the keys," and gently lifting my erroneous fingers from the keys. We worked on this for several months, and I finally broke this bad habit![170]

[168] Kjos, discussion, June 17, 2010.
[169] Bastien, discussion, June 16, 2010.
[170] Linda Dunn (former student), e-mail message to the author, July 14, 2010.

In addition to other technical concepts, Bastien teaches voicing from an early level so that students can incorporate proper voicing as soon as they begin to play chords. She teaches students to play with a singing tone and to make sure that the top note of each chord can be heard clearly. A parent explains,

> One of the other things that I think she really brings to her particular method is beyond just learning the notes, … she really works a lot with teaching students how to voice. That's a [term] that I've learned because that was one of the things that always came up when my daughter competed. … Her voicing was always spot on. … Not many teachers take the time to teach that. That's not easy to teach.[171]

Since Bastien is such a strong promoter of proper technique at every level, her students play with a beautiful tone. A parent explains,

> The sound that came from their piano playing – it was a step above, … there was a quality, and a unique, clear, pure sound that came even from the littlest kid that was taught in the Bastien method. … Listening to her students and listening to other students who are fantastic piano players, there is a quality that comes from her method and her teaching that is just unique. And it's so much better. It is so pleasing to the ear. It is phenomenal to hear even the littlest kid use her technique. … The touch is just phenomenal.[172]

Another parent adds,

> The interesting thing about the way she teaches is that she builds up all of the elements of what you need using her piano theory books. … She starts with the arm and she teaches the big arm movements and the motions … and eventually she gets down to the fingers. … I finally realized that the reason her kids play so comfortably is because they've learned the big arm movements. … If you teach them all of those elements, … they accumulate onto each other. And so the kids are playing relatively simple sounding pieces for the first two to three years, … and then in fifth or sixth grade she gave one of my kids a Bach Invention … and it was absolutely seamless. There was no stress. … She spends a little more time on the foundation, and then they just move seamlessly [to the more challenging repertoire.][173]

[171] McClintock, discussion.
[172] Ibid.
[173] Carol Lam (parent of former students), in discussion with the author, June 29, 2010.

There do not appear to be gaps in Bastien's teaching, and as a result, her students can comfortably move through repertoire at a rapid pace. Bastien explains,

> I just like to try to write things that kids will like – that they can relate to. And yet, that they can play. I want to write it so it's easy enough that they can play and sound good.[174]

As students work on new technical skills, Bastien complements their studies with educational repertoire that features both their technical and musical abilities.

[174] Bastien, discussion, June 16th, 2010.

CHAPTER FIVE

TEACHING STRATEGIES AND IMPACT ON COLLEAGUES

INTRODUCTION

The enthusiasm with which Jane Bastien's colleagues and former students responded to inquiries for this document is a testament to her effectiveness as a teacher and to her profound impact on the profession. Her students are articulate, and they are eager to share their experiences in order to convey the meaningful ways in which Mrs. Bastien has touched their lives. Many have gone on to be successful in a variety of different fields, so much so that some students have lightheartedly referred to Bastien's piano studio as the "Bastien Institute for Higher Learning."[175]

This chapter will provide insights into Jane Bastien's teaching career. Interviews with colleagues, former students, and parents of students revealed an abundance of positive information regarding her character and her teaching abilities. The themes that emerged in the interviews regarding motivation, the role of the teacher, parent, and student, practice strategies, performance strategies, Bastien's overall philosophy of teaching, her personality and connection with students, her impact on other teachers, and her greatest contributions to the profession provide the basis for the discussion that follows.

[175] Hiroko Kunitake (former student), in discussion with the author, June 19, 2010.

Motivation

Mrs. Bastien is a skilled motivator and a constant source of encouragement to her students. Her studio is a virtual treasure-trove of stickers, treats, and prizes, many of which are particularly meaningful to her students because they come from Bastien's international travels. When students show significant progress in their lessons, they earn music money that can be used to purchase stuffed animals, baseball cards, and other rewards. Bastien finds this approach to be more motivating than one that uses intimidation. A parent explains,

> Jane's kids just have the best time. … I remember once saying to her, 'How come the kids just get bribed with candy and treats and prizes and toys all the time? Can't you just yell at them like I got yelled at?' And I remember, she said, 'No, that really doesn't work.' And she just went on with her business. … Like a good parent, she finds a way of expressing disappointment, but whatever the kid does at the lesson, she finds something nice to say about their playing and then she launches – very constructively – right into what needs to be worked on.[176]

Another example of a motivator is the one-minute club for students who can successfully name all of the notes on the staff in one minute or less. When a student accomplishes this task, Mrs. Bastien takes his or her picture to display on the bulletin board in her studio, and she records the student's fastest time under his or her name. Former students describe the one-minute club as a great opportunity to learn the notes while being motivated by seeing whose picture has been placed on the bulletin board. As students become more advanced, they can become part of the six-hour club and receive a reward for practicing six hours per week for the entire semester.

[176] Carol Lam (parent of former students), in discussion with the author, June 29, 2010.

The weekly assignment book[177] is an example of the presence of both extrinsic and intrinsic motivation in Bastien's studio. When the student returns for a lesson after a week of practicing, Bastien gives a star rating by filling in one to three stars at the bottom of each practice assignment. Initially, these stars will serve as an extrinsic motivator as the students work to receive a higher star rating. Over time, however, students begin to see and hear the musical rewards from their diligent practice and they become intrinsically motivated. The stars from previous lessons serve as a reminder that good practice reaps not only stars, but also good results. Bastien is extremely organized and clear in her expectations of her students. One former student related that Bastien was very goal-oriented and that students continually worked on new exercises such as learning scales, chord progressions, or other specific technical skills.[178] As evidenced by the layout of the assignment book, Bastien is committed to setting goals with her students. They are required to record their practice time for each day of the week, and they reward themselves for practicing by coloring a star for that particular day of practice. One parent describes the way in which Mrs. Bastien organizes the student's practice assignment.

> Another motivating factor is, let's say [a student] hasn't practiced very well in a particular week. I appreciate that Jane will focus on one or two items even if there are dozens to choose from, so it's more manageable. It's not like, 'clean your room' and it's overwhelming because everything needs to be done. … By focusing on manageable areas, then the kids do see smaller successes as they move towards larger success on the piece as a whole.[179]

[177] See chapter 4.
[178] Joan Fitzpatrick Jensen (former student), in discussion with the author, June 23, 2010.
[179] Julie Sih (parent of a former student), in discussion with the author, June 23, 2010.

Not only is Bastien very clear about weekly goals, but she also helps her students to set long-term goals for the numerous performance opportunities which she provides for them throughout the year. She enrolls students in a variety of contests and festivals such as the Certificate of Merit, the Sonata Contest, and the Guild, for which she sets the long-term goal with each student to have ten pieces memorized by the spring so that they can enter as a National Member. For all festivals and competitions, Bastien has a very positive attitude. One parent explains,

> She makes it very clear from the beginning. She says, it's not to win, it's just to keep them practicing, and to have a few pieces built up to performance level. And it's not to be turned into an unpleasant, competition-type mentality. … She doesn't make the competition such a big deal that the kids are all overwrought by the time they play.[180]

Another parent adds,

> When they go to a competition, even if they don't make it to the finals, they usually know somebody who is in the finals, and it's a lot of fun to be able to cheer for that person and again it's the whole social aspect. It's not just you and the music. It's the music as communication with the audience and also just a shared experience with your peers.[181]

Many students and parents of students have noted that group lessons were another motivating component of Bastien's teaching plan. For all of her students, Bastien offers one 30-minute private lesson and one 45-minute group lesson per week. The musical and social advantages of seeing students twice a week are evident to Bastien, and she makes these benefits clear to her students and their families. One parent explains,

> Jane's weekly classes – the group lessons – they became so much a part of my children's lives. The friends they made there were a big part of their

[180] Lam, discussion.
[181] Sih, discussion.

> social life and these were all the same kids that they would see at the competitions, and they all supported each other, and it was very healthy. It was a very important experience for my kids in much more than just the pure musical sense. … You couldn't hope for better friends for your children. It's been much more than just a music education for my kids.[182]

The value of the social component of lessons at the early level cannot be underestimated. First, students from ages four to six are paired with a partner as they learn the basic skills that will form the foundation of their musical education. One parent explains that the partner lessons were in and of themselves motivating for her daughter.

> I didn't have any experience with piano lessons to begin with, but I was impressed with how social she made the whole experience. So yes, if it wasn't fun to practice, I could also say, 'Well [partner's name] has to practice, too!'[183]

After a few years of partner lessons, students transition to private lessons. They are also placed in Bastien's group theory class of eight to ten students, and these students remain together throughout their studies with her. "It was unbelievable the welcoming spirit that these children had with my daughter. … They have become lifelong friends."[184]

In addition to offering group theory classes, Bastien provides a comfortable, social environment for her students by interacting with them both on a musical level and on a personal level. She creates opportunities to get to know her students and for them to get to know each other and even rents an entire roller-skating rink for all of the families each year. She also hosts an annual

[182] Lam, discussion.
[183] Sih, discussion.
[184] Nancy McClintock (parent of a former student), in discussion with the author, June 23, 2010. This comment was made in reference to her daughter joining Bastien's studio and theory class (a group that had been together since kindergarten) when she was in fifth grade.

alumni Christmas party with her impact further shown by the large number of students (typically 50 to 60) that return each year. "She truly cares about her students. And I think that sincerity, [and her] passion for music, and for people in general is just so sincere and so obvious with her."[185]

Other social events include receptions after recitals. Numerous students and their parents have described Bastien's recital reception as a wonderful aspect of studying with her, and they have given remarkably similar descriptions of the foods served. Interestingly, these descriptions remain almost identical regardless of whether the student responding studied with Bastien in 1985 or 2005. A particular favorite, mentioned specifically by several students, was a green sherbet and ginger ale punch made by Mrs. Bastien; the fact that she is willing to take the time to create a memorable food for her students seems to have resonated with a remarkably high proportion of them. Many students remember the extra-musical benefits of studying with Bastien and this demonstrates the significance of her impact in their lives and in their development as people, not just as musicians.

Mrs. Bastien motivates her students in a firm, but gentle way. A student's parent provides a vivid description of Bastien's motivational process.

> She instilled a love of music, she instilled a way of learning, she instilled some work ethic. She is a tough teacher in the respect that she really can push you and have you strive to your potential, but always, always with the utmost respect for you and with a gentleness – it may be firm, but it's a gentleness that rather than having someone feel intimidated or frightened, they almost feel like they don't want to disappoint her. I've heard that from more than one student, they would say, 'I feel really bad, I didn't practice or I didn't get this one right, and I just don't want to disappoint her.' They cared so much about her as a person that they always wanted to do their best.[186]

[185] McClintock, discussion.
[186] Ibid.

Role of the Teacher, Parent, and Student

Since Jane Bastien teaches students from ages 4 to 18, her relationship with students' parents and her expectations of each family naturally evolves over the course of each child's studies. Colleagues and former students often remark that Bastien understands intuitively how to work with each child; she also works conscientiously to understand and communicate effectively with the students' parents. "She has the ability to work, not only with all kinds of students, but also with all kinds of parents."[187] Bastien is dedicated to helping parents understand their unique role in their childrens' musical development. She gives the teacher's handbook of the *Bastiens' Invitation to Music* series[188] to the parents of younger children so that they can learn how to practice with their child. By practicing with their children even at the most elementary level, the parents gain a greater understanding of the effort required to excel at the piano. The handbook gives detailed descriptions of the purpose of each piece and it also provides practice tips and suggestions. Bastien explains to the families that it is the parents' responsibility to practice with the child in the beginning of their studies. Later, she expects the students to become more independent and to accomplish their practice goals on their own. By the time students are at that stage, their parents understand the importance of independent practice and they are aware of how to assist their children in achieving their practice goals.

[187] McClintock, discussion.
[188] See chapter 4.

Practice Strategies

Of the numerous practice strategies that Bastien uses in her teaching, slow practice is one of the most prominent. She stresses slow practice to a degree that other teachers might assume was counterproductive,[189] but the evidence in her students' playing and in their recollection of their experiences as a student of Mrs. Bastien shows to the contrary.[190] Many of her students have said that they could still play pieces that they had learned from Mrs. Bastien years ago. "One of the things she was very adamant about was hands alone practice, slow practice, taking things apart, … being able to play one hand alone or both hands together, but extremely slowly to really cement it."[191] In addition to practicing slowly, students routinely count aloud whether as a beginner, an intermediate, or an advanced student.[192] All of Bastien's students, regardless of skill level, are encouraged and expected to count aloud while practicing to ensure rhythmic accuracy. Bastien's stress on rhythmic exactitude extends to the realm of performance: her very youngest students are required to count aloud while performing in their first recitals.

In the previously mentioned assignment books, Bastien requires students to monitor their practice by diligently recording the amount of time spent practicing. Bastien's students generally report practicing no more than 30 to 60 minutes daily, yet many of them are still able to play advanced pieces, often including concerti, before they finish high school. This seemingly small amount

[189] Students often begin at quarter note equals 40.
[190] Slow practice will be discussed at greater length in the performance strategies section below.
[191] Kunitake, discussion.
[192] Sanaz Rezai (former student), e-mail message to the author, July 16, 2010.

of time devoted to practice even in more advanced students may seem surprising, but the specificity of her assignments allows for rapid and significant improvement within a short amount of time. Many students have commented on the detail and clarity of Mrs. Bastien's assignments.[193] One student describes, "She marked lots of details in the music as well as in our notebooks to clarify what needs to be improved as well as how to approach practicing for that week. Mrs. Bastien is extremely detailed and clear."[194]

Another student explains,

> As far as practice, you were expected to practice a certain number of minutes every day and she would explain that to you in the beginning. And she also had you record your practice time. She wanted you to record always. And then if you couldn't for some reason practice she always wanted you to write down why you couldn't practice so you'd have something in that spot if you didn't practice. She had specific goals for you to achieve every week, and she would write specific practice assignments, [such as] practice these two measures five times a day. So if you did all of the things she really asked you to do if you're looking at your notebook, you ended up at least practicing the amount of time that you were supposed to.[195]

Mrs. Bastien's philosophy on practice is to maximize impact rather than maximizing time spent at the instrument. She embraces a balanced life for her students even if they choose to place music at the center of their lives. This point of view extended to working with her daughters, who were encouraged to pursue other interests, including athletics. As her daughter Lisa explains,

> She really does work to achieve excellence in her students, but within the parameters of each person's life. In other words, she's not saying that everybody has to come in and practice four hours a day. … You can get a lot done in a half an hour a day. … I think that they [James and Jane

[193] Jensen, discussion; Elan McMahan (former student and parent of former students) in discussion with the author, June 15, 2010; Rezai, e-mail message.
[194] Rezai, e-mail message.
[195] Jensen, discussion.

> Bastien] were really realistic – I don't remember practicing much more than an hour and forty-five minutes a day growing up.[196]

Bastien gives specific practice instructions at all levels of playing, and her suggestions at the early levels of study include ways to enhance the students' musicality, such as lifting the hand from the wrist at the end of every phrase. Her approach is one that emphasizes listening skills and proper arm movements from the earliest levels. "Everything is musical from the very beginning. You don't add in musicality later, it's part of the deal from the very beginning. So those kids learn to listen that way and think that way."[197] Listeners note the beauty of tone produced by students who study with Bastien, and her students achieve this consistent sound by following her instructions concerning weight transfer. She learned the technique of transferring the weight of each finger into the keys from her own early teachers, including David Milliken and Isabelle Vengerova,[198] and it is impressive to see her communicate this concept to children in the earliest stages of their piano study. As one student describes,

> During my lessons, Mrs. Bastien would sometimes play a few measures on my forearm, to demonstrate 'sinking into the keys' or down-up phrasing. This helped me understand the proper touch required to produce the desired sound and tone.[199]

In her approach, Bastien strongly emphasizes learning to read music, but this is not to the detriment of other skills. She requires the utmost care in phrasing, proper balance between the hands, and awareness of voicing so that

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[196] Lisa Bastien Hanss (daughter), in discussion with the author, June 15, 2010.
[197] McMahan, discussion.
[198] For further information on Vengerova's approach, see Robert D. Schick, "The Vengerova System of Piano Playing," (Pennsylvania State University Press, 1982), and Joseph Rezits, "Beloved Tyranna: The Legend and Legacy of Isabelle Vengerova," (David Daniel Music Publications, 1995).
[199] Linda Dunn (former student), e-mail message to the author, July 14, 2010.

students will emphasize the most important musical line in the phrase. This ideology is geared toward creating the most beautiful musical expression of which the player is capable. It is remarkable to see her incorporate these concepts for young students so that they learn to play musically from the very beginning of their studies. She encourages her students to find the high point of the phrase at the early levels so that they will be familiar with this concept throughout their studies. As a result, students become more musically independent and can learn to identify phrases and musical gestures as they encounter more difficult literature.

Performance Strategies

Bastien provides numerous opportunities for her students to perform throughout the year. Their performances include those for the Guild, Certificate of Merit, the Sonata Contest, and several studio recitals. To prepare for each of these performances, students perform for each other during group classes in the weeks leading up to the recitals. In addition to private and group lesson time, Bastien also schedules a complete recital rehearsal the day before a recital performance. Due to the numerous opportunities Bastien provides, her students have many opportunities to *practice* performing before an actual performance.

Philosophically, Bastien expects even her youngest students to demonstrate rhythmic fluency and continuity so that their playing will be smooth and clear without unnecessary starts and stops during a performance. This is evidenced by the manner in which she requires young students to perform at their first recital. In this performance, students play a duet with Mrs. Bastien at the

pre-reading level while counting aloud.[200] Bastien assigns repertoire that is well within her students' reach and favors numerous performance opportunities of very secure repertoire over few performances of repertoire that reaches significantly beyond the current skill level of the student. As a result, her students become accustomed to performing regularly, and performing *successfully*, so that performance is always a natural part of their musical lives. Former student Elan McMahan explains,

> Those two things go together, the fact that you're playing music that's technically easily within your reach, *and* you're performing it a bunch of times. Many teachers go in the opposite direction on both of those – it's too hard and you don't get to do it very often. So it's like a safety-guard in both respects.[201]

A colleague adds,

> That's the best performance strategy with kids. … You may feel like you know your piece upside down, backwards, and forwards, but when you play in front of people it feels differently, so that opportunity of doing that in front of people … and getting so comfortable doing that, to me, that's the best performance strategy.[202]

As students learn to practice performing, Bastien makes additional suggestions to help them as festival and recital dates approach. Bastien requests that the student practice starting the piece "cold" in many different situations; she instructs them to sit down and begin their pieces any time that they walk past the piano in order to recreate the experience that they may have at a competition. Another strategy she promotes is for students to play for any audience that they can find, whether comprised of acquaintances, friends, family, or residents of a nursing home, again emphasizing that one of the best performance strategies is

[200] Jane Bastien, in discussion with the author, June 14, 2010.
[201] McMahan, discussion.
[202] Doris de Chenne (Jane Bastien's colleague), in discussion with the author, August 3, 2010.

simply to practice performing as often as possible. Complementing her "cold-start" ideology, Bastien also encourages students to begin playing at multiple sections within the piece so that they are able to continue from a later section if a memory slip were to occur during a performance.[203] This type of teaching not only promotes a culture of performance and the ability to continue through a mistake, but it also indirectly teaches competence in understanding the form of the particular piece. The effectiveness of these approaches is evidenced by the confidence with which Bastien's students approach public performance.

A description of a preparation routine typical for Bastien's students is described below.

> Mrs. Bastien coached me (and all her students) on how to walk onto the stage, to the piano, hands in lap before placing them on the keyboard, counting in your head, ending the piece, hands in lap, bowing afterward (with a smile). You may not have played well, but you certainly had a professional-looking entrance and exit!![204]

While Bastien's students memorize music for recitals, festivals, and the Guild, most of those interviewed for this study could not pinpoint a particular memorization strategy. Techniques for memorization abound, and numerous books have been written on the subject, but for Bastien's students, memorization seems to be a natural outcome of the practice culture that she encourages. Memorization is a significant part of her students' piano playing experience (they memorize for every solo performance), but they describe it as a natural process, rather than something that requires specific guidelines or memorization techniques. This attitude seems to grow out of Jane Bastien's emphasis on slow

[203] Dunn, e-mail message; Rezai, e-mail message.
[204] Dunn, e-mail message.

practice, shaping every phrase, voicing, balance, and complete knowledge of formal structure from the very beginning of a student's musical experience. One might say that these strategies are, in fact, memorization techniques in all but name; perhaps the emphasis on musicality rather than on the abstract process of memorization is one reason that Bastien's students memorize so fluently. "It's understanding what's on the page that makes them memorize. When they finish learning the piece, they should be able to play it from memory."[205]

Bastien ensures that students are thoroughly familiar with the score, so much so that playing from memory is a natural result after the work that they have put into their practice. For example, at the Music Teachers National Association's 2010 conference in Albuquerque, New Mexico, Bastien demonstrated that one of her students could play the subjects of the Bach F-Major Invention from memory; she did so, flawlessly. Again, this speaks to Bastien's emphasis on a complete and thorough knowledge of the score; the student's ability to recognize the core material of the piece enabled her to follow the form and to gain a deeper understanding of the piece as a whole. By learning this way early in her studies, the student will be able to negotiate more complex forms with greater facility as she encounters more advanced music in the standard canon.

While memorization and technical skills are highly emphasized in Bastien's approach, all of those interviewed commented on her student-centered philosophy. Her positive attitude toward performance has had a profound impact on her students, their parents, and even on her own daughters:

[205] Bastien, discussion, June 14, 2010.

> They kept it all in perspective. … My mom was always totally supportive – if I messed up at a recital, she would say, 'You did the best you could, and you'll do better the next time.' So there wasn't a real harshness surrounding it.[206]

Students' parents describe the experience as one that is always positive without any last-minute instructions or added pressure before the student enters the stage. After a performance, Bastien is never critical, but she is also careful not to give false praise; consequently, the students are able to appreciate her comments as a realistic assessment of their playing.

Philosophy

The impression Jane Bastien projects as a teacher is that of an energetic, confident woman with the innate ability to connect with both her students and the music on a deep level. She challenges and enables each student to meet the highest levels of musicianship by assigning them pieces within their level of ability. Dr. Robert Roux comments on this facet of her teaching:

> Jane works well within the ability of the student. The most important thing I remember about her philosophy of teaching is to be conservative as far as assigning difficult literature. Assign things that are well within the person's abilities, but set a very high standard at that level.[207]

Hiroko Kunitake also comments on Bastien's ability to cater her teaching to each student.

> Some students develop at different rates, and it always seemed like Mrs. Bastien could tailor her teaching to each student. Some are more technical and they learn technically faster, but others are more musical, and she has students for so long – maybe 10 to 14 years. Each one she treats differently, and she helps them individually. I never really found that

[206] Hanss, discussion.
[207] Dr. Robert Roux (former student), in discussion with the author, June 17, 2010.

> every student was the same at her recitals. Each one had their own strengths and their own things that they were working on.[208]

Dr. Henry Doskey notes:

> I believe her philosophy has always been to elicit the highest possible level of total musicianship from every student, regardless of the level of gift. She wants to develop in each student three things: respect for the discipline of music study, enjoyment of playing, and best possible musical results in performance.[209]

Bastien teaches her students to read music at a high level of competency, thus they have the ability to continue to make music throughout their lives. Due to the thoroughness with which she teaches her students to examine the score, they leave her studio with the tools to learn and perform pieces at a high level without her constant guidance. Of her philosophy, Bastien herself explains,

> My overall philosophy of teaching is that I want to teach students to teach themselves music to last a lifetime. … I really want to teach them as much as I can – everybody. Lori calls it the Golden Rule, that you teach every student as though he were your very best student.[210]

Her daughter Lori adds,

> It pretty much really does sum it up into that one sentence. Teach every student as if he were your very best one. … You teach them all how to phrase, you teach them all how to play the right fingering, how to read notes. … That's her goal.[211]

This style of teaching resonates with the parents as well as with the students. A parent of students explains,

> She wants something sustainable – not just memorizing a particular piece by rote, but understanding the fundamentals so that you can translate that

[208] Kunitake, discussion.
[209] Dr. Henry Doskey (Jane Bastien's colleague and former student), e-mail message to the author, June 14, 2010.
[210] Bastien, discussion, June 15, 2010.
[211] Lori Bastien Vickers (daughter), in discussion with the author, March 22, 2010.

> into other things and be more adaptable as a musician and not just a performer.[212]

Bastien explains that her philosophy has changed slightly during the course of her career. At this stage of her career, she is much more insistent on reading than she was early on, and she also feels that she chooses easier music each year. She prefers that her students play easier pieces at a very high level of musicianship rather than giving them very challenging pieces and wishing during the performance, "if only she would do this, or if only she would do that, or if she could reach this."[213] Bastien adds, "I think choosing music is one of the hardest things."[214] Bastien's care in choosing music makes a lasting impact on her students. They have consistently said that she makes wonderful choices for them, choices that suit their personalities and their playing abilities. A colleague notes, "[She gives] each student what is really appropriate for their level and their capabilities, and yet at the same time, she challenges them."[215] Students are often playing pieces that are on at least two or three different levels, "… sightreading materials, something that's more challenging, but still things that are very appropriate for them that they're fully capable of doing."[216]

When asked about her mother's teaching philosophy, Lisa Bastien Hanss explained,

> The first word that comes to mind is just really a lot of joy and positive feedback and a lot of enthusiasm. Those are the adjectives that come to mind. … Her philosophy is really to train kids to be as independent as they can and to learn to play in all 24 keys so that they can enjoy music for the

[212] Sih, discussion.
[213] Bastien, discussion, June 15, 2010.
[214] Ibid.
[215] de Chenne, discussion.
[216] Ibid.

> rest of their lives in some capacity. So, obviously, she wants to build up strong readers. She provides a lot of performance opportunities so that if [you make] a mistake in a recital, you don't have to wait another eight months to play again.[217]

Many students have also commented on Bastien's incorporation of high-level musical thinking for even the youngest players. Mrs. Bastien uses simple, yet descriptive terminology that encourages students to be imaginative, and she guides pre-kindergartners' hands with her own hands in order to demonstrate phrasing. "When you take your hand up you should just feel like you're going to float away."[218] Students demonstrate appropriate balance between the hands, one of Bastien's goals, as they learn to balance right-hand melodies over left-hand chords. Bastien gives suggestions, asks direct and thoughtful questions, and demonstrates both on students' forearms and on the piano in order to convey her meaning. A former student explains,

> She always taught you to play very musically. She always taught from the very beginning to shape the line and right from the beginning while you were learning the notes and the rhythms. It was always taught with a very musical approach and I think that has really stuck with me throughout all of my playing and college performances and now teaching as well, how important that is. … The organization of the lesson, the importance of music theory along with just learning how to play the piano was always very important to her.[219]

Bastien's teaching philosophy continues to evolve, but its foundation in valuing the individual and providing each student with the best possible musical experience has remained steadfast.

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[217] Hanss, discussion.
[218] Observation of Jane Bastien's teaching, June 14, 2010.
[219] Jensen, discussion.

Personality and Connection with Students

Jane Bastien has a remarkable degree of energy and enthusiasm, and her infectious personality breeds a desire for excellence in her students. Many have been "struck by her vivacious personality"[220] and by her close connection with her students, including Dr. Robert Roux, who explains:

> One of the most basic things I've learned is that if your students don't like you as a person, then they're probably not going to practice for you. … In terms of musicality, phrasing, artistry, tone, she was a very hard teacher to please, actually, but she set that standard in such a nice way. Definitely, her students like her greatly and have come to love her.[221]

Another colleague refers to Bastien's considerable energy and expounds upon some of the wisdom that Bastien has shared with her.

> I need a 'Jane Bastien Boost.' I'll never forget one of the things that she shared with me, 'Students need to feel like you're on their side, students generally like to do what they feel successful at.' So, I took those two little gems and tried to revamp my own attitude toward my students. … Not only was she fun to be with and very positive and enjoyable, but she was inspiring. … I realized that that's not something for just children, that college-age and adults also can benefit from both of those [concepts].[222]

Bastien makes a concerted effort to make a lasting connection with each student, and parents are encouraged by the interest that she takes in the lives of their children. Many parents and students have described their relationship with Bastien by saying that they felt as though she were a part of their families. Several students described feeling almost as close to her as a grandparent, even

[220] Roux, discussion.
[221] Ibid.
[222] Kay Etheridge (Jane Bastien's colleague), in discussion with the author, June 16, 2010.

adding that they would see her (twice a week for fourteen years) more often than they would see their own grandparents.[223]

Bastien keeps a yearly scrapbook that includes wedding announcements and baby announcements from former students as well as pictures from students' senior proms, articles they wrote for their school newspapers, and programs from plays or other school activities in which her students have participated. As one parent (who also happens to be a teacher) explains,

> You can be a phenomenal teacher, but if you don't connect with a child, you're not going to get through. If you don't encourage that child and have that connection, you're not going to have that child progress or get out of it what they could. … I think it was very apparent to all of her students, the passion that Mrs. Bastien has for her music and her teaching. She is so passionate about it that there's no question that that's contagious for the kids.[224]

Bastien works to form connections with new students from the moment that they meet. Her demeanor is intentionally positive, yet entirely genuine, and as a result, she is able to motivate children to practice and perform at a very high level from the earliest stages of their musical lives. A colleague describes a workshop that Bastien presented at the Music Teachers National Association conference in Portland, Oregon in 1986. The students waited outside of a crowded ballroom where they were to be taught by Mrs. Bastien. She immediately made them feel comfortable so that they would not be intimidated by the large crowd:

> This was her first meeting with these little five-year-olds, and they were mesmerized. She just had their total attention, and it was quite incredible. I was very impressed right from the start by the way she motivated from a

[223] Blaire Beers-Mulroy (former student), in discussion with the author, July 28, 2010; Nancy Beers (parent of former student), in discussion with the author, July 30, 2010.
[224] McClintock, discussion.

> positive point of view. It's not that she didn't make corrections, but she made them from a positive standpoint, which for today's child certainly is much easier to do. It takes thought and it takes work, but it's much more encouraging to children.[225]

Her positive attitude and love of music has impacted generations of piano students. As one parent notes, "To me, that was Jane's gift to my kids. No fear, everything positive, music is just always a joyous thing."[226] Another parent remarks, "She cares so much about the music and the teaching and the person that her life truly revolves around her students."[227]

When writing essays during the college application process, many of Jane Bastien's students make mention of her as having had a significant impact on their lives. In one such essay, former student Rebecca Trees writes,

> Most people will remember Jane Bastien as one of the world's finest children's piano teachers and most prolific authors of piano instruction materials who ever lived, but to me Jane is so much more – a person who selflessly and personally invests in her students, providing them with the key instruments for success in both music and life.[228]

Impact on Colleagues

Jane Bastien is actively involved in the local music teachers associations including the California Association of Professional Music Teachers (CAPMT), and the Music Teachers Association of California (MTAC).[229] She runs the very successful Sonata Contest for MTAC, and she maintains positive relationships with other independent piano teachers. "She is a friend to anybody that seeks her

[225] de Chenne, discussion.
[226] Lam, discussion.
[227] McClintock, discussion.
[228] Rebecca Trees (former student), e-mail message to the author, July 29, 2010.
[229] CAPMT is California's state affiliate of MTNA, while MTAC is an association that is specific to California with no connections to a larger organization.

friendship."[230] She is respectful of other teachers, and she is always careful with the delicate dynamic of accepting a transfer student.[231]

It is a testament to Bastien's warm personality that she is able to maintain strong relationships with local teachers especially since their students often compete against one another. A colleague notes that Jane Bastien's students are typically top competitors and other teachers comment on their high level of preparation and performance.[232]

Bastien is often invited to present masterclasses or lectures for local teacher's organizations or arts associations. Her events are typically well attended.[233] Teachers have noted that Bastien writes music that addresses specific pedagogical needs that are common in many teaching situations.

> Despite the enormous number of publications, Jane has always maintained, and continues to maintain, a large private studio, so her experience is always "hands-on" and readily applicable to most independent teachers' situations. This is a great part of her appeal: the honesty that is evident in her solutions and the high level of interaction between teacher and student in her pedagogical works are intimately connected to and arise from this extensive experience as a studio teacher.[234]

Bastien has had a profound impact on other teachers by reinforcing the notion that high levels of musicianship can be taught at the earliest levels of study.

> When I'd watch Jane teach and she was having little five year olds lift at the end of the phrase, that was a whole new world. It's amazing. Those things can be taught to children, and she's just such a tremendous teacher.

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[230] Etheridge, discussion.
[231] McMahan, discussion.
[232] Etheridge, discussion.
[233] Ibid.
[234] Doskey, e-mail message.

> … The thing that is amazing about her is that she does not throw materials at children that they're not capable of playing. … I respect that so much. … That's one of the reasons why they play so well.[235]

Her daughter Lori adds,

> Just teaching so closely with her has been the greatest influence on me. … She has a set way for how she teaches things. … She teaches every single thing a certain way, and so, I have learned from her how to teach every piece of music that there is.[236]

Greatest Contributions to the Profession

When asked what they thought might be Mrs. Bastien's greatest contributions to the profession, the overwhelming response from her colleagues and students was that her teaching career would be her legacy. Given the number of pedagogical resources that she has published, it is fascinating that those closest to her consider her human interactions of greater consequence than her publishing career.

> I think in spite of the fact that she's one of the more prolific writers of pedagogical materials, I really think that her greatest contribution may be her philosophy of teaching, what she's able to share in workshops and masterclasses, which she's very good at, too, by the way – she knows how to talk to the audience as well as the student when she's giving a masterclass. … She makes every student sound talented … that's what she contributes. … She can make anybody sound talented. … The point that she can make anybody sound talented is a true gift of teaching. Because it is true that it's easy to make a talented student sound good. But if you can make the average student sound good, then you've really got an ability to teach.[237]

Former student Elan McMahan relays a powerful anecdote about an outing with Mrs. Bastien after McMahan received the MTAC Young Artist Guild

[235] de Chenne, discussion.
[236] Lori Bastien Vickers, discussion.
[237] Etheridge, discussion.

Award.[238] The two bought matching key chains following the event. "And this is fundamental to me, because there were some that said 'pianist' and some that said 'musician,' and that's the one I got. And I always think to myself, that's what she did for me, made me a musician."[239] Elan continues,

> She just loves what she does. It's who she is. All of us who have been fortunate enough to have worked with her are completely changed for that. And the publications are nice, and they give you a little glimpse into who she is. I think her success is not – even though there are plenty of her students who went on to become professional musicians – but her success is all of the literate musicians out there who are hobbyists, and there are tons of them, and they play well. They're the people who are going to be in their community orchestra or in their community choirs, or playing at their home, because it won't have been, 'Oh, I took piano as a kid and it went away.' If you studied with Jane Bastien, it doesn't go away – they can still play. And that's the testament to who she is. And that's probably not as easily measured.[240]

Bastien's daughter Lisa also describes her parents' contributions.

> I certainly think her publications have been huge. I think that they [James and Jane Bastien] were sort of pioneers in a field – that, before my mom and dad, there was mostly John Thompson – and that's what she grew up on. And John Thompson had been there for a long time as sort of the main thing. And then, they came at it from some similar things and some different philosophies. So I think that both my parents had a big influence on a lot of the pedagogy field in general. When they started, there weren't even that many pedagogy programs at all. And now, pedagogy is just a really big field, and so I feel proud that they were a big part of that, and are still a big part of that. And then I certainly think that she hugely contributed to all of the students that she's taught through the years and just bringing music into their lives, and giving them music for a lifetime.[241]

[238] Elan McMahan was one of seven recipients of the Young Artist Guild Award at the state MTAC convention in San Francisco in 1981.
[239] McMahan, discussion.
[240] Ibid.
[241] Hanss, discussion.

CHAPTER SIX

SUMMARY AND CONCLUSION

The primary goal of this document is to offer a perspective on Jane Smisor Bastien's career through the eyes of her students, students' families, colleagues, and her daughters in addition to offering her own words about her teaching and compositional process. Interviews with Bastien, her daughters, and numerous colleagues, former students, and parents of former students, yielded the majority of primary source material in this document and provided a perspective on the impact of her work thus far.

The five preceding chapters that form the body of the document outline Jane Bastien's numerous contributions to piano teaching. She has served not only as a piano teacher, but also as a life mentor, and her students have benefited from her dedication to them during their studies and after graduating from her studio. As one former student explains,

> I think one thing that separates her from a lot of high power teachers, or at least some high power teachers [is that] she's just such a real person. She has a total understanding of the real world and how people really live and how children should be raised and all of that, and I think that really adds a tremendous amount to her teaching. … She was just a real nurturing type of teacher as well as being a very demanding and excellence-driven teacher.[242]

The first chapter of this document provides information regarding the purpose of the study, the need for the study, procedures, limitations, and the overall organization of the study along with a survey of literature related to this topic.

[242] Paula Morgan (former student), in discussion with the author, August 10, 2010.

Chapter Two offers a biographical sketch of Bastien and presents information concerning her workshops and other professional activities. One professional event that is particularly significant to Bastien is the annual Sonata Contest that takes place within her local music teachers association in California. She had been involved with the Sonata Contest in New Orleans in the early 1970s, and she was eager to continue the tradition with local teachers in La Jolla when she moved there in 1975. The event grew from approximately 60 entrants to over 350 in later years. A former student notes that Bastien encouraged individuality and that each participant had a personal interpretation of the given sonata.

> That's what I loved about it, is we could all be playing the exact same thing, but it sounded so differently. And we had been taught by the same person, taught to do these same things, we could all be at the exact same tempo, and they would sound drastically differently. … She definitely allowed for our own expression.[243]

Although the Bastien name is familiar to many students and teachers through the publication of her method books and supplementary materials, Jane Bastien's role as a teacher has been the driving force behind her success. A significant contributing factor to the success of her methods is the fact that the pedagogical approach employed in them arises out of her own personal experiences with her students. A former student explains,

> The teaching, I think, is at the core of it all even though she's done this huge amount of publishing and she's done workshops all over the world.[244]

[243] Blaire Beers-Mulroy (former student), in discussion with the author, July 28, 2010.
[244] Morgan, discussion.

Chapter Three provides a perspective on Jane Bastien's collaboration with her husband, James Bastien, and on her partnership with Kjos Music Company. Publications discussed in Chapter Three include the following method series, some of which were co-authored with her husband: *Music Through the Piano* (1963-1971), *The Very Young Pianist* (1973-1975), *Bastien Piano Library* (1976), *Bastien Piano Basics* (1985), and *Piano Literature* (1966-2008).

The Bastiens are well known for using the "multi-key" and "gradual multi-key" approaches in their publications. Jane Bastien's very first publication, a single-volume method book entitled *Pre-Reading Experiences* (1963), introduces all twelve keys from the very beginning of the student's studies in order to expose the student to the entirety of the keyboard. This book became the first in her *Music Through the Piano* series. A former student describes some of the benefits of the multi-key approach.

> The multi-key approach, … which I always say totally revolutionized the piano pedagogy world forever. … I remember the multi-key approach, and the fact that you could get all over the keyboard, and basically you're reading intervallically, in essence, because you're transposing all the time.[245]

In 1976, thirteen years after the publication of *Music Through the Piano* (1963), the Bastiens and Kjos released *Bastien Piano Library* (1976), followed nine years later by *Bastien Piano Basics* (1985). James Bastien determined (and Jane Bastien agreed) that a more gradual approach to the multi-key system could benefit students. Rather than introducing all twelve keys at once, these later series introduced three keys per level starting in Level One. Jane Bastien explains that she and James Bastien were fortunate enough to have had the opportunity to

[245] Morgan, discussion.

create these later series that would address the needs of students and teachers. She adds, "The books were written not as revisions, but to address problems that we met in teaching."[246] It is important to note that as of this writing, all of the Bastien series remain in print. Each Bastien series will appeal to different types of students and teachers, and many of the books can be used simultaneously to provide thorough reinforcement for students.[247]

Jane Bastien takes a very practical approach with her students, realizing that there are many different ways to teach each individual. She explains,

> There's really nothing new. It's just the way you do it and go about it and put it together. And one thing doesn't work for every student. That's the thing I really think is true. You can't just say, 'This is the way to teach.' You can't say that, because different people do different things. And that's what's interesting, is to try to figure it out. There's just no one set way at all. At least, I don't think so. It would be pretty boring if it was. … And I also think there's no course, including mine, especially mine, that is complete within itself. You just couldn't possibly put it all in a book. … That's why you do the workshops, so you can show a little bit of it.[248]

Bastien's score marking techniques and her use and sequencing of materials are also examined in Chapter Three. She identifies areas for improvement in her students' scores by marking sections in a different color at each weekly lesson. Numerous former students commented that if they saw an area that was circled in several different colors, they should work to improve that particular dynamic contrast, transition, or other musical concept.[249]

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[246] Jane Bastien, in discussion with the author, February 22, 2011.
[247] For example, Jane Bastien often teaches the following books in this sequence: *Bastiens' Invitation to Music,* "Piano Party: Books A, B, and C;" *Bastien Piano Library,* Piano Lessons: Level One; *Bastien Piano Basics*, Piano: Level One, followed by *Bastiens' Invitation to Music,* "Piano Party: Book D."
[248] Jane Bastien, in discussion with the author, June 16, 2010.
[249] McMahan, discussion; Vath, discussion.

Research regarding Jane Bastien's sequencing of materials (also discussed in Chapter Three) revealed that Bastien works to ensure that her students' musical needs are met. Bastien balances each student's repertoire by choosing pieces that incorporate attainable challenges. A former student notes,

> She was really emphatic about choosing pieces at the appropriate level for the student. Of course, she believed in stretching the student, but she never wanted to choose a piece that was beyond the reach of the student if it was a performance piece, for instance. She'd rather play a piece that was easier, that could be played with confidence, … in the direction of perfection. The student could really stand on top of the piece and play it well … understood what was going on, was in total control technically and interpretively of the piece. So, to play a simple piece really well as opposed to playing a difficult piece not very well. So she was very careful about that.[250]

Chapter Four presents an outline and a discussion of later publications on which Jane Bastien collaborated with her daughters, Lisa Bastien Hanss and Lori Bastien Vickers. These publications include: *A Debut for You* (1992-1993), *Bastiens' Invitation to Music* (1993), *Collage of Solos* (1996), *Bastien Piano for Adults* (1999-2000), and *Vacation Magic* (2001). The method book series entitled, *Bastien's Invitation to Music*: "Piano Party," consists of three core method books at levels A, B, C, and D, including "Piano Party," "Theory and Ear Training Party," and "Performance Party." Students' parents particularly appreciate the theory sequence that Bastien employs. A parent of a former student explains,

> I feel like the strength in her system is also how much theory is brought in. And it's brought in very young. And she lets all the parents know early on what the requirements are. … I think she told me early on that if they really learned the theory properly, that they wouldn't forget it. Whereas

[250] Ian McNally (former student), in discussion with the author, July 22, 2010.

> other kids that just kind of learn songs, and don't know the background and the technique, that it doesn't stay with them.[251]

Bastien is particularly adept at teaching young beginners, and her ability to create memorable experiences for them has resonated among her students. A former student recalls,

> From a very young age, I think, she always made piano fun. … She found ways to really engage you from a young age with her personality but then also through her books, the colors and the graphics, and the way she made it relatable to kids. … Even just the visual effect of the studio, the home is so bright, and colorful, and cheery.[252]

A parent of former students adds,

> It was an amazing process, but I definitely think the grouping [referring to Bastien's group lessons] and the kids understanding the proper techniques made so much difference. So, I'm not sure that if somebody was teaching her method and not requiring the same, it probably wouldn't sound the same.[253]

In addition to the aforementioned publications, Bastien's development of technique is also described in Chapter Four. A parent of a student noted that Bastien truly understands how to help the child make music carefully and to prevent injuries by avoiding tension.[254] A former student describes Bastien's careful attention to each student's technical progress.

> You don't want it to sound like a struggle. … She was really careful with that, and if a piece was difficult, she would allow lots of time for the student's technique to rise to the occasion and she wouldn't want that student to perform that piece until it was really, really, comfortable. … She didn't want the student to skip any of the fundamentals, … she really wanted to instill a very solid, thorough foundation in all of her students. … She was very good at knowing the student's personality and being able to direct pieces that suited the student's personality and technical level.[255]

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[251] Nancy Beers (parent of former students), in discussion with the author, July 30, 2010.
[252] Mia Stefanko (former student), in discussion with the author, August 6, 2010.
[253] Nancy Beers (parent of former students), in discussion with the author, July 30, 2010.
[254] Kelly Harashima (parent of student), in discussion with the author, March 22, 2010.
[255] Ian McNally (former student), in discussion with the author, July 22, 2010.

Since Bastien gives careful attention to each student's technical development, she enables students to undertake more challenging advanced literature in a way that is both pedagogically and technically appropriate. She is cognizant of her impact on her students, and she corrects their mistakes decisively, yet warmly. A former student explains,

> She was just very straightforward. Correction was correction. There was no sugar-coating, there was no anger. It was just, 'This is how it is. You need to do this here, this there.'[256]

A parent of a student remarks,

> She points out what the kids need to do differently, she's very decisive about those things instantly. On the other hand, she never says anything that's in any way derogatory or anything like that.[257]

Bastien's teaching strategies regarding motivation, the role of the teacher, parent, and student, practice strategies, performance strategies, her overall philosophy of teaching, her personality and connection with students, her impact on other teachers, and her greatest contributions to the profession are presented in Chapter Five.

Bastien's outlook on performance is particularly important to her overall philosophy of teaching. She describes her thoughts regarding performing as follows:

> You do the best you can, and you accept it. And you smile. Even if you fall into the piano. You didn't go out there to do your worst. I will never criticize your performance. I will say, 'You could do this [particular section or concept] better the next time.' … Everybody gets stuck. And everybody gets nervous. And the reason they get nervous is because they're trying so hard. But I tell the kids, 'You do the best you can, that's all you can do, and you smile. And what do you say when people tell you

[256] Vath, discussion.
[257] Ted Trost (parent of student), in discussion with the author, March 22, 2010.

> that you did well … [even] if you messed up? – Thank you. That's the only answer. There's only one answer to that.'[258]

It is evident that Bastien is connected to her students and to their eagerness to perform successfully, and her connection with her students became very clear during the interviews conducted for this document. The students interviewed spanned almost the entire course of Bastien's teaching career, from those she taught in New Orleans to recent graduates of her La Jolla studio.[259] One former student remarked,

> I think that's what makes her so good is that her passion for the music and for teaching is authentic. She really cares. She really wants her students to get it, and she's willing to help them and inspire them.[260]

Jane Bastien explains that she enjoys determining the best way to teach each student.

> I'm proud of the good students, … but I'm really proud of the kids that gained from taking the lessons. … I guess that's my biggest thing, is that I like to see what makes kids learn.[261]

It is clear that Bastien becomes a lifelong mentor for her students and that her love of music is passed along to her students and to their families. A parent explains, "She loves music and when she demonstrates for the kids she shows her love of the music, and I think that makes a great impression on the kids."[262] Another parent adds, "When they grow up, she's going to be part of their

[258] Bastien, discussion, June 16, 2010.
[259] Unfortunately, the Institutional Review Board would not allow interviews with current students for this study.
[260] McNally, discussion.
[261] Bastien, discussion, June 16, 2010.
[262] Xiaoyan Zhu (parent of a student), in discussion with the author, March 22, 2010.

lives."[263] The following quote also describes the lasting impression that Jane Bastien has had on her students and their families.

> There's a personal connection as well as the expertise. And I think that comes from the kind of warmth and Jane's love of music. … What I can really say to you is that I think, all in all, she gave my children much more than piano. … I see her beyond piano in just how much she enriched their lives.[264]

Concluding this document are appendices which include interview guides for the following people: Jane Bastien, her daughters Lisa Bastien Hanss and Lori Bastien Vickers, her professional colleagues, and her publisher Mark Kjos. A questionnaire for former students is also included as an appendix, as is a list of selected publications by the Bastiens. The list of publications provides the reader with an understanding of Jane Bastien's musical productivity over the past fifty years. In addition, this listing offers an impression of her personality and of her ability to relate to young children. Works such as "Dump Trucks on Parade (1967)," "Rustling Aspen Leaves (1968)," "The Wily Witch (1990)," and "Water Colors (2006)" indicate Bastien's interest in writing pieces with titles that are thought provoking and that will encourage students to play musically and imaginatively.

Conclusion

Jane Smisor Bastien has experienced great success as an author and co-author of educational piano materials, and her private teaching studio in La Jolla, California, continues to thrive. Since the method books are an outgrowth of her

[263] Harashima, discussion.
[264] Beers, discussion.

pedagogical philosophy as an independent teacher, it is imperative that teachers and pedagogues strive to learn more about her teaching strategies in order to grasp her comprehensive impact on the profession. Her role as a mentor to hundreds of students serves as an example to future piano teachers as they work to improve their own teaching abilities. Bastien shows the utmost respect, dedication, and commitment to each student.

In 1963, Bastien published her first method, *Music Through the Piano* (1963-1971) with the Neil A. Kjos Music Company and she continues to publish with Kjos today. Jane Bastien is the sole author of numerous publications, and she has also written collections in collaboration with her husband, James Bastien (1934-2005), and her daughters, Lisa Bastien Hanss (b. 1964), and Lori Bastien Vickers (b. 1966). The Bastien materials (over 300 separate titles, all of which are still in print) have been particularly successful both nationally and internationally. In addition to maintaining her private studio in La Jolla, California, Bastien continues to travel internationally to give workshops on her educational materials.

The interviews with Jane Bastien's former students revealed a strong impression of a caring and thoughtful teacher. Their memories provided a balanced perspective of a teacher who not only cared deeply for them as musicians, but also as people. The fact that so many students remember her teaching strategies so clearly, such as her attention to musical line, her insistence on proper voicing, balance, hand position, slow practice, and her great care in choosing appropriate repertoire, indicates that Jane Bastien is committed not only

to these concepts but to the successful transmission of these elements of musicianship to her students.

Bastien's perspective on her earlier works such as those she authored and those co-authored with her husband, James Bastien is outlined in this document. A description of her use of materials within her own studio is provided in order to explain how her materials relate to her teaching philosophy. Later materials on which she collaborated with her daughters are also discussed followed by an explanation of her approach to the teaching of technique.

An in-depth focus on Bastien's teaching philosophy with specific emphases on motivation, the role of the teacher, parent, and student, practice strategies, and performance strategies is presented following the discussion of the Bastien methods. Bastien's personality and connection with students, her impact on colleagues, and her greatest contributions to the profession of piano teaching are also explored. She continues to impact her students and the piano teaching profession.

The Bastiens (James Bastien, Jane Smisor Bastien, Lisa Bastien Hanss, and Lori Bastien Vickers) have produced over 300 publications, and their materials have been translated into 16 languages.[265] Their method books and educational piano materials have been extremely successful both nationally and internationally. Since Jane Bastien's teaching philosophy has shaped the Bastien method books and materials, it is important that teachers and pedagogues

[265] For trade reasons, the Neil A. Kjos Music Company could not divulge information regarding the specific languages or sales records. Mark Kjos (publisher), e-mail message to the author, December 6, 2010.

understand her dedication to her independent teaching career. This document offers readers a more complete picture of the Bastien philosophy by illuminating elements of teaching strategies that have been particularly important to her and to numerous students and colleagues that span the course of her career thus far. As the author of a wide variety of educational piano materials and as a committed teacher to hundreds of students, Jane Bastien continues to impact the musical experiences of students and teachers around the world.

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APPENDIX A

INTERVIEW GUIDE FOR JANE BASTIEN

I. Pre-professional life

A. Personal Background Information

1. I know that your mother studied piano. Were any other members of your family particularly interested in music? What effect did your mother have on your musical pursuits?
2. When and where did you attend school during your pre-college education?
3. Did your schools have robust music programs or did you primarily focus on music as an extracurricular activity?
4. Can you point to any particular experiences with your early instructors that may have impacted your decision to teach piano?

II. Specific questions regarding college education

A. Stephens College

1. Can you describe your experiences studying at Stephens College, especially with regard to your piano study?
2. How did your experiences at Stephens affect your outlook on life in general?
3. Which experiences at Stephens had the most lasting impact on you as a pianist and teacher?
4. Can you describe David Milliken's teaching style? Were there any specific techniques of his that you particularly admired?

B. Barnard College

1. How did you decide to attend Barnard College?
2. Who were your most influential teachers at Barnard?
3. Can you describe your pedagogy classes there? If you did not take pedagogy classes, what did you learn about teaching through your experiences at Barnard?
4. Can you describe your studies with Isabelle Vengerova? Were there any specific techniques of hers that you particularly admired? Was there anything in particular that Vengerova taught you about practicing and teaching?
5. How did your experiences at Barnard affect your outlook on life in general?
6. Which experiences at Barnard had the most lasting impact on you as a pianist and teacher and why?
7. Can you describe your early teaching experiences at the Hudson Guild Settlement House in New York City?

C. Columbia Teachers College

1. How would you describe Robert Pace's philosophy of instruction?
2. What was his influence on you? In what ways did he impact your own piano writing?
3. Were you inspired by Pace to create a new method? Did your husband ever study with Pace? What were the initial differences between the Pace method and your very first method?
4. What courses did you take with Robert Pace, and which were the most influential? For how many years did you study with Pace at Columbia?
5. Who coined the term "gradual multi-key?" How would you describe the difference between gradual multi-key and multi-key?
6. Were there other teachers at Columbia who influenced your life and teaching?
7. How did your experiences at Columbia affect your outlook on life in general?
8. Which experiences at Columbia had the most lasting impact on you as a pianist and teacher and why?

III. Specific questions regarding private piano teaching

A. Goals for the First Year

1. What are your goals for students in the first year of piano study?
2. What is your perspective on:
    a. Rote learning?
    b. Note reading?
    c. Counting?
3. What are some of the most important technical elements that you believe should be taught in the first year?
4. What is your philosophy on private lessons vs. group lessons?

B. The First Year and Beyond

1. Role of Teacher, Parent, and Student
    a. In your opinion, what are the most important elements of the Teacher-Parent-Student Relationship?
    b. What level of parental involvement do you expect?

2. Motivation
    a. What are the most important factors in motivating students?
    b. How do you think levels of intrinsic vs. extrinsic motivation have changed in your students over time?
    c. What specific techniques do you use to motivate your students to practice?

3. Practice Strategies
    a. How do you teach students to practice?
    b. Do you have specific practice time requirements for students of different ages? If so, what are they?

4. Performance Strategies
    a. How often do your students perform?
    b. When in their piano study do they begin performing?
    c. Are there specific performance strategies that you teach your students?
    d. Do you have any special methods for dealing with performance anxiety?

5. Memorization
    a. When do you begin to have students memorize their music?
    b. Are there specific memorization strategies that you teach your students?
    c. What is your philosophy regarding memorization for performance?

6. Student success
    a. Would you describe your experiences teaching elementary, intermediate, and advanced level students?
    b. What are some of the most important concepts to teach to help shape successful students at each level?

7. Adult students
    a. How does your teaching of adult students differ from your teaching of children in the following areas:
        i. Goals for the first year?
        ii. Rote learning?
        iii. Note-reading?
        iv. Counting?
        v. Technique?
        vi. Private vs. group instruction?
        vii. Motivation?
        viii. Practice strategies?
        ix. Performance strategies?
        x. Memorization?

8. Philosophy
    a. How would you describe your overall philosophy of teaching?

b. What should young teachers emphasize in their personal pedagogical philosophy?
c. In what ways has your philosophy changed over the course of your teaching career?
d. How do you think the teaching of pre-college students has changed over the last thirty years?
e. How do you think the students themselves have changed over the last thirty years?

IV. Specific questions regarding early career

A. Newcomb College of Tulane University

1. When did you begin working as professor of pedagogy and director of the Preparatory Department of Music at Newcomb College of Tulane University in New Orleans?
2. Can you discuss the courses that you taught there?
3. Did you teach any lecture courses? If so, can you describe them?
4. Did you teach class piano? If so, what resources were available to you at that time?
5. Did you also maintain a private studio outside of the college? If so, can you describe those experiences?
6. How did your position at Newcomb impact your career and influence your overall philosophy of teaching?
7. Can you tell me about "Wednesday at Seven," the educational television show for which you received a Ford Foundation Grant to teach piano?

B. Private Studio in La Jolla, California

1. When did you open your private studio in La Jolla?
2. Can you describe your experiences setting up your studio?
3. How is your studio set up and what does it contain? How has your studio set-up changed over the years?
4. How many students do you teach? What is the proportion of elementary, intermediate, and advanced level students in your studio? Have these proportions remained consistent throughout your career?
5. What are the most important considerations that new teachers need to take into account when opening independent studios?
6. How has your private teaching changed since your earliest experiences as a teacher?

C. Association with Local Teachers in La Jolla, California

1. Can you describe your collaboration with other independent piano teachers in California?

2. Can you describe the Sonatina Festival that you created with the other independent teachers in California?
3. What was your role in the development of the festival?
4. Have you been involved with other festivals or competitions? If so, could you describe them?

V. Specific questions regarding method books

A. Collaboration with James Bastien

1. When did you begin performing duo-piano concerts with your husband? At what types of venues and in what cities did you play? What were your favorite pieces to perform?
2. Can you describe your early experiences collaborating with him on *Music Through the Piano Library* and other educational materials? Are there particular features of the early method books that can be attributed to musical experiences that either you or your husband had?
3. How was it determined that you would write the Lesson and Theory books while your husband would write the Technic books for the *Music Through the Piano Library*?
4. How was it determined that you would write the Piano Solos books for *Bastien Piano Library* while your husband would write the Lesson, Theory, Technic, and Sight Reading books? You had the same arrangement for *Bastien Piano Basics*, but there was no longer a Sight Reading book. How was it determined that the Sight Reading book would not be issued with *Bastien Piano Basics*?
5. What was the impetus behind the changes between *Music Through the Piano Library*, *Bastien Piano Library*, and *Bastien Piano Basics*?
6. Whose idea was it to codify the keys into four groups?
7. Did you write pieces to address specific problems encountered by your students?
8. How did you choose the music for the *Bastien Piano Literature* anthologies? How was it determined that you would compile and edit volumes one and two and your husband would compile and edit volumes three and four? What prompted you to issue the recent fifth volume in the series? What feedback have you received about this series over the years?
9. In what ways did your professional relationship with your husband evolve over time?

B. Works solely by Jane Bastien

1. Was the book that you wrote for "Wednesdays at Seven" your very first set of compositions?

2. Can you describe the events that prompted you to write this book?
3. How did your approach to writing change to accommodate young beginners when writing *Music Through the Piano Library* and *Very Young Pianist Library*?
4. Are you still writing works solely under your name, or are your current publications collaborative works with your daughters?
5. It seems that piano lessons move along at a slower pace today than they did thirty years ago. Has the changing pace of piano lessons impacted your writing style? If so, how?
6. When you write *Bastien Solo Sheets*, do you write pieces with particular students in mind, or do you write based on pedagogical concepts that you believe should be stressed with all students?
7. Which materials do you use most often with your current students?
8. Are there specific times of the year during which you do most of your writing?
9. Is there anything that you would like to add about your compositional career?

C. Collaboration with Lisa Bastien Hanss and Lori Bastien Vickers

1. Was the *Bastiens' Invitation to Music* series of 1993 your first collaboration with your daughters?
2. Was *Bastien Piano for Adults* of 1999 your first series for the adult beginner?
3. Can you describe your experiences collaborating with your daughters on method books and other educational materials?
4. Do you write pieces to address specific problems encountered by your students?
5. In what ways has your professional relationship with your daughters evolved over time?

D. Kjos Publishing Company

1. Have you published exclusively with Kjos Publishing Company?
2. Can you describe your experiences working with Neil Kjos, Jr.?
3. How did your professional relationship begin?
4. Is there anything else that you would like to add?

E. Workshops on Method Books

1. What types of workshops have you given? Which of these is most often requested? Why do you think this particular workshop is more popular than the others?
2. You traveled to Japan to give workshops and even wrote supplemental piano materials based on Japanese folk tunes; can

you describe your experiences with the Japanese piano teachers? What was the content of the presentations you gave there?
3. To what other countries have you traveled to present your materials?
4. With whom have you presented workshops?
5. Can you describe the workshops you have presented with your husband? With your daughters?
6. On what topics or materials have you most enjoyed presenting?
7. In what ways have your workshops evolved over the years?

VI. Specific Questions Regarding *How to Teach Piano Successfully*

1. What events led your husband to write his book?
2. Did you contribute to the book? If so, in what ways?
3. Were there certain sections of the book with which you strongly agreed or disagreed? If so, can you elaborate?
4. What do you feel are the most important sections of the book?
5. Are there ideas in the book about which your opinion has changed since it was first published? If so, what are they and how do you feel about these concepts at this point in your career?
6. The book has served as a pedagogy text for generations of piano teachers; have you received letters or verbal feedback over the years? If so, would you be willing to share this information with me?

VII. Current Trends in Piano Teaching

1. Looking back over the course of your career, of what do you feel most proud?
2. What changes have you noticed in the field of piano pedagogy over the course of your career?
3. What are your thoughts on current trends in the profession?
    a. Recreational Music Making
    b. Performance Psychology
    c. Technology in the studio
        i. Electronic keyboards
        ii. Computer programs
        iii. Recording devices
    d. Collaborative piano
    e. World music

APPENDIX B

COVER LETTER AND INTERVIEW GUIDE
FOR LISA BASTIEN HANSS AND LORI BASTIEN VICKERS

Dear _____,

I am currently enrolled in the doctoral program in piano performance and pedagogy at the University of Oklahoma. My culminating doctoral document will be entitled *The Contributions of Jane Smisor Bastien to Piano Teaching*. While your mother's contributions to the area of piano pedagogy are well known, no serious study of her impact on the profession has yet been undertaken.

Would you be willing to share some of your experiences in a telephone or in-person interview in an effort to provide a thorough background on your mother's career? While I would appreciate any information that you could provide, I am particularly interested in your responses to the following questions:

A. Early Musical Career
1. Is music your profession or an avocation?
2. Would you describe your earliest musical experiences?
3. When did you begin studying piano with your mother and for how long did you study with her?
4. Can you give an overall description of the lessons with your mother? What were your lessons like when first studying with her?
5. How did your parents influence your experiences as musicians?

B. Kjos Publishing Company
1. Was the *Bastiens' Invitations to Music* series of 1993 your first collaboration with your mother?
2. Can you describe your experiences collaborating with her on method books and other educational materials?
3. Do you write pieces to address specific problems encountered by your students?
4. In what ways have the publications written with your mother evolved over time?

C. Philosophy and Impact
1. How would you describe your mother's overall philosophy of teaching?
2. How has your mother's teaching style influenced your views on education in general and on the teaching of piano in particular?
3. What do you feel have been her greatest contributions to the piano teaching profession?

Please do not feel limited by these questions. They are simply provided in hopes of directing the beginning of our conversation.

Thank you in advance for your time and valuable assistance with this project. I am looking forward to speaking with you.

Sincerely,

Elaina Burns

APPENDIX C

COVER LETTER AND INTERVIEW GUIDE FOR
PROFESSIONAL COLLEAGUES

Dear _____,

I am currently enrolled in the doctoral program in piano performance and pedagogy at the University of Oklahoma. My culminating doctoral document will be entitled *The Contributions of Jane Smisor Bastien to Piano Teaching*. While Mrs. Bastien's contributions to the area of piano pedagogy are well known, no serious study of her impact on the profession has yet been undertaken.

Would you be willing to share some of your experiences in a telephone or in-person interview in an effort to provide a thorough background on Jane Bastien's career? While I would appreciate any information that you could provide, I am particularly interested in your responses to the following questions:

A. Professional Relationship

1. For how long have you been associated with Jane Bastien?
2. How would you describe your professional relationship?
3. How would you describe her relationship with other independent piano teachers?

B. Philosophy and Impact

1. How would you describe Jane Bastien's overall philosophy of teaching?
2. How has her teaching style influenced your views on education in general and on the teaching of piano in particular?
3. Have you used any of the Bastien publications in your teaching? If so, which have been the most influential to you? Which have you found to be the most beneficial to your students and why? What aspects of the Bastien methodology drew you to the series?
4. What do you feel have been her greatest contributions to the piano teaching profession?
5. Are there any personal anecdotes that you could share that illustrate Jane Bastien's impact on your teaching or performing?

Please do not feel limited by these questions. They are simply provided in hopes of directing the beginning of our conversation.

Thank you in advance for your time and valuable assistance with this project. I look forward to speaking with you.

Sincerely,

Elaina Burns

APPENDIX D

COVER LETTER AND INTERVIEW GUIDE FOR MARK KJOS

Dear Mr. Kjos,

I am currently enrolled in the doctoral program in piano performance and pedagogy at the University of Oklahoma. My culminating doctoral document will be entitled *The Contributions of Jane Smisor Bastien to Piano Teaching*. While Mrs. Bastien's contributions to the area of piano pedagogy are well known, no serious study of her impact on the profession has yet been undertaken.

Would you be willing to share some of your experiences in a telephone or in-person interview in an effort to provide a thorough background on Jane Bastien's career? While I would appreciate any information that you could provide, I am particularly interested in your responses to the following questions:

1. Is music a part of your life outside of the publishing industry?
2. How has knowing Jane Bastien personally impacted the way you view piano instruction?
3. Does it seem that Bastien writes pieces to address the needs of her students?
4. In your opinion, has her teaching style and teaching philosophy been revealed through her publications?
5. Can you describe some of your earliest memories of Jane Bastien?
6. Have you received any letters or feedback from teachers or students about Bastien's materials? If so, would you be willing to share these with me?
7. Are there any specific projects with the Bastiens that are currently in development?
8. What do you feel have been Jane Bastien's greatest contributions to the piano teaching profession?

Please do not feel limited by these questions. They are simply provided in hopes of directing the beginning of our conversation.

Thank you in advance for your time and valuable assistance with this project. I look forward to your speaking with you.

Sincerely,

Elaina Burns

APPENDIX E

COVER LETTER AND QUESTIONNAIRE
FOR FORMER STUDENTS

Dear _____,

I am currently enrolled in the doctoral program in piano performance and pedagogy at the University of Oklahoma. My culminating doctoral document will be entitled *The Contributions of Jane Smisor Bastien to Piano Teaching*. While Mrs. Bastien's contributions to the area of piano pedagogy are well known, no serious study of her impact on the profession has yet been undertaken.

Would you be willing to share some of your experiences in an effort to provide a thorough background on Jane Bastien's career? While I would appreciate any information that you could provide, I am particularly interested in your responses to the following questions:

1. Would you please describe your earliest experiences as a student of Jane Bastien?
2. Were you involved in private lessons, group lessons, or both?
3. How would you describe Bastien's philosophy in the following areas:
    a. Role of Teacher, Parent, and Student
    b. Motivation
    c. Practice Strategies
    d. Performance Strategies
    e. Memorization
4. How would you describe her overall philosophy of teaching?
5. What do you feel have been her greatest contributions to the piano teaching profession?

Please do not feel limited by these questions. They are simply provided in hopes of directing the beginning of our correspondence.

Thank you in advance for your time and valuable assistance with this project. I look forward to your responses.

Sincerely,

Elaina Burns

APPENDIX F

LIST OF PUBLICATIONS

Series by James and Jane Bastien, published exclusively by Kjos Music Company

Series	**Books**	**Year Published**
Beginning Piano for Adults	Single Volume	1968
Bastien Piano Library	Lesson, Theory, Technic, Performance, Sight Reading (Primer Level through Level 4)	1976
The Older Beginner Piano Course	Lesson, Theory, Solo Collections (Levels 1 and 2)	1977
Piano: 2nd Time Around	Single Volume Refresher Course for Adults	1981
Intermediate Piano Course	Repertoire, Theory, Technic, Multi-key Solos (Levels 1-3)	1982
Bastien Piano Basics	Lesson, Theory, Technic, Performance, CDs/Cassettes (Primer Level through Level 4)	1985

Series by Jane Bastien, published exclusively by Kjos Music Company

Series	**Books**	**Year Published**
Pre-Reading Experiences	Single Volume	1963
Music Through the Piano	Reading (Books 1-3 only) Writing (Books 1-6)	1963-1971
Piano Literature	Volumes 1 through 5 (Books and CDs) (Volumes 3 and 4 were compiled and edited by James Bastien)	1965-2008
The Very Young Pianist	Lesson, Theory, Technic, Solo Collections (Books 1-3)	1970-1979
Bastien Solo Sheets	Primer Level through Level 4	Various

Series by Jane Bastien, Lisa Bastien Hanss, and Lori Bastien Vickers,
published exclusively by
Kjos Music Company

Series	**Books**	**Year Published**
Debut for You, A	Solo Collections (Books 1-4)	1992-1993
Bastiens' Invitation to Music	Lesson, Theory, Performance, Solo Collections (Books A, B, C, and D)	1993-1995
Bastiens' Collage of Solos	Solo Collections (Books 1-5)	1996
Bastien Piano For Adults	Method, CDs/Cassettes, Solo Collections (Books 1 and 2)	1999
Halloween Treats (Jane and Lisa Bastien)	Solo Collections (Primer Level through Level 4)	2000
Bastien Play-Along Series	Classics, Christmas, Familiar Favorites, Technic, Treasury of Solos (Books 1 and 2)	2001-2004
Vacation Magic	Solo Collections (Primer Level through Level 4)	2001-2002

Solos by Jane Bastien, published exclusively by
Kjos Music Company

Title	Grade	Year Published
Black Cat Tango	4	1965
Dublin Irish Jig	4	1965
Final Exam Blues	5	1965
George Washington Crosses the Delaware	3	1965
July 4th Square Dance	5	1965
Latin Holiday	2	1965
My Green Umbrella	2	1965
Parakeets in Birdland	2	1965
Poodles Prancing	3	1965
Spooks on Halloween	3	1965
To a Lonely Swaying Pine	1	1965
Chinese Tea Party, The	4	1967
Climbing in the Cherry Tree	3	1967
Dump Trucks on Parade	2	1967
Hush a Bye Dolly	2	1967
It's Raining Out	2	1967
Kitty Cat	2	1967
March of the Troll Dolls	4	1967
Wise Old Owl	2	1967
Chinatown	1	1968
First Dancing Class, The	2	1968
Have You Seen?	1	1968
Little Dog Running Down the Street	1	1968
On the Merry Go Round	3	1968
Run-Away Balloon	2	1968
Rustling Aspen Leaves	4	1968
Space Explorers	5	1968
Tumbling	3	1968
Turtle at the Zoo	1	1968
Wild Daisies	2	1968
Big Red Fire Engine, The	1	1971
Carnival Cha Cha	1	1971
Cat at Night	1	1971
Marching to School	1	1971
Red Light, Green Light	1	1971

Sleepy Alligator, The	1	1971
Broken Clock, The	3	1972
Chinese Snowman, The	1	1972
First Sonatina, A	3	1972
Gigue	5	1972
Happy Witch, The	1	1972
Holiday Serenade	5	1972
My New Bike	1	1972
Big Chief Indian	1	1973
Blue Mood	3	1973
Elephant's Parade, The	The Very Young Pianist	1973
Escalator, The	2	1973
Fish at Play	3	1973
Giraffe Talk	3	1973
Little Gray Burro	4	1973
March of the Astronauts	3	1973
Our Chipmunk	The Very Young Pianist	1973
Raindrops Chatter	The Very Young Pianist	1973
Señorita	4	1973
Skin Divers	2	1973
Sonatina in G	3	1973
Spider on My Bed	The Very Young Pianist	1973
Tarantella	5	1973
Tom Turkey	The Very Young Pianist	1973
Village Square	4	1973
Yellow Ribbons	The Very Young Pianist	1973
Balloons for Sale	Primer	1976
Native Dancer	2	1976
Peasant Dance	3	1976
Piano Tuner, The	1	1976
School Days	1	1976
Victory March	4	1976
Bear on a Bike	1	1977
Candy Striped Carousel	1	1977
Chasin' the Blues	3	1977

Fast Train	3	1977
Indian Ceremonial	2	1977
Marching Band	1	1977
Petite Suite	4	1977
Pioneer Days	2	1977
Sonatina in F	3	1978
Three Dances	4	1978
All School Parade	1	1979
Autumn Sonatina	4	1979
Dancing	1	1979
Ghosts Dance on Halloween	2	1979
Halloween Haunted House	3	1979
Halloween Witches	1	1979
Jolly Juggler, The	Primer	1979
King's March	Primer	1979
Midnight Dance	1	1979
Roadrunner, The	Primer	1979
Skiing	2	1979
Spot	Primer	1979
Spring Sonatina	4	1979
Summer Sonatinas[266]	4	1979
Taco Joe	1	1979
Trick or Treat	Primer	1979
Winter Sonatina	4	1979
Frisbee Flyers	1	1980
Hong Kong Marketplace	3	1981
March Allegro	4	1981
Moods for the Piano	4	1981
Spanish Dancer	4	1981
Sultan's Caravan, The	4	1981
Sonatine	4	1982
Black Cat Shuffle	3	1990
Graceful Ghost, The	Primer	1990
Great Halloween Getaway, The	4	1990
Pumpkin Party	2	1990

[266] The other three seasons feature "Sonatina" in the singular form while "Summer Sonatinas" is listed in the plural.

Wily Witch, The	1	1990
Block Party	3	1991
Buried Treasures	2	1991
Computer Print-Out	2	1991
Heart Breaker	2	1991
Holland Holiday	1	1991
Jazz Band	3	1991
Little Jiff	Primer	1991
Little Lost Cat	Primer	1991
May Day Celebration	3	1991
River Rafting	3	1991
Rock Solid	1	1991
Spring Carnival	2	1991
Summer Vacation	1	1991
Sun Fiesta	1	1991
Teddy Bear Boogie	Primer	1991
Wake-up Call	Primer	1991
Monday Rainbow, The	Primer	1992
Night Visitor	1	1992
Parade of the Stars	1	1992
Roller Blades	1	1992
Wrapping Presents	Primer	1992
Jack O'Lantern Jamboree	2	2005
Kitten in the Tree	1	2005
Matt, My Cat	Primer	2005
My Silver Scooter	1	2005
Prancer Toccata, The	2	2005
Rainy Days are Special	1	2005
Red Recital Shoes	Primer	2005
Smiley, My Fish	Primer	2005
Summer Memories	4	2005
T.J. Song: Thomas Jefferson, The	1	2005
Trapeze Artists	2	2005
August Sonatina	4	2006
Fireflies	2	2006
Graceful Gazelles	4	2006
My Best Friend	2	2006
Roly-Poly Parade	Primer	2006
Showtime Sonatina	2	2006
Water Colors	Intermediate	2006

Jazzy Sonatina	Late Elementary	2008

Supplementary Books by Jane Bastien, published exclusively by Kjos Music Company

Title	Grade	Year Published
Merry Christmas, Volume 1	1	1965
Merry Christmas, Volume 2	3	1966
Folk Tunes for Fun	1	1967
Duets for Fun, Book 1	1	1968
Hymns for Piano, Books 1 and 2	1, 2	1968
More Folk Tunes for Fun	3	1969
Walt Disney Favorites for the Piano	1	1969
Christmas Carols for Multiple Pianos	4	1971
Duets for Fun, Book 2	2	1971
Merry Christmas, Volume 3	5	1971
Rock'n Blues for Fun	1	1973
Bastien Favorites, Levels 1-3	1, 2, 3	1976
Parent's Guide to Piano Lessons, A	Instructional Guide	1976
Patriotic Songs for Piano	2	1976
Stephen Foster Favorites	1	1976
Airs and Ballads of Britain	2	1977
First Sonatinas	3	1978
Hebrew Favorites	3	1978
Japanese Folk Tunes for Fun	3	1978
Christmas Duets, Levels 1-3	1, 2, 3	1979
Sonatinas for the Seasons	4	1979
Duet Favorites, Levels 1-4	1-4	1980
Piano Recital Solos, Primer-Level 4	Primer-4	1980

Pop Piano Styles, Level 1-4	1-4	1980
Happy Halloween	Primer-2 in a single volume	1983
Happy Valentine's	Primer-2 in a single volume	1983
First Pops for Piano	1	1984
First Songs of My Country	Primer-1 in a single volume	1984
Two Sonatinas	4	1987
Parade of Solos, 1st, 2nd, 3rd, and 4th	1-4	1988
American Sonatinas	4	1989
Note Designs: A Coloring Note Speller	1	1989
Note Pictures: A Coloring Note Speller	1	1989
Celebration of Notes, A, Books 1 and 2	1, 2	1990
Sticking with the Basics: Notes	Primer	1990
Line a Day Sight Reading, A, Levels 1-4	1-4	1991
Sonatinas in Color	2	1991
Sticking with the Basics: Rhythm	Primer	1991
Sticking with the Basics: Sight Reading	Primer	1991
Pop, Rock'n Blues, Book 2	2	1994
Three Mini Sonatinas	1	1994
Olympic Sonatinas	2	1995
Happy Thanksgiving	Intermediate	1996
More Mini Sonatinas	Elementary	1998
Three Sophisticated Sonatinas	Elementary	1998

Sonatina Celebration	Elementary	2000
First Sonatina Experiences	Elementary	2006

APPENDIX G

PUBLISHER PERMISSION LETTER[267]

Neil A. Kjos Music Company • *Publisher*

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October 14, 2011

Ms. Elaina Burns
348 N. Algona St.
Dubuque, IA 52001

Dear Ms. Burns,

This letter will serve as permission to reproduce one (1) copy of the excerpts listed in Schedule A of this agreement, and to include them in your doctoral document entitled, "The Contributions of Jane Smisor Bastien to Piano Teaching", provided you agree to the following terms:

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AGREED AND ACKNOWLEDGED:

Elaina Burns Date: 10/17/11
Ms. Elaina Burns

Neil A. Kjos Music Company

Monica Michel Date 10-14-11
Monica Michel, Copyrights & Licensing

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[267] The copyright date for *Piano Literature: Volume 5* is indicated on the next page as 2007; the correct date is 2008.

Schedule A to Agreement dated October 14, 2011
Between the Neil A. Kjos Music Company and Elaina Burns

Title	Edition	Composer	Copyright Date
"The Chromatic Order of Keys," from *Pre-Reading Experiences,* page 68 (entire page)	GP1	Jane Bastien	1963
"What Have You Learned?" from *First Reading Experiences,* page 28 (entire page)	GP35	Jane Bastien	1971
"The V7 Chord" from *Music Through the Piano, Book 1: Reading,* page 25 (entire page)	GP2	Jane Bastien	1963
"Day Dreaming" from *Music Through the Piano, Book 2: Reading,* page 22 (measures 1-8)	GP4	Jane Bastien	1963
"Waltz Bass," from *Music Through the Piano, Book 4: Writing,* page 3 (entire page)	GP31	Jane Bastien	1971
"Building Scales with Tetrachords," from *Music Through the Piano, Book 5: Writing,* page 5 (entire page)	GP32	Jane Bastien	1971
"Resolving Dominant Seventh Chords," from *Music Through the Piano, Book 6: Writing,* page 29 (entire page)	GP33	Jane Bastien	1971
"Beginning Music Facts," from *Bastien Piano Library,* "Piano Solos: Level 1," pages 4 and 5 (entire page 4 and entire page 5)	WP23	Jane Bastien	1976
"Daydreams," from *Bastien Piano Library,* "Piano Solos: Level 2," page 17 (measures 1-4)	WP24	Jane Bastien	1976
"Tropical Fish," from *Bastien Piano Library,* "Piano Solos: Level 3," page 27 (measures 29-32)	WP25	Jane Bastien	1976
"The Bumble Bee," from *Bastien Piano Library,* "Piano Solos: Level 3," page 31 (measures 21-24)	WP25	Jane Bastien	1976
"Ocean Prelude," from *Bastien Piano Library,* "Piano Solos: Level 4," page 24 (measures 1-4)	WP26	Jane Bastien	1976
"My Electric Car," from *Bastien Piano Basics,* "Performance: Primer Level," page 12 (entire page)	WP200	Jane Bastien	1985
"Minuet and Trio," from *Bastien Piano Basics,* "Performance: Level 1," page 28 (entire page)	WP201	Jane Bastien	1985
"Moon Creatures," from *Bastien Piano Basics,* "Performance: Level 2," page 28 (measures 1-4)	WP202	Jane Bastien	1985
"Waltz," from *Bastien Piano Basics,* "Performance: Level 3," page 22 (measures 1-8)	WP203	Jane Bastien	1985
"Fireworks," from *Bastien Piano Basics,* "Performance: Level 3," page 24 (measures 1-8)	WP203	Jane Bastien	1985
"T.I. Boogie," from *Bastien Piano Basics,* "Performance: Level 4," page 10 (measures 1-8)	WP204	Jane Bastien	1985
"Up-Hill Race," from *Bastien Piano Basics,* "Performance: Level 4," page 11 (measures 1-7)	WP204	Jane Bastien	1985
Mendelssohn's "Scherzo in E Minor, Op. 16, No. 2," from *Piano Literature: Volume 5,* page 62 (measures 1-8)	GP441	Jane Bastien	2007
"Roller Blades," from *A Debut for You,* Book 1, page 15 (measures 26-29)	WP265	Jane Bastien	1992
"Purple Glasses," from *A Debut for You,* Book 2, page 3 (measures 11-18)	WP266	Jane Bastien	1993
"Mail Call," from *A Debut for You,* Book 2, page 12 (measures 1-8)	WP266	Jane Bastien	1993

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"Mondays at Three," from *A Debut for You,* Book 2, page 17 (measures 17-24)	WP266	Jane Bastien	1993
"Chicago Skyscrapers," from *A Debut for You,* Book 4, page 22 (measures 1-4)	WP268	Jane Bastien	1993
"Early Morning Ride," from *A Debut for You,* Book 4, page 8 (measures 1-5)	WP268	Jane Bastien	1993
"The Magical Harp," from *Bastiens' Invitation to Music* "Piano Party Book B," page 33 (entire page)	WP271	Jane Bastien	1993
"The Magical Harp," (on-staff version) from *Bastiens' Invitation to Music* "Piano Party Book B," page 47 (entire page)	WP271	Jane Bastien	1993
"Alley Cat," from *Collage of Solos,* Book 1, page 11 (measures 21-28)	WP401	Jane Bastien	1996
"Fountain in the Park," from *Collage of Solos,* Book 3, page 7 (measures 29-36)	WP403	Jane Bastien	1996
"Cross Country Race," from *Collage of Solos,* Book 3, page 21 (measures 29-36)	WP403	Jane Bastien	1996
"Tap and Clap Rhythm," from *Vacation Magic,* Primer Level, page 12 (exercise B, measures 1-4)	WP420	Jane Bastien	2001

AGREED AND ACKNOWLEDGED:

Neil A. Kjos Music Company

Elaina Burns Date 10/17/11
Elaina Burns

Monica Michel Date 10-14-11
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