

UNIVERSITY OF OKLAHOMA  
GRADUATE COLLEGE

AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING  
IN TAIWAN FROM THE PERSPECTIVE OF  
UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

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AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING  
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A DOCUMENT APPROVED FOR THE  
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## ABSTRACT

### AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING IN TAIWAN FROM THE PERSPECTIVE OF UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

By: Ju-Yu Chiang

Major Professor: Dr. Jane Magrath

The purpose of this study was to determine the status of piano teacher training in Taiwan. A survey questionnaire and two groups of interviewees facilitated research to conduct the study. The information gained from survey questionnaires documents the content of undergraduate piano pedagogy courses in Taiwanese universities and colleges. The targets of the survey questionnaire were twenty-three undergraduate piano pedagogy instructors in Taiwanese universities and colleges. Chairpersons were asked to answer the survey if their school did not offer undergraduate piano pedagogy courses. Although all reasonable means of pursuing responses from the targeted institutions were exhausted, a total of eight questionnaires were returned with a response rate of 34.8%. Among these respondents, seven were undergraduate piano pedagogy instructors and one person was a department chairperson. In addition to the survey questionnaire, two target groups were interviewed. Group one shared their perspectives on current Taiwanese piano pedagogy. It included three prominent piano pedagogues, one each from the northern, central, and southern regions of Taiwan's west coast. Group two contained four recent piano performance graduates of Taiwanese universities and colleges from northern, central, southern, and eastern regions of Taiwan. These interviews asked participants about the

applicability of their undergraduate piano pedagogy courses to their current teaching situations.

Recommendations for undergraduate piano pedagogy training in Taiwan were drawn from the analysis of collected data and interview results and then compared to the guidelines for piano pedagogy within the B.M. degree in piano performance in the U.S., as proposed by National Conference on Keyboard Pedagogy in a way that is practical and meaningful to Taiwanese culture. Recommendations for the undergraduate pedagogy course content centered on the following practical aspects of training: 1) reinforce practice strategies and techniques to minimize the high drop-out rate of young children studying piano, 2) call for familiarity with age-level characteristics and learning styles in their curricula, 3) discuss pedagogy students' current teaching situations during the class, 4) incorporate communication skills with parents in the pedagogy curricula, 5) train business aspects of teaching in pedagogical training, 6) prepare well-sequenced lesson plans and longer term goals, 7) learn skills to stimulate piano students into becoming independent learners and thinkers, 8) effectively teach the fundamentals of making music at the piano, 9) observe other piano teachers' teaching, 10) incorporate supervised teaching in the pedagogy curricula, 11) incorporate or strengthen intermediate level teaching in the pedagogy curricula, 12) provide the most recent pedagogical research and resources. The recommendations for administrations of Taiwanese universities and colleges include: 1) offer at least two semesters of piano pedagogy course to B.M. piano majors as required courses, 2) consider offering intensive pedagogy workshops and

conferences as well as creating resource centers, 3) increase the volumes of teaching repertoire and Chinese pedagogy books available for study in piano pedagogy courses.

Initial pedagogical training for Taiwanese pianists in college intends to equip them for effective teaching. However, further training resources are so limited in Taiwan that undergraduate piano pedagogy courses seem to be the only possible resource for preparing future piano teachers. Since piano teaching in Taiwan has evolved from an exclusive profession to a more common one, further opportunities need to be created for continuing education that are specifically tailored to the culture.

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**CHAPTER I  
BACKGROUND**

While today Western piano study in Taiwan is commonplace, Western music initially was introduced to Taiwan during the 15th century by Dutch missionaries in the form of hymn singing. These Christian missionaries were deported in approximately 1626 because of political shifts in Taiwan, terminating the development of Western music in Taiwan for almost 235 years. The return of Christian missionaries in the late 1800s reintroduced Western music, a musical development further encouraged by the Japanese government during their colonization of Taiwan (1895-1945). Taiwanese people progressively became accustomed to Western sounds and eventually turned Western art music into the mainstream form of music in Taiwan.<sup>1</sup> During this time piano and voice were the most common and accessible instruments for individual students.

Music programs in higher education developed shortly after 1945. With the end of Japanese colonization in 1945, the Kai-Shek Chiang government began to establish music programs as a separate academic department in teachers' colleges a year later. Although

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<sup>1</sup> Yu-Shiou Chen (陳郁秀), "台灣音樂教育回顧與前瞻 [Historical overview and future trends of Taiwanese music education]," *教師天地* 100 (June 1999): 29.

the purpose of these colleges was to train general music education teachers for public schools, the high quality of instruction also created many performing musicians. Studying an instrument in private music lessons was still a privilege for students in Taiwan at that time because of citizens' limited financial resources.

The rapid economic growth of Taiwan in the 1960s allowed a greater percentage of the population to partake in the luxury of studying music. Yamaha piano studios appeared in Taiwan in 1969 with an innovative slogan: "Children who play piano will not turn into bad children."<sup>2</sup> This marketing compelled many parents to schedule their children for piano lessons, not only establishing piano study more securely in Taiwan, but also ensuring that piano was subsequently the most popular instrumental learning activity.

The boost in piano study in Taiwan has increased the numbers of piano major graduates from Taiwanese colleges and universities. Presently, these performance-trained Taiwanese pianists usually rely on piano teaching as their major source of income. However, many Taiwanese pianists who earn graduate degrees prefer to teach more advanced students, so beginning instruction often is left to pianists who hold only a bachelor's degree.

Piano teachers who graduate with only a bachelor's degree often feel frustrated by the lack of music teacher organizations and workshops in Taiwan, the hierarchy of student recruitment, and the difficulty of pursuing education beyond their piano teaching

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<sup>2</sup> Ji-Ren Chang (張己任), "關於台灣的音樂教育 [Taiwanese music education]," *社會科學中國文化* 3 (October, 1993): 7.

experience. For these piano teachers, undergraduate piano pedagogy courses turn out to be the main source of professional piano teacher training.

This research investigated the nature of professional piano teacher training in Taiwanese colleges and universities at the undergraduate level to identify the current piano pedagogy trends in Taiwan.

### **Purpose of the Study**

This research attempted to determine the status of Taiwanese undergraduate piano pedagogy courses and to describe the trends in Taiwanese piano pedagogy via an investigation of undergraduate piano pedagogy courses offered in Taiwanese universities and colleges, and interviews of three prominent piano pedagogues and four recent graduates with an undergraduate degree in piano performance in Taiwan. The research documented the status of piano study in Taiwan, strengths of Taiwanese pre-college students' playing, weaknesses of Taiwanese pre-college students' playing, strengths of Taiwanese piano teachers' teaching, weaknesses of Taiwanese piano teachers' teaching, teaching challenges for Taiwanese piano teachers, priorities regarding undergraduate piano pedagogy content in Taiwanese universities and colleges, and the applicability of undergraduate piano pedagogy courses.

Recommendations for undergraduate piano pedagogy training in Taiwan were drawn from the analysis of collected data and interview results and then compared to the National Conference on Keyboard Pedagogy guidelines for piano pedagogy within the

B.M. degree in piano performance (see Appendix N) in a way that is practical and meaningful to the Taiwanese culture.

### **Need for the Study**

Music education in Taiwan is saturated with many options for parents and students, including study in Yamaha studios, Kawai studios, Lin Rong-Teh studios, Orff studios, Kodaly studios, Suzuki studios, and private teaching studios. Because Taiwanese parents believe that “Children who play piano will not turn into bad children,”<sup>3</sup> they often arrange for their children to take private piano lessons in addition to these music programs. However, students often struggle with piano as soon as they reach an intermediate level. Their frustration frequently stems from ineffective piano instruction.

Many Taiwanese piano teachers focus on finger exercises to strengthen finger independence.<sup>4</sup> This tendency potentially narrows the definition of technique for these teachers to solely achieving note-accuracy, which can hinder students’ listening development. A pace that is too quick in the presentation of material represents a common problem in Taiwanese piano education. Students often study and perform pieces far beyond their musical maturity and technical capacity. In addition to individuals who advocate the unhealthy attitude that “demanding pieces are for the sake of impressing others,” many teachers also feel that assigning flashy pieces represents the best way to

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<sup>3</sup> Chang (張), “關於台灣的音樂教育 [Taiwanese music education],” 7.

<sup>4</sup> Chiung-Hsu Liu (劉瓊淑), “從李雲迪得獎, 談台灣鋼琴教育現況 [Reflection on the status of piano education in Taiwan regarding prize winner, Yun-Di Li],” *Windows of Culture* 27 (December, 2000): 5.



promote their students.<sup>5</sup> This tendency particularly can be seen in the repertoire selections for highly competitive music entrance exams.<sup>6</sup> To minimize these unhealthy attitudes, piano pedagogy deserves more conscious planning and structuring within the curriculum. Piano majors, the potential piano teachers in Taiwanese colleges and universities, need professional course training to develop into well-equipped pedagogues. An investigation of undergraduate piano pedagogy courses, therefore, should provide the means to determine the status and content of pedagogical training in Taiwan.

The dissertations dealing with the Taiwanese piano phenomenon largely focus on aspects of educational status regarding both the musically gifted programs and their students. The results of the research of Jia-Mei Gao,<sup>7</sup> Hsiao-Shien Chen,<sup>8</sup> Shao-I Huang,<sup>9</sup> Jennifer Lim,<sup>10</sup> and Dennis Ping-Cheng Wang<sup>11</sup> expose concerns about piano education

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<sup>5</sup> Yi-Yuan Chen (陳藝苑), “國民中小學音樂班期末術科鋼琴考試曲目探討 [A study of piano repertoire in the jury of elementary and middle schools],” In *Proceeding of the 台灣第二屆教育學術論文發表會 [Research report at education conference – second year]* (Taipei, Taiwan: 台灣第二屆教育學術論文發表會, 1981), 119.

<sup>6</sup> Hsiao-Fen Chen (陳曉霽), “音樂術科入學考試鋼琴曲目探究: A study of the piano repertoire selection in music entrance exams,” *Journal of Arts Education* 137 (January, 2004): 88.

<sup>7</sup> Jia-Mei Gao (高佳美), “國小音樂班鋼琴課程研究 [Investigation of piano courses in elementary preparatory programs]” (master’s thesis, National Taiwan Normal University, Taipei, Taiwan, 1989).

<sup>8</sup> Hsiao-Shien Chen, “Effectiveness of the Special Music Programs in Taiwan for Educating Talented and Gifted Young Musicians” (Ph.D. diss., University of Oregon, 2004).

<sup>9</sup> Shao-I Huang (黃紹怡), “國中音樂才能班鋼琴教學實施成效之調查研究: A survey of the piano curriculum of junior high school musically talented program in Taiwan” (master’s thesis, National Taiwan Normal University, Taipei, Taiwan, 2002).

<sup>10</sup> Jennifer Lim, “An Examination of Piano Study in Selected Public Junior and Senior High Music Preparatory Programs in Taiwan, The Republic of China” (D.M.A. diss., University of Missouri-Kansas City, 1995).

in Taiwan as well as concerns regarding piano majors' futures. Chen-Wen Li investigated the meaning of piano playing for piano majors in Taiwanese higher education. Her findings surprisingly reveal a high level of anxiety among piano majors, particularly when reflecting on the uncertainty of their future careers.<sup>12</sup> Kou-Liang Li interviewed private piano teachers and then discusses current trends of adaptation in piano methods in Taiwan. He concludes that while piano teachers in Taiwan appreciate American method books, the German method books by Ferdinand Beyer are still considered a crucial portion of the curriculum.<sup>13</sup>

Only Hsiao-Ling Kuo's dissertation deals with Taiwanese piano pedagogy courses. As Kuo states in her dissertation, undergraduate piano pedagogy began to blossom around 1990 with limited course content offered at eight schools.<sup>14</sup> She then includes a projected two-semester intensive piano pedagogy curriculum for undergraduate piano majors. The number of colleges and universities has expanded widely since Kuo's study, and many of the newer schools now incorporate music departments into their curricula. Also, an increased number of piano pedagogy majors return to Taiwan after graduate study in piano pedagogy abroad and teach at the

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<sup>11</sup> Dennis Ping-Cheng Wang, "A Status Study of Piano Education in Public Schools in Taiwan, Republic of China" (D.M.A. diss., University of Miami, 2000).

<sup>12</sup> Chen-Wen Li, "The Effect of Taiwanese Piano Education from the Perspectives of College Senior Piano Majors" (Ph.D. diss., University of Oklahoma, 2001).

<sup>13</sup> Kou-Liang Li, "Usage and Development of Piano Method Books in Taiwan: Interviews and Observations with Piano Teachers" (Ph.D. diss., University of Oklahoma, 2004).

<sup>14</sup> Hsiao-Ling Kuo, "Piano Pedagogy in Taiwan: A Course Design" (D.M. diss., Northwestern University, 1990), 3, 6.

university level. A need exists to document the current status of undergraduate piano pedagogy offerings.

In addition to investigating the content of undergraduate piano pedagogy courses in Taiwanese universities and colleges, interviews were conducted with three important piano pedagogues in Taiwan and four recent graduates of Taiwanese universities with a major in piano performance. These interviews should provide additional insights into Taiwanese pedagogy. Conclusions drawn from this research should help determine the current status of piano pedagogy in Taiwan as well as provide useful suggestions for further development in piano pedagogy offerings in higher education.

### **Procedures**

For this study, a survey questionnaire was administered to seventeen undergraduate piano pedagogy instructors and six chairpersons of music departments in Taiwan. The construction of the survey questionnaire was based on and expanded from Milliman's self-designed survey in her dissertation, "A Survey of Graduate Piano Pedagogy Core Course Offerings."<sup>15</sup> Research chapters on questionnaire design can be found in books by Earl R. Babbie,<sup>16</sup> Floyd J. Fowler, Jr.,<sup>17</sup> Abraham N. Oppenheim,<sup>18</sup> and

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<sup>15</sup> Ann Linette Milliman, "A Survey of Graduate Piano Pedagogy Core Course Offerings" (Ph.D. diss., University of Oklahoma, 1992).

<sup>16</sup> Earl R. Babbie, *Survey Research Methods* (Belmont, CA: Wadsworth Publishing Company, Inc., 1973).

<sup>17</sup> Floyd J. Fowler, Jr., *Survey Research Methods*, 3rd ed. (Thousand Oaks, CA: Sage Publications, Inc., 2002).

Mildred L. Patten.<sup>19</sup> Milliman's questionnaire also was previously adapted by Charoenwongse,<sup>20</sup> Won,<sup>21</sup> Johnson,<sup>22</sup> and Schons<sup>23</sup> for the investigation of piano pedagogy courses.

The questionnaire included forty-one closed-ended questions and six open-ended questions. Questions including multiple choice and fill-in-the-blank types were devised for the various sections. Information was requested regarding the institution, instructor's background, piano pedagogy course structure and content, observations of teaching, and student teaching experiences. The section dealing with pedagogy course content used a three-point Likert rating scale. Several open-ended questions allowed respondents to freely express additional comments regarding their experiences in teaching piano pedagogy courses as well perspectives in piano teaching in Taiwan.

Four selected pilot-test participants who were familiar with the piano pedagogy course content and who were experienced in questionnaire design examined the

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<sup>18</sup> Abraham N. Oppenheim, *Questionnaire Design and Attitude Measurement* (New York, NY: Basic Books, 1966).

<sup>19</sup> Mildred L. Patten, *Questionnaire Research: A Practical Guide*, 2nd ed. (Los Angeles, CA: Pyczak Publishing, 2001).

<sup>20</sup> Chindarat Charoenwongse, "Undergraduate Piano Pedagogy Course Offerings in Thailand" (D.M.A. diss., University of Oklahoma, 1997).

<sup>21</sup> Kanghee Kim Won, "Undergraduate Piano Pedagogy Course Offerings in Selected Colleges and Universities in the Republic of Korea" (D.M.A. diss., University of Oklahoma, 1998).

<sup>22</sup> Victoria Leigh Johnson, "A Survey of Undergraduate Piano Pedagogy Core Course Content" (Ph.D. diss., University of Oklahoma, 2002).

<sup>23</sup> Suzanne Marie Schons, "Piano Teachers' Attitudes about Piano Pedagogy Course Topics" (Ph.D. diss., University of Oklahoma, 2005).

questionnaire. The questionnaire then was revised based on their suggestions. The questionnaire in an English version then was translated into traditional Chinese and later examined by a noted Chinese instructor at the University of Oklahoma for the proper and precise use of the language. Since e-mail was not a common contact device in Taiwan, a cover letter with two web-links (to questionnaires in both English and Chinese versions) to SurveyMonkey.com was mailed to the targeted group in Taiwan.<sup>24</sup>

To minimize the nonresponse rate to this online survey, an initial follow-up letter was mailed to all nonrespondents within ten days of the initial mailing (with an emphasis on the importance of the study and of a high rate of response). The second follow-up letter (enclosed with the questionnaires for the remaining nonrespondents) was mailed ten days after the first follow-up letter.

In addition to the twenty-three survey questionnaires, in-person interviews were conducted with three prominent piano pedagogues (one each on the west coast of the northern, central, and southern regions of Taiwan). The interview questions consisted of items for participants to discuss successes and problems perceived in current piano teaching as well as resources and needs in the field of piano pedagogy in Taiwan. Finally, brief phone interviews with four recent piano performance graduates of Taiwanese universities from northern, central, southern, and eastern regions of Taiwan inquired into the applicability of undergraduate piano pedagogy courses in their current teaching situations.

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<sup>24</sup> SurveyMonkey.com is an on-line survey service that allows researchers to create, collect, and analyze their questionnaires without consuming paper and postage.

## **Participants**

The pilot test for the questionnaire was examined by four selected professionals in the piano pedagogy field. Two piano pedagogy doctoral students who designed survey questionnaires also for their own research devices at the University of Oklahoma were invited to pilot test the questionnaire in the English version. In addition, to determine whether the items listed in the questionnaire were appropriate, two piano pedagogy professors who served at Baylor University and Stephen F. Austin State University were invited to participate as part of the pilot test.

The selected twenty-three Taiwanese universities and colleges were accredited by the Ministry of Education of the Taiwanese government and offered undergraduate piano courses for piano majors. Geographically, eleven schools from northern Taiwan, four schools from central Taiwan, six schools from southern Taiwan, and two schools from eastern Taiwan are included in this research (see Appendix H). Seventeen instructors of undergraduate piano pedagogy courses (one each at these schools) were invited to respond to the questionnaires. Six music department chairpersons were asked to respond to the questionnaire if undergraduate piano pedagogy courses were unavailable at their schools.

The three chosen pedagogues in Taiwan included Pedagogue A of the northern region, Pedagogue B of the central region, and Pedagogue C of the southern region of Taiwan. Pedagogue A served as the chair of the music department and as part of the piano faculty at the Chinese Culture University in Taipei. Pedagogue A was well

respected in the field of piano pedagogy in Taiwan and had published three related books in the area: *The Art of Piano Playing*, *Piano Performance and Style*, and *Biography of Robert Schloz*. Pedagogue B established the music department at Tunghai University in Taichung in 1971 and had brought in numerous outstanding musicians from all over the world to teach at the university. Her own piano students were frequent competition winners and often entered prestigious music programs outside Taiwan, such as The Julliard School and Curtis Institute of Music. Pedagogue C earned degrees in piano pedagogy and served as partial piano faculty at the most prestigious and oldest music program in southern Taiwan, Tainan University of Technology. As an expert in piano pedagogy, she was a frequent presenter in piano workshops in Taiwan on the subjects of pre-college piano teaching.<sup>25</sup>

To further investigate the applicability of undergraduate piano pedagogy courses, four recent piano performance graduates of Taiwanese universities were invited for brief interviews. They all took at least one piano pedagogy course and had graduated from college within the last two years. These participants were selected from northern (Ms. Dai), central (Ms. Wang), southern (Ms. Huang), and eastern (Ms. Sun) regions of Taiwan.

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<sup>25</sup> The pseudonym is used because one of the interviewees declined to be identified for the research.

## **Research Questions**

### *Undergraduate piano pedagogy courses in Taiwan*

1. What are the goals of undergraduate piano pedagogy courses?
2. What are the priorities in these courses?
3. What are the limits of these courses?

### *Pedagogical strengths and weaknesses*

1. What are the pedagogical needs of Taiwanese piano teachers?
2. What are the strengths of Taiwanese piano teaching?
3. What do current piano teachers need in order to accommodate the culture of current piano study?

### *Suggestions from data collected*

1. What can undergraduate piano pedagogy courses offer to meet the needs of current piano teachers?

## **Data Analysis**

Since the purpose of this research was to determine the status of piano pedagogy training in Taiwan, the data analysis focused on the presentation of the data and the provision of perspectives on the data. To obtain statistical results of the questionnaire, SurveyMonkey.com, assembled responses and immediately calculated total response counts, response percentages and counts, and rating average for the rating type questions. The six open-ended questions at the end of the questionnaire were presented to provide the perspectives of undergraduate piano pedagogy instructors in Taiwan. Finally, the results of interviews were categorized into sub-topics for discussions based on the type of questions.



Conclusions of this study were drawn based on the responses from seven undergraduate piano pedagogy instructors in Taiwan (survey questionnaire),<sup>26</sup> three prominent piano pedagogues of Taiwan (interview), and four recent graduates with a major in piano performance in Taiwan (interview). A total of eight components describe the status of piano study in Taiwan, strengths of Taiwanese pre-college students' playing, weaknesses of Taiwanese pre-college students' playing, strengths of Taiwanese piano teachers' teaching, weaknesses of Taiwanese piano teachers' teaching, teaching challenges for Taiwanese piano teachers, priorities of undergraduate piano pedagogy content in Taiwanese universities and colleges, and the applicability of undergraduate piano pedagogy courses. Recommendations for undergraduate piano pedagogy training in Taiwan were drawn from the analysis of collected data and interview results in comparison to the guidelines for piano pedagogy within the B.M. degree in piano performance (see Appendix N) in a way that is practical and meaningful to Taiwanese culture.

### **Limitations**

The schools chosen for this research included only those that were accredited by the government and listed within the *List of Colleges and Universities in Taiwan, 2005* from the Ministry of Education.<sup>27</sup> Three types of colleges were excluded in this study: 1)

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<sup>26</sup> The eighth respondent, a department chairperson, is not considered a part of the conclusion because the answers only contain institutional information.

<sup>27</sup> Ministry of Education, “九十四學年度大學院校一覽表 [List of colleges and universities in Taiwan, 2005],” <http://reg.aca.ntu.edu.tw/college/search/?open> (accessed July 24, 2006).

theological colleges that offer degrees in church music training; 2) the newly upgraded (in 2006) *National Taiwan College of Performing Arts* that offers training in traditional Chinese instruments and theater; and 3) *Fu Hsing Kang College*, which primarily offered training in military music.

The investigation dealt only with undergraduate piano pedagogy courses in twenty-three accredited Taiwanese colleges and universities. Other piano related courses were excluded as well as graduate piano and piano pedagogy courses.

Three prominent pedagogues were selected, one each from northern, central, and southern regions of Taiwan based on their accomplishment and reputation in piano teaching in Taiwan. The additional four interviewees were chosen with the limitation that they be recent graduates of Taiwanese universities within two years with a major in piano performance and have taken at least one piano pedagogy course while at school. These four interviewees taught respectively in the northern, central, southern, and eastern parts of Taiwan.

This research did not intend to change the culture of Taiwanese piano teaching but attempted to document the unique features of piano pedagogy and study in Taiwan.

### **Organization of the Study**

This document consists of five chapters, a bibliography, and fourteen appendices. Following an introductory chapter, Chapter II consists of literature review and historical background of Taiwanese ethnomusicological scholarship including: a brief history of Western music development in Taiwan; development of pre-college piano study in

Taiwan; and research on piano study in Taiwan. Chapter III provides a review of related literature in the development of piano pedagogy in the United States, including a brief historical overview of piano pedagogy in the United States, standard curricula guidelines for undergraduate piano pedagogy courses, and research on piano pedagogy instruction and course content in the US.

Chapter IV presents the data compiled from the responses to the questionnaire in the form of percentages and mean scores based on response rates. The chapter also includes discussions of the results from interviews conducted with three major piano pedagogues and four recent graduates with undergraduate piano performance degrees in Taiwan. Chapter V, the last chapter, contains the summary, conclusions, and recommendations. The chapter concludes with the researcher's reflections on piano training and the experience growing up in Taiwan.

The bibliography includes a list of relevant sources including books, dissertations and theses, proceedings, articles, and online sources. The appendices include the survey questionnaires in English and traditional Chinese, interview questions (two each in English and Chinese), entrance exam requirements for musically talented programs, music departments in Taiwanese universities and colleges, pilot-test participants, the cover letter to pilot-test participants, the cover letter to undergraduate piano pedagogy instructors or department chairpersons, the first and second follow-up letters to the questionnaire participants, and guidelines for piano pedagogy within the B.M. degree in piano performance.

## CHAPTER II

### **LITERATURE REVIEW AND HISTORICAL BACKGROUND OF TAIWANESE ETHNOMUSICOLOGICAL SCHOLARSHIP**

This chapter describes the development of piano pedagogy within the context of Western music development in Taiwan in order to provide an overview of the history that informs the culture of piano study in Taiwan today. The literature review will cover a brief history of Western music development in Taiwan, development of pre-college piano study in Taiwan, and research on piano study in Taiwan.

#### **A Brief History of Western Music Development in Taiwan**

Ever since the Taiwanese ethnomusicologist Tsang-Houei Hsu published his first book on the history of Taiwanese music in 1991,<sup>28</sup> the history of Western music development in Taiwan has been consistently researched and quoted by Taiwanese scholars and graduate students in Taiwanese universities and colleges. Hsu's discussion deals with aboriginal tribal music, Han music, and Western music. The development of Western music is discussed in detail using the year 1945 as a dividing line.

In 1995, Pi-Chun Chen published the *臺灣新音樂史* [New history of Taiwanese music] and formulated the development of Western music in Taiwan into four stages.<sup>29</sup> The timeline of these four stages is drawn from political shifts in Taiwanese history. Yu-

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<sup>28</sup> Tsang-Houei Hsu (許常惠), *台灣音樂史初稿* [History of Taiwanese music: The first book], 5th ed. (Taipei, Taiwan: Zen-On Publications Inc., 2005).

<sup>29</sup> Pi-Chun Chen (陳碧娟), *臺灣新音樂史* [New history of Taiwanese music] (Taipei, Taiwan: Yue Yun Publishing, 1995).

Shiou Chen, a prestigious music scholar and piano pedagogue, also published a large number of articles regarding the development of Western music in Taiwan according to Hsu and Chen's timeline methodology.<sup>30</sup> Other scholars, such as Ji-Ren Chang, organized the development of Western music in Taiwan according to aspects of music education, performance, and creativity.<sup>31</sup>

The following section draws from Pi-Chun Chen's methodology to discuss the development of Western music in Taiwan.<sup>32</sup>

### ***Stage One: Introduction of Western Music in Taiwan (1624-1662)***

The Dutch military initially invaded Taiwan in 1624 and occupied the southern area of the island. The Spanish military later entered northern Taiwan in 1626 but was vanquished by the Dutch government in 1642. During this Dutch-Spanish period, Western music was initially introduced to Taiwanese people through missionaries in the form of hymn singing in churches. Also, Dutch missionaries established several Christian schools in different locations. Choral singing at these schools is considered the earliest music curriculum in the history of Western music education in Taiwan.<sup>33</sup> However, since the purpose of Dutch-Spanish music teaching centered on convincing native Taiwanese

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<sup>30</sup> Chen (陳), “台灣音樂教育回顧與前瞻 [Historical overview and future trends of Taiwanese music education],” 28-39.

<sup>31</sup> Ji-Ren Chang (張己任), “西樂在台灣 [Western music in Taiwan],” in *音樂台灣一百年論文集 [Music in Taiwan for 100 years]*, ed. Yu-Shiou Chen (陳郁秀) (Taipei, Taiwan: Bai Lu Si Art Society (白鷺鷥基金會), 1997), 341-345.

<sup>32</sup> Chen (陳), *臺灣新音樂史 [New history of Taiwanese music]*, 47-56.

<sup>33</sup> *Ibid.*, 47.

people to obey a foreign power, systematic Western music education offerings were unavailable at the time.<sup>34</sup>

Dutch colonization in Taiwan finally ended in 1662 with the successful assault of Ming patriot Cheng-Gong Cheng from China. Later in 1683, the Qing government of China overthrew the Cheng government and began to rule Taiwan. Both political shifts temporarily terminated the development of Western music in Taiwan for almost 200 years. Not until the signing of the Tientsin Treaty between Britain and China in 1860 did the resumption of business ports on the west coasts of Taiwan allow a revival of Western music in Taiwan.<sup>35</sup>

### ***Stage Two: Restoration of Western Music in Taiwan (1860-1895)***

During this period, the return of Christian missionaries restored Western music to Taiwan, their continued presence assuring a solid foundation for Western music in Taiwan. British Presbyterians in southern Taiwan and Canadian Presbyterians in northern Taiwan used hymn singing of Western tunes as one of their strategies to convert Taiwanese people to Christianity. In addition, the systematic teaching of Western music by these missionaries in newly established seminaries and Christian high schools also fostered the growth of Western music in Taiwan.<sup>36</sup> The music curricula included choir,

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<sup>34</sup> Yun-Han Shih (施韻涵), “台灣學校音樂教育之西化與本土化 [Westernization and nationalization of music education in Taiwan]” (master’s thesis, National Cheng Kung University, Tainan, Taiwan, 2003), 19.

<sup>35</sup> Chen (陳), *臺灣新音樂史* [New history of Taiwanese music], 49.

<sup>36</sup> *Ibid.*, 51.

organ, piano, and voice. Piano at this time was initially introduced to Taiwanese people as part of the church service.<sup>37</sup>

Christian schools that served in part as musical centers providing systematic Western music education in Taiwan and continued to cultivate Western musicians during the Japanese colonization of Taiwan from 1895 to 1945.

### ***Stage Three: Consolidation of Western Music in Taiwan (1895-1945)***

In 1895, the Qing Dynasty was forced to cede Taiwan to the Japanese government as part of concessions from the Sino-Japanese War (1894-1895).<sup>38</sup> Taiwan was then under the rule of Japan from 1895 to 1945. In order to assimilate Taiwanese society into Japanese society, the Japanese government implemented several systems used in Japan into Taiwanese culture. Compulsory education was one of the major transformations for Taiwanese children. By the year 1944, 71.1% of Taiwanese school-aged children were receiving elementary education.<sup>39</sup> A Western music curriculum was incorporated into school education and arranged as a required course.

According to Hsu, music education during this time period can be discussed from two perspectives: general school music education and teachers' school music education.<sup>40</sup>

The core of the general music courses centered on singing in elementary education, with

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<sup>37</sup> Chen-Li Tzeng, "The Development of Piano Pedagogy in Taiwan, with Portraits of Eight Important Teachers" (D.M.A. diss., University of Maryland-College Park, 1994), 4.

<sup>38</sup> Hong-Tu Chen (陳鴻圖), *臺灣史* [History of Taiwan] (Taipei, Taiwan: San-Min Books, 2005), 80.

<sup>39</sup> Patricia E. Tsurumi, *Japanese Colonial Education in Taiwan, 1895-1945* (Cambridge, MA: Harvard University Press, 1977), 113.

<sup>40</sup> Hsu (許), *台灣音樂史初稿* [History of Taiwanese music: The first book], 258.

Western music theory later introduced during students' secondary education. Music curricula in teachers' schools was highly promoted by the government and consisted of singing, theory, and instrumental performance. Piano was a required instrument and students had to demonstrate a satisfactory performance level before graduating.<sup>41</sup> The Christian schools and teachers' schools during this time were the centers for professional Western musical training. Due to the unavailability of music training in higher education in Taiwan at this time, continuing professional music education for performance degrees greatly relied on governmental support for studying abroad with financial offerings.<sup>42</sup> Starting in 1946, the curriculum for professional Western music programs in higher education started to flourish and provided Taiwanese musicians further opportunities to pursue continuing music training in Taiwan.

***Stage Four: Flourishing of Western Music in Taiwan (1945-present)***

After the end of Japanese colonization in 1945, the new Taiwanese government of Kai-Shek Chiang in 1946 began to establish music programs as a separate academic department in teachers' colleges. Music training in higher education was initiated in the teacher's colleges with the purpose of training general music education teachers for public schools. Other universities were then encouraged to establish music departments on their campuses with emphases on training professional performers, military musicians, arts administrators, and ethnomusicologists.

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<sup>41</sup> Tzeng, "The Development of Piano Pedagogy in Taiwan," 5-6.

<sup>42</sup> The Japanese government mainly supported Taiwanese students who studied abroad in Japan.



The first university music department, National Taiwan Normal University, was founded in 1946 in Taipei and was the center that cultivated music teachers for secondary schools as well as the first generation of professional musicians after Japanese colonization.<sup>43</sup> Subsequently, National Kaohsiung Normal University later founded a music department in 1994 also to cultivate secondary school music teachers as well. Eight other teachers' universities emphasized music teacher training for elementary schools. These music departments of teacher's universities were, chronologically: National Taipei University of Education (1948), Taipei Municipal University of Education (1969), National University of Tainan (1992), National Hualien University of Education (1992), National Hsinchu University of Education (1992), National Taichung University of Education (1993), National Pingtung University of Education (1993), and National Taitung University (1998).<sup>44</sup>

Music departments established primarily with the purpose of training professional performing musicians currently include National Taiwan University of Arts (1957), Chinese Culture University (1963), Shih Chien University (1969), Tainan University of Technology (1970), Tunghai University (1971), Soochow University (1972), Taipei National University of the Arts (1982), Fu Jen Catholic University (1983), National Sun

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<sup>43</sup> Chen (陳), “台灣音樂教育回顧與前瞻 [Historical overview and future trends of Taiwanese music education],” 31.

<sup>44</sup> Hsiao-Fen Chen (陳曉霽), “臺灣高等音樂教育發展概況 [The status of musical higher education in Taiwan],” In *Proceeding of the 兩岸專業音樂教育學術研討會-人材培育篇 [Academic conference in music education between China and Taiwan: chapter on cultivation]* ed., Hsiao-Fen Chen (陳曉霽) (Taipei, Taiwan: 兩岸專業音樂教育學術研討會, 2003), 130-132.

Yat-Sen University (1989), National Chaiyi University (1993), and Tainan National University of the Arts (1997). Other music departments reinforced their goals through producing both general music teachers and professional performing musicians. Fu Hsing Kang College (1952), however, mainly cultivated military musicians.<sup>45</sup>

Three newly established music departments provide exclusive programs that respond to the perceived need of current musical trends in Taiwan: Tainan National University of the Arts (1997) offering undergraduate degrees in music business administration, music therapy, music technology, and contemporary music composition; Aletheia University (2000) offering music business administration degrees at the undergraduate level in addition to performance degrees; and Nanhua University (2001) centering their curriculum on ethnomusicology. By 2006, twenty-four accredited colleges and universities with 3,886 music students in Taiwan were established.<sup>46</sup>

### **Development of Pre-College Piano Study in Taiwan**

Piano was initially introduced to Taiwan during the late 1800s for use in church services with instruction being provided by missionaries in Christian schools. Notable piano pedagogues at this time were Mrs. Margaret Gauld and Ms. Isabel Taylor in northern Taiwan and Mrs. Mary Montgomery in southern Taiwan. Many of their students later studied abroad in Japan and became the first generation of Taiwanese piano teachers

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<sup>45</sup> Chen (陳), “臺灣高等音樂教育發展概況 [The status of musical higher education in Taiwan],” 130-133.

<sup>46</sup> Ministry of Education, “高等教育司: Department of higher education, 2006,” [http://www.edu.tw/EDU\\_WEB/EDU\\_MGT/STATISTICS/EDU7220001/data/bcode/index1u.php](http://www.edu.tw/EDU_WEB/EDU_MGT/STATISTICS/EDU7220001/data/bcode/index1u.php) (accessed August 25, 2007).

after their return in the 1940s. Si-Ti Chen, Ching-Yuan Chou, and Jin-Hua Gao were notable examples of this generation.<sup>47</sup>

Not until the 1960s did the rapid economic growth and nine-year compulsory education in Taiwan foster a greater percentage of the population's interest in music study. Yamaha music studios appeared in Taiwan in early 1969 with an innovative slogan: "Children who play piano will not turn into bad children."<sup>48</sup> This marketing compelled many parents to schedule their children for piano lessons.

Currently, other major music studios that offer piano instruction in Taiwan include Kawai, Suzuki, and Lin Rong-Teh institutions. In addition to obtaining piano lessons via these renowned music studios, piano lessons are available from both local music studios and private studios. Students often start taking piano lessons at pre-school age in Taiwan, and a need exists for elementary method books suitable for that age. The exclusive adaptation of Ferdinand Beyer's *Vorschule im Klavierspiel, Op. 101* method book in the first half of the 20th century has led in the past several decades to a large collection of American, European, and Japanese average-age piano method books translated into the national unified language used in Taiwan (traditional Chinese).<sup>49</sup>

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<sup>47</sup> Hsu (許), *台灣音樂史初稿* [History of Taiwanese music: The first book], 263-264.

<sup>48</sup> Chang (張), "關於台灣的音樂教育 [Taiwanese music education]," 7.

<sup>49</sup> Li, "Usage and Development of Piano Method Books in Taiwan," 19-20.

Beyer,<sup>50</sup> *Alfred's Basic Piano Library*,<sup>51</sup> *Bastien Piano Basics*,<sup>52</sup> and *Hal Leonard Student Piano Library*<sup>53</sup> are among the more popular method books used in Taiwan.<sup>54</sup>

The parents and piano teachers of students who finish a second-grade education in the elementary school and demonstrate great potential in their pianistic skills often encourage the children to apply for musically talented programs. These programs (set up in elementary, middle, and high-schools) have progressively become more pervasive in both public and private schools and are now considered the norm for pre-college music study. Starting in 1963, musically talented programs were initially established in six elementary schools, five middle schools, and four high schools.<sup>55</sup> Currently, these expanded programs consist of 157 elementary music programs with 3,940 students, 164

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<sup>50</sup> Ferdinand Beyer, *新版小朋友拜爾教本* [New edition of children's Beyer piano method books] (Taipei, Taiwan: Zen-On Publications Inc., n.d.).

<sup>51</sup> William A. Palmer, Morton Manus, and Amanda Vick Lethco, *艾弗瑞全能鋼琴教程: Alfred's Basic Piano Library* (Chungho, Taiwan: Tien-Yin Publishing Co., 1982).

<sup>52</sup> James Bastien, *巴斯田才能鋼琴教程: Bastien Piano Basics* (Chungho, Taiwan: Tien-Yin Publishing Co., 1985).

<sup>53</sup> Barbara Kreader, Fred Kern, Phillip Keveren, and Mona Rejino, *好連得成功鋼琴教程: Hal Leonard Student Piano Library* (Chungho, Taiwan: Tien-Yin Publishing Co., 1996).

<sup>54</sup> Li, "Usage and Development of Piano Method Books in Taiwan," 162.

<sup>55</sup> Shu-Zhen Lin (林淑真), "從音樂班之設立談臺灣鋼琴演奏人才培育之現況與前瞻 [The status and future of professional performer cultivation from the development of gifted music programs]," In *Proceeding of the 兩岸專業音樂教育學術研討會-人材培育篇* [Academic conference in music education between China and Taiwan: chapter on cultivation] ed., Hsiao-Fen Chen (陳曉霽) (Taipei, Taiwan: 兩岸專業音樂教育學術研討會, 2003), 88-90.

middle school music programs with 3,987 students, and 99 high-school music programs with 2,325 students as of 2006.<sup>56</sup>

In order to enter these performance-oriented music programs, students are required to demonstrate the mastery of a primary and secondary instrument and fundamental understanding of music (theory, history, sight singing, and aural skills) in the entrance exams. In addition to the many applicants who enter these programs with piano as their major instrument, non-piano applicants are required to apply with piano as a secondary instrument. Students who apply with piano as their primary instrument are required to demonstrate their pianistic skills through technique tests and repertoire.

The “self-chosen repertoire” selection provides applicants an opportunity to choose repertoire they feel best demonstrates their pianistic talents to the jury. However, the limited recruiting quotas set up an overwhelming and competitive environment that convince many applicants that playing demanding repertoire is the only way to be accepted. See Appendix E for an example of the entrance exam requirements for the musically talented programs.

### **Research on Piano Study in Taiwan**

Chen-Li Tzeng discusses the development of piano pedagogy in Taiwan from portraits of eight influential teachers in her dissertation.<sup>57</sup> These important figures includes: Tsai-Shiang Chang in the 1940s; Azusa Fujita, Robert Scholz, and Emame Wu

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<sup>56</sup> Ministry of Education, “教育部特殊教育通報網: Special education transmit net, 2006,” <http://www.set.edu.tw/default.asp> (accessed September 1, 2006).

<sup>57</sup> Tzeng, “The Development of Piano Pedagogy in Taiwan.”

in the 1960s; and Shu-Mei Liu, Yu-Shiou Chen, Se-Se Chang, and Yun-Peng Sung in the 1970s. All have had a significant impact on the trends of piano pedagogy in Taiwan.

According to Tzeng, the roadblocks keeping Taiwanese piano students from developing into independent musicians tend to be a lack of musical understanding and a lack of listening ability. In her dissertation, Tzeng diagnoses the cause of these problems stating that constant rote teaching and teacher-centered learning environments are the major concerns.

Hsiao-Fen Chen compared the popularity of certain pieces from the self-chosen repertoire in middle and high school musically talented programs to pieces chosen by college piano-major applicants. She found that pre-college piano applicants' repertoire selections are quite similar to college piano-major applicants, suggesting the tendency of students to play repertoire beyond their musical maturity.<sup>58</sup> This tendency can be seen from the mutual characteristics of "complex texture with dramatic effect" preferred by most piano applicants in their selections.<sup>59</sup> Chen's research in piano repertoire selection in music entrance exams includes a list of piano requirements in the 2002 joint entrance

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<sup>58</sup> The top five repertoire selections include Ravel's *Jeux d'Eau*; the first and third movements from Kabalevsky's Sonata No. 3, Op. 46; Ravel's third movement from *Sonatine*; and Chopin's Scherzo No. 2, Op. 31.

<sup>59</sup> Chen (陳), "音樂術科入學考試鋼琴曲目探究: A study of the piano repertoire selection in music entrance exams," 87.

exam for piano applicants in the Taipei area musically gifted programs.<sup>60</sup> Samples of these exams are included in Appendix G.

Yi-Yuan Chen further discusses improper piano repertoire performed for the juries in musically gifted programs of elementary and middle schools in Taiwan. She concludes, based on her personal teaching experiences, that parents believe playing demanding pieces can help increase their children's jury score. Additionally, many piano teachers are convinced that assigning difficult repertoire is the best way to demonstrate their students' musical capability.<sup>61</sup>

Since musically talented programs are considered the norm for music study in Taiwan, many researchers have investigated the outcomes of these programs. Jia-Mei Gao investigated courses in piano in elementary musically talented programs in northern, central, and southern Taiwan. She concludes that the missing teaching objectives in most schools discourage students and teachers from pursuing mutual goals. To increase teaching competence, she suggests the reinforcement of piano pedagogy courses in Taiwanese universities and colleges in addition to encouraging piano faculty members' continuing education at conferences and workshops.<sup>62</sup>

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<sup>60</sup> Chen (陳), “音樂術科入學考試鋼琴曲目探究: A study of the piano repertoire selection in music entrance exams,” 85.

<sup>61</sup> Chen (陳), “國民中小學音樂班期末術科鋼琴考試曲目探討 [A study of piano repertoire in the jury of elementary and middle schools],” 119.

<sup>62</sup> Gao (高), “國小音樂班鋼琴課程研究 [Investigation of piano courses in elementary preparatory programs].”

Shao-I Huang's research on piano curricula in junior-high musically talented programs in Taiwan reveals similar problems with piano faculties' competence in teaching. Merely 25.6% of piano faculties attend piano conferences and workshops.<sup>63</sup>

Jennifer Lim's investigation focuses on piano instruction, the examination of semester requirements of piano studies, and approaches to piano teaching methods and materials in four selected musically talented junior and high school programs in Taipei, Taiwan. Her findings discuss the vigorous preparation for the entrance exam as well as curriculum design. She suggests that additional elective courses and options within the system would enhance students' educational experience and foster their personal growth.<sup>64</sup>

Ping-Cheng Wang investigated the current status of piano education in public schools in Taiwan by collecting the most current published governmental, educational, and statistical data and by conducting a survey with 128 piano teachers. The major findings reveal six main problems of piano education in public schools in Taiwan: 1) the unavailability of a doctoral degree in music hindering unification of a more complete music-education system, 2) difficulty in establishing more music magnet schools and performing arts centers in remote cities and counties, 3) the current piano-education system's heavy focus on piano technique and lighter emphasis on musicianship, 4) the

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<sup>63</sup> Huang (黃), "國中音樂才能班鋼琴教學實施成效之調查研究: A survey of the piano curriculum of junior high school musically talented program in Taiwan," 157.

<sup>64</sup> Lim, "An Examination of Piano Study in Selected Public Junior and Senior High Music Preparatory Programs in Taiwan."



shortage of full-time music teachers at all levels causing an inefficient musical development for students, 5) the repetition of music curricula when moving from one level to the next resulting in inefficient music education, and 6) the overwhelming parental involvement in the music programs obstructing piano instruction for teachers. He also points out the need for sufficient local piano pedagogy courses and degrees in order to train more competent piano teachers in Taiwan.<sup>65</sup>

In addition to research dealing with piano study in musically talented programs, a great deal also has been written on both college and university training, and on average-age training. Studies focusing on Taiwanese collegiate piano study are discussed in the dissertations by Chen-Wen Li,<sup>66</sup> Hsiao-Ling Kou,<sup>67</sup> Ching-Jung Tsai,<sup>68</sup> and Mei-Ling Lai Kou.<sup>69</sup> Chen-Wen Li examined the effect of Taiwanese piano education on piano students by identifying the meaning of piano playing to college senior piano majors. Through interviews of selected individuals, Li found that the majority of participants hold passive or negative attitudes toward their piano playing. External motivations for piano playing become the major factor for these senior piano majors to begin and continue their piano

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<sup>65</sup> Wang, "A Status Study of Piano Education in Public Schools in Taiwan."

<sup>66</sup> Li, "The Effect of Taiwanese Piano Education from the Perspectives of College Senior Piano Majors."

<sup>67</sup> Kuo, "Piano Pedagogy in Taiwan."

<sup>68</sup> Ching-Jung Tsai, "Teaching Styles of Piano Faculty in Taiwanese Universities and Colleges" (D.M.A. diss., Boston University, 2000).

<sup>69</sup> Mei-Ling Lai Kou, "Secondary Piano Instruction in the Colleges and Universities of the Republic of China with Recommendations for Incorporating American Group Piano Instructional Methods into the Curricula" (Ph.D. diss., University of Oklahoma, 1985).

studies. In addition, they communicated their thoughts concerning their unhealthy experience learning music in Taiwan which includes an isolated musical training environment, exam-oriented educational system, and low aesthetic understanding.<sup>70</sup>

Kuo's document on piano curricula for piano majors at Taiwanese universities and colleges is the only doctoral dissertation that investigated undergraduate piano pedagogy. As Kuo states in her dissertation, undergraduate piano pedagogy began to blossom around 1990 with limited course content offered at eight Taiwanese colleges and universities. Based on the increasing popularity of piano study in Taiwan, she believes piano pedagogy courses deserve more attention in order to sufficiently equip piano teachers. Therefore, Kuo includes a proposed two-semester intensive piano pedagogy curriculum for Taiwanese undergraduate piano majors as part of the study.<sup>71</sup>

Researching piano teaching in Taiwanese higher education, Ching-Jung Tsai surveyed 232 part-time and full-time piano professors in Taiwanese colleges and universities to investigate the teaching styles of these faculty members. Tsai comes to the conclusion that the majority of piano faculty in Taiwanese colleges and universities provide teacher-centered instruction with an emphasis on performance outcomes. Tsai believes that a stronger promotion of piano pedagogy training would decrease piano

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<sup>70</sup> Li, "The Effect of Taiwanese Piano Education from the Perspectives of College Senior Piano Majors."

<sup>71</sup> Kuo, "Piano Pedagogy in Taiwan."

faculties' teaching problems particularly concerning clarity of objectives and sequential structuring in their piano instruction.<sup>72</sup>

Piano as a secondary instrument in Taiwanese universities and colleges is covered in Mei-Ling Lai Kou's research. Kou recognized the shortage of group piano instruction in Taiwan and then investigated degree requirements for students who studied piano as a secondary instrument, teaching techniques, and instructional materials used in seven Taiwanese colleges and universities. She then includes projected objectives for four semesters of piano study and provides eighteen-week lesson plans for non-keyboard majors in a class piano setting.<sup>73</sup>

Research regarding the usage of average-age piano method books in Taiwan is found in dissertations by Ching-Yi Chung,<sup>74</sup> Yieh-Shuan Lin,<sup>75</sup> and Christine Wen-Hui Chang,<sup>76</sup> which focus on the aspects of analysis and comparison among the most popular average-age method books used in Taiwan. Kuo-Liang Li interviewed and observed

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<sup>72</sup> Tsai, "Teaching Styles of Piano Faculty in Taiwanese Universities and Colleges."

<sup>73</sup> Kou, "Secondary Piano Instruction in the Colleges and Universities of the Republic of China."

<sup>74</sup> Ching-Yi Chung (鍾靜儀), "初級鋼琴系列教材之比較研究: 可樂弗鋼琴叢書, 巴斯田才能鋼琴教程, 艾弗瑞全能鋼琴教程: An analysis and comparison of elementary piano method series: David Carr Glover Piano Library, The Bastien Piano Library, and Alfred's Basic Piano Library" (master's thesis, National Sun Yat-Sen University, Kaohsiung, Taiwan, 1999).

<sup>75</sup> Yieh-Shuan Lin (林擘宣), "艾弗瑞全能鋼琴教程與好連得成功鋼琴教程兩套初級鋼琴教材之比較研究 [A study and comparison of two elementary piano method series: Alfred's Basic Piano Library and Hal Leonard Student Piano Library]" (master's thesis, National Taipei University of Education, Taipei, Taiwan, 2004).

<sup>76</sup> Christine Wen-Hui Chang, "A Comparison of Two Elementary Piano Series for Children in Taiwan" (master's thesis, Boston University, 2001).

several Taiwanese piano teachers to probe their opinions for potential possibilities to develop culture-based Taiwanese method books. The findings suggest that Taiwanese piano teachers prefer a combination of European and American method books and think the development of Taiwanese average-age method books is not urgent. However, Taiwanese piano teachers expressed that the need for piano conferences for teachers' pursuing education is a greater necessity than the development of Taiwanese piano method books.<sup>77</sup>

Chiung-Hsu Liu, one of the prominent piano pedagogues, states in her article “從李雲迪得獎, 談台灣鋼琴教育現況 [Reflection on the status of piano education in Taiwan regarding prize winner, Yun-Di Li]” that piano workshops should be intensively provided at music institutions to enhance piano teachers' teaching competence. She then points out that the main problem in Taiwanese piano teachers' teaching particularly centers on the need for a comprehensive approach and the provision of helpful practice suggestions for students.<sup>78</sup>

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<sup>77</sup> Li, “Usage and Development of Piano Method Books in Taiwan.”

<sup>78</sup> Liu (劉), “從李雲迪得獎, 談台灣鋼琴教育現況 [Reflection on the status of piano education in Taiwan regarding prize winner, Yun-Di Li].”

## CHAPTER III

### **DEVELOPMENT OF PIANO PEDAGOGY IN THE UNITED STATES**

This chapter presents an overview of piano pedagogy development in the United States. Subtopics in this chapter are the following: a brief historical review of piano pedagogy in the United States, standard curricula guidelines in undergraduate piano pedagogy, and an overview of research on piano pedagogy course content.

#### **A Brief Historical Review of Piano Pedagogy in the United States**

European piano pedagogy was used as a model in the U.S. ever since piano instruction began to be widely available in the 18th century. Over the years, the development of music in the U.S. included changes in piano manufacturing, popularization of concert performance, the establishment of new and active music societies and conservatories, and the growth of music teacher training programs. In the late 19th century, several leading American piano pedagogues believed that American piano instruction no longer needed to adopt European teaching methods and was ready to stand on its own.<sup>79</sup> The following discussion will focus on the development of American piano pedagogy in these three dimensions: professionalism, piano teacher training, and a history of piano pedagogy course offerings.

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<sup>79</sup> Kate S. Chittenden, "Salient Changes in Music Teaching in the Last Fifty Years: I. Piano," In *Proceeding of the Music Teachers' National Association* ed., Karl W. Gehrken (Hartford, Connecticut: MTNA, 1927), 24.

## *Professionalism*

Several professional organizations for pianists gained prominence in the late 19th and early to mid-20th centuries, supporting teachers' efforts toward increased professionalism in the field. Music Teachers National Association (MTNA) was founded in 1876 with the stated purpose of raising the standard of professional qualifications in music teaching. During the late 19th century, MTNA evolved as the representative body of the music teaching profession for private music teachers.<sup>80</sup> Arthur L. Manchester, the President of MTNA in 1901 and 1902, stated the three-part policy that would guide MTNA in the future through:

1. The exertion of a healthy, uplifting influence on National Music Life, by means of a continuous educational activity.
2. Annual meetings which should cement the feeling of brotherhood and professional cooperation that should exist between members of so important a profession as that of music.
3. Annual meetings which partake of the educational nature of the Association's work, the activity of the year being reviewed, the business body expressing its wishes and directing the officers, the program being made the focal point of the educational work of the year, so planned that from it direct instruction is derived, and stimulation given for another year's labors.<sup>81</sup>

In addition to promoting the recognition of music teaching as a profession, certification for private music teachers was officially established by MTNA in 1967 (National Certificate Plan). The plan states its objectives as follows:

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<sup>80</sup> Edward Bailey Birge, *History of Public School Music in the United States* (Washington D.C.: Music Educators National Conference, 1973), 232-233.

<sup>81</sup> Homer Ulrich, *A Centennial History of the Music Teachers National Association* (Cincinnati: Music Teachers National Association, 1976), 27-28.

1. To administer a practical plan which will assure a high professional status to music teachers.
2. To motivate the teacher to obtain and maintain professional growth through guidelines for study.
3. To identify to the public those teachers who are recognized by their colleagues in the music profession as having met professional standards.
4. To support and give added stature to state certificate plans.<sup>82</sup>

Approximately 24,000 independent and collegiate music teachers are members of MTNA. The structure consists of fifty state affiliates grouped into seven divisions: Eastern, East Central, Northwest, Southern, Southwest, South Central, and West Central. More than 500 local affiliates are associated with MTNA which is governed by a Board of Directors and a chief staff executive. Its current headquarters are in Cincinnati, Ohio.<sup>83</sup>

The National Guild of Piano Teachers, also known as The Piano Guild, is one of the divisions of the American College of Musicians founded by Dr. Irl Allison in 1929. Its first audition was held in Abilene, Texas where forty-six entrants participated. The primary purpose of The Piano Guild is to “establish definite goals and awards – noncompetitive auditions – for students of all levels, from the earliest beginner to the gifted prodigy.”<sup>84</sup> The annual auditions currently are held in 863 U.S. cities as well as 17 foreign countries where entrants may enroll in a wide variety of nine programs. Currently

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<sup>82</sup> Ulrich, *A Centennial History of the Music Teachers National Association*, 159-161.

<sup>83</sup> Music Teachers National Association, <http://www.mtna.org/> (accessed July 15, 2009).

<sup>84</sup> American College of Musicians, <http://pianoguild.com/> (accessed July 10, 2009).

over 118,000 individuals enroll annually in their various piano auditions.<sup>85</sup> *Piano Guild Notes*, published quarterly, is the official magazine of the American College of Musicians where the division reports its most recent activities and news. Only the “Features” section of the magazine publishes a small number of articles that are related to piano teaching since the main function is to report news of the various auditions. Its administrative offices are in Austin, TX.

The National Conference on Piano Pedagogy was established in 1979 by Richard Chronister and James Lyke and met regularly through 1994. The conference served as a key source for college piano pedagogy instructors as well as those who were involved in the field of piano teaching. The first meeting, hosted by Chronister, was informally held in Liberty, Missouri and assembled nearly one hundred participants from across the country. Discussion topics in this initial meeting centered on piano pedagogy as a growing field and called for more attention on the piano pedagogy curriculum in college. After the second meeting in 1980, the conference began to meet biennially. Under Executive Director Chronister’s leadership, the conference developed a three-part format that contained teaching demonstrations, presentations of papers, and the creation of committees to study specific areas in piano pedagogy. The Conference published eight books of proceedings in total and included reports of the conferences and the committees during its existence. Following the last conference meeting in 1994, the last proceedings of the National Conference on Piano Pedagogy were published in 1995.

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<sup>85</sup> American College of Musicians, <http://pianoguild.com/>.



As piano teaching continues to burgeon and establishes itself as a respected profession in the U.S., two new professional organizations currently provides avenues for piano teachers' pursuit of education in the U.S. The National Conference on Keyboard Pedagogy (1995-present), an outgrowth of the National Conference on Piano Pedagogy, and The National Group Piano and Piano Pedagogy Forum (2000-present) both represent professional movements in current piano pedagogy within the U.S.

The National Conference on Keyboard Pedagogy (NCKP), with its mission to extend Frances Clark's philosophy on music teaching, promotes both the lifelong enjoyment of music-making for students and music-teaching for teachers. The goals of the conference are to:

1. Enhance the quality of music-making throughout life.
2. Educate teachers who are dedicated to nurturing lifelong involvement in music-making from the earliest to the most advanced levels.
3. Develop methods and materials that support an artistic and meaningful learning experience for all students regardless of age, gender, ethnicity, or socio-economic status.<sup>86</sup>

The National Conference on Keyboard Pedagogy (NCKP) developed from the original National Conference on Piano Pedagogy founded by Richard Chronister and James Lyke that met biennially between 1979 and 1994. Sam Holland, Executive Director of the Frances Clark Center for Keyboard Pedagogy, is one of the main entities behind the organization of this conference. Continually providing benefits to piano teachers and leading the trends of piano pedagogy in the U.S., the conference offers

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<sup>86</sup> The Frances Clark Center for Keyboard Pedagogy, <http://www.francesclarkcenter.org/index.html> (accessed October 1, 2008).

demonstration teaching and master classes, workshops, keynote addresses, and recitals. The National Conference on Keyboard Pedagogy ceased printing publications but proceedings from the 2001 and 2003 conferences can be found on the website at <http://www.francesclarkcenter.org/NationalConference.html>. This conference meets in the summer of odd-numbered years in a suburb of Chicago, Illinois.<sup>87</sup> Current NCKP conferences attract approximately 500-700 registrants.

During the late 1990s, Barbara Fast, Laura Williamson, Andrew Hisey, and Michelle Conda discussed and proposed the development of a program for piano pedagogy and group teaching. The panel founded the National Group Piano and Piano Pedagogy Forum (GP3) and held its first meeting at Cincinnati College-Conservatory of Music in August, 2000. The online journal *Piano Pedagogy Forum* presents reports from the meetings (<http://www.music.sc.edu/ea/keyboard/PPF>). GP3 became a program of MTNA in 2005 and meets in August of every other year.<sup>88</sup> As stated on the MTNA website, GP3 prioritizes three goals: 1) share in concrete way that we are doing in our day-to-day teaching, 2) discuss how the direction of our field is affecting our approach to professional development, program initiatives, and teacher training, 3) plan how we must contribute to the course of group piano and piano pedagogy now and in the coming

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<sup>87</sup> The Frances Clark Center for Keyboard Pedagogy, <http://www.francesclarkcenter.org/index.html>.

<sup>88</sup> GP3 History, <http://www.mtna.org/Programs/NationalGroupPianoandPianoPedagogyGP3/tabid/453/Default.aspx> (accessed October 1, 2008).

years.<sup>89</sup> The conferences are planned to allow college and university teachers of group piano and piano pedagogy from around the country to share their experience. The programs include workshop presentations, sessions emphasizing technology in teaching, and topic presentations on the most up to date topics and issues facing college and university faculty.

The development of professionalism in piano teaching can also be seen in music journals. Periodicals such as *The Etude* (1883-1957), *The Musician* (1896-1948), and *Piano Quarterly* (1952-1992) served to enhance piano teachers' musical knowledge and provide suggestions to improve their teaching skills in a variety of ways.<sup>90</sup> Current trends as suggested by more recent material in the ongoing major periodicals—*American Music Teacher* (1951-present), *Clavier* (1962-2008), *Keyboard Companion* (1990-2008), *Clavier Companion* (January 2009-present), and *Piano Pedagogy Forum* (1998-present, on-line) describe a broader spectrum of teaching. Piano teachers may find helpful writings on group teaching, musician wellness, mental development, music business, and the application of technology. These journals allow their readers to inquire about pedagogical questions and concerns that are timely and applicable to many kinds of piano teaching situations.

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<sup>89</sup> GP3 History, (accessed October 1, 2008).

<sup>90</sup> Connie Arrau Sturm, Michael James, Anita Jackson, and Debra Brubaker Burns, "Celebrating 100 Years of Progress in American Piano Teaching, Part I: 1900-1950," *American Music Teacher* 50, no. 2 (October-November 2000): 31.

### *Piano Teacher Training*

It is difficult to trace the development of piano teacher training in the U.S. since the majority of written sources center on the development of music education rather than piano teacher training. However, researchers have shown the historical correlation between music educator training and piano teacher training. If music educator training programs in U.S. universities and colleges are developments of the 20th century as Richard Lee James proved in his earlier research,<sup>91</sup> then piano teacher training programs in U.S. higher education must be a product of the 20th century also. Since the involvement of piano teacher training programs is inseparable from music teacher training, it is necessary to briefly discuss the development of music teacher training in this country.

The 19th century values of music teacher training can be seen in the development of musical conventions, normal musical institutes,<sup>92</sup> and normal schools.<sup>93</sup> Musical conventions were developed in accordance with the need for training singing teachers, and those who conducted singing schools. The convention movement started with the Singing-School Convention led by Henry E. Moore in Concord, NH in 1829. The idea

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<sup>91</sup> Richard Lee James, "A Survey of Teacher Training Programs in Music from the Early Musical Convention to the Introduction of Four-Year Degree Curricula" (Ed.D. diss., University of Maryland, 1968), 160.

<sup>92</sup> Summer programs for music teacher training.

<sup>93</sup> Institutes where trained high school graduates to be teachers. Many later turned into Teachers Colleges.

was quickly adapted in all parts of the country.<sup>94</sup> Lowell Mason, “the founder of national music”<sup>95</sup> soon realized the potential impact of the convention and organized a convention affiliated with the Boston Academy of Music in 1836. Mason’s annual conventions (so called “The National Music Convention”) later became a highly prestigious program where thousands of the country’s students received training in music pedagogy, harmony, conducting, and voice culture with prominent music leaders.<sup>96</sup> The needs of these students suggested to Mason the necessity for a normal musical institute that prioritized music pedagogy training. In 1851, Mason established such a normal institute in New York City. Like musical conventions, these institutes became popular and rapidly spread all over the country. The two to three weeks of summer courses offered at these institutes included training in methods, theory, voice, and piano.<sup>97</sup> The courses of musical conventions began to place a training emphasis on voice, while courses at musical institutes started to show significant evidence of an emphasis on piano instruction in 1880.<sup>98</sup>

The late 19th century also witnessed the developments of piano class movement in normal school. This movement later soon generated piano-teacher training activities in

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<sup>94</sup> Birge, *History of Public School Music in the United States*, 26.

<sup>95</sup> Mathews, ed., *A Hundred Years of Music in America*, 34.

<sup>96</sup> Birge, *History of Public School Music in the United States*, 28.

<sup>97</sup> *Ibid.*, 31-32.

<sup>98</sup> Marianne Uszler and Frances Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major* (Princeton, NJ: The National Conference on Piano Pedagogy, 1984), 9.

group instruction. By the first decade of the 20th century, many normal schools incorporated piano pedagogy courses to prepare piano teachers for elementary and secondary classrooms where class piano was offered.<sup>99</sup> During this pinnacle of the piano class movement, materials and pedagogical approaches were highly developed. U.S. universities with important music education programs increasingly demonstrated a strong interest in the development of performance curricula with strong pedagogy components as early as the 1920s and 1930s.<sup>100</sup> Notable early pedagogical figures contributed teaching materials including class piano instructional materials among these were Leon Iltis and Peter Dykema at the University of Wisconsin, Gail Martin Haake, Charles Haake, and Osbourne McConathy at the Northwestern University, and Raymond Burrows and Peter Dykema at the Teachers College, Columbia University.<sup>101</sup>

The piano class movement from the end of the 19th century to the early 20th century encouraged materials, pedagogical approaches, and teacher training courses in group instruction. Private piano teachers were then inspired and attempted to incorporate the teaching philosophy of group instruction into performance skills. Frances Clark, Robert Pace, and Guy Duckworth developed personal pedagogical approaches and materials for private piano teaching and later became pioneers in piano pedagogy in the U.S.

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<sup>99</sup> Ibid., 7, 9.

<sup>100</sup> Uszler and Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major*, 9.

<sup>101</sup> Ibid.

As a creator of intervallic reading, the landmark approach, and the limited staff, Frances Clark applied the theories of Comenius, Rousseau, Dewey, James, Piaget, and Bruner in her philosophy.<sup>102</sup> Kern's analysis of Clark's published materials lists her pedagogical philosophies:

1. Learning should come from experience.
2. The learning process should follow a natural sequence in which the student experiences and develops in all areas for the purpose of becoming a complete musician.
3. Children must be the center of learning.
4. The pedagogical sequence should be preparation, presentation, and follow-through. For example, sound-feel-sign-name.<sup>103</sup>

In 1960, Frances Clark and Louise Goss founded the New School for Music Study providing professional training for piano teachers and specializing in music study in piano for students. The school is believed to be the only institution that offers professional post-graduate teacher-training in the U.S. While the goal of the school centers on developing effective teaching methods as well as materials for teaching total musicianship, piano students who receive their training under the curricula are expected to become independent and well-rounded musicians. The New School enrolls approximately 250 students of all ages and abilities in private and group piano study and is a not-for-profit community music school. A small select number of intern teachers from around the country teach in the New School.

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<sup>102</sup> Robert Fred Kern, "Frances Clark: The Teacher and Her Contributions to Piano Pedagogy" (D.A. diss., University of Northern Colorado, 1984), 63.

<sup>103</sup> Kern, "Frances Clark: The Teacher and Her Contributions to Piano Pedagogy," 248-9.

In addition to Frances Clark, Robert Pace also served in the 20th century as a pioneer in piano teaching in the U.S., and, like Clark, his teaching principles and materials continue to influence piano study today. Robert Pace is a former chairman of the piano department of Columbia University in New York as well as the first educational director of the National Piano Foundation. Pace developed course books in the 1950's that espoused a system of multi-key reading and performance. It is likely that all subsequent multi-key method books published in the U.S. have been influenced in some ways by Dr. Pace's leadership.

Forester researched Pace's contribution to music education and in her dissertation discussed three theorists: Abraham Maslow, Jerome Brunner, and James Mursell who influenced Pace's teaching philosophy.<sup>104</sup> Pace's philosophy can be seen in the commentary that he wrote for a teaching demonstration which took place at the third meeting of The National Conference on Piano Pedagogy in October, 1982. Pace believed that, "Students must be the center of their own learning as they explore ways of acquiring new knowledge and skills." He then provided eight points to facilitate this learning paradigm:

1. The rate of progress is related to the quality of preparation; therefore students must learn how to practice and work efficiently.
2. Students are, in a sense, their own teachers 6/7 of the time, since they usually see their piano teacher only one day a week. Therefore, materials in the books must be carefully sequenced for ease of practice with brief and clear instruction.

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<sup>104</sup> Jan Jones Forester, "Robert Pace: His Life and Contributions to Piano Pedagogy and Music Education" (D.M.A. diss., University of Miami, 1997), 36.



3. The teacher functions as a facilitator or expeditor of learning rather than a tutor.
4. The materials and daily practice activities are designed to elicit creative thinking rather than meaningless repetition and drill.
5. A variety of short examples rather than only a few long ones stimulate student concentration throughout the practice period.
6. The numerous slightly differing examples found in *Creative Music and Theory Papers* facilitate indirect transfer of learning to other pieces as students learn to recognize similarities and differences.
7. Instructions on each page encourage students to build positively day by day to avoid the necessity of undoing wrong applications after a week of improper practice.
8. In the book, *Creative Music*, important is placed on individuality and diversity through creative activities including the student's own unique interpretation of various music symbols.<sup>105</sup>

Guy Duckworth, a contemporary of Clark and Pace, and a third major figure in U.S. piano teaching in the 20th century promotes group lessons for advanced students with no private lessons. He experimented and proved the benefits of teaching advanced piano students in a group setting while instructing with the graduate degree program at Northwestern University during the years 1962-1970. Duckworth believes that the healthiest learning environment can be established by teachers who are willing to release certain degree of authority for students to teach each other.<sup>106</sup> In addition, Duckworth strongly believes that the conceptual process is where learning takes place. Although the curriculum stands as a conceptual core, the principles of instruction remain consistent

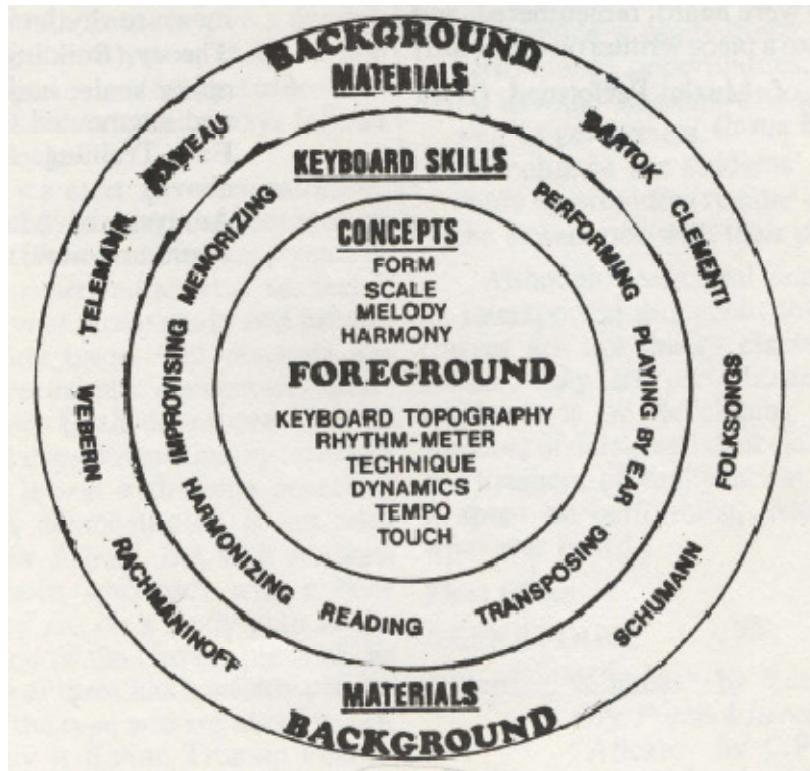
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<sup>105</sup> Robert Pace, "A Teaching Demonstration by Sue Rusch," In *National Conference on Piano Pedagogy: Proceedings and Reference* ed., Martha Baker (Princeton, NJ: National Conference on Piano Pedagogy, 1983), 11.

<sup>106</sup> Martha Baker-Jordan, *Practical Piano Pedagogy* (Miami, FL: Warner Brothers Publications, 2003), 270-271.

from level to level. For Duckworth, the only change in the instruction between various levels is conceptual depth. Figure 1 exhibits the philosophy of his pedagogy.

Figure 1. Guy Duckworth, *Teaching Philosophy*.<sup>107</sup>



The growth of piano teacher training has expanded from workshops, courses, into degree programs. In 1956, MTNA presented a four-year B.M. curriculum with a teaching major in applied music at the National Association of Schools of Music (NASM) meeting. By the mid-20th century, some schools had activated piano pedagogy as part of their degree emphasis in their undergraduate programs. Curricula at the time consisted of the

<sup>107</sup> Karl Payne, "A Demonstration Lesson Taught by Christopher Hepp with Mary Kogen," In *National Conference on Piano Pedagogy: Proceedings and Reference ed.*, Martha Baker (Princeton, NJ: National Conference on Piano Pedagogy, 1983), 4.

following: a survey of methods and materials for individual and group instruction, professional educational courses, orientation to business aspects of studio operation, and practice teaching.<sup>108</sup> In the 1960s and 1970s, development of curricula at these programs added the components of observation of teaching and directed student teaching to reflect new priorities of piano teacher training.<sup>109</sup> Since approximately 1977, several graduate programs have risen in the U.S. that grant doctoral degrees in piano performance and pedagogy or piano pedagogy alone. Master's degree programs in piano pedagogy universities were already beginning to spread in the country at that time, and since have flourished. In 1982, the National Association of Schools of Music endorsed the handbook prepared by the National Conference on Piano Pedagogy with specific information and guidelines for piano pedagogy majors in the college curriculum. According to the most recent report from College Music Society, a total of nine and forty-six graduate programs offer doctoral and master's degree in piano pedagogy respectively.<sup>110</sup> These schools include leading programs at the University of Oklahoma, University of South Carolina, Southern Methodist University, the University of Texas, and the University of Wisconsin, and several others.

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<sup>108</sup> Uszler and Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major*, 10.

<sup>109</sup> Marianne Uszler, "Issues in Piano Pedagogy I," *American Music Teacher* 34, no. 3 (January 1985): 12.

<sup>110</sup> The College Music Society, *Directory of Music Faculties in Colleges and Universities, U.S. and Canada, 2008-2009*. 30th ed. (Missoula, MT: The College Music Society, 2008), 913-928.

## **Standard Curricula Guidelines for Undergraduate Piano Pedagogy Courses**

As piano pedagogy firmly established itself within U.S. academia in the 20th century, pedagogy professors soon realized the need for enhanced guidance on course components within the programs and course offerings. In 1980, 224 piano pedagogy instructors from all over the country assembled at the National Conference on Piano Pedagogy (NCP) and discussed piano teacher training for undergraduate performance and pedagogy majors.<sup>111</sup> NCP committees collected various matters of interest relating to college curricula for piano pedagogy majors and then reported the results of their first discussions to the entire NCP in 1982.<sup>112</sup> In 1983, a meeting among the NCP, NASM, MTNA, MENC, and the National Piano Foundation resulted in two handbooks of information and guidelines for the piano pedagogy major in the college curriculum being published in 1984.<sup>113</sup>

The handbook for undergraduate piano pedagogy majors suggests that effective course content should comprise of the following:

1. A general overview of psychologies of learning in the introduction to study of the learning process.
2. A general orientation to methods and materials at the pre-college level as part of content in the survey of current teaching literature.
3. Observation of experienced teachers.
4. Communication skills to both group and individual lesson settings.

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<sup>111</sup> Uszler and Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major*, 3.

<sup>112</sup> Uszler, "Issues in Piano Pedagogy I," 12.

<sup>113</sup> *Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major and Part II: The Graduate Piano Pedagogy Major.*

5. Examined and guided lesson and curricula planning of student teachers for teaching in actual situation.
6. Minimum of one academic year for directed student teaching.<sup>114</sup>

The handbook also recommended resources that would facilitate students' study of piano pedagogy as well as accompany the suggested course content.<sup>115</sup>

Not until 2004 did the Task Force on Pedagogy Curricula for the National Conference on Keyboard propose updated guidelines (for undergraduate and graduate pedagogy study) to the 1984 handbook. The new outline for piano pedagogy within the B.M. degree in piano performance suggested piano pedagogy courses needed to be offered for two semesters rather than only one semester, and that piano performance majors should take the coursework in their senior year.<sup>116</sup> The outlined course content, observation, and intern teaching assignments emphasized teaching pre-college age students, beginners through early intermediate levels, as well as group and individual lesson settings. It was recommended that guided observations and intern teaching assignments be offered concurrently with the coursework. See Appendix N for the guidelines proposed in 2004 by this Task Force.

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<sup>114</sup> Uszler and Larimer, *The Piano Pedagogy Major in the College Curriculum: A Handbook of Information and Guidelines. Part I: The Undergraduate Piano Pedagogy Major*, 32.

<sup>115</sup> *Ibid.*, 33.

<sup>116</sup> National Conference on Keyboard Pedagogy, "Pedagogy for B.M. Degree in Piano Performance," In *Proceedings of the National Conference on Keyboard Pedagogy* ed., Frances Larimer, 2004, <http://www.francesclarkcenter.org/NationalConferencePages/resources/curriculum/UG1yr.pdf> (accessed August 31, 2007).

### **Research on Piano Pedagogy Course Content**

Several studies have been concerned with the substance of piano pedagogy course content. National surveys on pedagogy course content were conducted by Ann Linette Milliman (1992), Victoria Leigh Johnson (2002), and Suzanne Marie Schons (2005). International surveys were conducted by Chindarat Charoenwongse (1997) and Kanghee Kim Won (1998).

Ann Linette Milliman surveyed the course content in graduate piano pedagogy core course offerings at 128 American colleges and universities to provide a descriptive profile of these core courses. Her findings revealed the items that received the most attention in the topics of course contents: 1) pre-college elementary and intermediate private instruction, 2) music reading, rhythm, and techniques, 3) average-age beginning methods, 4) qualities of a good teacher and selecting teaching literature, and 5) electronic keyboard laboratories.

Regarding opportunities for observation and student teaching, 78% of institutions required observation of teaching with 79.6% including specific teaching assignments as part of the graduate piano pedagogy core courses. Students were required most frequently to observe in college or university group piano class and college or university lab program settings. The most frequently observed student in private instruction was the average-age beginner (87.2%) with beginning group piano class for college non-keyboard music majors being the most frequently observed class (76.3%). Student teaching was most often required in the settings of college or university laboratory programs and

college or university group piano classes. Students generally earned their teaching experiences via instructing average-age beginners in private settings and beginning group piano for college non-music majors in group settings.<sup>117</sup>

Victoria Leigh Johnson investigated the content of undergraduate piano pedagogy courses at 321 four-year, National Association of Schools of Music accredited colleges and universities in the U.S. Johnson also compared her findings with the guidelines issued by the National Conference on Piano Pedagogy (NCP) and the National Association of Schools of Music (NASM). Her findings showed that most schools focus their undergraduate piano pedagogy on courses teaching pre-college elementary and intermediate students in a private setting. However, the importance of prioritizing teacher training on learning theories and group instruction proposed in the NCP and NASM guidelines were missing in many schools.<sup>118</sup>

Schons asked 1,200 American piano teachers to evaluate various piano pedagogy course topics that were relevant to their current careers, and to evaluate the importance of these topics in the preparation of new teachers. Her investigation found that American piano teachers considered most piano pedagogy topics to be more important for teacher training than relevant to their own careers. Schons drew conclusions and recommendations for piano pedagogy curricula and professional music teacher

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<sup>117</sup> Milliman, "A Survey of Graduate Piano Pedagogy Core Course Offerings."

<sup>118</sup> Johnson, "A Survey of Undergraduate Piano Pedagogy Core Course Content," 103-104.

organizations that reflected the needs for current piano teachers and teacher preparation.<sup>119</sup>

Chindarat Charoenwongse investigated the status of undergraduate piano pedagogy course offering in Thailand, as well as researched current pre-college piano study in the country. She drew her conclusions from perspectives offered by university piano pedagogy instructors, piano professors, and music education department chairs in six departments of five universities. The investigation found that teachers trained in piano pedagogy helped stimulate a general interest in classical music in Thailand.

Charoenwongse concluded that in Thai pre-college piano study, parents of students were more interested in the competitive aspects of getting their children certified by piano exams.<sup>120</sup>

In addition to Charoenwongse's international study on piano pedagogy course content, Kanghee Kim Won surveyed undergraduate piano pedagogy course offerings at fifty-one colleges and universities that offer piano performance degrees in Korea. She suggested the following points to enhance undergraduate piano pedagogy training in Korea: 1) create smaller piano pedagogy classes, 2) incorporate electronic piano labs, 3) establish preparatory programs in the universities, 4) publish local pedagogy textbooks, 5) increase pedagogical resources, 6) offer more teaching techniques, 7) maintain more

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<sup>119</sup> Schons, "Piano Teachers' Attitudes about Piano Pedagogy Course Topics."

<sup>120</sup> Charoenwongse, "Undergraduate Piano Pedagogy Course Offerings in Thailand."



professional affiliations, 8) make observation and student teaching more available, and 9) recruit more piano pedagogy experts needed for piano pedagogy course teaching.<sup>121</sup>

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<sup>121</sup> Won, “Undergraduate Piano Pedagogy Course Offerings in Selected Colleges and Universities in the Republic of Korea.”

**CHAPTER IV**  
**REPORT OF THE DATA**

This study sought to determine the status of piano teacher training in Taiwan. A survey questionnaire and two groups of interviewees facilitated research to conduct the study. The information below documents findings on the content of undergraduate piano pedagogy courses in Taiwanese universities and colleges, and describes trends in Taiwanese piano pedagogy. Research questions guiding this study are found in the three sections below:

*Undergraduate piano pedagogy courses in Taiwan*

1. What are the goals of undergraduate piano pedagogy courses?
2. What are the priorities in these courses?
3. What are the limitations of these courses?

*Pedagogical strengths and weaknesses*

1. What are the pedagogical needs of Taiwanese piano teachers?
2. What are the strengths of Taiwanese piano teaching?
3. What do current piano teachers need in order to accommodate the culture of current piano study?

*Suggestions from data collected*

1. What can undergraduate piano pedagogy courses offer to meet the needs of current piano teachers?

The targets of the survey questionnaire were to twenty-three undergraduate piano pedagogy instructors in Taiwanese universities and colleges. Each chairperson was asked to answer the survey if his or her school did not offer undergraduate piano pedagogy courses and thus no pedagogy faculty member was available to respond to the survey. Questions in the questionnaire solicited information in the following seven areas:

1. Institutional information
2. Instructor information
3. Piano pedagogy course structure information
4. Piano pedagogy course content
5. Observation opportunities for students
6. Teaching opportunities for students
7. Additional comments

In addition, two target groups who were interviewed expressed their perspectives on Taiwanese piano pedagogy. Group one contained three prominent piano pedagogues from the northern, central, and southern regions of Taiwan's west coast. The interview questions included queries in two parts:

1. Current pre-college piano study in Taiwan
2. Piano teacher training in Taiwan

Finally, brief interviews with four recent piano performance graduates of Taiwanese universities from northern, central, southern, and eastern regions of Taiwan inquired into the applicability of undergraduate piano pedagogy courses in their current

teaching situations, and these individual comprise group two. Reporting of the information from the interviews and analysis of such will be included followed by the report of survey questionnaire in this chapter.

### **Survey Questionnaire**

After exhausting all reasonable means possible to receive responses from the targeted institutions, a total of eight questionnaires out of twenty-three were returned with a response rate of 34.8%. Among these respondents, seven were undergraduate piano pedagogy instructors and one person was a department chairperson. These completed questionnaires represent perspectives from four regions of Taiwan: two northern, two central, three southern, and one eastern. Response frequency, broken down into the three different types of universities in Taiwan, is as follows: three from National Universities, two from General Universities, and three from Educational Universities.

The following sections now present the data from the questionnaire in accordance with the original sequence of sections.

#### ***Institutional Information***

The first part of the questionnaire sought general information about the piano department in the institution. Question 1 asked about the approximate number of undergraduate piano majors enrolled in the academic year of 2007. Seven schools answered the question resulting in a total number of 415 piano majors with an average number of 59.3 piano majors per school. Table 1 shows that twenty-one to thirty undergraduate piano majors were enrolled in the majority of schools (28.5%) in 2007

although a wide discrepancy existed in numbers of students enrolled among the seven universities.

Table 1  
*Total Number of Undergraduate Piano Majors (NR=1)*

Number of Students	Response (N=7)	Percentage
10-20	1	14.3%
21-30	2	28.5%
31-40	1	14.3%
41-50	1	14.3%
51-60	1	14.3%
Other	1	14.3%

Question 2 solicited information on the total number of piano faculty members employed during the year. All schools provided responses for the questions that asked for numbers of piano faculty members in full-time and part-time positions. Of these eight respondents, most schools employed from one to five full-time piano faculty members (see Table 2).

Table 2  
*Total Number of Full-Time Piano Faculty*

Number of Faculty Members	Response (N=8)	Percentage
None	0	0.0%
1-5	5	62.5%
6-10	2	25.0%
11-20	0	0.0%
Other	1	12.5%

Table 3 illustrates that schools tended to hire a small number of part-time piano faculty. Of the schools reporting, 37.5% of them reported one to five part-time piano faculty members and 25.0% of the schools hired six to ten. One school reported having

twenty-eight part-time piano faculty members. The other reported twenty to twenty-five part-time piano faculty members.

Table 3  
*Total Number of Part-Time Piano Faculty*

Number of Faculty Members	Response (N=8)	Percentage
None	0	0.0%
1-5	3	37.5%
6-10	2	25.0%
11-20	1	12.5%
Other	2	25.0%

The seven schools that offered undergraduate piano pedagogy courses reported multiple numbers of piano pedagogy faculty in full-time and part-time positions. All seven schools appointed full-time piano pedagogy professors with one to two faculty members being the most common (see Table 4). Of these schools, 80.0% of them reported that their programs did not hire part-time piano pedagogy professors (see Table 5).

Table 4  
*Total Number of Full-Time Piano Pedagogy Faculty*

Number of Faculty Members	Response (N=7)	Percentage
None	0	0.0%
1-2	5	71.4%
3-4	2	28.6%
Other	0	0.0%

Table 5  
*Total Number of Part-Time Piano Pedagogy Faculty (NR=2)*

Number of Faculty Members	Response (N=5)	Percentage
None	4	80.0%
1-5	1	20.0%
Other	0	0.0%

Question 3 asked about the availability of educational piano teaching and standard classical teaching literature in the participant’s institution. As revealed in Table 6, these resources were available in most schools (75.0%).

Table 6  
*Availability of Educational Piano Teaching and Standard Classical Teaching Literature Resources*

Availability of Educational Resources	Response (N=8)	Percentage
Yes	6	75.0%
No	2	25.0%

Question 4 sought information on the availability of a preparatory division at the participants’ music departments. Table 7 displays the result that none of the preparatory programs were affiliated with respondents’ music programs.

Table 7  
*Preparatory Division Affiliation with the Music Department*

Availability of Preparatory Division	Response (N=8)	Percentage
Yes	0	0.0%
No	8	100.0%

Participants were asked to identify their teaching role in Question 5. Those who answered “YES” were encouraged to continue and “NO” respondents were asked to skip to Question 13 of Section III. Table 8 indicates that seven identified themselves as undergraduate piano pedagogy instructors and one identified himself as a department chairperson.

Table 8  
*Identification of Undergraduate Piano Pedagogy Instructor*

Undergraduate Piano Pedagogy Instructor	Response (N=8)	Percentage
Yes	7	87.5%
No	1	12.5%

### ***Instructor Information***

The second section sought background information about the participant (undergraduate piano pedagogy instructor). Questions 6 and 7 asked the instructor's gender and age. Tables 9 and 10 indicate that 100.0% of participants were female and their age ranged from 36 to 55 years old.

Table 9

#### ***Gender of Undergraduate Piano Pedagogy Instructor***

Gender	Response (N=7)	Percentage
Male	0	0.0%
Female	7	100.0%

Table 10

#### ***Age of Undergraduate Piano Pedagogy Instructor***

Age	Response (N=7)	Percentage
25 or below	0	0.0%
26-35	0	0.0%
36-45	3	42.9%
46-55	4	57.1%
56-65	0	0.0%
66 or above	0	0.0%

For the instructor's educational background, Questions 8 and 9 requested the title of his/her highest degree and where the degree was earned. The majority of instructors earned their doctoral degree (85.7%) in piano pedagogy (33.3%) or piano pedagogy and performance (33.3%) from U.S. (85.7%) (see Tables 11, 12, and 13).

Table 11

#### ***Highest Degree Earned by the Instructor***

Degree	Response (N=7)	Percentage
Doctorate	6	85.7%
Master's	1	14.3%
Bachelor's	0	0.0%



Table 12

*Degree Field of the Instructor's Highest Degree (NR=1)*

Field	Response (N=6)	Percentage
Pedagogy	2	33.3%
Performance	1	16.7%
Pedagogy and Performance	2	33.3%
Music Education	0	0.0%
Other	1	16.7%

Table 13

*Location of the Instructor's Highest Earned Degree*

Location	Response (N=7)	Percentage
Taiwan	1	14.3%
Europe	0	0.0%
United States	6	85.7%

Question 10 sought information on the courses that the instructor offered in addition to piano pedagogy courses. Table 14 shows that all of the instructors taught applied piano in addition to piano pedagogy courses (100.0%). Of the instructors' responsibilities, 42.9% of instructors were also responsible for teaching group piano. Two respondents specified other courses that they taught: one respondent taught ear training and chamber music and one respondent taught Orff pedagogy.

Table 14

*Courses Taught in Addition to Piano Pedagogy by the Instructor*

Course	Response (N=7)	Percentage
Applied Piano	7	100.0%
Group Piano	3	42.9%
Piano Literature	2	28.6%
Music Appreciation	2	28.6%
Music Theory	1	14.3%
Music History	1	14.3%
Other	2	28.6%

Participants were asked to provide information on the length of their teaching experience in multiple settings in Question 11. In addition to teaching at the college level (100.0%) with an average experience of 16.9 years, 85.7% of respondents owned an independent piano studio with an average experience of 19.3 years. Four respondents who taught at musically talented program displayed an average experience of 11.5 years (see Table 15, 16, 17, and 18).

Table 15  
*Instructor's Teaching Experience across Multiple Settings*

Category	Response (N=7)	Percentage
College/University	7	100.0%
Independent Piano Teaching	6	85.7%
Musically Talented Programs	4	57.1%
Other	0	0.0%

Table 16  
*Total Number of Years Taught in Musically Talented Programs (NR=3)*

Number of Years	Response (N=4)	Percentage
1-5	0	0.0%
6-10	1	25.0%
11-15	3	75.0%
Other	0	0.0%

Table 17  
*Total Number of Years Taught in Independent Studio Teaching (NR=1)*

Number of Years	Response (N=6)	Percentage
1-10	2	33.3%
11-20	2	33.3%
21-30	1	16.7%
Other	1	16.7%

Table 18

*Total Number of Years Taught at College/University*

Number of Years	Response (N=7)	Percentage
1-5	0	0.0%
6-10	1	14.3%
11-15	2	28.6%
16-20	3	42.8%
21-25	1	14.3%
Other	0	0.0%

In Question 12, respondents were asked about activities surrounding their professional development. Table 19 shows that 100.0% of respondents participated in piano workshops and judged piano competitions. Of these instructors, 57.1% expressed that they presented at piano workshops and published articles or books.

Table 19

*Professional Development Undertaken by Undergraduate Piano Pedagogy Instructor*

Event	Response (N=7)	Percentage
Participant/Observer of Piano Workshops	7	100.0%
Adjudicator of Piano Competitions	7	100.0%
Author of Articles/Books	4	57.1%
Presenter of Piano Workshops	4	57.1%
Other	0	0.0%

***Piano Pedagogy Course Structure Information***

Questions in section three of the mailed questionnaire attempted to collect data on undergraduate piano pedagogy courses. Question 13 asked for the availability of undergraduate piano pedagogy courses at the respondent's institution. Only those who answered "YES" were encouraged to continue answering the rest of the questionnaire. As shown in Table 20, seven schools offered undergraduate piano pedagogy courses and one school excluded the course but intended to offer in the future.

Table 20

*Availability of Undergraduate Piano Pedagogy Courses Offered*

Undergraduate Pedagogy Course Available at Home Institution	Response (N=8)	Percentage
Yes	7	87.5%
No, but we intend to in the future	1	12.5%
No	0	0.0%

Questions 14-19 sought information on the status of undergraduate piano pedagogy course offerings at the respondents' institutions. Table 21 exhibits that 57.1% of schools offered two semesters of undergraduate piano pedagogy courses. Table 22 shows the frequency of undergraduate piano pedagogy courses offered. Of these schools, 28.6% offered the course every semester and only one school offered the course every other semester. One school answered that the course was open every semester but left at the teacher's discretion whether or not to offer the course if the enrollment was lower than ten students. The other three instructors' individual answers were: every academic year, every three years, and every two years but based on student enrollment.

Table 21

*Quantity of Number of Semesters Undergraduate Piano Pedagogy Courses are Offered*

Number of Semester	Response (N=7)	Percentage
One Semester	3	42.9%
Two Semesters	4	57.1%
Three Semesters or more	0	0.0%

Table 22

*Frequency of Undergraduate Piano Pedagogy Courses Offered*

Number of Semester	Response (N=7)	Percentage
Every Semester	2	28.6%
Every other semester	1	14.3%
Based on Student Enrollment	0	0.0%
Other	4	57.1%

Table 23 shows that the majority of institutions did not require their piano majors to take piano pedagogy courses at the undergraduate level (57.1%). Two institutions required piano majors to take two semesters of the piano pedagogy (28.6%). One school required one semester of piano pedagogy study for piano majors (14.3%).

Table 23  
*Required Number of Piano Pedagogy Courses for Piano Majors*

Number of Semesters	Response (N=7)	Percentage
None	4	57.1%
One Semester	1	14.3%
Two Semesters	2	28.6%
Three Semesters or More	0	0.0%

As indicated in Table 24, 50.0% of schools responding did not offer piano pedagogy courses as electives in addition to required pedagogy courses. Of these schools, 33.3% provided two semesters of pedagogy courses. Only one school offered one semester of pedagogy as an elective (16.7%).

Table 24  
*Undergraduate Piano Pedagogy Courses Offered as Electives (in addition to required pedagogy courses) (NR=1)*

Number of Semesters of Elective Courses	Response (N=6)	Percentage
No/None	3	50.0%
Yes/One Semester	1	16.7%
Yes/Two Semesters	2	33.3%
Yes/Three Semesters or More	0	0.0%

Table 25 showed that pedagogy classes met for two hours weekly at all respondents' schools (100%).

Table 25  
*Weekly Meeting Time for Piano Pedagogy Classes*

Length of Time	Response (N=7)	Percentage
One Hour	0	0.0%
Two Hours	7	100.0%
Three or More Hours	0	0.0%

Student enrollment in the undergraduate piano pedagogy courses is illustrated in Table 26. The most common enrollment during the 2007-2008 academic year was 5-10 students (50.0%). More than 15 students enrolled at two schools (33.3%), and one school had less than 5 students signed up for a pedagogy class (16.7%).

Table 26  
*Student Enrollment in the Undergraduate Piano Pedagogy Courses (NR=1)*

Number of Students	Response (N=6)	Percentage
Less than 5	1	16.7%
5-10	3	50.0%
10-15	0	0.0%
More than 15	2	33.3%

Question 20 asked for information on required printed materials in the pedagogy classes. All of the respondents required published piano pedagogy textbooks and professional journals for their classes (see Table 27). With respect to required published piano pedagogy textbooks, *How to Teach Piano Successfully* and *Well-Tempered Keyboard Teacher* were the two major required textbooks most often cited (85.7%) (see Table 28). *Practical Piano Pedagogy, Questions and Answers*, and *Piano Pedagogy* each received 57.1% of the responses. One respondent expressed that since students' comprehension in English was limited, she could only assigned limited readings that coincided with the class discussion topics. These reading assignments were often derived

from books written by Denes Agay, David Dubal, Dino Ascari, and Barbara Conable.

Table 29 shows required reading assignments from professional journals. All schools required *Clavier* (100.0%), five schools required *American Music Teacher* (71.4%), four schools required *Keyboard Companion* (57.1%), and three schools required *Piano Pedagogy Forum* (42.9%).

Table 27  
*Required Printed Materials Used in the Pedagogy Classes*

Printed Materials	Response (N=7)	Percentage
Published Piano Pedagogy Textbook	7	100.0%
Professional Journals	7	100.0%
Other Materials	0	0.0%

Table 28  
*Required Piano Pedagogy Textbook (Published)*

Published Piano Pedagogy Textbook	Response (N=7)	Percentage
How to Teach Piano Successfully (Bastien)	6	85.7%
Well-Tempered Keyboard Teacher (Uszler, Gordon, and Smith)	6	85.7%
Practical Piano Pedagogy (Baker-Jordon)	4	57.1%
Questions and Answers (Clark)	4	57.1%
Piano Pedagogy (Huang)	4	57.1%
Piano Teaching (Ying)	3	42.9%
A Piano Teachers' Legacy (Chronister)	2	28.6%
Professional Piano Teaching (Jacobson)	1	14.3%
Other	1	14.3%

Table 29  
*Required Professional Journals*

Professional Journals	Response (N=7)	Percentage
Clavier	7	100.0%
American Music Teacher	5	71.4%
Keyboard Companion	4	57.1%
Piano Pedagogy Forum	3	42.9%
Other	0	0.0%

Question 21 solicited information on the instructors' expectations of pedagogy students. Five instructors agreed that students should join professional music associations but two expressed concern that these professional events were still unavailable in Taiwan (see Table 30). All instructors agreed that students should attend piano workshops and three instructors inserted additional comments to their answers (see Table 33). One person reported that students should attend all workshops when they are held. One instructor reported that students should attend three times a semester. One instructor reported a minimum of once per semester attendance at piano workshops was expected. Attendance of professional music teachers' conferences was important for six instructors, and yet, the unavailability of the professional organizations in Taiwan seemed to make participation impossible (see Table 32). One instructor suggested that students could attend music conferences held by music departments in Taiwanese Universities and Colleges.

Table 30  
*Expectations on Students Concerning Membership in Professional Music Association*  
 (NR=1)

Expectation to Join Association	Response (N=6)	Percentage
Yes	5	83.3%
No	1	16.7%

Table 31  
*Expectations on Students to Attend Piano Workshops*

Expectation to Attend Workshops	Response (N=7)	Percentage
Yes	7	100.0%
No	0	0.0%



Table 32

*Expectations on Students: Professional Music Teachers' Conferences*

Expectation	Response (N=6)	Percentage
Yes	6	100.0%
No	0	0.0%

*Undergraduate Piano Pedagogy Course Content*

Section Four of the survey questionnaire intended to explore specific topics discussed in the instructors' undergraduate piano pedagogy classes. Question 22 asked about the degree of emphasis placed on students' professional development in piano teaching. Curricula development was given the most emphasis overall with a mean Likert rating of 3.00, followed by qualities of a good teacher (2.86), development of objectives (2.86), and lesson planning (2.86). An overview of professional music organizations and music journals received the least attention in the courses with a mean Likert rating of 2.00 (see Table 33).

Table 33

*Likert Ratings for Professional Development in Piano Teaching*

Professional Piano Development Activities	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Curricula Development	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Qualities of A Good Teacher	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Development of Objective	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Lesson Planning	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Organizational Skills for Teaching	6	0.0% (0)	16.7% (1)	83.3% (5)	2.83
Assessment and Diagnostic Skills	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Age-Appropriate Communication Skills	7	0.0% (0)	42.9% (3)	57.1% (4)	2.57
Philosophy of Teaching	7	0.0% (0)	42.9% (3)	57.1% (4)	2.57
Piano	7	28.6% (2)	42.9% (3)	28.6% (2)	2.00
Overview of Professional Music Organizations and Music Journals					

In Question 23, respondents were asked to rank the emphasis on the business aspects of piano teaching in the class. Table 34 illustrated that studio policies were given the highest priority (2.29) while setting lessons fees seemed to be less important (1.14).

Table 34  
*Likert Ratings for Business of Piano Teaching*

Business of Piano Teaching	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Studio Policies	7	14.3% (1)	42.9% (3)	42.9% (3)	2.29
Scheduling	7	0.0% (0)	85.7% (6)	14.3% (1)	2.14
Interviewing Piano Students	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Marketing/Student Recruitment	7	28.6% (2)	57.1% (4)	14.3% (1)	1.86
Tuition Determination	7	57.1% (4)	42.9% (3)	0.0% (0)	1.43
Setting Lesson Fees	7	85.7% (6)	14.3% (1)	0.0% (0)	1.14

Question 24 asked participants to rank teaching strategies emphasized in various settings. A mean Likert rating of 2.86 demonstrated that instructors considered private lessons were the most essential. Not surprisingly, group settings were considered the least essential element in class discussion (1.50) (see Table 35).

Table 35  
*Likert Ratings for Teaching Strategies in Various Settings*

Settings	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Private Lessons	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Partner Lessons (2 students)	5	20.0% (1)	80.0% (4)	0.0% (0)	1.80
Master Classes	7	71.4% (5)	0.0% (0)	28.6% (2)	1.57
Group Setting (3 or more students)	6	66.7% (4)	16.7% (1)	16.7% (1)	1.50

Respondents were asked to respond on the emphasis on various teaching techniques for different ages of students in Question 25. The mean Likert rating shows that teaching techniques for pre-school students and pre-college elementary students

(2.71) were given the most attention, followed by pre-college intermediate students (2.29), and then transfer students (1.86) (see Table 36).

Table 36  
*Teaching Techniques for Various Ages of Students*

Ages of Students	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Pre-School Student	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Pre-College Elementary Student	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Pre-College Intermediate Student	7	14.3% (1)	42.9% (3)	42.9% (3)	2.29
Transfer Student	7	28.6% (2)	57.1% (4)	14.3% (1)	1.86
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

Question 26 asked about skill areas that the instructors emphasized in their pedagogy classes. As revealed in Table 37, music reading, rhythmic training, and practicing all received the highest attention with a mean Likert rating of 3.00. Secondary reinforcement of the skill areas proved to be piano technique (2.86), sight reading (2.57), and style/interpretation (2.57).

Table 37  
*Skill Areas Emphasized in the Undergraduate Piano Pedagogy Class*

Skill Areas	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Music Reading	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Practicing	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Rhythmic Training	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Piano Technique	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Sight Reading	7	0.0% (0)	42.9% (3)	57.1% (4)	2.57
Style/Interpretation	7	14.3% (1)	14.3% (1)	71.4% (5)	2.57
Ear Training	7	14.3% (1)	42.9% (3)	42.9% (3)	2.29
Transposition	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Harmonization	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Playing by Ear	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Memorization	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Composition	7	57.1% (4)	28.6% (2)	14.3% (1)	1.57
Improvisation	7	57.1% (4)	42.9% (3)	0.0% (0)	1.43
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

Question 27 elicited information on the emphasis on teaching strategies for various repertoire categories in pedagogy classes. Table 38 shows that beginning teaching repertoire was given the most emphasis in the curriculum: beginning method books (3.00), beginning student solo repertoire (2.86), and beginning student duet/ensemble (2.29).

Table 38  
*Teaching Strategies for Various Repertoire Categories*

Repertoire Type	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Beginning Method Books	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Beginning Student Solo Repertoire	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Beginning Student Duet/Ensemble Repertoire	7	14.3% (1)	42.9% (3)	42.9% (3)	2.29
Intermediate Student Solo Repertoire	7	28.6% (2)	42.9% (3)	28.6% (2)	2.00
Intermediate Student Duet/Ensemble Repertoire	7	28.6% (2)	57.1% (4)	14.3% (1)	1.86
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

Question 28 asked respondents to report the level of emphasis placed on pedagogical knowledge in course subjects. All listed topics received 100% affirmative responses. All topics except history of piano pedagogy (2.00) show high Likert ratings (2.29-3.00). Among the items that received high Likert ratings, knowledge of standard teaching literature was reported to be the most emphasized item (3.00) (see Table 39).

Table 39

*Pedagogical Knowledge Emphasized in the Course Subjects*

Pedagogical Knowledge	Number of Response	No Emphasis	Some Emphasis	A Great Deal of Emphasis	Mean Likert
Knowledge of Standard Teaching Literature	7	0.0% (0)	0.0% (0)	100.0% (7)	3.00
Reference Books on Pedagogical Topics	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Movement Theories	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Relaxation Wellness Technique	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Current Trends in Piano Pedagogy	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Pre-School Music Programs	7	0.0% (0)	42.9% (3)	57.1% (4)	2.57
Performance Preparation	7	14.3% (1)	14.3% (1)	71.4% (5)	2.57
Child Development Theories	7	0.0% (0)	71.4% (5)	28.6% (2)	2.29
Education Psychology and Learning Theories	7	0.0% (0)	71.4% (5)	28.6% (2)	2.29
History of Keyboard Technique	7	14.3% (1)	42.9% (3)	42.9% (3)	2.29
History of Piano Pedagogy	7	14.3% (1)	71.4% (5)	14.3% (1)	2.00
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

Question 29 requested information on teaching aids discussed in the instructors' pedagogy classes. Respondents' top three items included metronomes (100.0%), games for piano students (71.4%), and audio/visual aids (57.1%). The visualizer was not included in any of the schools' teaching aid discussion (see Table 40).

Table 40

*Teaching Aids Discussed in the Undergraduate Piano Pedagogy Classes*

Teaching Aids	Response (N=7)	Percentage
Metronome	7	100.0%
Games for Piano Students	5	71.4%
Audio/Visual Aids	4	57.1%
Computer Software for Music Education	3	42.9%
Accompaniment CDs	3	42.9%
Visualizer	0	0.0%
Other	0	0.0%

Question 30 asked for information on technology discussed in the pedagogy classes. Six instructors total answered this question and answers showed the highest emphasis on recording devices and internet resources (66.7%), followed by MIDI technology (50.0%) (see Table 41).

Table 41

*Technology Discussed in the Undergraduate Piano Pedagogy Classes (NR=1)*

Technology	Response (N=6)	Percentage
Recording Devices (iPods, MP3 Players, Digital Cameras)	4	66.7%
Internet Resources	4	66.7%
MIDI Technology	3	50.0%
Electronic Keyboards (Including Digital Piano)	1	16.7%
Electronic Keyboard Labs	1	16.7%
Podcasting	0	0.0%
Video Conferencing (On-line Teaching)	0	0.0%
Other	0	0.0%

Question 31 included fourteen items to solicit information on course projects emphasized in the pedagogy classes. Except for the survey of group teaching materials (1.71), card file/databases of reference books (2.00), and independent studio management projects (2.00), the other items received at least a mean Likert rating of 2.14. The presentation of topics on teaching (3.00), presentation of teaching pieces (2.86), and leveling of piano literature (2.86) were given the most emphasis in the course projects (see Table 42).

Table 42

*Course Projects Emphasized in the Undergraduate Piano Pedagogy Classes*

Course Projects	Number of Response	No Emphasis	Some Emphasis	A great Deal of Emphasis	Mean Likert
Presentation of Topics on Teaching	7	0.0% (0)	0.0% (0)	100.0% (0)	3.00
Presentation of Teaching Pieces	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Leveling of Piano Literature	7	0.0% (0)	14.3% (1)	85.7% (6)	2.86
Card file/databases of Teaching Literature	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Reading Assignments	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Written Assignments	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Survey of Beginning Methods	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Survey of Teaching Literature	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Survey of Technique Book	7	0.0% (0)	28.6% (2)	71.4% (5)	2.71
Correlating Activities with a Piano Method	7	0.0% (0)	71.4% (5)	28.6% (2)	2.29
Notebook of Class Notes and Materials	7	28.6% (2)	28.6% (2)	42.9% (3)	2.14
Card file/Databases of Reference Books	6	33.3% (2)	33.3% (2)	33.3% (2)	2.00
Independent Studio Management Project	7	14.3% (1)	71.4% (5)	14.3% (1)	2.00
Survey of Group Teaching Materials	7	42.9% (3)	42.9% (3)	14.3% (1)	1.71
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

***Observation Opportunities for Students***

Section Five consisted of five questions that investigated the observation opportunities offered in the undergraduate piano pedagogy courses. Seven pedagogy instructors were asked to answer whether or not their classes required observation for students in Question 32. For those whose classes excluded observations, they were asked

to skip to Section Six. However, those who answered “Yes” were encouraged to continue the survey and only four instructors met the criteria (see Table 43).

Table 43  
*Observation Requirement for Pedagogy Students*

Observation Requirement	Response (N=7)	Percentage
Yes	4	57.1%
No	3	42.9%

Question 33 asked for lesson types that were required for observation.

Observation required in a private setting for pre-school and average-age beginners were given the most attention (3 schools), followed by observing pre-college intermediate levels in a private setting (2 schools). Observation in a group setting was rare and only a few schools required this item in pre-school beginners, average-age beginners, and college students (1 for each). One instructor reported that her students were required to observe college piano teaching in both private and group settings (see Table 44).

Table 44  
*Lesson Types Required for Observation*

Lesson Types	Response (N=4)	Private	Group
Pre-School Beginners	3	100.0% (3)	33.3%(1)
Average age Beginners	3	100.0% (3)	33.3% (1)
Pre-College Intermediate	2	100.0% (2)	0.0% (0)
Pre-College Advanced	1	100.0% (1)	0.0% (0)
Other	1	100.0% (1)	100.0% (1)

In Question 34, participants were asked to report the frequency that students were required to observe various types of experienced piano teachers. Pedagogy students were most often required to observe independent piano teachers (2.67), followed by the piano pedagogy instructor (2.50), and preparatory division piano faculty (2.33). Occasionally,



observation of applied college piano faculty was required in the course (2.00) (see Table 45).

Table 45  
*Frequency of Observing Experienced Teachers*

Types of Teachers	Number of Response	Frequent	Occasional	Rare	Mean Likert
Independent Piano Teachers	3	0.0% (0)	33.3% (1)	66.7% (2)	2.67
Piano Pedagogy Instructors	4	0.0% (0)	50.0% (2)	50.0% (2)	2.50
Preparatory Division Piano Faculty	3	0.0% (0)	66.7% (2)	33.3% (1)	2.33
Applied College Piano Faculty	3	0.0% (0)	100.0% (3)	0.0% (0)	2.00
Other	0	0.0% (0)	0.0% (0)	0.0% (0)	0.00

Respondents were requested to answer Question 35 regarding observation required for pre-school music programs. Only two instructors answered this question. Observation of the Yamaha program was required for one school while the other school required no observations for pre-school music programs in the pedagogy course (see Table 46).

Table 46  
*Observations of Pre-School Music Programs (NR=2)*

Music Programs	Response (N=2)	Percentage
Yamaha	1	50.0%
Lin Rong-The	0	0.0%
Kodaly	0	0.0%
Other	1	50.0%

Question 36 sought information on teaching elements that students were asked to note during their observation. Table 47 displays that all instructors required students to focus on teaching techniques (100.0%) and teacher's probable objectives (100.0%). Ease

of presentation and materials used were secondary with 75.0% of instructors requiring that their students note these. One instructor marked that she also asked students to note teaching content while they observed teaching.

Table 47  
*Aspects of Teaching to be Noted for Observation*

Aspects	Response (N=4)	Percentage
Teaching Techniques	4	100.0%
Teacher's Probable Objectives	4	100.0%
Ease of Presentation	3	75.0%
Materials Used	3	75.0%
Other	1	25.0%

***Teaching Opportunities for Students***

Section VI requested information regarding teaching opportunities for in-class piano pedagogy students. All seven undergraduate piano pedagogy instructors answered Question 37. Only four instructors indicated that their classes required students to complete a specific teaching assignment (see Table 48). These four instructors were then encouraged to complete following four questions in Section VI.

Table 48  
*Teaching Requirement for Pedagogy Students*

Teaching Requirement	Response (N=7)	Percentage
Yes	4	57.1%
No	3	42.9%

Question 38 asked for information on teaching assignments required in student teaching. According to the instructors' reports, student teaching in private settings for pre-school beginners and average-age beginners were often required (two schools each) as well as group teaching for pre-school beginners (two schools). In addition, two

instructors provided further answers to this question. One conveyed that her pedagogy students were required to teach college elementary-level students in a private setting. Another instructor wrote that in-class piano pedagogy students were required to teach each other in a private setting (see Table 49).

Table 49  
*Teaching Assignments Required in Student Teaching*

Assignment Types	Response (N=4)	Private	Group
Pre-School Beginners	2	100.0% (2)	100.0%(2)
Average age Beginners	2	100.0% (2)	50.0% (1)
Pre-College Intermediate	1	100.0% (1)	0.0% (0)
Pre-College Advanced	1	100.0% (1)	0.0% (0)
Other	2	100.0% (2)	0.0% (0)

In Question 39, pedagogy instructors were asked to check the methodology by which pedagogy students' teaching was observed. Most students were observed by the piano pedagogy instructor (75.0%), followed by student self-observation through recording lessons (50.0%) (see Table 50).

Table 50  
*Methodology of Observation for Students' Teaching*

Methodology	Response (N=4)	Percentage
Observation by the Piano Pedagogy Instructor	3	75.0%
Self Observation by Recording Lessons	2	50.0%
Observation by Other Teachers	0	0.0%
Other	1	25.0%

Question 40 sought the methodology by which pedagogy students' teaching was evaluated. In most of the schools, piano pedagogy instructors and fellow students evaluated a student's teaching (75.0%). Two schools required students to evaluate their own teaching immediately following the lesson they gave (see Table 51).

Table 51  
*Methodology of Evaluation for Students' Teaching*

Methodology	Response (N=4)	Percentage
Evaluation by the Piano Pedagogy Instructor	3	75.0%
Evaluation by Piano Pedagogy Classmates	3	75.0%
Self Evaluation Following the Lesson	2	50.0%
Other	0	0.0%

Question 41 inquired about the methodology by which pedagogy students usually received their evaluations from their instructors. Table 52 reveals that the majority of instructors provided a group conference to their students (75.0%). Personal conferences and written evaluations were secondary methods for student evaluations (50.0%).

Table 52  
*Form of Received Evaluation for Student Teaching*

Form	Response (N=4)	Percentage
Group Conference	3	75.0%
Personal Conference	2	50.0%
Written Evaluation	2	50.0%
Other	0	0.0%

***Additional Comments***

Section VII contained six open-ended questions that sought information on Taiwanese piano pedagogy training as well as the current status of Taiwanese piano teaching. Five pedagogy instructors total answered these questions providing helpful comments.

Question 42 asked pedagogy instructors to describe their goals for their classes. All five instructors stated that their course objectives centered on developing undergraduate pedagogy students' teaching skills. Two instructors also noted that

including teaching repertoire was an essential part of the curricula. A compilation of individual participants' statements is as follows:

"I help undergraduate piano pedagogy students learn teaching skills and be knowledgeable for teaching beginners at all ages. For graduate students, it is important for them to be able to teach elementary and intermediate students."

"My goals are: to sequentially provide information on teaching materials and teaching skills, to help students decide the direction of their future career, and prepare students for their determined career."

"Helping students understand the trend of current piano pedagogy and equip them with basic piano teaching skills."

"Developing students' teaching philosophy and attitude and then helping them apply what they have learned in their teaching."

"Teach piano pedagogy students appropriate teaching skills through comprehension of the different needs and psychological development of piano students of all ages. Also, helping students understand teaching repertoire of all levels."

Question 43 requested that instructors mention any attitudes and beliefs that piano pedagogy students bring to pedagogy classes. The answers seem very extreme in that students either cared greatly about or ignored the purpose of pedagogy classes. One instructor noted that students thought the class would enhance their teaching and were willing to diligently learn the concepts. On the other hand, one instructor was disappointed that pedagogy students thought being able to play piano well meant that their teaching ability was at an equally high level. Lists of individual participants' comments are as follows:

"Students show unhealthy attitudes and perspectives [toward piano pedagogy courses]. They think as long as they can play, then they can teach. Therefore, they do not care for piano teaching training and may not take the course as an elective."

“Most of the students do not care for piano pedagogy. Only several care.”

“Most of the students view piano pedagogy classes from a practical side and consider the course helpful to their future teaching career. Therefore, they study hard in the classes.”

“[Piano pedagogy] classes are interesting to the students, but it seems hard for them to grasp the ideas.”

“Students are often eager to learn more about teaching repertoire and teaching techniques of all levels.”

To obtain information on the correlation between the status of Taiwanese piano teaching and teacher training in pedagogy classes, instructors were asked to address the problems of Taiwanese piano teaching and then provide related perspectives in Question 44. The answers revealed several problems in Taiwanese piano teaching. First, Taiwanese piano teachers were not willing to modify their teaching style for the generations that might need different approaches. Second, enthusiasm in piano teaching was missing in Taiwanese piano teachers. Third, winning piano competitions remained a priority in Taiwanese piano teaching. Two instructors conveyed that piano pedagogy could offer only very limited help in preparing future teachers. Limited resources and short class hours were considered major concerns. The following quotes state the respondents' comments:

“Most of [Taiwanese] piano teachers still believe that they should teach students based on how they were taught. Unfortunately, piano pedagogy classes can only provide discussion for this type of rooted social problems and are not able to solve these issues.”

“[Taiwanese] teaching method books are needed but piano pedagogy classes cannot provide any solutions for it. Also, [Taiwanese] piano teachers need enthusiasm in music and piano teaching. Although piano pedagogy classes offer some actual teaching examples to excite students, the result is still restrictive.”

“Taiwanese piano teaching tends to be competition oriented [in students]. I think teachers and parents should communicate more regarding this issue. In addition, it is not easy to balance well the struggle between the cultural value placed on piano and personal [teaching] philosophy.”

“It is really difficult for pedagogy classes to equip future piano teachers if the resources are limited. Student teaching is so important to acquaint students with their teaching technique. However, our student teaching can only be done by students teaching each other in the class instead of teaching through an affiliated program.”

“There is only so much that piano pedagogy classes can do to equip these future piano teachers. We need more hours for pedagogy courses. Chinese textbooks should be increased. Students should read many excellent foreign pedagogy books. However, their command of the language only allows them to read a small portion of the sources.”

Piano pedagogy instructors were asked to discuss what they believed the needs were of Taiwanese piano teachers in Question 45. The diverse answers reveal that piano teaching needs to be treated as a professional job, one respected in the culture, to help people understand the value of piano learning. Individual comments are listed as follows:

“I think Taiwanese piano teachers need cooperative parents to work with. Taiwanese parents tend to be over controlling with their children’s learning and teachers’ teaching. In addition, Taiwanese piano teachers need to prioritize “step by step” as their teaching philosophy instead of pushing students to pursue winning competitions.”

“The teaching market is so saturated with piano teachers. The quality of teachers is uneven, especially between urban and rural areas.”

“I feel like Taiwanese teachers need to charge real low tuition in order to make a living. This situation is especially difficult for those who return to Taiwan with a doctoral degree in piano performance. The issues come from the fact that full-time piano teaching positions are not as available as years ago and these highly educated piano teachers end up needing to teach at their homes. Parents are willing to send their children for piano lessons but only look for the goal of having fun. On top of the economic pressure, parents can only afford a small amount of tuition on piano lessons. Therefore, all teachers are forced to compete for low tuition which makes their educational background and teaching techniques not as important anymore.”

“Taiwanese piano teachers need more people to appreciate music who are interested in learning piano playing.”

The facilities used for teaching piano pedagogy courses were discussed in Question 46. A majority of instructors reported a shortage of available facilities at their schools. Two instructors believed that their personal development was the key for the quality of the classes. The following list presents comments from each individual respondent:

“I cannot expect too much of the facilities from the school since I understand funding can be a major factor. I think the most important part is the instructor’s teaching. The only thing I can do is to keep improving my own teaching quality.”

“Facilities at the school are usually not enough, especially regarding media resources and periodicals. I often need to use my own collections and increase my knowledge to help my teaching.”

“Our classrooms only have overhead projectors and I need to bring my own laptop. This is really inconvenient for me.”

“Facilities to me are not very important. The school has enough resources for me to use.”

“Okay.”

Question 47 called for pedagogy instructors to discuss the printed resources used for teaching piano pedagogy courses. From instructors’ answers, teaching repertoire was listed as a higher priority. Also, the volumes of pedagogy books in Chinese needed to be made more available at schools. Respondents commented further:

“I hope the school can purchase more piano related books and piano teaching repertoire.”

“Our library does not have enough resources. I think piano teaching related books and collections on teaching repertoire should be increased.”



“The school has a very limited budget so it is difficult to ask the school to purchase printed resources. I often need to purchase those books myself.”

“Although some Chinese piano pedagogy books are available in our library, we still need more piano pedagogy books in Chinese. Also, there are not enough music periodicals and media resources.”

“Our library has been very helpful to make printed resources for the piano pedagogy classes possible.”

## *Summary of the Data*

### Institutional Information

This study found a wide range of undergraduate piano majors enrolled in the academic year of 2007 in seven Taiwanese universities and colleges. The majority of schools contained from 21 to 30 undergraduate piano majors (28.5%). Typically, campuses appointed between one and five full-time piano faculty members (62.5%). Schools preferred to hire small numbers of part-time piano faculty. Thirty-seven and one half percent of schools hired from one to five part-time piano faculty members, and 25.0% of schools hired from six to ten. One school reported retaining twenty-eight part-time piano faculty members while another school retained from twenty to twenty-five. In addition, seven schools that offered undergraduate piano pedagogy courses reported numbers of piano pedagogy faculty in full-time and part-time. The majority of schools appointed at least one and up to two full-time piano pedagogy professors on campuses (71.4%). Part-time piano pedagogy faculty did not seem necessary for the teaching of piano pedagogy courses since 80.0% of schools hired no one while only one school reported that their program hired from one to five part-time piano pedagogy instructors. Most of the schools retained resources comprised of educational piano teaching, and standard classical teaching literature (75.0%). However, a preparatory division was unavailable in any of the respondent's music programs.

### Instructor Information

This study indicated that typical undergraduate piano pedagogy instructors in Taiwan were female, and that their age ranged from 36 to 55 years old. A majority of these instructors earned their doctoral degree in piano pedagogy or piano pedagogy and performance from the U.S. In addition to teaching undergraduate piano pedagogy courses, all of these instructors were responsible for teaching applied piano. They all had taught at the college level and most of the instructors had taught for 16 to 20 years (42.8%). Six of them owned established independent piano studios. Among these responses, 33.3% of them taught privately for one to ten years. An additional 33.3% taught for 11 to 20 years. Of the four instructors who taught at musically talented programs, 75.0% had 11 to 15 years of teaching experience. Participation in piano workshops and judging piano competitions were typical activities for undergraduate piano pedagogy instructors.

### Piano Pedagogy Course Structure Information

The received questionnaires show that seven schools offered undergraduate piano pedagogy courses and one school excluded the course but intended to offer it in the future. Therefore, the following content summarizes the course structure of seven schools that offered undergraduate piano pedagogy courses.

A majority of schools offered two semesters of undergraduate piano pedagogy courses (every semester). Typically, students were not required to take piano pedagogy courses and most schools did not offer the course as an elective. Instructors' additional notes indicate that student enrollment affected the offering of the course. When the

course was offered, class often met weekly for two hours. During the academic year of 2007-2008, about five-ten students enrolled in the pedagogy classes.

All of the pedagogy classes required published piano pedagogy textbooks and professional journals. Regarding the requirement of published piano pedagogy textbooks, *How to Teach Piano Successfully* and *Well-Tempered Keyboard Teacher* were the two major required textbooks (85.7%). *Practical Piano Pedagogy, Questions and Answer*, and *Piano Pedagogy* each received 57.1% of responses. One respondent expressed that since students' comprehension in English was limited, she could only assign limited readings that coincided with the class discussion topics. These reading assignments were often derived from books written by Denes Agay, David Dubal, Dino Ascari, and Barbara Conable. Professional journals were required at all schools. *Clavier* and *American Music Teacher* were required most often.

Most of the Taiwanese pedagogy instructors agreed that students should join professional music associations but two expressed regret that these professional groups were still unavailable in Taiwan. All instructors strongly agreed that students should attend piano workshops. Attendance of professional music teachers' conferences was important for most of the instructors. However, the unavailability of the professional organizations in Taiwan seemed to make participation impossible. One instructor suggested that students could attend music conferences held by music departments in Taiwanese Universities and Colleges.

### Undergraduate Piano Pedagogy Course Content

In pedagogy classes, students' professional development in teaching often focused on curricula development, the qualities of a good teacher, the development of objectives, and lesson planning. Overviews of professional music organizations and music journals received the least attention in the courses. Studio policies (2.29) were given the highest emphasis in the business aspect of piano teaching while setting lessons fees (1.14) seemed less important. Most piano pedagogy instructors focused on teaching strategies for private lessons in their curricula. In addition, teaching techniques for pre-school students and pre-college elementary students were typical in their course content. In skill areas, music reading, rhythmic training, and practicing all received the highest attention with a mean Likert rating of 3.00. Secondary reinforcement of skill areas proved to be piano technique (2.86), sight reading (2.57), and style/interpretation (2.57). Typically, teaching strategies on beginning teaching repertoire was given the most emphasis in the curriculum: beginning method books (3.00), beginning student solo repertoire (2.86), and beginning student duet/ensemble (2.29). Knowledge of standard teaching literature was given the top priority in pedagogical knowledge by the course subjects.

The top three teaching aids discussed in the pedagogy classes included metronomes (100.0%), games for piano students (71.4%), and audio/visual aids (57.1%). Recording devices and internet resources were reported to be the most discussed items in the aspect of technology. Finally, piano instructors typically assigned: presentation of

topics on teaching (3.00), presentation of teaching pieces (2.86), and leveling of piano literature (2.86) as the course projects.

#### Observation Opportunities for Students

Of these seven pedagogy instructors, only four instructors required observation in their curricula. Observation experiences for these four instructors were often required in private settings for pre-school and average-age beginners, followed by observing pre-college intermediate levels in private settings. Observation in group settings was rare and only a few schools required this item (in pre-school beginners, average-age beginners, and college students). One instructor reported that his students were required to observe college piano teaching in both private and group settings.

Pedagogy students were most often required to observe independent piano teachers (2.67), followed by piano pedagogy instructors (2.50). Yamaha programs were required observation for pre-school music programs at one school, while the other school required no observations for pre-school music programs in the pedagogy courses. When students were observing, they were often asked to focus on teaching techniques and the teacher's probable objectives.

#### Teaching Opportunities for Students

Only four instructors indicated that their pedagogy classes required students to complete a specific teaching assignment. According to the instructors' reports, student teaching in private settings for pre-school beginners and average-age beginners were required (2 schools each) as well as group teaching for pre-school beginners (2 schools).

In addition, two instructors provided further answers to this question. One conveyed that her pedagogy students were required to teach college elementary-level students in private settings. Another instructor wrote that in-class piano pedagogy students were required to teach each other in a private setting.

Most students' teaching was observed by the piano pedagogy instructor (75.0%), followed by student self observation by recording lessons (50.0%). In most of the schools, piano pedagogy instructors and fellow students evaluated a student's teaching. Students often received their evaluation in group conferences.

#### Additional Comments

A total of five pedagogy instructors offered insightful comments in open-ended questions in the last section of the questionnaire. All five instructors expressed that their course of objectives centered on developing undergraduate pedagogy students' teaching skills. Their pedagogy students came with two opposite attitudes and beliefs; students either cared for or ignored the purpose of pedagogy classes.

To obtain information on the correlation between the status of Taiwanese piano teaching and teacher training in pedagogy classes, instructors were asked to address problems of Taiwanese piano teaching and then provide related perspectives. The answers revealed several problems in Taiwanese piano teaching. First, Taiwanese piano teachers were not willing to modify their teaching style for the generations that might need different approaches. Second, enthusiasm in piano teaching was missing in

Taiwanese piano teachers. Third, winning piano competitions was a priority in Taiwanese piano teaching.

Piano pedagogy instructors were then asked to discuss what they believed the needs of Taiwanese piano teachers were. The diverse answers reveal that piano teaching needs to be treated as a professional job, respected by the culture, in order to help people understand the value of piano learning.

In terms of facilities used for teaching piano pedagogy courses, a majority of instructors noted a shortage of facilities at their schools. Two instructors believed that their personal development was the key for the quality of the classes. Finally, pedagogy instructors discussed the printed resources used for teaching piano pedagogy courses. From instructors' answers, teaching repertoire was listed as a higher demand for printed resources. Also, volumes of pedagogy books in Chinese needed to be made more available at schools.



### **Interviews with Three Prominent Taiwanese Piano Pedagogues**

Three prominent Taiwanese piano pedagogues were interviewed individually for a maximum of two hours each, meeting in May and June, 2008. Since one of the interviewees declined to be identified for the research, the following quotes refer to each interviewee in the style of pseudonyms (Pedagogue A, Pedagogue B, and Pedagogue C). They each represent the piano culture of Northern (Pedagogue A), Central (Pedagogue B), and Southern (Pedagogue C) Taiwan.

Six interview questions center on current pre-college piano study in Taiwan. The additional eight interview questions concern piano teacher training in Taiwan.

#### ***Current Pre-College Piano Study in Taiwan***

The discussion of current pre-college piano study in Taiwan is organized into the following six sub-topics: status of piano study in Taiwan, attitudes and beliefs in piano study, cultural values in piano study, quality of piano playing at the pre-college level, fundamental weaknesses in pre-college students' playing, and fundamental strengths in pre-college students' playing. This segment will assemble and highlight interviewees' perspectives for the best description of the current trend of general pre-college piano study in Taiwan.

#### **Status of Piano Study in Taiwan**

Although general interest in piano study has decreased since 1993, piano as an instrument is still considered the point of entry into music study in Taiwan. Students often start lessons either with a local private piano teacher, at community schools, or at

early-childhood music programs at a young age (average age of 5). If they demonstrate special musical talent, teachers or parents encourage the child to enter musically talented programs starting at the third grade of elementary school (average age of 8).

The decreasing enrollment of piano students might stem from multiple factors including: lower birth rates, worsening economy, fewer job openings for pianists, increased options in activities for children, and higher living cost. Pedagogue A's observations of music programs discusses the significant decreased piano student enrollment in Taiwan.<sup>122</sup>

For example, the most popular early-childhood music program in Taiwan, Yamaha, where 30, 000 children enrolled per year now is reduced to fewer than 10, 000 per year. In terms of the enrollment at musically talented programs, Taipei City usually had 3 or 4 hundred students apply for three elementary programs. Now, approximately about one hundred students apply per year. I remember applicants were fewer than necessary recruitment goals last year.

The number of people engaged in piano study has changed over time as well as attitudes and beliefs on piano study. Society challenged the traditional authoritative style of parenting, and encouraged a child-centered style of parenting in Taiwan.

#### Attitudes and Beliefs in Piano Study

In the past, Taiwanese parents treated piano study very seriously and often made career decisions for their children who learned piano. Now, the majority of parents have adjusted their attitudes to be more child-centered. They often leave decision-making up to their children and let their children focus on enjoying the instrument.

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<sup>122</sup> Pedagogue A, interview by author, Taipei, Taiwan, May 28, 2008.

Compared with children in the past, the new generations have learned to become independent at an earlier age. Depending on their ages, Taiwanese students possess different attitudes and beliefs toward piano learning. The older they get, the more decisive they become. Pedagogue C described the attitudes and beliefs of Taiwanese piano students in southern Taiwan.<sup>123</sup>

The attitude of piano learning in elementary and junior school students is really up to their parents. Children do what their parents expect them to. High school students are more independent and determined for what they want to pursue and what they want to learn. For example, piano students at the high school for musically talented programs in Kaohsiung often enter those programs simply for the sake of high caliber academic teachers. They might not continue and pursue a piano major for their college education.

#### Cultural Values in Piano Study

The shortage of resources made piano study a rare and expensive activity in Taiwan before 1980. Then, learning piano was considered a prestigious opportunity and pianists treated it with more appreciation. However, according to Pedagogue C, the values of piano study have changed since the society now encourages materialism. Using music to make good money has become many pianists' priority.<sup>124</sup>

Cultural values are inseparable from Taiwanese people's attitude toward piano learning. In the past, piano players often learned music for the sake of appreciation. We all have heard a common slogan that "children who learn music will not turn into bad ones." Or, learning music elevates social status and helps girls find a good and wealthy husband. Generally speaking, these ideas still exist. What has been added to these ideas is that piano teaching can often be used as a tool for making a great deal of money. Taiwanese piano teachers now believe

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<sup>123</sup> Pedagogue C, interview by author, Kaohsiung, Taiwan, June 2, 2008.

<sup>124</sup> Pedagogue C, interview by author, 2008.

wealth equals good social status. Once they are accustomed to making lots of money from teaching, their musical values change from aesthetics to materialism.

### Quality of Piano Playing at the Pre-College Level

Piano study now is much more accessible in Taiwan where well-educated piano teachers are easier to find. This phenomenon also raises the general quality of piano playing in Taiwan as students are fundamentally better trained. However, Pedagogues A and B both addressed the inappropriate fast teaching pace in repertoire assignments, and thus minimized the quality of Taiwanese pre-college students' playing. Pedagogue B said during the interview regarding this concern:<sup>125</sup>

I have to say, some students' playing is really great. But, the more I listen to their playing, the more I hear that their fundamental understanding of music is missing. I think it is because their teachers make jumps in their repertoire from simple materials suddenly to hard ones. One can hear that those students don't really understand the meaning of the piece. Anyway, students' maturity for demanding pieces is questionable and it often ends up sounding mechanical.

Further discussion regarding the weaknesses of Taiwanese piano teaching will be presented later in the chapter.

### Fundamental Weaknesses in Pre-College Students' Playing

In addition to assigning literature that is too demanding for the repertoire level to students, Taiwanese piano teachers sometimes incorporate theory in their teaching without practical application. This causes students to have a difficult time in applying theory to their playing. "They often demonstrate excellent aural skills but do not know how to apply the sense of pulses to their playing," said Pedagogue A. With frustration,

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<sup>125</sup> Pedagogue B, interview by author, Taichung, Taiwan, May 28, 2008.

Pedagogue C pointed out that Taiwanese piano students were so used to being spoon-fed that although their playing sounded well-coached, they did not demonstrate actual understanding of the art form.<sup>126</sup>

Taiwanese piano students often play with dazzling technique, but the understanding of music is usually missing. I think students are used to being spoon-fed and only play their teachers' ideas without real understanding. As a result, their playing lacks a good sense of imagination and sounds uninspiring.

### Fundamental Strengths in Pre-College Students' Playing

Compared to past several decades, Taiwanese piano students now benefit from stronger instructors residing in country. Students are diligent and committed to improving their technique with positive and humble attitudes. All interviewees agreed that Taiwanese piano students play with strong technique, the place where their excellent work ethic and faith in piano training have led them. However, Pedagogue A believed that Taiwanese piano students could become even stronger performers if they were willing to upgrade the quality of their hard work.<sup>127</sup>

Taiwanese piano students are smart and hard workers. I have been to Shanghai Conservatory in China where I listened to many performances from their piano majors. They all sounded great but their individual voice tended to be the same. I believe that if Taiwanese students work harder [they don't work as hard as Chinese students], they have higher potential to get out of the box and perform with an individual character.

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<sup>126</sup> Pedagogue C, interview by author, 2008.

<sup>127</sup> Pedagogue A, interview by author, 2008.

While the previous discussion provides a general overview of the current state of pre-college piano study in Taiwan, the following discussion will proceed to discuss piano teacher training.

### ***Piano Teacher Training in Taiwan***

This section is organized into the following five sub-topics: unique challenges to pre-college piano instruction, strengths of Taiwanese piano teaching, weaknesses of Taiwanese piano teaching, applicability of piano pedagogy course content, and suggestions for piano teacher training in Taiwanese universities and colleges.

#### Unique Challenges to Pre-College Piano Instruction

Piano teachers in Taiwan face three major challenges in their instructional process: dependent learning styles, overwhelming parental involvement, and academic pressure. Pedagogue B found it challenging to ask Taiwanese piano students to intelligently participate in the lessons. Believing the teaching style at school encouraged students to learn to learn dependently, she thought students transferred their learning attitudes from schools to piano lessons.<sup>128</sup>

I think students are so used to being given answers at school that they have learned to expect answers from their teachers. This means they are trained to rely on their teachers! Also, many teachers are so impatient that when students don't know the answers, they try to make the students feel stupid. Under these circumstances, students become afraid to answer questions. Therefore, it won't be matter to them anymore if they don't participate. With no doubt, students' attitudes are often submissive and passive in piano lessons. I think as long as teachers take time to ask students questions with patience, students will get used to it and learn to be independent.

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<sup>128</sup> Pedagogue B, interview by author, 2008.

When parents are over-involved in their children's piano study, it indicates the parents' disrespect for, and distrust in the instructor. Pedagogue A described his experience and offered some possible suggestions to the situation.<sup>129</sup>

I believe most of the piano teachers in Taiwan are dealing with difficult parents who are over-involved in their children's piano learning. They often answer questions for their children in the lessons and are anxious about progress. When this situation happens, my advice would be encouraging parents to sit in the lessons and ask them just observe (listen) without making noise. I call this "additional ear training." I tell parents to be patient and listen to the nuances in their children's playing. Meanwhile, I also tell students that their parents might not be able to play the piano but they have good ears. This is a silent participation for parents and I find that parents often help their children listen to the sound of their playing at home, which fosters enormous progress in students' playing. By doing this, parents feel involved and children feel supported rather than monitored.

In Taiwan, students start taking entrance exams for high school and higher education once they finish their elementary and middle school education (nine-year compulsory education). Successful academic achievement is competitive and students often need to spend extra time at after-school tutoring programs in order to keep up their academic performance. "Academic pressure is a big issue for students to determine whether or not they want to continue taking piano lessons. The stress of entering top schools is enormous, especially for high school students," said Pedagogue C.<sup>130</sup>

### Strengths of Taiwanese Piano Teaching

Although Taiwanese piano teachers must deal with these challenges, they genuinely care for their students' progress and work diligently to communicate with

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<sup>129</sup> Pedagogue A, interview by author, 2008.

<sup>130</sup> Pedagogue C, interview by author, 2008.

students' parents. By doing so, Taiwanese piano teachers believe it helps them to teach more effectively. Pedagogue A addressed this good quality of Taiwanese piano teachers. He said, "Taiwan piano teachers often try to communicate a lot with the parents. I agree with this approach and believe that when teachers and parents are on the same page, students are more likely to be more committed."<sup>131</sup>

### Weaknesses of Taiwanese Piano Teaching

From the observations of these three pedagogues, Taiwanese piano teachers need to be more patient and alter their teaching in the direction of step-by-step instruction. They found that Taiwanese piano teachers often skip progressive but important repertoire in order to push students into playing major repertoire. Pedagogue B strongly conveyed her concern for this problem:<sup>132</sup>

In general, Taiwanese piano teachers have problems providing step-by-step instruction. This situation can be seen in their repertoire choices for students. For example, many students are playing much more demanding repertoire than they can handle. Teachers would skip easy Haydn Sonatas, Schumann, and Schubert pieces. You often see students play Sonatinas and then skip to Chopin Etudes. From my point of view, when students play repertoire that they are not ready for, they often end up with injured hands. Unfortunately, many Taiwanese piano teachers don't know music wellness well enough to help their students. Anyways, I think students deserve to learn at a progressive pace. Teachers cannot just give them hard stuff and then expect them to learn well.

Training students to become independent interpreters and learners seems to be missing in Taiwanese piano teachers' instruction as well. Piano teachers should help students develop their conceptual understanding of art to effectively achieve artistry in a

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<sup>131</sup> Pedagogue A, interview by author, 2008.

<sup>132</sup> Pedagogue B, interview by author, 2008.



specific piece. “When teachers give piano instructions, they also should associate the playing with the concepts of theory and history so that students can have a better understanding on the piece that they are playing,” said Pedagogue B.<sup>133</sup> By teaching this way, teachers may avoid the situation mentioned by Pedagogue C: “Piano method books nowadays are very convenient that students may just play with CDs from the book pocket without thinking about how a piece come together and should be played.”

#### Applicability of Piano Pedagogy Course Content

As much as Taiwanese piano pedagogy instructors attempt to help students teach in a more effective way, subjects that can be covered and discussed in the classroom are limited. Pedagogue A found the nature of pedagogy centered on dealing with a variety of people and expressed the dilemma of piano pedagogy courses.<sup>134</sup>

We have been talking about a lot of issues in Taiwanese piano teaching. If we look closer, we’ll find that we constantly are dealing with different kinds of people in education. I think as long as the subject of education focuses on dealing with “people,” it’s hard for pedagogy classes to cover this portion well. People’s behavior comes from too many aspects: their upbringing at home, education at school, and so on.

Interviewees were uncertain to what degree Taiwanese piano majors were able to apply what they learned from piano pedagogy classes. They believed that people often teach the way they were taught. Therefore, the applicability of piano pedagogy courses

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<sup>133</sup> Ibid.

<sup>134</sup> Pedagogue A, interview by author, 2008.

might not be as effective as piano pedagogy instructors expect. According to her experiences, Pedagogue B observed the attitudes of Taiwanese piano teachers.<sup>135</sup>

I have taught piano pedagogy classes before. However, from the phenomenon of piano culture in Taiwan that I'm seeing, I'm not sure how much pedagogy students have applied what they have learned for their teaching. Even then, there are so many piano teachers in Taiwan that it's hard to influence the entire culture. I believe that teachers teach based on what they were taught. Unfortunately, as teachers, we always need to modify our teaching for the current needs. In Taiwan, many people stop learning once they gain their highest degrees. I think teaching and learning connect with each other and teachers should keep learning as they teach. When I taught at piano workshops, the audiences were often parents and students, not teachers.

To increase the applicability of pedagogy classes, Pedagogue C encouraged course instructors to focus the content of the course on the practical aspects of teaching. She said,

Many piano majors are teaching already when they enroll as a college student. I believe they all have their own ideas about "teaching." My feeling is that students will not adopt ideas from pedagogy classes if the content of piano pedagogy courses is not offering practical suggestions.<sup>136</sup>

#### Suggestions for Piano Teacher Training in Taiwanese Universities and Colleges

The study of piano pedagogy is meant to provide pianists useful tools for teaching more effectively. Taiwanese piano majors often misunderstand the purpose of piano pedagogy and overlook the reality that they eventually will need to teach piano in order to make a living. All interviewees pointed out that with fewer credit hours now required to complete a degree (128 total), schools should list the course as a required class for piano majors to ensure pedagogical training. Moreover, schools are encouraged to

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<sup>135</sup> Pedagogue B, interview by author, 2008.

<sup>136</sup> Pedagogue C, interview by author, 2008.

increase piano pedagogy courses and offer them in an earlier year (junior year). To promote the importance of piano pedagogy training, schools may consider offering intensive pedagogy workshops and conferences. Pedagogue C gave extensive constructive suggestions to schools as following:<sup>137</sup>

I think there are two ways that schools can be more supportive of piano pedagogy courses: 1) Course arrangement. We need more pedagogy classes and need to offer the courses earlier (junior year). Also, when students take music education courses, pedagogy can be incorporated as part of the curricula. 2) Piano pedagogy as part of school activity themes. Schools may consider hosting activities or conferences with theme in piano pedagogy.

In addition, the creation of pedagogy resource centers is suggested for schools. These can provide local teachers or piano majors with a place for educational sources.

Since piano pedagogy courses intend to prepare future piano teachers, the courses should center on the practical aspects of training. Suggested course content such as practice tips, supervised teaching, and an overview of teaching literature provide essential elements to equip students for teaching. Pedagogue A shared his experience from his piano pedagogy classroom.<sup>138</sup>

I think students should be prepared to teach talented and less talented students because that's what they will encounter in the real world. So, I usually arranged both kinds of student for pedagogy students to teach. Also, since the pedagogy class can only offer so much, I often encourage students to review some essential pieces that they had played when they were young, such as Czerny Op. 599 and Sonatinas and think what they can do for their students. Their feedback was often positive and also with a better understanding of that repertoire.

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<sup>137</sup> Pedagogue C, interview by author, 2008.

<sup>138</sup> Pedagogue A, interview by author, 2008.

Finally, piano pedagogy instructors are also encouraged to provide recent pedagogical research and resources to keep students connected with the current trends. “I often told my pedagogy students to use technology to facilitate their students’ piano teaching. For example, they can record their students’ playing so that students’ ears would be better developed to be sensitive to the sound,” said Pedagogue A.<sup>139</sup>

*Summary of the Interviews with Three Prominent Taiwanese Piano Pedagogues*  
Current Pre-College Piano Study in Taiwan

In spite of a general decrease in piano study since 1993, piano as an instrument is still considered the point of entry into music study in Taiwan. Students often start lessons with local private piano teachers, at community schools, or at early-childhood music programs at a young age (average age of 5). Teachers or parents often encourage the child to enter musically talented programs starting in the third grade of elementary school (average age of 8) when a special musical talent is demonstrated by the child.

The change of style in parenting from a traditional, authoritative model to a child-centered model affects attitudes and beliefs in piano study in Taiwan. Today, the majority of parents often leave decision making up to their children and let their children focus on enjoying the playing of the instrument. As a result, the new generations have learned to become independent at an earlier age. Depending on their ages, Taiwanese children can possess different attitudes and beliefs toward piano learning. The older they get, the more decisive they become.

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<sup>139</sup> Pedagogue A, interview by author, 2008.

The shortage of resources made piano study a rare and expensive activity in Taiwan before 1980. Then, learning piano was considered a prestigious opportunity and pianists treated it with a great deal of appreciation. Today, learning piano is a prevalent but still pricey activity in Taiwan. This has greatly affected the goal of piano study from pianists' perspectives. Unlike their predecessors, using music to make good money has become many Taiwanese pianists' priority in music learning.

Piano study now is much more accessible in Taiwan where well-educated piano teachers are easier to find. This phenomenon also raises the general quality of piano playing in Taiwan as students are fundamentally better trained. Although Taiwanese piano teachers often incorporate theory in their teaching, their students seem to have a difficult time in applying theory to their playing. Taiwanese piano students are also used to being spoon-fed. Although their playing sounds well-coached, they do not demonstrate an actual understanding of the art form.

Nevertheless, Taiwanese piano students are diligent and committed in improving their technique with positive and humble attitudes. They often play with strong technique, one area where their excellent work ethic and faith in piano training have allowed them to excel. However, Taiwanese piano students could become even stronger performers if they were willing to upgrade the quality of their hard work.

#### Piano Teacher Training in Taiwan

Piano teachers in Taiwan face three major challenges in their instructional process: dependent learning styles, overwhelming parental involvement, and academic pressure. It

is challenging to ask Taiwanese piano students to intelligently participate in the lessons. The teaching style at school encourages students to learn dependently, and thus students transfer their learning attitudes from schools to piano lessons. Secondly, when parents are over involved in their children's piano study, it often conveys the parents' disrespect for, and distrust in the instructor. Thirdly, in Taiwan, students start taking entrance exams for high school and higher education once they finish their elementary and middle school education (nine-year compulsory education). Successful academic achievement is competitive and students often need to spend extra time at after-school tutoring programs in order to keep up their academic performance.

Even though it is difficult for Taiwanese piano teachers to deal with these challenges, they genuinely care for their students' progress and work diligently to communicate with student parents. By doing so, Taiwanese piano teachers believe it helps them to teach more effectively.

In general, Taiwanese piano teachers need to be more patient and alter their teaching in the direction of step-by-step instruction. They often skip progressive but important repertoire in order to push students into playing major repertoire. Also, training students to become independent interpreters and learners seems to be missing in many Taiwanese piano teachers' instruction. Finally, Taiwanese piano teachers should help students develop their conceptual understanding of art to effectively achieve artistry in a specific piece.

As much as Taiwanese piano pedagogy instructors attempt to help students teach in a more effective way, subjects that can be covered and discussed in the classroom are limited. Despite the nature of pedagogy, class meeting time is too short to cover all essential topics. It is uncertain to what degree Taiwanese piano majors were able to apply what they learned from piano pedagogy classes. However, Taiwanese piano teachers often adopt the way they were taught. Therefore, the applicability of piano pedagogy courses might not be as effective as piano pedagogy instructors expect. To increase the applicability of pedagogy classes, instructors are encouraged to focus their curricula on the practical aspects of teaching.

The study of piano pedagogy is meant to provide pianists useful tools for teaching more effectively. Taiwanese piano majors often misunderstand the purpose of piano pedagogy and overlook the reality that they eventually will need to teach piano in order to make a living. To ensure students' pedagogical training, schools should list the course as a required class for piano majors. Moreover, schools are encouraged to increase piano pedagogy courses and offer them in an earlier year (junior year). To promote the importance of piano pedagogy training, schools may consider offering intensive pedagogy workshops and conferences as well as creating pedagogy resource centers. All these accesses can provide local teachers or piano majors helpful sources for educational purposes. Since piano pedagogy courses intend to equip future piano teachers, the courses should center on the practical aspects of training. Suggested course content such as practice tips, supervised teaching, and an overview of teaching literature provide essential

elements to prepare students for teaching. Finally, piano pedagogy instructors are also encouraged to provide recent pedagogical research and resources to keep students connected with the current trends.



## **Interviews with Four Recent Graduates of Taiwanese Universities with a Major in Piano Performance**

This segment presents interviews with four recent piano performance graduates of Taiwanese universities from northern (Ms. Dai), central (Ms. Wang), southern (Ms. Huang), and eastern (Ms. Sun) regions of Taiwan. Each interview inquired into the applicability of undergraduate piano pedagogy courses in their current teaching situations. The phone interviews were conducted in October and November, 2008 for a maximum of one hour allotted for each participant.

The outcome from seven interview questions is categorized into six sub-topics for the following discussion: status of piano study in Taiwan, major challenges to pre-college piano instruction, strengths of Taiwanese piano teaching, weaknesses of Taiwanese piano teaching, applicability of piano pedagogy course content, and suggestions for piano teacher training in Taiwanese universities and colleges.

### **Status of Piano Study in Taiwan**

Taiwanese parents provide a good education for their children regardless of the decline of the economy. Families now are smaller and parents want their children to be versatile and enjoy instrumental studies. Five or six years old is the average age that Taiwanese children start their piano lessons. According to Ms. Sun, students usually take lessons for at least two years or until they reach an intermediate level. However, as soon as they enter junior or high school, they often quit because of academic stress.<sup>140</sup>

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<sup>140</sup> Ms. Sun, phone interview by author, November 22, 2008.

### Major Challenges to Pre-College Piano Instruction

As mentioned in the previous section, Taiwanese pre-college students are required to take annual national exams in order to enter top high schools and then continue their higher education. All interviewees agreed that the junior and high schools were loaded with pressure and students often felt the need to enter after-school tutoring programs. Their busy schedule kept them from scheduling time to practice at home.

In the central and southern area of Taiwan, Ms. Wang and Ms. Huang both encountered the challenge from student parents that their children needed to participate in either piano exams or competitions to affirm their children's progress and success. Ms. Huang described her experience:<sup>141</sup>

For some reason, piano examinations and competitions are required in piano teaching. Parents want their children to “win” something and students themselves want to feel motivated. Nowadays, there are so many local piano examinations and competitions available in Taiwan and the results are usually questionable. Every competitor goes home with a trophy. I guess the goal of these activities is to keep students interested in taking lessons.

Ms. Huang thought that parents were over involved and created enormous pressure for teachers and children.<sup>142</sup>

They [Parents] feel every minute should be worth every penny. Teachers have to make these parents feel that they are working hard every second; even going to bathroom or answering phone calls are not allowed for teachers during lesson time. When their children are exhausted, they insist that the lesson still needs to finish until its time runs out. Parents also often interrupt during lessons, i.e. they answer questions for their children.

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<sup>141</sup> Ms. Huang, phone interview by author, October 30, 2008.

<sup>142</sup> Ms. Huang, phone interview by author, 2008.

### Strengths of Taiwanese Piano Teaching

Taiwanese piano teachers treat their job as a tremendous responsibility in building their students' accomplishment in music learning. They incorporate a variety of fundamental skills in their teaching such as ear training, theory, and sight reading skills. They also care for their students' progress by insisting that their students learn what they need to. "Good fundamental skills are vital and students would do better when teachers insist. This is especially needed for beginning students," said Ms. Wang.<sup>143</sup> Taiwanese piano teachers want the best for their students and believe students deserve to know what they should.

### Weaknesses of Taiwanese Piano Teaching

Although Taiwanese piano teachers work hard and care for their students, several weaknesses in their teaching were discussed during the interviews. Three out of four interviewees conveyed that many Taiwanese piano teachers neglected the significance of good hand position. Ms. Wang stated her teaching philosophy in this respect:<sup>144</sup>

I think excellent hand position is extremely important. It is a critical and fundamental factor for developing later technique. Unfortunately, many Taiwanese piano teachers overlook this factor which often creates potential technical problems for students' further study.

Ms. Dai was concerned over the spoon-feeding she observed in the majority of teaching. She thought that this teaching style kept students from becoming independent learners and pianists. Therefore, students often played without an actual understanding of

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<sup>143</sup> Ms. Wang, phone interview by author, November 15, 2008.

<sup>144</sup> Ms. Wang, phone interview by author, 2008.

the music. Ms. Huang agreed and also noticed inefficient and uninspiring teaching styles often found in Taiwanese piano teaching. “Taiwanese teachers often tell their students playing without explaining how music works. For example, when a crescendo is marked on the score, they often say, ‘Play gradually louder.’ I found this kind of teaching extremely inefficient and unhelpful,” said Ms. Huang.<sup>145</sup>

#### Applicability of Piano Pedagogy Course Content

Two of the four interviewees appreciated the in-depth discussion of method books in their piano pedagogy classes. “I think the analysis and comparison of method books were very helpful to me. We talked about what to practice for in the pieces as well as the purpose of the pieces in the class,” said Ms. Huang.<sup>146</sup> In addition, Ms. Huang also found receiving critiques from peers in student teaching was helpful. Ms. Dai was exposed to greater knowledge of intermediate repertoire in her pedagogy class and found the discussion of teaching technique for these pieces was especially useful.

Compared to other interviewees, Ms. Sun seemed to be more enthusiastic about her training in piano pedagogy classes. She enjoyed her pedagogy classes and found it was extremely helpful to her current teaching.<sup>147</sup>

Our pedagogy class focused on teaching technique more than anything else. I learned how to teach hand position, posture, and reading skills that I found were very useful in my teaching. Teaching technique on scales is very helpful, too. We talked about how students should learn scale playing step-by-step. They should

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<sup>145</sup> Ms. Huang, phone interview by author, 2008.

<sup>146</sup> Ms. Huang, phone interview by author, 2008.

<sup>147</sup> Ms. Sun, phone interview by author, 2008.

learn one scale at a time to get used to its specific fingering and position. The class also talked about how students should listen as they play. Also, using imagination or metaphor in teaching to inspire students is helpful, too. The pedagogy teacher also recommended some readings that I have learned a lot from. For example, books by Ruth Slenczynska and Shih-Chen Ying.

### Suggestions for Piano Teacher Training in Taiwanese Universities and Colleges

All four interviewees expressed that they would greatly appreciate their piano pedagogy classes centering more on the practical aspects of teaching. Ms. Sun and Ms. Wang said that since many classmates were teaching at the time they were taking the class, discussion of students' current teaching situations or dilemmas in the class would have seemed to be appropriate. "I think through the discussion in the class, we could help each other find more effective ways to solve problems," said Ms. Wang.<sup>148</sup> The importance of communication skills with parents was brought up during the interviews with Ms. Sun and Ms. Huang. They both agreed that good communication with parents helps establish mutual understanding and agreement among students, teachers, and parents. Ms. Sun said, "Communication skills with parents are so important, and I believe that good communication between teachers and parents paces students' progress better."<sup>149</sup> Further practical aspects of pedagogical training mentioned were marketing and student recruitment. Ms. Huang learned from her teaching experiences that it is vital for piano teachers to manage the business part of teaching with ease.

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<sup>148</sup> Ms. Wang, phone interview by author, 2008.

<sup>149</sup> Ms. Sun, phone interview by author, 2008.

The majority of suggestions for piano pedagogy classes focus on teaching techniques. While Ms. Huang was concerned about training students to become independent learners, Ms. Dai believed that knowing how to ask questions would improve the situation. She said,

Teachers really need to know how to ask students questions with the goal of helping them become independent learners. Since music is so abstract, I think it is the piano teachers' job to make it more comprehensible so that students can absorb and understand the concepts better.<sup>150</sup>

Ms. Dai's further suggestions for piano pedagogy content include techniques for teaching musicality and beginning students. She urged the inclusion of these two elements and strongly suggested incorporating them in the content of piano pedagogy courses.<sup>151</sup>

As I talked about in Question Three, teaching techniques for beginning students are so important. Since the pedagogy instructor never talked about it, I figured some teaching techniques out myself from taking Dalcroze and Kodaly classes. Also, techniques on teaching musicality should be addressed. I find teaching students to play with a good sense of musicality is extremely difficult.

Ms. Wang said that her piano pedagogy class centered on the discussion of method books, which she found too theoretical. She suggested future piano pedagogy classes give more attention to the skills of teaching technique to piano students. Finally, Ms. Sun appreciated Taiwanese piano teachers who incorporated music theory in their teaching. However, she felt piano students often neglected the association of music theory and music making. She suggested that piano pedagogy classes address teaching

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<sup>150</sup> Ms. Dai, phone interview by author, November 3, 2008.

<sup>151</sup> Ibid.

technique by leading piano students to understand the correlation and application between music theory and piano playing.

*Summary of the Interviews with Four Recent Graduates of Taiwanese Universities with a Major in Piano Performance*

These interviewees believe that Taiwanese parents provide a good education for their children regardless of the decline of an economy. Families now are smaller and parents want their children to be versatile and enjoy instrumental studies. Five or six years old is the average age that Taiwanese children start their piano lessons. Students usually take lessons for at least two years or until they reach an intermediate level. However, as soon as they enter junior or high school, they often quit because of academic stress.

Since Taiwanese pre-college students are required to take annual national exams in order to enter top high schools and then continue their higher education, junior and high schools are loaded with pressure and students often feel the need to enter after-school tutoring programs. Their busy schedule keeps them from scheduling time to practice at home. In addition to school pressure, student parents can be challenging and frustrating to piano teaching. To affirm their children's progress and success, parents often request teachers to prepare their children to participate in either piano exams or competitions. Thus, over-involved parents often create enormous pressure for teachers and children.

Generally speaking, Taiwanese piano teachers treat their job as a tremendous responsibility. They incorporate a variety of fundamental skills in their teaching such as ear training, theory, and sight reading skills. They also insist that their students learn what they need to in order to progress. Taiwanese piano teachers want the best for their students and believe students deserve to know what is necessary.

Even though Taiwanese piano teachers work hard and care for their students, several weaknesses in their teaching were revealed in the discussions. Many Taiwanese piano teachers neglected the significance of good hand position in the eyes of the interviewees. Also, the spoon-feeding teaching style found in the majority of Taiwanese teachers' teaching usually kept students from becoming independent learners and pianists. Therefore, those interviewed believe that students' performances ended up missing an actual understanding of the music. Finally, inefficient and uninspiring instruction in the lessons was often noticed in Taiwanese piano teaching.

The applicability of piano pedagogy course content was perceived in several areas: the in depth discussion of method books, critiques from peers in student teaching, and discussions of teaching techniques for intermediate repertoire.

Suggestions were made for undergraduate piano pedagogy course content to center on the practical aspects of teaching. Since many piano majors were teaching at the time they were taking the class, discussion of students' current teaching situations or dilemmas would have seemed to be appropriate. Furthermore, the skills of communication with parents could be emphasized more in the classes. Additional



practical aspects of pedagogical training include marketing and student recruitment.

Finally, it was suggested that teaching techniques be addressed more in depth in the piano pedagogy curricula. Skills including teaching technique and musicality, developing students to become independent learners, knowing how to ask questions, teaching beginning students, and knowing how to lead piano students to understand the correlation and application between music theory and piano playing were highly recommended by the four interviewees.

## CHAPTER V

### SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

This chapter contains the summary, conclusions, and recommendations from the research. The final section concludes with the researcher's reflections on piano training and the experience growing up in Taiwan.

#### Summary

The purpose of this study was to determine the status of piano teacher training in Taiwan. A survey questionnaire and two groups of interviewees facilitated research to conduct the study. The information gained from survey questionnaires documents the content of undergraduate piano pedagogy courses in Taiwanese universities and colleges. A total of forty-seven questions in the questionnaire solicited information in seven areas: institutional information (five questions), instructor information (seven questions), piano pedagogy course structure information (nine questions), piano pedagogy course content (ten questions), observation opportunities for students (five questions), teaching opportunities for students (five questions), and additional comments (six questions). The targets of the survey questionnaire were twenty-three undergraduate piano pedagogy instructors in Taiwanese universities and colleges. Chairpersons were asked to answer the survey if their school did not offer undergraduate piano pedagogy courses. Although all reasonable means of pursuing responses from the targeted institutions were exhausted, a total of eight questionnaires were returned with a response rate of 34.8%. Among these

respondents, seven were undergraduate piano pedagogy instructors and one person was a department chairperson.

In addition to the survey questionnaire, two target groups were interviewed about their perspectives on current Taiwanese piano pedagogy. Group one contained three prominent piano pedagogues, one each from the northern, central, and southern regions of Taiwan's west coast. A maximum of two hours was allowed for each interview. A total of fourteen interview questions included queries on current pre-college piano study in Taiwan (six questions) and piano teacher training in Taiwan (eight questions). The discussion of current pre-college piano study in Taiwan was organized into six sub-topics: status of piano study in Taiwan, attitudes and beliefs in piano study, cultural values in piano study, quality of piano playing at the pre-college level, fundamental weaknesses in pre-college students' playing, and fundamental strengths in pre-college students' playing. Discussion of piano teacher training in Taiwan was organized into five sub-topics: unique challenges to pre-college piano instruction, strengths of Taiwanese piano teaching, weaknesses of Taiwanese piano teaching, applicability of piano pedagogy course content, and suggestions for piano teacher training in Taiwanese universities and colleges.

Finally, brief interviews, each lasting a maximum of one hour each were conducted with four recent piano performance graduates of Taiwanese universities and colleges from northern, central, southern, and eastern regions of Taiwan. These interviews asked participants about the applicability of their undergraduate piano pedagogy courses to their current teaching situations. The outcome from seven interview

questions was discussed in Chapter Four in six sub-topics: status of piano study in Taiwan, major challenges to pre-college piano instruction, strengths of Taiwanese piano teaching, weaknesses of Taiwanese piano teaching, applicability of piano pedagogy course content, and suggestions for piano teacher training in Taiwanese universities and colleges.

### **Conclusions**

Conclusions of this study were drawn based on the responses from seven undergraduate piano pedagogy instructors in Taiwan (survey questionnaires),<sup>152</sup> three prominent piano pedagogues of Taiwan (interview), and four recent undergraduate graduates with a major in piano performance in Taiwan (interview). A total of eight components were analyzed including the status of piano study in Taiwan, strengths of Taiwanese pre-college students' playing, weaknesses of Taiwanese pre-college students' playing, strengths of Taiwanese piano teachers' teaching, weaknesses of Taiwanese piano teachers' teaching, teaching challenges for Taiwanese piano teachers, priorities regarding undergraduate piano pedagogy content in Taiwanese universities and colleges, and the applicability of undergraduate piano pedagogy courses.

#### ***Status of Piano Study in Taiwan***

In spite of a general decrease in piano study since 1993, the piano as an instrument is still considered the point of entry into music study in Taiwan. Taiwanese parents provide a good education for their children regardless of the decline in the

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<sup>152</sup> The eighth respondent, a department chairperson, is not considered a part of the conclusion because the answers only contain institutional information.

economy. Families now are smaller and parents want their children to be versatile and enjoy instrumental studies. Students often start lessons with local private piano teachers, at community schools, or at early-childhood music programs at a young age (average age of 5). Students usually take lessons for at least two years or until they reach an intermediate level. However, as soon as they enter junior high or high school, they often quit because of academic stress. When a special musical talent is demonstrated by the child, teachers or parents often encourage the child to enter musically talented programs starting in the third grade of elementary school (average age of 8).

The shortage of resources made piano study a rare and expensive activity in Taiwan before 1980. At that time, learning piano was considered a prestigious opportunity, and pianists treated it with a great deal of appreciation. Today, learning piano is a prevalent but a still pricey activity in Taiwan which has greatly affected the goal of piano study from professional pianists' perspectives. Unlike their predecessors, using music teaching to make good money has become many Taiwanese teachers' priority in music learning.

### ***Strengths of Taiwanese Pre-College Students' Playing***

Piano study now is much more accessible in Taiwan where well-educated piano teachers are easier to find. This phenomenon also raises the general quality of piano playing in Taiwan as students are fundamentally better trained. In general, Taiwanese piano students are diligent and committed to improving their technique with positive and

humble attitudes. They often play with strong technique, one area where their excellent work ethic and faith in piano training have allowed them to excel.

### ***Weaknesses of Taiwanese Pre-College Students' Playing***

Taiwanese piano students are usually educated with solid theory training while they take lessons from their piano teachers. However, they often have a difficult time in applying theory to their playing. Taiwanese piano students are also used to being “spoon-fed.” Although their playing sounds well-coached, they do not demonstrate an actual understanding of the art form.

### ***Strengths of Taiwanese Piano Teachers' Teaching***

Taiwanese piano teachers genuinely care for their students' progress and work diligently to communicate with the student's parents. By doing so, Taiwanese piano teachers believe it helps them to teach more effectively. In addition, Taiwanese piano teachers treat their job as a tremendous responsibility. They incorporate a variety of fundamental skills in their teaching such as ear training, theory, and sight reading skills. They also insist that their students learn what they need to in order to progress. Taiwanese piano teachers want the best for their students and believe students deserve to know what is necessary.

### ***Weaknesses of Taiwanese Piano Teachers' Teaching***

According to the research, the weaknesses of Taiwanese piano teachers' instruction are defined by the following eight points:

1. Taiwanese piano teachers many times were found to be impatient and often overlooked the importance of teaching with step-by-step instruction. They often skipped progressive but important repertoire in order to push students into playing major repertoire.
2. Helping students develop their understanding of art at a conceptual level to effectively achieve artistry in a specific piece is often missing in Taiwanese piano instruction.
3. The “spoon-feeding” teaching style found in the majority of Taiwanese teachers’ instruction usually kept students from becoming independent learners and pianists. Therefore, students’ performances ended up missing an actual understanding of the music.
4. Inefficient and uninspiring instruction in the lessons is often noted in Taiwanese piano teaching.
5. Taiwanese piano teachers frequently are not willing to modify their teaching style for different generations that might need different approaches.
6. Enthusiasm for piano teaching is often missing in Taiwanese piano teachers.
7. Winning piano competitions is often the priority in Taiwanese piano teaching.
8. Many Taiwanese piano teachers neglected the significance of good hand position.

### *Teaching Challenges for Taiwanese Piano Teachers*

Since Taiwanese pre-college students are required to take annual national academic exams in order to enter top high schools and then continue their higher education, junior and high schools are loaded with pressure and students often feel the need to enter after-school tutoring programs. Their busy schedule keeps them from scheduling time to practice at home. In addition to school pressure, students' parents can be challenging and frustrating with respect to the study of piano. To affirm their children's progress and success, parents often request teachers to prepare their children to participate in either piano exams or competitions. Thus, over-involved parents often create enormous pressure for teachers and children.

The change of style in parenting from a traditional, authoritative model to a child-centered model affects attitudes and beliefs in piano study in Taiwan. Today, the majority of parents often leaves decision making up to their children and let their children focus on only on enjoying playing the instrument. As a result, the new generations have learned to become independent at an earlier age. Depending on their ages, Taiwanese children typically possess different attitudes and beliefs toward piano learning. Generally, the older they get, the more decisive the students become.

Piano teachers in Taiwan face three major challenges in their instructional process: dependent learning styles, overwhelming parental involvement, and academic pressure. First, it is challenging to ask Taiwanese piano students to intelligently participate in the lessons. The teaching style at school encourages students to learn dependently, and thus



students transfer their learning attitudes from school to piano lessons. Secondly, when parents are over involved in their children's piano study, it often conveys the parents' disrespect for and distrust in the instructor. Thirdly, in Taiwan, students start taking entrance exams for high school and higher education once they finish their elementary and middle school education (nine-year compulsory education). Successful academic achievement is competitive and students often need to spend extra time at after-school tutoring programs in order to keep up their academic performance.

### ***Priorities Regarding Undergraduate Piano Pedagogy Content in Taiwanese Universities and Colleges***

This section provides information on the priorities of undergraduate piano pedagogy content according to responses from seven undergraduate piano pedagogy instructors in Taiwan, including piano pedagogy course structure information, undergraduate piano pedagogy course content, observation opportunities for students, and teaching opportunities for students.<sup>153</sup>

#### **Piano Pedagogy Course Structure Information**

Out of seven schools that responded, a majority offered two semesters of undergraduate piano pedagogy courses (every semester). Typically, students were not required to take piano pedagogy courses and most schools did not offer the course as an elective. Instructors' additional notes indicate that student enrollment affected the offering of the course. When the course was offered, class often met weekly for two

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<sup>153</sup> Only institutional information is provided by the eighth respondent, a department chairperson.

hours. During the academic year of 2007-2008, between five and ten students enrolled in the pedagogy classes on the average.

All of the pedagogy instructors required published piano pedagogy textbooks and professional journals for their pedagogy classes. Regarding the requirement of published piano pedagogy textbooks, *How to Teach Piano Successfully* and *Well-Tempered Keyboard Teacher* were the two most common required textbooks (85.7%). *Practical Piano Pedagogy*, *Questions and Answers*, and *Piano Pedagogy* each received 57.1% of responses. One respondent expressed that since students' comprehension in English was limited, she could only assign limited readings that coincided with the class discussion topics. These reading assignments were often derived from books written by Denes Agay, David Dubal, Dino Ascari, and Barbara Conable. Professional journals were required at all schools. *Clavier* and *American Music Teacher* were required most often.

Most of the Taiwanese pedagogy instructors agreed that students should join professional music associations, but two expressed regret that major professional groups were still unavailable in Taiwan. All instructors strongly agreed that students should attend piano workshops. Attendance of professional music teachers' conferences was important for most of the instructors. However, the unavailability of professional organizations in Taiwan seemed to make participation impossible. One instructor suggested that students could attend music conferences held by music departments in Taiwanese Universities and Colleges.

### Undergraduate Piano Pedagogy Course Content

In pedagogy classes, students' professional development in teaching often focused on curricula development, the qualities of a good teacher, the development of objectives, and lesson planning. Overviews of professional music organizations and music journals received the least attention in the courses. Studio policies (2.29) were given the highest emphasis in the business aspect of piano teaching while setting lesson fees (1.14) seemed less important. Most piano pedagogy instructors focused on teaching strategies for private lessons in their curricula. In addition, teaching techniques for pre-school students and pre-college elementary students were typical in their course content. In skill areas, music reading, rhythmic training, and practicing all received the highest attention with a mean Likert rating of 3.00. Secondary reinforcement of skill areas proved to be piano technique (2.86), sight reading (2.57), and style/interpretation (2.57). Typically, teaching strategies on beginning teaching repertoire was given the most emphasis in the curriculum: beginning method books (3.00), beginning student solo repertoire (2.86), and beginning student duet/ensemble (2.29). Knowledge of standard teaching literature was given the top priority in pedagogical knowledge by the course subjects.

The top three teaching aids discussed in the pedagogy classes included metronomes (100.0%), games for piano students (71.4%), and audio/visual aids (57.1%). Recording devices and internet resources were reported to be the most discussed items in the aspect of technology. Finally, piano instructors typically assigned a presentation of

topics on teaching (3.00), presentation of teaching pieces (2.86), and leveling of piano literature (2.86) as the course projects.

#### Observation Opportunities for Students

Of these seven pedagogy instructors, only four instructors required observation in their curricula. Observation experiences for these four instructors were often required in private settings for pre-school and average-age beginners, followed by observations of pre-college intermediate levels in private settings. Observation of group settings was rare, and only a few schools required it (for pre-school beginners, average-age beginners, and college students). One instructor reported that his students were required to observe college piano teaching in both private and group settings.

The data showed that pedagogy students most often were required to observe independent piano teachers (2.67), followed by piano pedagogy instructors (2.50). Yamaha programs were required observation for pre-school music programs at one school, while the other schools required no observations for pre-school music programs in the pedagogy courses. When students were observing, they were often asked to focus on teaching techniques and the teacher's probable objectives.

#### Teaching Opportunities for Students

Only four instructors indicated that their pedagogy classes required students to complete a specific practical teaching assignment. According to the instructors' reports, student teaching in private settings for pre-school beginners and average-age beginners was required (2 schools each) as well as group teaching for pre-school beginners (2

schools). In addition, two instructors provided further answers to this question. One conveyed that her pedagogy students were required to teach college elementary-level students in private settings. Another instructor wrote that in-class piano pedagogy students were required to teach each other in a private setting.

Most students' teaching was observed by the piano pedagogy instructor (75.0%), followed by student self observation through recorded lessons (50.0%). In most of the schools, piano pedagogy instructors and fellow students evaluated a student's teaching. Students often received their evaluation in group conferences.

### ***Applicability of Undergraduate Piano Pedagogy Courses***

As much as Taiwanese piano pedagogy instructors attempt to help students teach in a more effective way, subjects that can be covered and discussed in the classroom are limited. Class meeting time is normally too short to cover all essential topics for a pedagogy course. Additionally, it is uncertain to what degree Taiwanese piano majors were able to apply what they learned from piano pedagogy classes since Taiwanese piano teachers frequently return to the way they were originally taught. Hence, the applicability of piano pedagogy courses might not be as effective as piano pedagogy instructors hope. The most applicable content from piano pedagogy courses included the following areas: the in-depth discussion of method books, critiques from peers in student teaching, and discussions of teaching techniques for intermediate repertoire. To increase the applicability of pedagogy classes, instructors are encouraged to focus their curricula on the practical aspects of teaching such as discussing teaching skills for beginning students.

## **Recommendations**

Recommendations for undergraduate piano pedagogy training in Taiwan are drawn from the analysis of collected data and interview results and then compared to the guidelines for piano pedagogy within the B.M. degree in piano performance in the U.S., as proposed by National Conference on Keyboard Pedagogy (see Appendix N) in a way that is practical and meaningful to Taiwanese culture.

### **Recommendation for Undergraduate Pedagogy Course Content**

Since piano pedagogy courses intend to equip future piano teachers, the recommendations here center on practical aspects of training.

1. Due to academic pressure that frequently causes a decline in practice time, Taiwanese piano students often quit their piano study when they enter middle school. Hence, it is necessary for Taiwanese undergraduate piano pedagogy courses to reinforce practice strategies and techniques to minimize the high drop-out rate.
2. Taiwanese undergraduate piano pedagogy training should call for familiarity with age-level characteristics and learning styles in their curricula.
3. Since many piano majors teach at the same time they take pedagogy classes, time for discussion of their current teaching situations or dilemmas during the class is needed. Students would benefit from the discussion among their colleagues and the pedagogy instructor.

4. Taiwanese piano teachers believe that frequent communication with parents develops a positive learning and teaching environment. Hence, incorporation of communication skills with parents in the pedagogy curricula is strongly recommended.
5. For the purpose of treating piano teaching as a professional career in Taiwan, pedagogical training should include the aspect of business. Skills for marketing, student recruitment, and setting up fees are especially needed.
6. To increase effective sequential teaching skills, Taiwanese pedagogy instructors need to assist pedagogy students in developing the ability to prepare well-sequenced lesson plans and longer term goals.
7. In spite of the spoon-fed learning environment in Taiwanese public schools, piano pedagogy courses in Taiwan should equip their pedagogy students with skills to stimulate their piano students into becoming independent learners and thinkers.
8. Piano pedagogy courses are recommended to help students effectively teach the fundamentals of making music at the piano. It is particularly necessary for their piano students to understand music theory as applied to the keyboard.
9. The study reveals that only a small number of schools require observation in their curricula. Undergraduate piano pedagogy courses in Taiwanese universities and colleges are highly encouraged to require observations of model piano teachers and situations concurrently with the coursework. By

following the pedagogy instructor's specific guidelines during the observations experiences, students develop skills in analyzing student characteristics, lesson content, teacher behaviors, and student interaction.

10. The study reveals only a small number of schools require supervised teaching in their curricula. So that students can apply teaching skills learned from classes, undergraduate piano pedagogy courses in Taiwanese universities and colleges should run intern teaching concurrently with the coursework.
11. The research reveals that training at the intermediate level teaching needs to be strengthened in their pedagogy curricula. Knowledge of intermediate solo repertoire and teaching experience at the intermediate level are particularly needed.
12. Piano pedagogy instructors are also encouraged to provide recent pedagogical research and resources to keep students connected with the current trends.

### **Recommendations for Administrations of Taiwanese Universities and Colleges**

1. Schools are encouraged to offer at least two semesters of piano pedagogy courses to B.M. piano majors and to list these courses as *required* classes. The courses should be offered regardless of the numbers of students enrolled.
2. To promote the importance of piano pedagogy training, schools may consider offering intensive pedagogy workshops and conferences as well as creating pedagogy resource centers. These can provide local teachers and piano majors with helpful sources for educational purposes.



3. Schools need to increase the volume of teaching repertoire and Chinese pedagogy books available for study for piano pedagogy courses.

### **Recommendations for Further Study**

Based on the findings of this study, further research should be conducted in the following areas:

1. Investigation of graduate piano pedagogy courses in Taiwanese universities and colleges,
2. Piano pedagogy topics suggested from the perspectives of local piano teachers in Taiwan,
3. The attitudes of Taiwanese piano students about their piano study,
4. Parental roles in Taiwanese children's piano study,
5. Development of a sequential curriculum in piano teaching suitable for local Taiwanese piano teachers,
6. Development of local piano teacher organizations in Taiwan,
7. Study of learning styles of local Taiwanese piano students,
8. Study of teaching styles of local Taiwanese piano teachers.

### **Closing**

The purpose of studying piano pedagogy is to provide piano majors useful and practical tools for teaching more effectively throughout their careers. The National Conference on Keyboard Pedagogy guidelines for piano pedagogy within the B.M. degree in piano performance encourage undergraduate piano majors to continue pursuing

piano pedagogy training after graduation. One stated goal of these guidelines is for piano majors to “become aware of professional associations and resources for continuing education.”<sup>154</sup> However, further training resources are so limited in Taiwan that undergraduate piano pedagogy courses seem to be the only possible resource for equipping future piano teachers. Without professional music associations for piano teachers available in Taiwan, local piano teachers often lose support and respect among other professions. They also frequently struggle with their teaching philosophy and the impact that recent social changes have brought. Because piano teaching in Taiwan has evolved from an exclusive profession to a more common one, further opportunities need to be created for continuing education that are specifically tailored to the culture.

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<sup>154</sup> National Conference on Keyboard Pedagogy, “Pedagogy for B.M. Degree in Piano Performance,” In *Proceedings of the National Conference on Keyboard Pedagogy* ed., Frances Larimer, 2004, <http://www.francesclarkcenter.org/NationalConferencePages/resources/curriculum/UG1yr.pdf>.

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**APPENDIX A**

**SURVEY QUESTIONNAIRE (ENGLISH)**

## SURVEY QUESTIONNAIRE

### AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING IN TAIWAN FROM THE PERSPECTIVE OF UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

This study examines the content of undergraduate piano pedagogy courses in Taiwanese universities and colleges in order to determine the status of piano teaching trends in the country. The results will form the basis for a doctoral document at the University of Oklahoma.

*Would you like to receive a copy of the results of this survey?*

YES \_\_\_\_\_ NO \_\_\_\_\_

*If YES, please provide your name and e-mail address:*

Name \_\_\_\_\_

E-mail Address \_\_\_\_\_

Please complete the questionnaire by Friday, June 13, 2008.

Ju-Yu Chiang  
carolchiang@ou.edu  
002-1-405-325-8727

## SECTION I: INSTITUTIONAL INFORMATION

*This section seeks general information about the piano department in the institution.*

NAME OF THE INSTITUTION AND LOCATION:

---

- Q-1. Approximate number of undergraduate piano majors enrolled in the academic year 2007-2008 \_\_\_\_\_
- Q-2. Total piano faculty numbers in the academic year 2007-2008  
Full-time in piano \_\_\_\_  
Part-time in piano:  
None \_\_\_\_  
1-5 \_\_\_\_  
6-10 \_\_\_\_  
11-20 \_\_\_\_  
Other (please specify) \_\_\_\_  
Full-time in piano pedagogy \_\_\_\_  
Part-time in piano pedagogy:  
None \_\_\_\_  
1-5 \_\_\_\_  
Other (please specify) \_\_\_\_
- Q-3. Does your institution include educational piano teaching materials and standard classical teaching literature as resources?  
YES \_\_\_\_  
NO \_\_\_\_
- Q-4. Does your music department include a preparatory division (that offers piano lessons for pre-college students)?  
YES \_\_\_\_  
NO \_\_\_\_
- Q-5. Are you a piano pedagogy instructor?  
YES \_\_\_\_  
NO \_\_\_\_ (skip to **SECTION III**)

*(The survey system will skip to SECTION III page when “NO” respondents press “Next>>” button.)*

## SECTION II: INSTRUCTOR INFORMATION

*This section seeks background information about your institution's undergraduate piano pedagogy instructor.*

Q-6. Instructor's gender  
Male \_\_\_  
Female \_\_\_

Q-7. Instructor's age  
25 or below \_\_\_  
26-35 \_\_\_  
36-45 \_\_\_  
46-55 \_\_\_  
56-65 \_\_\_  
66 or above \_\_\_

Q-8. Highest education earned

<u>Degree</u>	<u>Field</u>
Doctorate ___	Pedagogy ___
Master's ___	Performance ___
Bachelor's ___	Pedagogy and Performance ___
	Music Education ___
	Other (please specify) _____

Q-9. Where did the instructor earn his/her highest degree?  
Taiwan \_\_\_  
Europe \_\_\_  
US \_\_\_  
Other (please specify) \_\_\_\_\_

Q-10. What other courses does the instructor teach at the university level in addition to piano pedagogy? (check all that apply)  
Applied piano \_\_\_  
Group piano \_\_\_  
Piano literature \_\_\_  
Music theory \_\_\_  
Music history \_\_\_  
Music appreciation \_\_\_  
Other (please specify) \_\_\_\_\_

- Q-11. How many years has the instructor taught piano in each category below? (please fill in all that apply)  
 Musically talented programs \_\_\_\_\_  
 Independent piano teaching \_\_\_\_\_  
 College/University \_\_\_\_\_  
 Other (please specify) \_\_\_\_\_
- Q-12. Has the instructor participated in any of the following? (check all that apply)  
 Presenter of piano workshops \_\_\_\_  
 Participant/observer of piano workshops \_\_\_\_  
 Adjudicator of piano competitions \_\_\_\_  
 Author of articles/books \_\_\_\_  
 Other (please specify) \_\_\_\_\_

### **SECTION III: PIANO PEDAGOGY COURSE STRUCTURE INFORMATION**

*This section collects data on piano pedagogy courses.*

- Q-13. Does your institution offer a piano pedagogy course(s) for undergraduate students?  
 YES \_\_\_\_  
 NO, but we intend to in the future \_\_\_\_  
 NO \_\_\_\_

*(The survey system will then send those respondents who answer “YES” to the following questions and the “NO” respondents to the “Thank you for your participation” page when they press “Next>>” button.)*

- Q-14. How many semester(s) of piano pedagogy course(s) are offered?  
 One semester \_\_\_\_  
 Two semesters \_\_\_\_  
 Three semesters or more \_\_\_\_
- Q-15. How often is the piano pedagogy course offered?  
 Every semester \_\_\_\_  
 Every other semester \_\_\_\_  
 Based on student enrollment \_\_\_\_  
 Other (please specify) \_\_\_\_\_



- Q-16. What is the required number of semesters for piano majors to take piano pedagogy course(s)?  
None \_\_\_  
One semester \_\_\_  
Two semesters \_\_\_  
Three semesters or more \_\_\_
- Q-17. Does your institution offer piano pedagogy courses as electives (beyond the requirement)?  
NO/None \_\_\_  
YES/One semester \_\_\_  
YES/Two semesters \_\_\_  
YES/Three semesters or more \_\_\_
- Q-18. Approximately, how many hours per week do students spend in piano pedagogy class?  
1 hour \_\_\_  
2 hours \_\_\_  
3 or more hours \_\_\_
- Q-19. Approximately, how many students were enrolled in the undergraduate piano pedagogy courses in the academic year 2007-2008?  
Less than 5 \_\_\_  
5-10 \_\_\_  
10-15 \_\_\_  
More than 15 \_\_\_

Q-20. What printed materials are required in the piano pedagogy classes? (please check all that apply)

a) Published piano pedagogy textbook

- Baker-Jordan, Martha. *Practical Piano Pedagogy*. Miami, FL: Warner Brothers Publications, 2003.
- Bastien, James W. *How to Teach Piano Successfully*. 3rd ed. San Diego, CA: Neil A. Kjos Music Co., 1995.
- Chronister, Richard. *A Piano Teacher's Legacy*. Kingston, NJ: Frances Clark Center for Keyboarding Pedagogy, 2005.
- Clark, Frances. *Questions and Answers: Practical Advice for Piano Teachers*. Northfield, IL: The Instrumentalist Company, 1992.
- Huang, Li-Ying (黃麗瑛). *鋼琴教學論* [Piano pedagogy]. Taipei, Taiwan: Wu-Nan Book Inc., 1993.
- Jacobson, Jeanine M. *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students*. Edited by E. L. Lancaster. Van Nuys, CA: Alfred Publishing Co., Inc., 2006.
- Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2nd ed. New York: Schirmer Books, 2000.
- Ying, Shih-Chen (應詩真). *鋼琴教學法: Piano teaching-a guide book for the instructor*. Taipei, Taiwan: Mercury Publishing House, 2001.
- Other (please specify) \_\_\_\_\_
- 

b) Professional journals

- American Music Teacher*
- Clavier*
- Keyboard Companion*
- Piano Pedagogy Forum* (on-line)
- Other (please specify) \_\_\_\_\_

c) Other materials (please specify)

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Q-21. Expectations placed on students:

a) Are students expected to join a professional music association?

YES (which ones?) \_\_\_\_\_

NO

b) Are students expected to attend piano teaching workshops?

YES (how often?) \_\_\_\_\_

NO

c) Are students expected to attend professional music teacher's conferences?

YES (which ones?) \_\_\_\_\_

NO

## SECTION IV: PIANO PEDAGOGY COURSE CONTENT

*The section explores specific topics included in your undergraduate piano pedagogy course(s).*

Q-22. How much emphasis do your pedagogy classes place on developing students' professional development in piano teaching?

	No emphasis	Some emphasis	A great deal of emphasis
Philosophy of teaching piano	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Qualities of a good teacher	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Development of objectives	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Curricular development	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Lesson planning	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Organizational skills for teaching	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Assessment and diagnostic skills	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Age-appropriate communication skills	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Overview of professional music organizations and music journals	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-23. To what extent do your pedagogy classes emphasize the business of piano teaching?

	No emphasis	Some emphasis	A great deal of emphasis
Studio policies	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Setting lesson fees	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Scheduling	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Tuition determination	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Interviewing piano students	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Marketing/student recruitment	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-24. To what extent do your pedagogy classes emphasize teaching strategies in the following settings?

	No emphasis	Some emphasis	A great deal of emphasis
Private lessons	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Partner lessons (2 students)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Group setting (3 or more students)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Master classes	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-25. How much emphasis do you place on teaching techniques for the following types of students in your pedagogy class?

	No emphasis	Some emphasis	A great deal of emphasis
Pre-school student	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Pre-college elementary student	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Pre-college intermediate student	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Transfer student	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify)_____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-26. In your pedagogy class, how much emphasis do you place on each of these skill areas?

	No emphasis	Some emphasis	A great deal of emphasis
Piano technique	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Music reading	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Sight reading	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Composition	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Transposition	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Harmonization	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Improvisation	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Rhythmic training	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Ear training	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Playing by ear	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Style/interpretation	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Memorization	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Practicing	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify)_____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-27. To what extent do your pedagogy classes emphasize the teaching strategies of the following repertoire?

	No emphasis	Some emphasis	A great deal of emphasis
Beginning method books	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Beginning student solo repertoire	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Beginning student duet/ensemble repertoire	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Intermediate student solo repertoire	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Intermediate student duet/ensemble repertoire	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

Q-28. To what extent do your pedagogy classes emphasize the pedagogical knowledge of the following course subjects?

	No emphasis	Some emphasis	A great deal of emphasis
Knowledge of standard teaching literature	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Reference books on pedagogical topics	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
History of piano pedagogy	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
History of keyboard technique	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Educational psychology and learning theories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Child development theories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Movement theories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Relaxation wellness techniques	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Pre-school music programs	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Performance preparation	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Current trends in piano pedagogy	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

- Q-29. What teaching aids are discussed in your piano pedagogy course(s)? (check all that apply)
- Games for piano students \_\_\_\_\_
  - Audio/Visual aids \_\_\_\_\_
  - Metronome \_\_\_\_\_
  - Visualizer \_\_\_\_\_
  - Computer software for music education \_\_\_\_\_
  - Accompaniment CDs \_\_\_\_\_
  - Other (please specify) \_\_\_\_\_

- Q-30. What technology do you address in your pedagogy class(es)? (check all that apply)
- Electronic keyboards (including digital piano) \_\_\_\_
- Electronic keyboard labs \_\_\_\_
- MIDI technology \_\_\_\_
- Recording devices (iPods, MP3 players, digital cameras) \_\_\_\_
- Podcasting \_\_\_\_
- Video conferencing (on-line teaching) \_\_\_\_
- Internet resources
- Other (please specify) \_\_\_\_\_

- Q-31. How much emphasis is placed on the following course projects are in your piano pedagogy course(s)?

	No emphasis	Some emphasis	A great deal of emphasis
Card file/databases of reference books	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Card file/databases of teaching literature	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Reading assignments	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Written assignments	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Notebook of class notes and materials	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Presentation of topics on teaching	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Presentation of teaching pieces	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Survey of beginning methods	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Survey of teaching literature	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Survey of technique book	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Survey of group teaching materials	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Leveling of piano literature	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Correlating activities with a piano method	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Independent studio management project	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

## SECTION V: OBSERVATION OPPORTUNITIES FOR STUDENTS

*The following section investigates the observation opportunities offered in the piano pedagogy courses.*

- Q-32. Are piano pedagogy students required to observe piano teaching?  
 YES \_\_\_  
 NO \_\_\_ (skip to **SECTION VI**)

*(The survey system will skip to SECTION VI page when the “NO” respondents press “Next>>” button.)*

- Q-33. What observations of lesson types are required in pedagogy class? (check all that apply)
- |                                    | Private                    | Group<br>(additional group<br>classes arranged for<br>private piano<br>students) |
|------------------------------------|----------------------------|----------------------------------------------------------------------------------|
| Pre-school beginners (1-6 years)   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Average age beginners (7-10 years) | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Pre-college intermediate           | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Pre-college advanced               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Other (please specify) _____       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |

- Q-34. How often do students observe the following experienced piano teachers?
- |                                    | Frequent                   | Occasional                 | Rare                       |
|------------------------------------|----------------------------|----------------------------|----------------------------|
| Piano pedagogy instructors         | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 |
| Applied college piano faculty      | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 |
| Preparatory division piano faculty | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 |
| Independent piano teachers         | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 |
| Other (please specify) _____       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 |

- Q-35. What group settings for pre-school music programs are piano pedagogy students required to observe? (check all that apply)
- Lin Rong-Teh \_\_\_  
 Yamaha \_\_\_  
 Kodaly \_\_\_  
 Other (please specify) \_\_\_\_\_

- Q-36. What aspects of teaching are students requested to note during observation? (check all that apply)
- Teaching techniques \_\_\_\_
- Teacher's probable objectives \_\_\_\_
- Ease of presentation \_\_\_\_
- Materials used \_\_\_\_
- Other (please specify) \_\_\_\_\_

### SECTION VI: TEACHING OPPORTUNITIES FOR STUDENTS

*The following section investigates the teaching opportunities offered in the piano pedagogy courses.*

- Q-37. Are piano pedagogy students required to complete a specific teaching assignment as part of the course requirement?
- YES \_\_\_\_
- NO \_\_\_\_ (skip to **SECTION VII**)

*(The survey system will skip to SECTION VII page when the "NO" respondents press "Next>>" button.)*

- Q-38. What teaching assignments are required in student teaching? (check all that apply)
- |                                    | Private                    | Group<br>(additional group<br>classes arranged for<br>private piano<br>students) |
|------------------------------------|----------------------------|----------------------------------------------------------------------------------|
| Pre-school beginners (1-6 years)   | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Average age beginners (7-10 years) | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Pre-college intermediate           | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Pre-college advanced               | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |
| Other (please specify) _____       | <input type="checkbox"/> 1 | <input type="checkbox"/> 2                                                       |

- Q-39. How are pedagogy students' teaching observed? (check all that apply)
- Self observation by recording lessons (using video/audio tapes) \_\_\_\_
- Observation by other teachers \_\_\_\_
- Observation by the piano pedagogy instructor \_\_\_\_
- Other (please specify) \_\_\_\_\_



- Q-40. How are pedagogy students' teaching evaluated? (check all that apply)  
Self evaluation following the lesson \_\_\_\_  
Evaluation by the piano pedagogy instructor \_\_\_\_  
Evaluation by piano pedagogy classmates \_\_\_\_  
Other (please specify) \_\_\_\_\_
- Q-41. How do pedagogy students usually receive their evaluations from the instructor? (check all that apply)  
Personal conference \_\_\_\_  
Group conference \_\_\_\_  
Written evaluation \_\_\_\_  
Other (please specify) \_\_\_\_\_

### **SECTION VII: ADDITIONAL COMMENTS**

- Q-42. What are your goals for your piano pedagogy classes?
- Q-43. Would you mention any attitudes and beliefs that piano pedagogy students bring to pedagogy classes?
- Q-44. What are the problems in piano teaching in Taiwan? How do your pedagogy classes address them? Which problems appear beyond what piano pedagogy courses can do?
- Q-45. What are the needs of piano teachers in Taiwan?
- Q-46. Please discuss briefly the facilities that you use for teaching piano pedagogy courses. Which aspects satisfy you? What would you like to see changed?
- Q-47. Please discuss briefly the printed resources that you use for teaching piano pedagogy courses. Which aspects satisfy you? What would you like to see changed?

**Thank you for your participation!**

*(The respondents will then click "Done>>" to complete the questionnaire)*

**APPENDIX B**

**SURVEY QUESTIONNAIRE (TRADITIONAL CHINESE)**

## 問卷調查表

由台灣多所大學鋼琴教學法課程之觀點調查台灣地區鋼琴老師之培育現況

此研究是藉台灣多所大學部鋼琴教學法課程內容來探究台灣地區鋼琴老師之培育現況。調查結果將成為美國奧克拉荷馬大學音樂博士論文的一部份。

您希望收到一份調查結果嗎?

希望 \_\_\_\_ 不希望 \_\_\_\_

如果您希望的話，請您提供您的姓名和電子郵件信箱：

姓名 \_\_\_\_\_

電子郵件信箱 \_\_\_\_\_

請於今年六月十三號之前回覆此問卷調查表。謝謝您的幫忙。

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## 壹、教學單位基本資料

這一部份主要在調查貴校鋼琴組的基本資料。

貴校名稱及地點：

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- 一、 九十六學年度大學部主修鋼琴學生的大約人數：  
\_\_\_\_\_
- 二、 九十六學年度鋼琴教授總人數：  
專任鋼琴 \_\_\_\_\_  
兼任鋼琴  
沒有\_\_\_  
1-5 人 \_\_\_  
6-10 人 \_\_\_  
11-20 人 \_\_\_  
其他(請說明) \_\_\_  
專任鋼琴教學法 \_\_\_\_\_  
兼任鋼琴教學法  
沒有\_\_\_  
1-5 人 \_\_\_  
其他(請說明) \_\_\_
- 三、 貴校音樂系是否擁有鋼琴教學輔助曲目和古典曲目的資源？  
是 \_\_\_  
否 \_\_\_
- 四、 貴校音樂系是否有附屬音樂班？  
有 \_\_\_  
沒有 \_\_\_
- 五、 您是貴系鋼琴教學法課程之教師嗎？  
是 \_\_\_  
否 \_\_\_ (跳至叁)

(當答覆者回答”否”時，線上問卷系統會在他們按”下一頁>>”之後自動跳到**第叁**部份。)

## 貳、鋼琴教學法課程教師基本資料

這一部份主要在蒐集貴校大學部鋼琴教學法課程教師之基本資料。

六、 鋼琴教學法課程教師性別：

男 \_\_\_

女 \_\_\_

七、 鋼琴教學法課程教師年齡：

25 歲或以下 \_\_\_

26-35 歲 \_\_\_

36-45 歲 \_\_\_

46-55 歲 \_\_\_

56-65 歲 \_\_\_

66 歲或以上 \_\_\_

八、 您的最高學歷：

學歷

博士 \_\_\_

碩士 \_\_\_

學士 \_\_\_

專業領域

鋼琴教學法 \_\_\_

鋼琴演奏 \_\_\_

鋼琴教學與演奏 \_\_\_

音樂教育 \_\_\_

其他 (請說明) \_\_\_\_\_

九、 您獲取最高學歷的地點：

台灣 \_\_\_

歐洲 \_\_\_

美國 \_\_\_

其他 (請說明) \_\_\_\_\_

十、 除了教授鋼琴教學法課程，您還教授其他哪些大學的課程呢？(可複選)

鋼琴個別課 \_\_\_

鋼琴團體課 \_\_\_

鋼琴樂曲研究 \_\_\_

樂理 \_\_\_

音樂史 \_\_\_

音樂欣賞 \_\_\_

其他 (請說明) \_\_\_\_\_

- 十一、 請在以下的幾個項目中填入您教授鋼琴的年數：(請複填)  
音樂班 \_\_\_  
私人教學 \_\_\_  
大專院校 \_\_\_  
其他 (請說明) \_\_\_\_\_
- 十二、 您是否參與以下的專業活動呢？(可複選)  
發表於鋼琴研討會 \_\_\_  
出席鋼琴研討會 \_\_\_  
評審鋼琴比賽 \_\_\_  
著作期刊文章或書籍 \_\_\_  
其他 (請說明) \_\_\_\_\_

### 叁、鋼琴教學法課程結構資料

此部份在收集大學部鋼琴教學法課程資料。

- 十三、 貴系大學部是否開設鋼琴教學法課程呢？  
有 \_\_\_  
沒有, 但是我們即將在未來提供此課程 \_\_\_  
沒有 \_\_\_

(當答覆者回答“沒有”時，線上問卷系統會在他們按“下一頁>>”之後自動跳到“感謝您的參與！”之頁面；回答“有”者將繼續作答。)

- 十四、 大學部鋼琴教學法課程總共開設幾學期呢？  
一學期 \_\_\_  
兩學期 \_\_\_  
三學期或以上 \_\_\_
- 十五、 大學部鋼琴教學法多久開一次課呢？  
每個學期 \_\_\_  
每隔一學期 \_\_\_  
依選課學生人數而定 \_\_\_  
其他 (請說明) \_\_\_\_\_

- 十六、 大學部主修鋼琴學生必修多少學期的鋼琴教學法課程呢？  
零 \_\_\_  
一學期 \_\_\_  
兩學期 \_\_\_  
三學期或以上 \_\_\_
- 十七、 您系上大學部有提供其他鋼琴教學法課程為選修課程嗎 (必修課程之外的課程)？  
沒有/零 \_\_\_  
有/一學期 \_\_\_  
有/兩學期 \_\_\_  
有/三學期或以上 \_\_\_
- 十八、 大學部鋼琴教學法每週上課通常上多久？  
一小時 \_\_\_  
兩小時 \_\_\_  
三小時或以上 \_\_\_
- 十九、 大約有多少學生選修九十六學年度大學部鋼琴教學法的課？  
少於 5 人 \_\_\_  
5-10 人 \_\_\_  
10-15 人 \_\_\_  
多於 15 人 \_\_\_

二十、 下列哪些教材是鋼琴教學法修課學生所必備的？(請複選)

a) 鋼琴教學法出版書籍

- \_\_\_ Baker-Jordan, Martha. *Practical Piano Pedagogy*. Miami, FL: Warner Brothers Publications, 2003.
- \_\_\_ Bastien, James W. *How to Teach Piano Successfully*. 3rd ed. San Diego, CA: Neil A. Kjos Music Co., 1995.
- \_\_\_ Chronister, Richard. *A Piano Teacher's Legacy*. Kingston, NJ: Frances Clark Center for Keyboarding Pedagogy, 2005.
- \_\_\_ Clark, Frances. *Questions and Answers: Practical Advice for Piano Teachers*. Northfield, IL: The Instrumentalist Company, 1992.
- \_\_\_ Huang, Li-Ying (黃麗瑛). *鋼琴教學論* [Piano pedagogy]. Taipei, Taiwan: Wu-Nan Book Inc., 1993.
- \_\_\_ Jacobson, Jeanine M. *Professional Piano Teaching: A Comprehensive Piano Pedagogy Textbook for Teaching Elementary-Level Students*. Edited by E. L. Lancaster. Van Nuys, CA: Alfred Publishing Co., Inc., 2006.
- \_\_\_ Uszler, Marianne, Stewart Gordon, and Scott McBride Smith. *The Well-Tempered Keyboard Teacher*. 2nd ed. New York: Schirmer Books, 2000.
- \_\_\_ Ying, Shih-Chen (應詩真). *鋼琴教學法: Piano teaching-a guide book for the instructor*. Taipei, Taiwan: Mercury Publishing House, 2001.
- \_\_\_ 其他 (請說明) \_\_\_\_\_

b) 專業期刊雜誌

- \_\_\_ *American Music Teacher*
- \_\_\_ *Clavier*
- \_\_\_ *Keyboard Companion*
- \_\_\_ *Piano Pedagogy Forum* (網路)
- \_\_\_ 其他 (請說明) \_\_\_\_\_

c) 其他教材 (請說明)

\_\_\_\_\_

\_\_\_\_\_

二十一、 您對於鋼琴教學法課程修課學生的冀望:

a) 學生是否應該加入專業音樂協會？

是 (有哪些?) \_\_\_\_\_

否 \_\_\_

b) 學生是否應該出席鋼琴教學座談會？

是 (多久一次?) \_\_\_\_\_

否 \_\_\_

c) 學生是否應該參加專業音樂協會所舉辦的會議？

是 (有哪些?) \_\_\_\_\_

否 \_\_\_



#### 肆、鋼琴教學法課程結構資料

此部份由特定的主題來探討大學部鋼琴教學法課程之內容。

二十二、	您的教學法課在學生鋼琴教學的專業發展上強調的程度：			
		不 強調	有一點 強調	非常 強調
	自我鋼琴教學主張	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	好老師的特色	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	教學目標的發展	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	課程計劃發展	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	課程準備	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	教學需要的組織能力	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	評估與診斷學生彈奏能力	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	適齡溝通技巧	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	專業音樂期刊雜誌概述	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
二十三、	您的教學法課對於私人家庭鋼琴教室的營運方法強調的程度：			
		不 強調	有一點 強調	非常 強調
	教室規則	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	每堂課收費價格	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	上課時間安排	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	學費評估	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	新生面談	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	行銷與招生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
二十四、	您的教學法課對於下列幾項教學策略的強調程度：			
		不 強調	有一點 強調	非常 強調
	個別課	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	雙人課 (2 人)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	團體課 (3 人或以上)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	大師班	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

二十五、 您的教學法課對於下列幾項教學技巧的強調程度：

	不 強調	有一點 強調	非常 強調
學齡前學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
大學前初級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
大學前中級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
大學前高級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
轉學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

二十六、 您的教學法課對於下列幾項鍵盤上的技巧訓練所強調的程度：

	不 強調	有一點 強調	非常 強調
鋼琴技巧	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
讀譜	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
視奏	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
作曲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
轉調	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
配和聲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
節奏訓練	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
聽力訓練	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
聽力彈奏	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
演奏詮釋	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
背譜	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
練琴	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

二十七、 您的教學法課對於下列曲目的教學策略所強調的程度：

	不 強調	有一點 強調	非常 強調
初級鋼琴教本	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
初級鋼琴獨奏曲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
初級四手聯彈或合奏曲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
中級鋼琴獨奏曲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
中級四手聯彈或合奏曲	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

二十八、	您的教學法課對於下列幾項教學上的知識所強調的程度：			
		不 強調	有一點 強調	非常 強調
	古典教學曲目的知識	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	鋼琴教學法相關書籍	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	鋼琴教學法的歷史沿革	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	鍵盤技巧的歷史沿革	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	教育心理學和學習論	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	兒童發展理論	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	動作理論	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	健康放鬆彈法	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	學齡前幼兒音樂班	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	演奏預備	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	現今鋼琴教學法趨勢	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
	其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

二十九、 您的鋼琴教學課中討論哪些教學輔助器材？(可複選)

給鋼琴學生玩的遊戲 \_\_\_

錄影或錄音器材 \_\_\_

節拍器 \_\_\_

電子顯示鍵盤 \_\_\_

音樂教育用電腦軟體 \_\_\_

伴奏 CD \_\_\_

其他 (請說明) \_\_\_\_\_

三十、 您在鋼琴教學課中討論哪些電子應用技術？(可複選)

電子琴 (包含電鋼琴) \_\_\_

電子鍵盤教學室 \_\_\_

樂器數位界面使用 (MIDI) \_\_\_

錄影音器材 (iPod, MP3, 電子攝影機) \_\_\_

網路廣播 (podcasting) \_\_\_

線上教學 \_\_\_

網路資源 \_\_\_

其他 (請說明) \_\_\_\_\_

三十一、 您的教學法課對於下列幾項課程作業的強調程度：

	不 強調	有一點 強調	非常 強調
參考書籍資料整理	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
教學曲目資料整理	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
閱讀作業	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
書面作業	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
課堂整理的筆記本	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
報告教學專題	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
報告教學曲目	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
初級鋼琴教本概述	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
教學曲目概述	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
技巧教本概述	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
團體班教學教材概述	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
鋼琴曲目分級	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
初級鋼琴教本相關教學活動	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
私人家庭鋼琴教室管理	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

### 伍、學生教學觀摩機會

此部份在調查大學部鋼琴教學法課程所提供的教學觀摩機會。

三十二、 鋼琴教學法課修課學生是否必須作鋼琴教學觀摩？

是 \_\_\_

否 \_\_\_ (跳至陸)

(當答覆者回答“否”時，線上問卷系統會在他們按“下一頁>>”之後自動跳到第陸部份。)

三十三、 下列哪類課程是鋼琴教學法學生必須觀摩的？(可複選)

	個別課	團體課 (另外為個別課學生所編制的課程)
學齡前初級學生 (1-6 歲)	<input type="checkbox"/> 1	<input type="checkbox"/> 2
一般年齡初級學生 (7-10 歲)	<input type="checkbox"/> 1	<input type="checkbox"/> 2
大學前中級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2
大學前高級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2

三十四、 您的鋼琴教學法學生多久觀摩一次下列有經驗的鋼琴老師教學？

	經常	偶爾	鮮少
鋼琴教學法教師	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
大專院校音樂系鋼琴教師	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
音樂班鋼琴教師	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
私人家庭鋼琴老師	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

三十五、 鋼琴教學法課修課學生必須觀摩哪些學齡前音樂課？(可複選)

林榮德音樂教室 \_\_\_  
 山葉音樂教室 \_\_\_  
 高大宜音樂教學 \_\_\_  
 其他 (請說明) \_\_\_\_\_

三十六、 鋼琴教學法課修課學生在教學觀摩時所需筆記的項目為哪些？(可複選)

教學技巧 \_\_\_  
 教師的教學目標 \_\_\_  
 授課的緩和度 \_\_\_  
 教材使用 \_\_\_  
 其他 (請說明) \_\_\_

## 陸、學生教學實習

此部份在調查大學部鋼琴教學法課程所提供給學生的教學機會。

- 三十七、 鋼琴教學法課修課學生是否必須完成指定鋼琴教學實習？  
是 \_\_\_  
否 \_\_\_ (跳至柒)

(當答覆者回答 ”否” 時，線上問卷系統會在他們按 ”下一頁>>” 之後自動跳到柒柒部份。)

- 三十八、 下列哪些是鋼琴教學法學生必須教學實習的項目？(可複選)

	個別課	團體課 (另外為個別課學生所編制的課程)
學齡前初級學生 (1-6 歲)	<input type="checkbox"/> 1	<input type="checkbox"/> 2
平均年齡初級學生 (7-10 歲)	<input type="checkbox"/> 1	<input type="checkbox"/> 2
大學前中級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2
大學前高級學生	<input type="checkbox"/> 1	<input type="checkbox"/> 2
其他 (請說明) _____	<input type="checkbox"/> 1	<input type="checkbox"/> 2

- 三十九、 鋼琴教學法課修課學生在教學實習時察看的情形：(可複選)

自行錄影音察看 \_\_\_  
由其他老師察看 \_\_\_  
由鋼琴教學法老師察看 \_\_\_  
其他 (請說明) \_\_\_

- 四十、 學生實習教學的評鑑方式為哪些？(可複選)

教學後自行評鑑 \_\_\_  
由鋼琴教學法教師評鑑 \_\_\_  
由教學法課同班同學一起評鑑 \_\_\_  
其他 (請說明) \_\_\_

- 四十一、 您如何與學生溝通實習教學的評鑑？(可複選)

面對面個人會談 \_\_\_  
面對面團體會談 \_\_\_  
書面評鑑 \_\_\_  
其他 (請說明) \_\_\_

## 柒、附加意見

- 四十二、 您鋼琴教學法課的目標為何？
- 四十三、 您認為鋼琴教學法課程修課學生對於鋼琴教學訓練的看法和態度為何？
- 四十四、 您認為台灣的鋼琴教學有什麼問題？您的鋼琴教學法課如何處理這些問題呢？  
有哪些問題是課程所無法處理的？
- 四十五、 您認為台灣鋼琴老師的需求為何？
- 四十六、 請詳述您對於鋼琴教學法課程設備的滿意度。有哪些方面是您所滿意的？有  
哪些方面是您認為不足而須要改善的？
- 四十七、 請詳述您對於鋼琴教學法課程圖書資源的滿意度。有哪些方面是您所滿意  
的？哪些方面是您認為不足而須要改善的？

感謝您的參與！

(回覆者將按 ”完成>>” 來指示完成整個問卷調查。)

**APPENDIX C**

**INTERVIEW QUESTIONS FOR THREE PROMINENT PIANO PEDAGOGUES  
IN TAIWAN (ENGLISH)**



## INTERVIEW QUESTIONS

### Current pre-college piano study in Taiwan

1. Would you talk about the general interest in and status of piano study in Taiwan?
2. Please discuss students' attitudes and beliefs toward their piano study in Taiwan at the elementary school, junior high, and high school level?
3. Would you discuss any cultural values that affect piano study in Taiwan?
4. How would you describe the quality of piano playing at the pre-college level in Taiwan?
5. How would you describe the fundamental weaknesses in Taiwanese pre-college students' playing?
6. How would you describe the fundamental strengths in Taiwanese pre-college students' playing?

### Piano teacher training in Taiwan

1. What aspects of piano pedagogy training in Taiwanese universities and colleges are working to assist students to teach in the real world after they graduate?
2. What do you feel are unique challenges to pre-college piano instruction in Taiwan? Can you describe possible solutions or paths to change?
3. Do you believe that piano pedagogy courses address these issues? Which problems and needs appear beyond what piano pedagogy training in Taiwanese universities and colleges can accomplish?
4. What would you suggest as changes for piano pedagogy training in Taiwanese universities and colleges?
5. If you could work to eliminate one weakness regarding pre-college piano instruction in Taiwan, what would it be?
6. If there were one strength of pre-college piano instruction in Taiwan that you would like to see emulated in the Western world, what would it be?
7. Is there anything piano pedagogy courses in Taiwan can do to better prepare Taiwanese piano students for teaching?
8. What are other ways that universities can better support piano pedagogy teachers in their work?

## **APPENDIX D**

### **INTERVIEW QUESTIONS FOR THREE PROMINENT PIANO PEDAGOGUES IN TAIWAN (TRADITIONAL CHINESE)**

## 訪談問題

### 現今台灣大學前鋼琴學習情況

- 一、請您談談台灣目前一般學鋼琴的風氣。
- 二、請您談談台灣一般國小，國中，和高中學生對於學鋼琴的態度與看法。
- 三、請您談談台灣的社會價值觀對於學鋼琴的影響。
- 四、請您敘述台灣國小，國中，和高中學生鋼琴演奏的程度。
- 五、請您敘述台灣國小，國中，和高中學生在鋼琴演奏上的弱點。
- 六、請您敘述台灣國小，國中，和高中學生在鋼琴演奏上的優點。

### 台灣鋼琴教師的專業訓練

- 一、您認為台灣大專院校音樂系中的鋼琴教學訓練對學生畢業以後的實際鋼琴教學上在哪些方面是達到效用的？
- 二、您認為哪些是台灣鋼琴教師在指導國小，國中，和高中學生上所面對的特殊挑戰？請描述改善的可能方式或方向。
- 三、您認為大學鋼琴教學法課有處理這些問題嗎？有哪些問題是此課程所無法處理的？
- 四、您對於台灣大專院校音樂系的鋼琴教學訓練有何建議？
- 五、如果讓您改變台灣大學前鋼琴教學缺失中的一項，您想改變什麼？
- 六、您會在西方國家仿倣台灣大學前鋼琴教學上的哪一項優點？
- 七、還有哪些方面是鋼琴教學法課所能做的來預備大學鋼琴主修學生教學呢？
- 八、有哪些方面是大學校方可做來更支持鋼琴教學法老師的教學呢？

## **APPENDIX E**

**INTERVIEW QUESTIONS FOR FOUR RECENT GRADUATES OF TAIWANESE  
UNIVERSITIES WITH A MAJOR IN PIANO PERFORMANCE (ENGLISH)**

## INTERVIEW QUESTIONS

1. Would you talk about the general interest in and status of piano study for children, middle and high school students in Taiwan?
2. What do you feel are major teaching challenges for teachers of pre-college piano students in Taiwan? Can you describe possible solutions or paths to change?
3. Did your piano pedagogy courses address these issues? Did they help you know how to teach more effectively in these situations? Which problems and needs appear beyond what piano pedagogy training in Taiwanese universities and colleges can accomplish?
4. What aspects of your piano pedagogy course training at your university or college in Taiwan assist you to teach in the real world after you graduated?
5. What aspects of piano pedagogy training would you like to see more of in Taiwanese universities and colleges?
6. If you could work to eliminate one weakness regarding pre-college piano teaching in Taiwan, what would it be?
7. If there were one strength of pre-college piano instruction in Taiwan that you would like to see emulated in the Western world, what would it be?

**APPENDIX F**

INTERVIEW QUESTIONS FOR FOUR RECENT GRADUATES OF TAIWANESE  
UNIVERSITIES WITH A MAJOR IN PIANO PERFORMANCE  
(TRADITIONAL CHINESE)

## 訪談問題

- 一、請您談談台灣目前一般學鋼琴的風氣。
- 二、您認為哪些是台灣鋼琴教師在指導國小，國中，和高中學生上所面對最主要的挑戰？可否請您描述改善的可能方式或方向？
- 三、您修的大學鋼琴教學法課有討論過以上這些問題嗎？這些討論是否讓您在遇到上述情況時教得更有效率？有哪些問題是您認為此課程所無法處理的？
- 四、就您所修的鋼琴教學法課而言，有哪些方面在您畢業以後的實際鋼琴教學上是達到效用的？
- 五、您希望鋼琴教學法課的內容能在哪一方面多加強？
- 六、從普遍(大學前)台灣鋼琴老師的教法來看，如果讓您改變台灣(大學前)鋼琴教學缺失中的一項，您想改變什麼？
- 七、從普遍(大學前)台灣鋼琴老師的教法來看，您會在西方國家仿倣台灣(大學前)鋼琴教學上的哪一項優點？

**APPENDIX G**  
ENTRANCE EXAM REQUIREMENTS  
FOR MUSICALLY TALENTED PROGRAMS IN TAIWAN<sup>155</sup>

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<sup>155</sup> Chen (陳), “音樂術科入學考試鋼琴曲目探究: A study of the piano repertoire selection in music entrance exams,” 85.



## **ENTRANCE EXAM REQUIREMENTS FOR MUSICALLY TALENTED PROGRAMS**

### Elementary School Musically Talented Programs (age 8-11)

Scale:

C, F, G major scales and a, d, e harmonic minor scales; two octaves

Compulsory repertoire:

W.A. Mozart: Minuet in G Major, K. 1

Required repertoire:

J.L. Krebs: Minuet in C Major

D. Kabalevsky: "Chastushka," from *Children's Adventures*, Op. 89, No. 25

L. Mozart: "Musette," from *Notebook for Nannerl*

### Middle School Musically Talented Programs (age 12-14)

Scale:

C, D, F, G, A, E-flat, B-flat major scales and arpeggios; four octaves

a, b, d, e, f-sharp, c, g harmonic minor scales and arpeggios; four octaves

the quarter note at a beat of 96 (play four sixteenth notes to the quarter note)

Compulsory repertoire:

J.S. Bach: "Corrente," from Partita No. 5 in G Major, BWV 829

Self-chosen repertoire:

One piece

### High School Musically Talented Programs (age 15-17)

Scale:

All major- and minor-key scales and arpeggios; four octaves

the quarter note at a beat of 112 (play four sixteenth notes to the quarter note)

Compulsory repertoire:

J.S. Bach: "Gigue," from Partita No. 3 in A Minor, BWV 827

Self-chosen repertoire:

One piece

## **APPENDIX H**

### **MUSIC DEPARTMENTS IN TAIWANESE UNIVERSITIES AND COLLEGES**

## MUSIC DEPARTMENTS IN TAIWANESE UNIVERSITIES AND COLLEGES

List of Colleges from Department of Higher Education (Ministry of Education), 2005

### Normal University

<i>Chinese</i>	<i>English</i>	<i>Location</i>
國立臺灣師範大學音樂學系	National Taiwan Normal University	Taipei
國立高雄師範大學音樂學系	National Kaohsiung Normal University	Kaohsiung

### National University

國立中山大學音樂學系	National Sun Yat-sen University	Kaohsiung
國立嘉義大學音樂學系	National Chiayi University	Chiayi
國立臺灣藝術大學音樂學系	National Taiwan University of Arts	Taipei
國立臺北藝術大學音樂學系	Taipei National University of the Arts	Taipei
國立臺南藝術大學應用音樂學系	Tainan National University of the Arts	Tainan
政治作戰學校	Fu Hsing Kang College	Taipei

### General University

東吳大學音樂學系	Soochow University	Taipei
東海大學音樂學系	Tunghai University	Taichung
中國文化大學西洋音樂學系	Chinese Culture University	Taipei
輔仁大學音樂學系	Fu Jen Catholic University	Taipei
實踐大學音樂學系	Shih Chien University	Taipei
南華大學民族音樂學系	Nanhua University	Chiayi
真理大學音樂應用學系	Aletheia University	Taipei
台南科技大學音樂系	Tainan University of Technology	Tainan

### Educational University

國立臺中教育大學音樂學系	National Taichung University of Education	Taichung
國立臺北教育大學音樂學系	National Taipei University of Education	Taipei
國立臺南大學音樂學系	National University of Tainan	Tainan
國立花蓮教育大學音樂學系	National Hualien University of Education	Hualien
臺北市立教育大學音樂教育學系	Taipei Municipal University of Education	Taipei

國立屏東教育大學音樂學系	National Pingtung University of Education	Pingtung
國立新竹教育大學音樂學系	National Hsinchu University of Education	Hsinchu
國立臺東大學音樂學系	National Taitung University	Taitung

**APPENDIX I**  
**PILOT-TEST PARTICIPANTS**

## **PILOT-TEST PARTICIPANTS**

Dr. Mario Ajero  
Assistant Professor of Piano Pedagogy  
Stephen F. Austin State University  
Nacogdoches, Texas

Dr. Lesley Sisterhen  
Assistant Professor of Piano  
Baylor University  
Waco, TX

Alice Ballard  
Doctoral student in Piano Pedagogy  
School of Music  
University of Oklahoma  
Norman, OK

Teresa Sumpter  
Doctoral student in Piano Pedagogy  
School of Music  
University of Oklahoma  
Norman, OK

**APPENDIX J**

**COVER LETTER TO PILOT-TEST PARTICIPANTS**

## **COVER LETTER TO PILOT-TEST PARTICIPANTS**

### **AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING IN TAIWAN FROM THE PERSPECTIVE OF UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS**

409 Wadsack Dr. #B  
Norman, OK 73072

(Date)

Dear Pilot-Test Participants,

Thank you for agreeing to assist in the development of my survey questionnaire. Enclosed is a copy of the cover letter that will be mailed overseas in (month) to twenty-three Taiwanese undergraduate piano pedagogy instructors. You will also see a copy of the survey questionnaire that will be self-administrated by these instructors on-line.

Please attempt to answer all questions and provide any suggestions for revision. Suggestions may include remarks on the clarity of the questions or unnecessary questions that you think should be modified.

Please return the cover letter and questionnaire by (Date) by using the enclosed stamped envelope.

Your time and assistance are greatly appreciated.

Sincerely,

Ju-Yu Chiang



**APPENDIX K**

COVER LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR  
OR DEPARTMENT CHAIRPERSON

**COVER LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR OR  
DEPARTMENT CHAIRPERSON**

**AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING  
IN TAIWAN FROM THE PERSPECTIVE OF  
UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS**

(Date)

Dear Piano Pedagogy Instructor/Chair of Music Department:

My name is Ju-Yu Chiang, and I am a DMA candidate in piano performance/pedagogy at the University of Oklahoma. I invite you to participate in my research study dealing with undergraduate piano pedagogy courses in Taiwanese colleges and universities. The results of this study will be the basis for a doctoral document at the University of Oklahoma School of Music, under the direction of Dr. Jane Magrath.

The purpose of the research study is to determine the current status of piano pedagogy training at the undergraduate level in Taiwan. Conclusions drawn from this research should determine current trends of piano pedagogy in Taiwan as well as provide useful suggestions for further development in piano pedagogy offerings in higher education. Your contribution in this project will provide helpful insight into both pedagogical trends and needs of piano teachers in Taiwan.

Your participation will involve an on-line survey and will take approximately thirty minutes to complete. This survey questionnaire is designed to be completed by the piano pedagogy instructor or, in schools where no piano pedagogy courses are offered, by the chair of the music department.

Your participation is voluntary and your decision whether or not to participate will not result in any penalty or loss to which you are otherwise entitled. The results of the study will be published but your participation will remain strictly confidential. Research records will be stored securely and destroyed at the conclusion of the study.

If you have any questions about this research, please feel free to call me at 002-1-405-8727 or email me at carolchiang@ou.edu. You may also contact my advisor, Dr. Jane Magrath at 002-1-405-325-4681 or email her at jmagrath@ou.edu. Should you have any questions, concerns, or complaints about the project, please contact the Institutional Review Board at The University of Oklahoma-Norman Campus directly at 002-1-405-325-8110 or irb@ou.edu.

To access and respond to the survey questionnaire, please choose only one of the web-links below for your preferred language. You will click "Done>>" at the end of the

questionnaire to completely finish the survey. By completing this questionnaire online, you will be agreeing to participate in the above described project. Please complete the questionnaire by (Date).

Chinese version

[http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug_3d_3d)

English version

[http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg_3d_3d)

Thank you for your consideration!

Sincerely,

Ju-Yu Chiang

D.M.A. Candidate  
Piano Performance/Pedagogy  
University of Oklahoma

**APPENDIX L**

FIRST FOLLOW-UP LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR  
OR DEPARTMENT CHAIRPERSON

**FIRST FOLLOW-UP LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR OR  
DEPARTMENT CHAIRPERSON**

AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING  
IN TAIWAN FROM THE PERSPECTIVE OF  
UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

(Date)

Dear Piano Pedagogy Instructor/Chair of Music Department:

A request to respond the questionnaire on undergraduate piano pedagogy courses was mailed to you two weeks ago. Thank you if you have completed the on-line survey. If you have not had the opportunity to respond the survey, I would like to encourage you to express your experience by doing so as soon as possible. Your response is very important to the research and a high rate of response will increase the precision of the results. The results of this study will form the basis for a doctoral document at the University of Oklahoma School of Music, under the direction of Dr. Jane Magrath.

To access and respond to the survey questionnaire, please use only one of the web-links below for your language preference. You will click “Done>>” at the end of the questionnaire to completely finish the survey.

Chinese version

[http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug_3d_3d)

English version

[http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg_3d_3d)

If you prefer to answer the questionnaire with a hard copy, please email me at carolchiang@ou.edu or call me at 002-1-405-325-8727. A copy of questionnaire will be mailed to you immediately upon your request. Your time and response are greatly appreciated.

Sincerely,

Ju-Yu Chiang

D.M.A. Candidate  
Piano Performance/Pedagogy  
University of Oklahoma

**APPENDIX M**

SECOND FOLLOW-UP LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR  
OR DEPARTMENT CHAIRPERSON

**SECOND FOLLOW-UP LETTER TO  
UNDERGRADUATE PIANO PEDAGOGY INSTRUCTOR OR  
DEPARTMENT CHAIRPERSON**

AN INVESTIGATION OF THE STATUS OF PIANO TEACHER TRAINING  
IN TAIWAN FROM THE PERSPECTIVE OF  
UNDERGRADUATE PIANO PEDAGOGY COURSE OFFERINGS

409 Wadsack Dr. Apt. B  
Norman, OK 73072  
U.S.A.

(Date)

Dear Piano Pedagogy Instructor/Chair of Music Department:

A request to respond the questionnaire on the content of undergraduate piano pedagogy courses was mailed to you approximately four weeks ago. If you have completed the on-line survey, please do not respond a second time. If you have not had the opportunity to respond to the survey, I would like to encourage you to express your experience by doing so as soon as possible. Your response is very important to the research and a high rate of response will increase the accuracy of the results. The results of this study will form the basis for a doctoral document at the University of Oklahoma School of Music, under the direction of Dr. Jane Magrath.

To access and respond to the survey questionnaire, please use only one of the web-links below for your language preference. You will click "Done>>" at the end of the questionnaire to completely finish the survey.

Chinese version

[http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=RS45kC90sHSO1SbhGSbjug_3d_3d)

English version

[http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg\\_3d\\_3d](http://www.surveymonkey.com/s.aspx?sm=nG4fYFmdkSw2FC4Jxr1VZg_3d_3d)

If you prefer to respond in a paper format instead of an on-line service, please find the attached questionnaire in both Chinese and English versions. Please return one of the versions in the enclosed stamped envelope after completion. Finally, please do not hesitate to email me at [carolchiang@ou.edu](mailto:carolchiang@ou.edu) or call me at 002-1-405-325-8727 if you have any questions or concerns. Your time and response are greatly appreciated.



Sincerely,

Ju-Yu Chiang

D.M.A. Candidate  
Piano Performance/Pedagogy  
University of Oklahoma

## **APPENDIX N**

### **GUIDELINES FOR PIANO PEDAGOGY WITHIN THE B.M. DEGREE IN PIANO PERFORMANCE IN THE U.S. AS DEVELOPED BY THE NATIONAL CONFERENCE ON KEYBOARD PEDAGOGY, 2004<sup>156</sup>**

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<sup>156</sup> National Conference on Keyboard Pedagogy, (accessed August 31, 2007).

**GUIDELINES FOR PIANO PEDAGOGY WITHIN THE B.M. DEGREE IN  
PIANO PERFORMANCE IN THE U.S. AS DEVELOPED BY THE NATIONAL  
CONFERENCE ON KEYBOARD PEDAGOGY, 2004**

**A. PEDAGOGY COURSEWORK:** two semesters, ideally in the senior year.

*Emphasis on teaching pre-college age students, beginners through early intermediate levels, group and individual lesson settings.*

**Undergraduate piano majors should acquire the following skills:**

1. Perform accurately and musically materials used in teaching beginners through early intermediate levels:
  - Solos and duet accompaniments
  - Keyboard patterns, technical studies
  - Tonal melodies harmonized, with accompaniment
2. Teach effectively the fundamentals of making music at the piano:
  - Stylistic and expressive repertoire performance
  - Technical foundation and development
  - Fundamentals of music theory as applied to the keyboard
  - Sight playing
  - Ear training
  - Creative work
3. Demonstrate ability to prepare well-sequenced lesson plans and longer term goals for elementary and early intermediate students in private and group settings
4. Demonstrate acuity in assessment and diagnostic skills
5. Use basic keyboard and other educational technology effectively to enhance learning in studio, piano lab or practice room.
6. Become aware of professional associations and resources for continuing education (publications, professional organizations, workshops).
7. Develop age-appropriate communication skills.

**Undergraduate piano majors should acquire the following information:**

1. Familiarity with age-level characteristics and learning styles.
2. In-depth analysis of at least one piano method for average age beginners:
  - Sequence of information
  - Approach to pitch reading, rhythm, technical development

- Musicianship development
  - Ability to evaluate and determine levels for additional methods and supplementary materials.
3. Awareness of issues pertinent to developing and maintaining a professional independent studio.
  4. Familiarity with early childhood music programs.

**Assigned observations and intern teaching ideally should run concurrently with coursework.**

**B. OBSERVATION** (guided observations, forms with specific guidelines)

1. Develop observation skills in analyzing student characteristics, lesson content, teacher behaviors, student interaction. Frequent discussion between observed teacher and student observers.
2. Exposure to a variety of teaching situations in group and private lesson settings.
3. Sequential observations of elementary level private and/or group lessons taught by an experienced teacher.

**C. INTERN TEACHING ASSIGNMENT - MINIMUM OF ONE SEMESTER**

1. Participate in supervised lesson planning, peer teaching and segment teaching of private and/or group lessons at elementary and/or intermediate levels.
2. Regular evaluation of teaching assignments through feedback from supervisors.