



## MUPI 9301 Advanced Study in Piano Pedagogy

New Orleans Baptist Theological Seminary

Division of Church Music Ministries

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**MEETING TIMES:** Friday: 10:30 – 1:00

September 18

October 16

December 4

**CLASS LOCATION:** Sellers Music Building, Room TBA

Fall 2020

### **NOBTS MISSION STATEMENT:**

New Orleans Baptist Theological Seminary and Leavell College prepare servants to walk with Christ, proclaim His truth, and fulfill His mission.

### **CORE VALUES:**

The seminary has five core values: Doctrinal Integrity, Spiritual Vitality, Mission Focus, Characteristic Excellence, and Servant Leadership. The Core Value focus for the 2020-2021 academic year is **Mission Focus**.

### **CORE COMPETENCIES:**

- **Servant Leadership** - Students will reflect on their role as servant leaders in facilitating worship in local congregations to both the church and the unchurched.
- **Interpersonal Skills** - Students will explore and more clearly define the role and tasks of the minister of music position, thus improving communication abilities with church staff, church musicians, the congregation, and the community.
- **Worship Leadership** - Students will be challenged in learning to facilitate worship leadership more effectively within the local church.

### **COURSE COMPETENCIES**

This course is particularly focused on the following curriculum competencies:

**Servant Leadership:** To serve churches effectively through team ministry.

**Spiritual and Character Formation:** To provide moral leadership by modeling and mentoring Christian character and devotion.

**Worship Leadership:** To facilitate worship effectively.

### **COURSE PURPOSE**

The purpose of this course is to equip DMA students with a concentration in Piano to understand technical and musical aspects of piano instruction and to guide piano students under their care toward a comprehensive understanding of the instrument.

## **COURSE DESCRIPTION**

This course is designed to educate and equip the student to serve the local church by increasing their knowledge of piano instruction and various developmental applications which can be used both in private and corporate settings to improve the overall quality of a church's music ministry.

## **STUDENT LEARNING OUTCOMES**

**With regard to teaching piano in general the student will be able to:**

1. Demonstrate an understanding of learning styles and their application to general and music learning.
2. Demonstrate an understanding of three major philosophies of piano teaching and the resulting historical methods associated with them.
3. Analyze current popular piano teaching method books.
4. Create a pedagogical analysis of pieces from the four major historical periods at the elementary, intermediate, moderately difficult, and difficult levels.
5. Develop strategies for teaching and learning piano repertoire through an analysis of the structure and technical problems of the individual piece.
6. Observe and evaluate the teaching procedures with students at various levels from beginners through college level.
7. Develop strategies for preventing, diagnosing, and solving student difficulties verbally and through illustration.
8. Discuss the advantages and disadvantages of private vs. group teaching at various levels.
9. Analyze the various ways technology is being used in piano teaching.
10. Discuss the pro and cons of piano teaching methods with a focus on church music content.
11. Develop strategies for teaching hymn playing at the pre-college and college levels.

**With regard to teaching piano and piano pedagogy at the college level the student will:**

1. Analyze and discuss three major piano pedagogy texts in use in the United States.
2. Create piano requirements for church music and music education majors in colleges with a focus on church-related schools.
3. Outline the requirements for a 2-semester piano pedagogy course for piano majors at the college level.

## **COURSE TEACHING METHODS**

**The focus in this class will be on student research and presentations.**

1. Textbook and other reading assignments
2. Lectures by the professor and others by means of other technologies such as video
3. Student research
4. Student presentations and discussions on a variety of topics
5. Observations and assessments of piano teaching at various levels
6. Piano teaching assignments

## **ASSIGNMENTS/PROJECTS (see bibliography for authors mentioned in the assignments)**

1. Each student will be assigned and present in class and in written form a short paper on one of three major piano pedagogy texts currently in use in the United States. (**Bastien, Agay, Uzler, or Baker-Jordan**)
2. Each student will analyze one currently used piano teaching method that is an example of one of the historical methods. Each student will analyze a different method. The student will present this analysis in class and in written form. An outline for this will be sent to the student at the beginning of the semester.
3. The student will observe and take notes on two piano lessons during the semester. The first one will be of a teacher of elementary students. If the teacher uses a combination of private and group lessons, the student will observe and report on both and the report will count as one observation. The second observation will be of a teacher at the college level. It may be of a class piano session or of a private lesson with a student with either a major or a concentration in piano (for example, music education or church music major). The report will be due by the second module.
4. The student will create a pedagogical analysis of pieces from each of the four historical periods at each of the following levels as defined by **Hinson**: Elementary, Intermediate, Moderately Difficult, and Difficult. This means that the student will be analyzing 16 different pieces. The format will be that of the Ganey dissertation with additional elements from the handout "Do You See What I See?" The handout will be part of the lecture at the first module. This analysis will be due at the second module. This will not be presented in class. The professor will grade the assignment and suggest modifications. The students will share the edited versions with each other.
5. The student will create a four-semester program of study for a piano proficiency exam for church music majors at the college level. This assignment will be due by the final class period. The group will work on this at the second module as part of the lecture.
6. The student will teach and record lessons of students at two different levels of instruction, one of which should be of a beginning student. This student could be a child or an adult. The other student should be at the Intermediate or higher level. The student will have the option of teaching one of the lessons in a group setting. The student will view the video and write a short critique. The video will also be shared in class and will be critiqued by other students and the professor. This will be due at the second in-person class session of the semester. Prior to the class session, students should share the videos with one another.
7. The student will be assigned and analyze one method book for older or adult beginners. This could be a text designed for either one-on-one lessons in a private setting or group lessons at the college or high school level (for example, in a performing arts high school). The analysis will be presented in class and in written form.
8. The student will research and write a 5-10-page paper on a topic related to teaching special-needs students **or** prevention and treatment of performance injuries. The topic will be chosen by the student and approved by the professor. This research will be shared with classmates in written form and possibly in a class presentation.
9. The student will read the Turner dissertation before the third module in preparation for the lecture.

## ATTENDANCE POLICY

Students are expected to be prompt. Students are expected to attend all scheduled classes (100% attendance). If the student must miss a class due to illness or emergency, please contact the instructor directly with as much advance notice as possible. Students who miss a class session for a valid reason such as illness or emergency may receive an excused absence. Unexcused absences will adversely affect the final grade. The student should consult *Graduate Catalogue* for information on NOBTS class attendance policies.

## COURSE GRADING PROCEDURES

Each of the assignments will be worth 10% of the grade, for a total of 90%. Class participation will make up the additional 10%

## EVALUATION

A final average of 93% to 100% - A

A final average of 85% to 92% - B

A final average of 77% to 84% - C

A final average of 70% to 76% - D

A final average below 70% - F

## MODULE AND ASSIGNMENT SCHEDULE

	MODULE 1	MODULE 2	MODULE 3 (Delivered via Blue Jeans)
	-Paper on one of the three pedagogy texts  -Analysis of piano teaching method	-Observation/notes on two piano lessons  -Analysis of 16 pieces  -Recording of student teaching two levels of instruction	-Four semester program for college level piano proficiency  -Analysis of method book for older/adult beginner  -Paper on special needs/performance injuries
10:30 -10:45 (intro)	Historical methods, pedagogical analysis	Piano Proficiency	Hymn playing, sacred methods. Student reads Turner in preparation.
10:45-11:30	Present Ped. texts	Recorded lessons	Adult method presentation
11:30-11:40 (as needed)	Break	Break	Break
11:40-1:00	Present methods	Recorded lessons, observations	Special needs/ performance injuries
1:00-1:10 (wrap-up)			

## BIBLIOGRAPHY

### BOOKS, DISSERTATIONS, AND ARTICLES

\*refers to authors mentioned in assignments

- Agay, Denes. *The Art of Teaching Piano: The Classic Guide and Reference Book for All Piano Teachers*. New York: Yorktown Music Press, 2004.\*
- Baker-Jordon, Martha. *Practical Piano Pedagogy*. San Diego: Warner Bros. Publications, 2004.\*
- Bastien, James. *How to Teach Piano Successfully*. San Diego: Kjos Music Publishing Company, 1988.\*
- “Celebrating 60 Years of the New School for Music Study.” *Piano Magazine*. Summer 2020.
- Dibble, Cameron Shawn. "John Sylvanus Thompson: pianist, pedagogue, composer." DMA Dissertation. Conservatory of Music. University of Missouri-Kansas City, 1992.
- Emond, Bruce and Giles Comeau. “Cognitive Modeling of Early Music Reading Skill Acquisition in Piano.” Proceedings of the 11<sup>th</sup> International Conference on Cognitive Modelling, ICCM 2012. Accessed from [www.researchgate.net](http://www.researchgate.net) or [www.sciencedirect.com](http://www.sciencedirect.com).
- Fink, S. *Mastering Piano Technique: A Guide for Students, Teachers and Performers*. Kleckheaton, Amadeus Press, 2003.
- Ganey, Janelle. “A Pedagogical Analysis of Solo Piano Sonatinas by North and South American Composer 1963-1983.” DMA Dissertation. The Southern Baptist Theological Seminary, 1985.\*
- \_\_\_\_\_. “Do You See What I See?” Unpublished monograph, 2020.\*
- Hinson, Maurice and Wesley Roberts. *Guide to the Pianist’s Repertoire*, 4th ed. Bloomington: Indiana University Press, 2014.\*
- Klingenstein, Beth Gigante. *The Independent Piano Teacher’s Studio Handbook*. Winona: Hal Leonard, 2009.
- Lampl, Hans. *Turning Notes into Music: An Introduction to Musical Interpretation*. Lanham: Scarecrow Press, 1996.
- Lyke, James et al. *Creative Piano Teaching*. Champaign: Stipes Publishing, 2011.
- Last, Joan. *The Young Pianist: An Approach for Teachers and Students*, 2nd ed. Oxford University Press, 1972.

Mark, Thomas. *What Every Pianist Needs to Know About the Body*. Chicago: GIA Publications, 2004.

McGrath, Jane. *Pianist's Guide to Standard Teaching and Performance Literature*. Los Angeles: Alfred Publishing, 1995.

Pearce, Elvina Truman. *The Success Factor in Piano Teaching: Making Practice Perfect*. Nashville: Broadman Press, 1994.

Turner, Sandra Chucalo. "A guide to hymn playing for the inexperienced adult pianist." DMA Dissertation. The Southern Baptist Theological Seminary, 1986.

Uszler, Marianne and Stewart Gordon and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*, 2<sup>nd</sup> ed. New York: Schirmer, 2000.\*

## METHOD BOOKS

### Early Historical Approaches

Loomis, George Brace. *Progressive music lessons: a course of instruction prepared for the use of public schools*. Chicago: Ivison, Blakeman and Taylor, 1874. Available from <https://archive.org/details/progressivemusi02loomgoog> or through Open Library.

Mathews, William Smythe Babcock. *Standard Graded Course of Studies for the Pianoforte in Ten Grades*. Philadelphia: Theodore Presser, 1892-94. Available from [www.imslp.org](http://www.imslp.org) or through Sheet Music Plus. [Middle C approach]

Williams, John M. *Year by Year Books*. Volumes 1-4. Publisher Unknown, 1924, 1942. Volume 1 is *First Year at the Piano*. See Amazon. [Intervallic approach]

### Mid-20<sup>th</sup> Century Historical Approaches

Clark, Frances and Louise Goss. *The Music Tree*. Chicago: Summy-Birchard, 1955. Newer editions are published by Alfred Music. [Intervallic and partial staff reading approaches]

Glover, David Carr. *David Carr Glover Piano Course*. San Diego: Warner Brothers Publishing, 1956.

Pace, Robert. *Music for Piano*. East Greenbush: Lee Roberts Music Publications [n.d.]. [Multi-key and peer teaching approaches]

Thompson, John. *Modern Course for Piano*. Florence: Willis Music Company, 1937. [Middle C approach]

### **Selected Contemporary Method Book Series**

- Bastien, James and Jane Smisor. *Bastien Piano Basics*. San Diego: Kjos Music Publishing Company, 1994.
- Bastien, Lisa, Lori and Jane. *Bastien New Traditions All in One Piano Course*. San Diego: Kjos Music Publishing Company, 2016.
- Clark, Frances, Louise Goss, and Sam Holland. *The Music Tree*. Miami: Summy-Birchard, 2000.
- Faber, Nancy and Randall. *Faber Piano Adventures*. Fort Lauderdale: FJH Music Company, 1994.
- Glover, David Carr and Mary Elizabeth Clark. *David Carr Glover Method for Piano*. Van Nuys: Belwin Publishing, 1988.
- Lancaster, E. L. et al. *Premier Piano Course*. Van Nuys: Alfred Publishing Company, 2005.
- Noona, Walter and Carol. *Comprehensive Piano Lessons*. Brentwood: Lorenz, 2006.
- Palmer, Willard et al. *Alfred's Basic Piano Course*. Van Nuys: Alfred Publishing Company, 1993.

### **Selected Sacred Music Methods**

- Angerman, Daniel, Mark Hayes, and Joseph Martin. *Keys for the Kingdom: A Progressive Piano Method for the Christian Student*. Shawnee: Hal Leonard Publishers, 1995.
- Ricker, Earl and David Carr Glover. *The Church Musician*. David Carr Glover Christian Piano Library. Van Nuys: Belwin Publishing, 1985.
- Tornquist, Carol. *The Young Gospel Pianist Series*. Nashville: Singspiration, 1986.

### **Selected Adult Piano and Class Piano Textbooks**

(\* indicates class piano text)

- Bastien, James and Jane Smisor. *Beginning Piano for Adults*. San Diego: Kjos Music Publishing Company, 1999.\*
- Bastien, James. *Bastien Piano for Adults*. San Diego: Kjos Music Publishing Company, 2019.\*
- \_\_\_\_\_. *The Older Beginner Piano Course*. San Diego: Kjos Music Publishing Company, 1977.

Heerema, Elmer. *Progressive Class Piano*. Van Nuys: Alfred Publishing Company, 2017.\*

Lancaster, E. L. *Alfred's Adult Piano Course*. Van Nuys: Alfred Publishing Company, 1987.

Lyke, James. *Keyboard Musicianship*. Champaign: Stipes Publishing, 2019.\*

\_\_\_\_\_ et al. *Keyboard Fundamentals for Adult Beginners*. 7<sup>th</sup> ed. Champaign: Stipes Publishing, 2018.

Rejino, Mona. *Adult Piano Method*. San Diego: Hal Leonard, 2006.

Vogt, Janet. *Mastering Piano: Piano Method for Older Beginners*. Brentwood: Heritage Music Press, 1999.