

2022

Diversifying Piano Literature: East Asian Music for Piano Study and Performance in the United States

Akina Kondoh

West Virginia University, akina.kondoh@gmail.com

Follow this and additional works at: <https://researchrepository.wvu.edu/etd>



Part of the [Music Education Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Kondoh, Akina, "Diversifying Piano Literature: East Asian Music for Piano Study and Performance in the United States" (2022). *Graduate Theses, Dissertations, and Problem Reports*. 11554.

<https://researchrepository.wvu.edu/etd/11554>

This Dissertation is protected by copyright and/or related rights. It has been brought to you by the The Research Repository @ WVU with permission from the rights-holder(s). You are free to use this Dissertation in any way that is permitted by the copyright and related rights legislation that applies to your use. For other uses you must obtain permission from the rights-holder(s) directly, unless additional rights are indicated by a Creative Commons license in the record and/ or on the work itself. This Dissertation has been accepted for inclusion in WVU Graduate Theses, Dissertations, and Problem Reports collection by an authorized administrator of The Research Repository @ WVU. For more information, please contact researchrepository@mail.wvu.edu.

**Diversifying Piano Literature: East Asian Music for
Piano Study and Performance in the United States**

by

Akina Kondoh

A research project submitted to the College of Creative Arts School of Music

at

West Virginia University

in partial fulfillment of the requirements for the degree of

Doctor of Musical Arts in Performance

Committee

Lucy Mauro, D.M.A., Chair and Research Advisor

Peter Amstutz, D.M.A.

Sandra Schwartz, Ph.D.

Shuichiro Nishioka, Ph.D.

Morgantown, West Virginia

2022

Keywords:

Copyright 2022 Akina Kondoh

Abstract

**Diversifying Piano Literature: East Asian Music for
Piano Study and Performance in the United States**

Akina Kondoh

This research paper describes the extent piano music by East Asian composers has been incorporated in piano teaching at the college level in the United States. Included are the results of a survey of piano teachers at National Association of Schools of Music-accredited collegiate institutions; a discussion of the need for diversification of piano literature given the demographics of piano students in the United States; and several strategies to incorporate piano music by East Asian composers. The paper also includes a list of composers and resources available for obtaining piano works by East Asian composers.

Acknowledgements

First of all, I would like to show a heartfelt gratefulness to my research advisor, Dr. Lucy Mauro. It would have been impossible to complete this research paper without her timely help in editing, suggestions and encouragements. She never gave up on me while I was procrastinating on writing for long.

My appreciation extends to the other doctoral committee members: Dr. Peter Amstutz, Dr. Sandra Schwartz, and Dr. Shuichiro Nishioka. They have been supportive throughout the entire process of planning and writing, and gave me valuable advices.

I am also deeply grateful to those who participated in the survey I conducted for this research for their time and sharing of insights. Without their responses, the research would have been useless. In addition, special thanks go to Dr. Lisa Yui, who provided me with incredibly useful information related to the research topic in an interview. It was my pleasure to perform pieces inspired by Asia in a concert she organized.

In the end, my friends and Suncrest United Methodist Church community gave me emotional support. Dr. Jack Hammersmith, who is a member of SUMC choir, offered to proofread draft papers. I could wade through the long journey of research only with a good foundation of my everyday life. They have been all indispensable parts of it.

Contents

CHAPTER I: Introduction	1
CHAPTER II: Review of Related Literature	5
CHAPTER III: Survey of United States Collegiate Piano Faculty	15
CHAPTER IV: Survey of United States Collegiate Piano Faculty Results	19
CHAPTER V: Collegiate Piano Repertoire Diversification Strategies	38
CHAPTER VI: Conclusions	45
Appendix A: Research Papers on East Asian Piano Music	47
Appendix B: Public Resources on East Asian Piano Music	68
Bibliography	73

CHAPTER I

Introduction

1.1 Statement of the Problem

Today, the prominence of pianists in the United States with East Asian origins, both as students and as faculty, is hard to dispute. Many have come to the United States from East Asia to study piano in music programs at a variety of higher education institutions. As one example at the turn of the 21st century, Dr. Kenneth Williams taught a piano pedagogy class to five graduate students at Ohio State University: all were from Asia – Malaysia, Korea, and Taiwan.¹ About a decade later, a Korean doctoral student at the University of Wisconsin-Madison observed that a large percentage of graduate students in piano performance and pedagogy came from Asian countries, and that three of the five doctoral students in piano pedagogy were Korean.² At West Virginia University, among the six students including the author, that began the doctoral piano program in 2017, three were from China, one from Taiwan,³ and one from Japan.

It appears, however, that such a presence does not contribute to the increased recognition and performance of East Asian piano music at higher education institutions in the United States. In other words, the demographic diversification has not led to a cultural diversification of piano repertoire to be studied and performed at the collegiate level. The reasons for this are varied. Most piano majors, including those with East Asian origins, concentrate their

¹ Kenneth Williams, “Cross-Cultural Communication in the Music Studio,” *The American Music Teacher* 52, no. 1 (August 2002): 23–24.

² Jihun Cho, “Cross Cultural Teaching in Piano Pedagogy from a Korean Perspective” (DMA Dissertation, The University of Wisconsin-Madison, 2013): 1-2.

³ See page 4.

time and efforts in learning and performing a standard Western classical repertoire, the canon of piano literature that spans some 400 years. Whether to include non-Western, or non-standard works, in a college-level piano program is usually each student's individual decision or at the discretion of the instructor of the applied lessons and the piano literature courses.⁴ Thus, it is possible to graduate without any knowledge of piano works by East Asian composers. As an anecdote, when the author prepared and performed a lecture recital of piano works by Japanese composers at Penn State University, its university libraries did not have the score of the most famous and frequently played piece by Toru Takemitsu (1930-1996). Further, the overwhelming response from the audience which consisted mostly of piano majors was that they did not know the composers and/or the pieces prior to the performance.

It must be said that higher education institutions in the United States have missed a great opportunity to deepen their multicultural music education and to enhance the cultural and musical knowledge of the overall student body by neglecting a broader range of composers. The National Association of Schools of Music (NASM), the leading accreditation agency for music programs in the United States, has suggested in its current handbook⁵ that undergraduate musicianship studies should develop “musical perspectives informed by studies of various cultures and historical periods.” A similar recommendation has been in its handbook at least since 1990.⁶ Although it does not require its member institutions to offer specific courses about specific cultures, it does encourage multiculturalism. East Asian pianists and piano students have

⁴ Yuan Jiang, “A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States” (PhD Dissertation, Florida State University, 2019): 50-54.

⁵ National Association of Schools of Music, “Handbook 2021-21,” January 8, 2021: 87. <https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2021/01/M-2020-21-Handbook-Final-01-08-2021.pdf>, accessed June 17, 2021.

⁶ NASM, “Handbook 1989-1990” as cited in Katherine N. Norman, “Multicultural Music Education: Perceptions of Current and Prospective Music Education Faculty, Music Supervisors, and Music Teachers” (Ph.D. Dissertation, University of Michigan, 1994): 25.

their own unique cultural skills (such as languages and international experiences) and knowledge to contribute to this goal.

1.2 Purpose of the Study

To what extent has East Asian piano music been taught and performed at the college level in the US? As seen in the following literature review, there is no study to date that answers this very specific question directly. About multicultural music education in general, a considerable number of case studies have been done. Fewer surveys or general studies have complemented them. Assessing the scale of the problem is the first step toward the diversification of piano literature. Accordingly, this study surveys faculty and describes the extent to which East Asian piano music has been incorporated in piano teaching at the college level in piano programs at selected higher education institutions in the United States.

To give a clear and illustrative answer to the above question, a questionnaire was sent to piano teachers at NASM-accredited colleges.⁷ The results of the survey reveal several possible strategies and the need for resources to diversify piano literature by incorporating East Asian piano works at higher education institutions. These insights and bibliographical resources are provided in the following chapters and appendices.

1.3 Scope and Definition

Before delving into the actual discussion, key terms must be defined as they are used in this research. The geographical scope of "East Asia" is limited to China, Taiwan, South Korea, and Japan. These are the countries from which most Asian pianists in the United States come and

⁷ For details of the procedures and contents of the survey, see Chapter 3 and 4.

whose official languages are understood by the author. This definition is solely based on operational purposes, and it does not endorse any particular political or cultural viewpoint.⁸

It should also be noted that the term "East Asian piano music" in this research is used in a specific sense, which is defined as music written by composers of Chinese, Korean and Japanese origins in accordance with the abovementioned definition. Because the piano does not originate in Asia, any piano music from this area cannot claim to be authentically traditional. That said, it has been more than a century since East Asians have encountered the instrument. Indeed, there are many pieces written for the piano by East Asian composers. Regardless of whether these piano pieces show an influence from the musical traditions of China, Japan, or Korea, they are included here as East Asian music. Such musical choices reflect historical trajectories and the ideological reasons of each East Asian composer, and their music should be appreciated for its intrinsic value.

⁸ Mongolia is often considered a part of East Asia, but the author does not speak the Mongolian language, and its population is very small. Another complication exists in "areas" within East Asia – especially Taiwan. The official language of Taiwan is Mandarin Chinese. While it is de facto independent and has distinct native cultures, which are mostly Austronesian, the overwhelming majority is Han Chinese. This study includes Taiwan as a part of East Asia, and allows each survey respondent to decide how they identify themselves ethnically. See *The World Factbook* for details: Central Information Agency, "Taiwan," *The World Factbook*. <https://www.cia.gov/the-world-factbook/countries/taiwan/>, accessed June 28, 2021.

CHAPTER II

Review of Related Literature

To date, no research has been done on the extent to which East Asian piano music has been taught and performed at the college level in the United States. A few studies have focused on the increasing prominence of East Asian pianists. Dr. Kenneth Williams highlighted the increase in the number of international students in the United States, especially from Asia, and drew attention to their impact on the academic environment in his 2001 article in the *College Music Symposium*.⁹ His paper introduced three important sources which help define the scope of this trend: Open Doors published annually by the Institute of International Education; the Integrated Postsecondary Education Data System (IPEDS) operated by the National Center for Education Statistics of the U.S. Department of Education; and the Higher Education Arts Data Service (HEADS) Data Summaries in Music compiled by NASM. HEADS provides data specific to music departments. These three sources remain relevant and helpful. However, there has been no research that incorporates such data and analyzes collegiate piano programs and/or students for the past two decades.

Dr. Kenneth Williams also linked the increase of Asian students to the diversification of piano literature. With his own Asian students in mind, he advised music teachers to be attentive to repertoire and the role of music in private life, and to utilize repertoire as a tool for cross-cultural communication in the music studio in his 2002 article for *the American Music Teacher* published by the Music Teachers National Association (MTNA).¹⁰ Although the article was for

⁹ Kenneth Williams, "International Students in Music: Crossing Boundaries," *College Music Symposium* 41 (2001): 43–56.

¹⁰ Kenneth Williams, "Cross-Cultural Communication in the Music Studio," *The American Music*

music teachers in general, it can be noted that he has been on the piano faculty of Ohio State University, and the majority of *American Music Teacher* subscribers are piano teachers.

The following subsections review the related literature that provide the background for the rising need of multiculturalism in the United States, and for the recent and specific prominence of East Asian pianists. These papers touch on institutional and cultural reasons that seem to slow the incorporation of East Asian piano music indirectly. Lastly, there is a brief overview of current standard piano literature along with a discussion of its significance.

2.1 Background in the United States

According to William M. Anderson, in the United States, the interest in non-Western music among music teachers dates back to 1916.¹¹ By the 1940s, as growing national security concerns during the WWII demanded national unity, the need for multicultural education received more recognition.¹²

In the 1950s, international communications expanded among music educators. The most notable event was the formation of the International Society for Music Education (ISME) in 1953 at a conference hosted by the United Nations Educational, Scientific and Cultural Organization (UNESCO).¹³ As one of its core values, ISME believed that “the richness and diversity of the world’s music provides opportunities for intercultural learning and international

Teacher 52, no. 1 (August 2002): 23–27.

¹¹ William M. Anderson, “World Music in American Education, 1916-1970,” *Contributions to Music Education*, no. 3 (1974): 23–25.

¹² Ambrose Caliver and US Office of Education Federal Security Agency, “Education of Teachers for Improving Majority-Minority Relationships: Course Offerings for Teachers to Learn about Racial and National Minority Groups. Bulletin, 1944, No. 2,” *US Office of Education, Federal Security Agency*, January 1, 1944.

¹³ ISME official website. <https://www.isme.org/>, accessed June 29, 2021.

understanding, co-operation and peace.” However, William M. Anderson in a 1974 article noticed the difficulty of authenticating music without materials such as performance audio or video recordings in early efforts of teaching non-Western musical traditions in the 1950s.¹⁴ He further observed that the development of ethnomusicology started to change this situation when many colleges began offering courses in this ethnomusicology in the 1960s.¹⁵

Katherine N. Norman observed in her 1994 dissertation that more attention had been given to multicultural music education at Music Educators National Conference (MENC)¹⁶ during the 1970s and the 1980s.¹⁷ The trend culminated in the national conference in 1990 titled “Multicultural Approaches to Music Education.”¹⁸ Reflecting United States society, it focused on the musical traditions of four groups: African Americans, Native Americans, Asian Americans and Hispanic Americans. For each tradition, it discussed the general history, methods for classroom inclusions, and a detailed sample lesson plan. It also resolved that such multicultural approaches be incorporated in elementary and secondary school music curricula, and that training for music teachers be provided at the college level. Around the same time, NASM embraced recommendations encouraging its members to provide “a repertory for study that includes various cultures and historical periods.”¹⁹ It can be said that by this time multicultural

¹⁴ William M. Anderson, “World Music in American Education, 1916-1970,” *Contributions to Music Education*, no. 3 (1974): 35.

¹⁵ *Ibid.*: 36-41.

¹⁶ MENC was founded in 1907 as Music Supervisors’ National Conference, and changed its name in 1934, and again in 2011 to the National Association for Music Education (NAfME). It has been the largest and the only encompassing national association that “addresses all aspects of music education.”

See its official website. <https://nafme.org/about/> (accessed June 29, 2021).

¹⁷ Katherine N. Norman, “Multicultural Music Education: Perceptions of Current and Prospective Music Education Faculty, Music Supervisors, and Music Teachers” (Ph.D. Dissertation, University of Michigan, 1994): 23.

¹⁸ Katherine N. Norman, 1994: 24.

¹⁹ *Ibid.*: 25.

education had become a widely accepted concept.

At the college level, the need to train future music teachers for the US public schools has driven multiculturalism, which further diversified the repertory. However, the needed curriculum resources and modifications to embrace the idea showed slow or mixed progress. Yiannis Christos Miralis's 2002 research investigated multicultural music course offerings and faculty perception at Big Ten universities²⁰ through interviewing faculty members and analyzing course syllabi.²¹ Whereas these schools offered numerous courses, they were not integrated into the required curriculum, even those for music education majors. His paper also called for a stronger ethnomusicology department at each university.

Under budgetary and administrative constraints, some teachers have incorporated modern and contemporary East Asian music in theory, history, or literature courses intended for music students in general, not just for pianists. As an example, Tomoko Deguchi, a Japanese music theorist, analyzed several compositions by Asian composers in her undergraduate music theory course, and summarized her experiences in her 2018 article.²² This move was encouraged by Winthrop University's adoption of a Global Learning Initiative in response to a growing number of students with different cultural backgrounds and ethnicities. Still, she wrote that she would still prefer to maintain the rigorous foundation of the current Western music theory. In her

²⁰ At the point of this research, the Big Ten conference consisted of 11 schools. Ten of them had music major programs: University of Illinois, Indiana University, University of Iowa, University of Michigan, Michigan State University, University of Minnesota, University of Nebraska, Northwestern University, Ohio State University, Penn State University, and University of Wisconsin.

²¹ Yiannis Christos Miralis, "Multicultural-World Music Education and Music Teacher Education at the Big Ten Schools: Identified Problems and Suggestions" (Ph.D. Dissertation, Ann Arbor, Michigan State University, 2002).

²² Tomoko Deguchi, "Promoting Diversity in the Undergraduate Classroom: Incorporating Asian Contemporary Composers' Music in a Form and Analysis Course," *Journal of Music Theory Pedagogy* 32 (2018): 23–37.

view, expanding musical materials to more parts of the world should be integrated in the current structure of music theory pedagogy.

2.2 Background in East Asia

East Asia has undergone a rapid economic growth and social transformation in the past decades. This has changed the cultural and musical landscape from which recent East Asian immigrants and students come. Although not recent, Richard Curt Kraus's 1989 book vividly describes how the piano had been promoted as the status symbol of China's still fledging but growing middle class.²³

By extrapolating Kraus's theory, the recent explosion of the number of Western-music learners in China and music students coming to the United States could be explained by the rapidly growing middle class in China. Youyou Zhang's 2020 dissertation confirmed this idea.²⁴ Parents in China see classical music study as adding value to the family and their child. Therefore, as they have increased in wealth, more parents have sent their children to Western music lessons, mainly piano.

Mari Yoshihara delved into the prominence of classical musicians with East Asian origins in her 2007 book *Musicians from a Different Shore*, building on her own experience as a pianist.²⁵ The explosive influx of East Asian students attending prestigious music schools in the United States started in the 1960s. She reasoned that a particular mixture of culture, politics, and commerce after World War II made classical music an essential part of the middle class in Japan.

²³ Richard Curt Kraus, *Pianos and Politics in China: Middle-Class Ambitions and the Struggle over Western Music* (Oxford: Oxford University Press, 1989).

²⁴ Youyou Zhang, "Chinese and Chinese American Classical Musicians in the United States" (M.S. Thesis, Philadelphia, Drexel University, 2020).

²⁵ Mari Yoshihara, *Musicians from a Different Shore* (Temple University Press, 2007).

Musicians from other East Asian countries have also flocked to the United States to pursue their education as the economy of their home countries has grown. In 2003-2004, Asian²⁶ students comprised 30 percent of Juilliard School students, and 70 to 80 percent of piano students at the Eastman School of Music. The most intriguing point she made is that these musicians saw themselves as a member of the global “supra-national” community of classical musicians, rather than a representative of their national culture.

Because these East Asian musicians were a visible minority, they faced biased treatment frequently. Yet they associated Western classical music with universal value. Mina Yang tried in her 2007 article “East meets west in the concert hall: Asians and classical music in the century of imperialism, post-colonialism, and multiculturalism” to depict how they faced biases, and how they embraced the idea of universal value themselves.²⁷ This attitude of East Asian musicians is very similar to that in Yoshihara’s book mentioned above.²⁸

At the same time, East Asian musicians share a common reputation as being diligent and a hard worker. Okun Huang’s 2001 dissertation argued that Korean culture, especially its Confucian values, had helped a successful adoption of Western classical music in Korea and produced many talented musicians.²⁹ S. A. Aizenshtadt reviewed this dissertation, and pointed out in a review of this dissertation that this explanation could be applied to the whole East Asian region.³⁰

²⁶ There are no statistics available differentiating East Asian and other Asian students in these surveys.

²⁷ Mina Yang, “East meets west in the concert hall: Asians and classical music in the century of imperialism, post-colonialism, and multiculturalism,” *Asian music: Journal of the Society for Asian Music* 38, no. 1 (January 2007): 1–30.

²⁸ Yoshihara, 2007.

²⁹ Okon Hwang, “Western art music in Korea: Everyday experience and cultural critique” (Ph.D. Dissertation, Middletown, Wesleyan University, 2001).

³⁰ S. A. Aizenshtadt, “ФОРТЕПИАННАЯ КУЛЬТУРА КИТАЯ И КОРЕИ ГЛАЗАМИ

Jin Ho Choi's 2009 dissertation focused on international music students from East Asia at ten higher education institutions in the United States.³¹ Not surprisingly, Choi found that the most influential factors that attracted them to their respective programs were the professor's reputation, scholarship aids, and the institution's reputation. Their satisfaction level was largely determined by the professor's teaching and expertise, and by the students' musical improvement in the curricula dominated by Western classical music. These students were keen about learning the Western classical musical canon, but not beyond it.

Yuan Jiang's 2019 dissertation, "A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States," compared the piano programs at higher education institutions in China and the United States and revealed their surprising similarities.³² While some Chinese institutions had an audition requirement which included Chinese piano music, or had a required or elective course, it was still possible for students to graduate without much exposure to Chinese piano music. Needless to say, American institutions did not have such specific courses at all. Furthermore, they did not have a required course on non-Western piano music in general.

2.3 Piano Literature

Even a limited survey shows how poorly East Asian piano music is currently represented in piano programs at the college level. The contents of bibliographical resources and discussions among pianists can provide further evidence. One of the standard textbooks for piano

АМЕРИКАНСКИХ ИССЛЕДОВАТЕЛЕЙ [The Culture of Piano Performance in China and Korea through the Eyes of American Music Scholars], *Music Scholarship* 13, no. 2 (December 2013): 6–11.

³¹ Jin Ho Choi, "Attitudes of International Music Students from East Asia toward U.S. Higher Education Institutions" (Ph.D. Dissertation, Denton, University of North Texas, 2009).

³² Yuan Jiang, "A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States" (Ph.D. Dissertation, Tallahassee, Florida State University, 2019).

literature courses is Stewart Gordon's 1996 book, *A History of Keyboard Literature: Music for the Piano and Its Forerunners*.³³ This book does not mention any works from composers of any Asian origins. Gordon included 20th-century works from Latin America and North America, as well as small European countries in the last chapters, but no one from Asia.

A more recent piano repertoire guide published in 2014 by Maurice Hinson and Wesley Roberts listed four composers of Chinese origins,³⁴ 53 composers with Japanese origins, and three composers with Korean backgrounds.³⁵ Whereas Japan had a significant representation, the other countries did not.³⁶ The reason for this disparity is not clear.

There are recent hopeful signs that professional organizations are recognizing the need for more diversity. The 2021 National Conference of MTNA included diversity as one of its main topics. There were two sessions which sought to broaden piano repertoire by introducing Chinese piano works, along with sessions on music by Latin American, black, and female composers: "The Political Implication in Selected Chinese Folksong Transcriptions for Violin and Piano" by Mr. Yang Liu and Dr. I-Hsuan Olivia Tsai and "An Introduction to Chinese Piano Music: Creating Dialogue About Diversity" by Washington State University Collegiate Chapter which introduced relatively easy piano pieces designed for children.³⁷ More recently, Alejandro Cremaschi reported a statistically significant increase in the number of pieces by female and non-white selected for pre-college festivals and competitions after the Black Live Matters movements

³³ Stewart Gordon, *A History of Keyboard Literature: Music for the Piano and Its Forerunners* (New York: Schirmer Books, 1996).

³⁴ Tan Dun (b.1957) and Long Zhou (b.1953) are listed as a Chinese American composer. One of the four is Taiwanese.

³⁵ Isang Yun (1917-1995) is listed as a German composer.

³⁶ Maurice Hinson and Wesley Roberts, *Guide to the Pianist's Repertoire, Fourth Edition*, 4th ed. (Indiana University Press, 2014).

³⁷ "Music Teachers National Association: 2021 Virtual Conference." *The American Music Teacher* 70, no. 4 (March 2021): 20–29.

in 2020. Among the list of non-white composers selected, Japanese, Chinese and Korean names were detected: Shinichi Suzuki, Yoshinao Nakada, Tan Dun, Naoko Ikeda, Keishi Tanaka, Akira Yuyama, Bright Sheng, Chee-Hwa Tan, Damin Ren, Joe Hisaishi, Yuko Uebayashi, Hiromi Uehara and Yiruma.³⁸

There are a decent number of research papers available on solo piano pieces by a single or a selected number of East Asian composers in English. They are mostly dissertations by East Asian students who studied in the United States. These papers can be accessed through popular platforms such as ProQuest by faculty and students of higher education institutions.

Unfortunately, most of these papers are specific and not comprehensive. It requires not only time and effort, but a certain level of prior knowledge to locate relevant papers. They are not for quick reference to locate East Asian piano music. Therefore, for the convenience of those who want to start a search in the future, a lengthy list of such works is included in this research project as Appendix A.

Finally, Jonathan Saucedo described in a book chapter “Diversity, Inclusion, and Outreach” in 2019 that the collection of music scores at libraries within higher education institutions is limited, though not specific to piano.³⁹ The library collection is one of the important determinants of convenient access to a particular piece of music in a higher education institution. When it does not include East Asian piano music, a piano teacher or a student are required to purchase the score at their own cost, and to wait for its arrival. Such costs and time

³⁸ Alejandro Cremaschi, “Gender and Ethnic Representation in the Repertoire Performed in Pre-College Competitions and Festivals in the U.S.: A Quantitative Analysis,” *MTNA E-Journal* 14, no. 1 (2022): 9–19.

³⁹ Jonathan Saucedo, “Diversity, Inclusion, and Outreach,” in ed. Scott Stone, *Outreach for Music Librarians*, Music Library Association Basic Manual Series (Middleton: Music Library Association, 2019), 3–12.

loss might hinder them from becoming familiar with East Asian music.

CHAPTER III

Survey of United States Collegiate Piano Faculty

The lack of existing research made it necessary to conduct a new survey on the extent piano music by East Asian composers has been incorporated in piano teaching at the college level in the United States. The HEADS survey, which was mentioned in the previous chapter, includes the number of music students by ethnicity and by degree level. It does not include breakdowns by nationality and by major.⁴⁰ It is impossible to know the precise number and percentage of East Asian students in piano programs. Although each college's administrative department likely has such data, it does not collect them from the member institutions. Systematic data, quantitative or qualitative, on the piano repertory currently taught and performed is even more specific. There was no such data. Therefore, the survey focused on the effort to address the research questions of this paper.

Each piano teacher at each college holds this type of information privately. The information is rarely, if ever, aggregated or summarized across teachers. Thus, the survey was designed to extract such information from piano faculty in an itemized manner, and not just as anecdotes, so that some parts become quantifiable. The survey was conducted from June 2021 to July 2021. The remainder of this chapter describes the scope, the structure and content, and the procedure of the survey in detail.

⁴⁰ The HEADS survey data is not public. The author inquired the representative of West Virginia University's School of Music, which is a member of NASM, about the items included in the data, and obtained the data on the number of music students by degree level and by ethnicity (yearly between 2010-2020) in July 2021.

3.1 Selection Criteria of the Target Population

The target population of the survey was selected to ensure comparability of data and feasibility of the survey. To create a list of piano teachers who are serving as faculty in higher education institutions, three criteria were determined. First, the survey only covered the NASM-accredited higher education institutions which confer degrees in music. NASM is the most trusted accreditation agency for music programs in the United States, and it encourages multicultural education in its current handbook. Hence, the NASM-accredited schools are probably under similar curricular constraints and ideological needs. Second, the geographical scope was limited to the Northeast, Southeast, and Midwest regions of the United States. This made it feasible to carry out the search of piano faculty within a limited period of time. Third, piano faculty were identified at the NASM-accredited schools. NASM publishes the directory of accredited institutions on its website by state.⁴¹ The directory shows the location and the official website for each institution. By checking the official websites, degree-conferring institutions were identified from the directory of the abovementioned regions. Only from these institutions, faculty members who appeared to teach applied classical piano lessons to college-level piano major students were selected to be added to the list of the target population. The design of official websites differs enormously from institution to institution. It was occasionally difficult to determine if a faculty member actually taught applied piano lessons to piano major students. When uncertainty existed, the teacher was included in the list.

With these determining factors, 253 piano teachers from 96 higher education institutions were compiled with their contact information. The contact information included the college

⁴¹ <https://nasm.arts-accredit.org/directory-lists/accredited-institutions/>, accessed March 17, 2022.

email address, phone number, and office location.

3.2 Questionnaire

The questionnaire of the survey was designed to obtain comprehensive information as briefly as possible. It consisted of five sections: screening, individual experiences, institutional experiences, resource availability, and demographic information. The screening section confirmed that a respondent currently teaches applied classical piano lessons to college-level piano major students as set in the criteria. To save time for the participants, questions were constructed as single choice, multiple choice, or numerical answer when it was allowed and reasonable. Several free answer questions were included to extract new or unpredictable information. To clarify what the author meant in these questions, the definitions explained in Chapter 1 were provided at the beginning of the questionnaire.

3.3 Data Collection Procedure

To ensure anonymity and security, the questionnaire was put into the most popular survey creation tool, Qualtrics. A free account was provided through West Virginia University. Qualtrics then produced a link to the survey, which could be shared. The responses to it were automatically recorded on the author's personal Qualtrics account.

An invitation email with this Qualtrics link was sent to 252 piano teachers on June 7, 2021 (one teacher on the list was in duplicate). The deadline was set for June 25, 2021. The link remained effective until July 2, 2021, allowing for late responses for one week. Before the questionnaire, participants were required to agree on the consent form which explained the voluntary nature of their participation and confidentiality of obtained data. A sample of the

invitation email and the consent form are shown below.

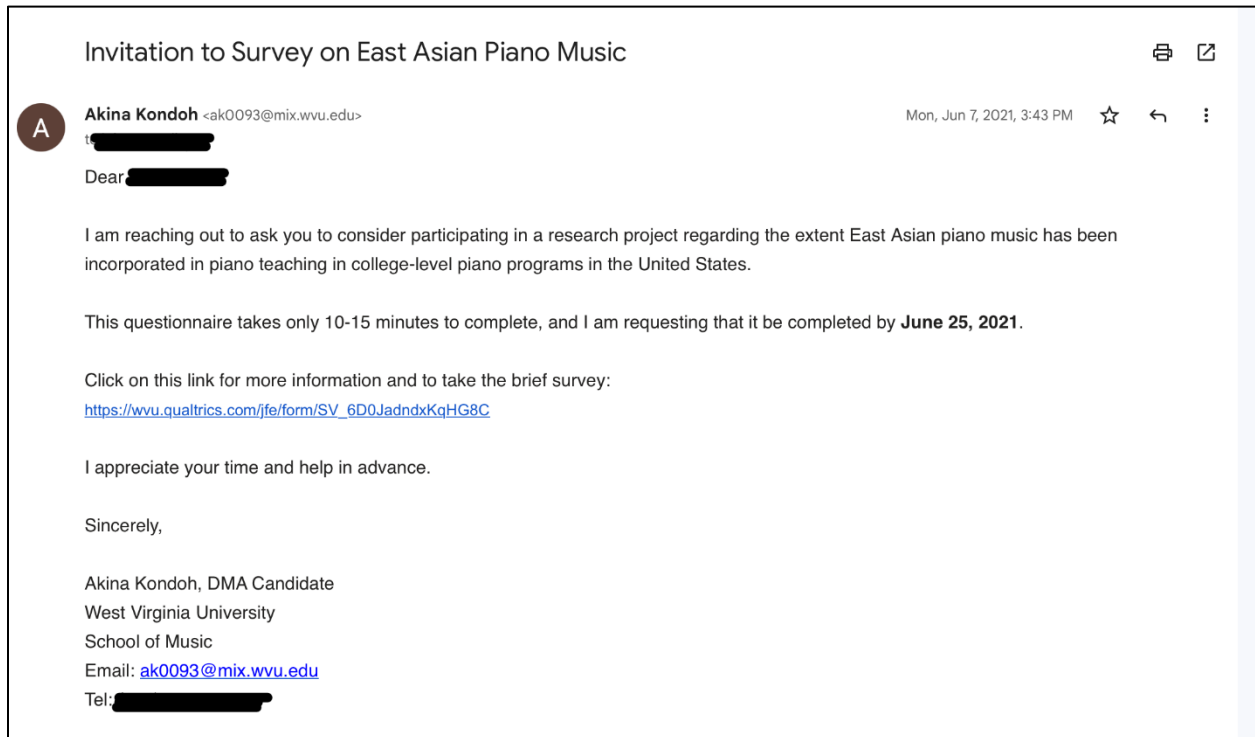


Figure 3-1: A sample invitation email

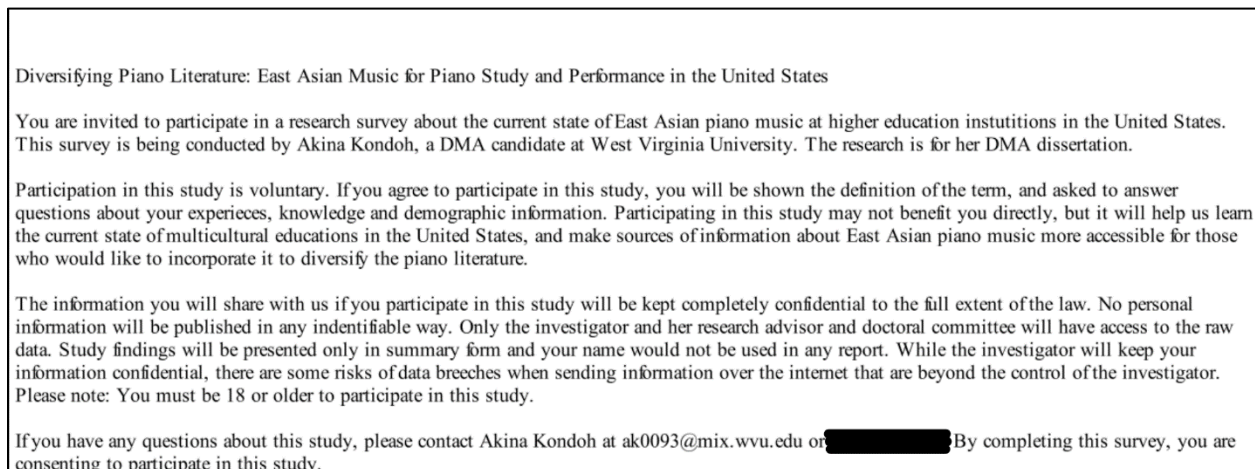


Figure 3-2: Consent form

CHAPTER IV

Survey of United States Collegiate Piano Faculty Results

By the end of the survey period in July 2021, 41 responses were recorded through the anonymous link on Qualtrics. Among them, 37 answered in the affirmative to the screening question “do you teach applied piano lessons for college-level piano majors at your institution?” and were confirmed to be within the target population. In the following sections, the descriptive statistics are compiled, and the responses to the free-answer questions are shown for further discussion.

4.1 Individual Experience

Q2-1 How many years have you been teaching at your institution?

There were 34 effective answers: 8 respondents have taught for 1 to 5 years; 5 respondents for 6 to 10 years; 9 respondents for 11 to 20 years; 8 respondents for 21 to 30 years; and 4 respondents for 31 to 40 years. The estimate average of years at the current institution was approximately 15 years. The sample has a representative variety of experience.

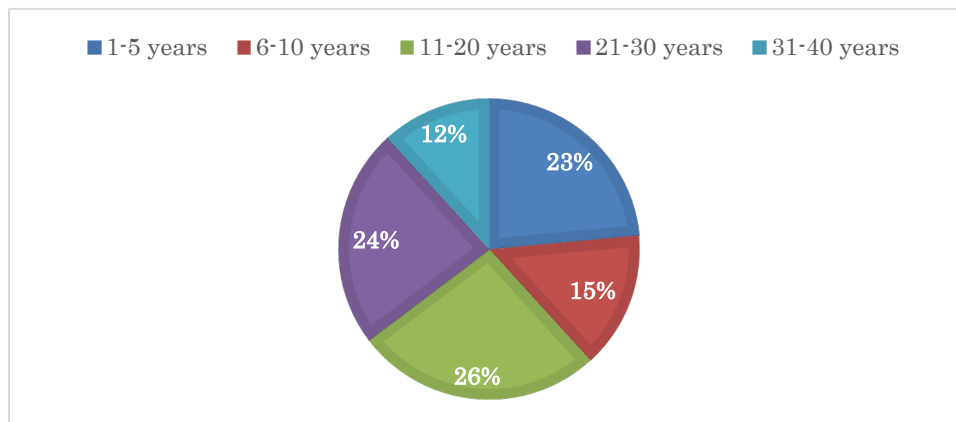


Figure 4-1: Years of teaching at the current institution

Q2-2 In a typical school year, what percentage of piano students with East Asian origins do you have in your piano studio?

There were 34 effective answers. The minimum was 0% with 7 respondents, and the maximum was 98% with one respondent. The average was 23.38% with the standard deviation of 29.86. This large standard deviation and the U-curve shape of the histogram indicate that there are largely two types of environments these teachers face. That is, while some teachers have many East Asian students, others have none.

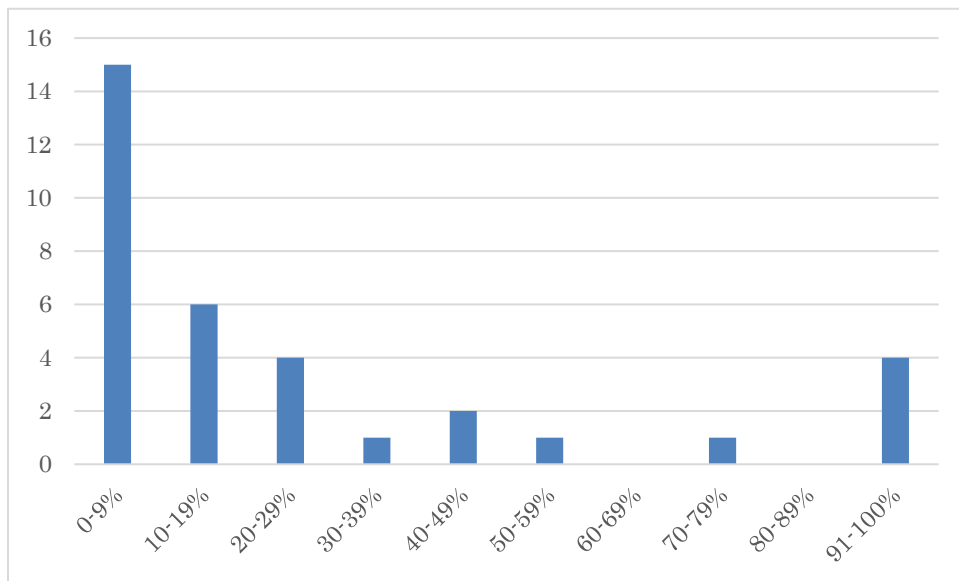


Figure 4-2: Percentage of piano students with East Asian origins in a typical school year

Q2-3 What percentage of students with East Asian origins have you had in your overall teaching career at the college-level?

There were 34 effective answers. The minimum was 0% with 3 respondents, and the maximum was 73% with one respondent. The average was 25.38% with the standard deviation of 22.84. This standard deviation is as large as the previous question. The histogram had two peaks. This large standard deviation and the shape of the histogram indicate that while some

teachers have taught many East Asian students, others have barely taught any of them for several years.

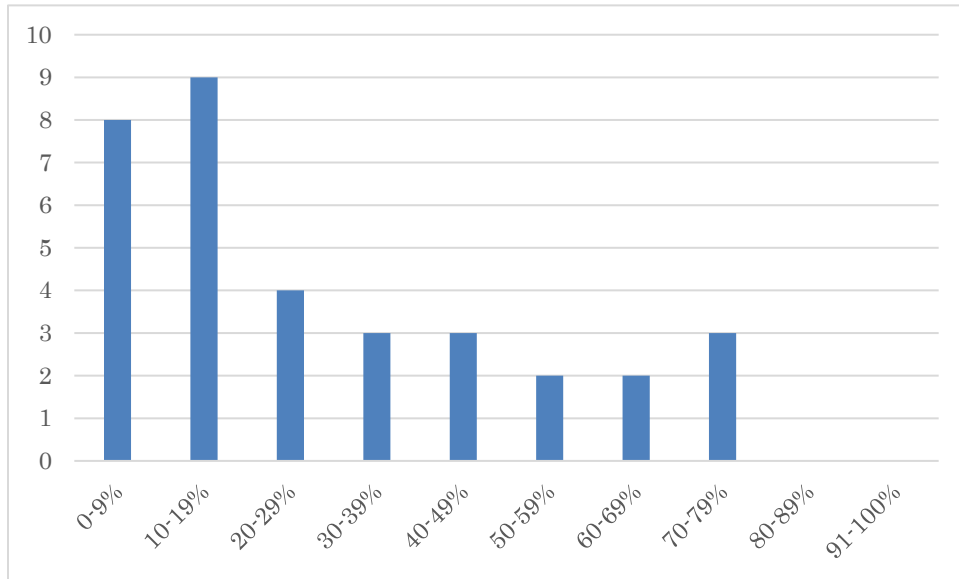


Figure 4-3: Percentage of piano students with East Asian origins in the overall career

Q2-4 How familiar are you with East Asian piano music?

There were 34 effective answers. The respondents were asked to measure their familiarity with East Asian piano music from 0 as not at all familiar to 10 as extremely familiar. The minimum was 1 with 5 respondents, and the maximum was 10 with one respondent. The average was 2.41 with the standard deviation of 4.59. The large standard deviation and the double peak shape of its histogram suggest that there are two groups of teachers, one that is knowledgeable of East Asian music and the other that is not at all.

It should be noted that these scores were based on a subjective assessment. There may have been biases.

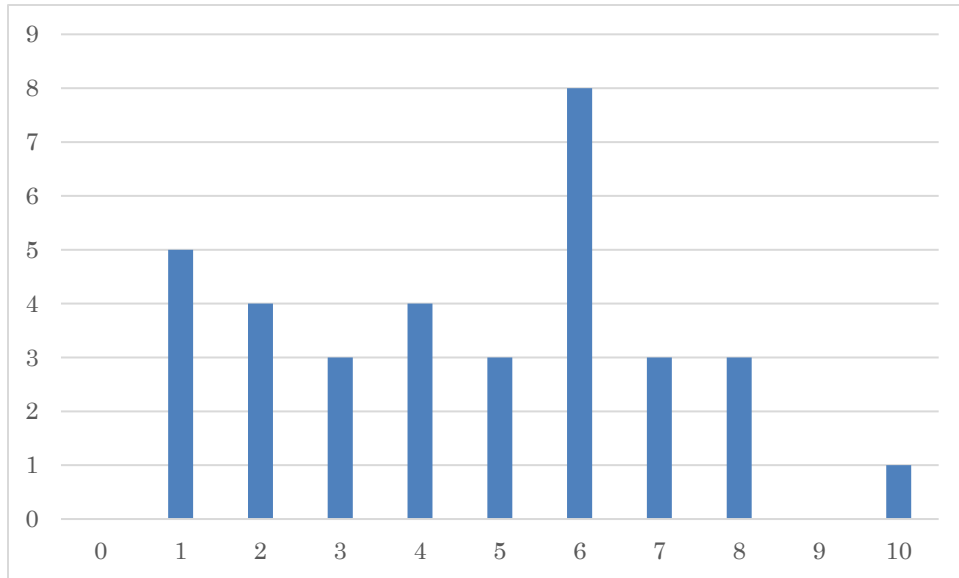


Figure 4-4: Familiarity with East Asian piano music

Q2-5 Do you include East Asian piano music in your performance repertoire?

There were 34 effective answers. 14 respondents answered yes, and 20 answered no.

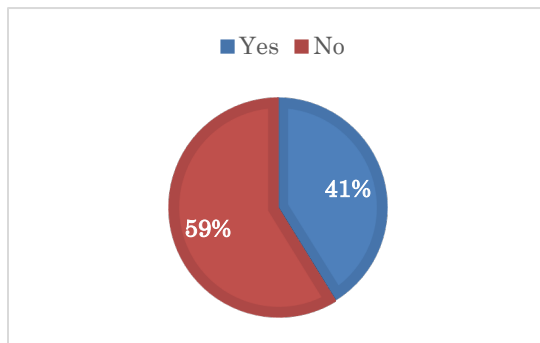


Figure 4-5: East Asian piano music in performance repertoire

Q2-6 Have you taught East Asian piano music in your applied lessons?

There were 34 effective answers. 24 respondents answered yes, and 10 answered no.

This means that, combined with Q2-5 results, 11 respondents have taught East Asian piano music to their students even though they do not perform such pieces themselves. Only one of those who answered that they include East Asian piano music in their performance repertoire has not taught

such music in their applied lessons. It suggests a strong correlation between their performance repertoire and teaching repertoire.

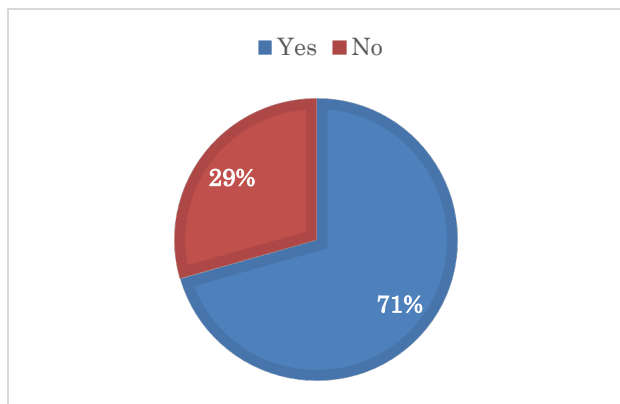


Figure 4-6: East Asian piano music in teaching repertoire

To verify this connection, a Chi-squared test was conducted between the answers to Q2-5 and Q2-6. The test statistic is 7.105. This is much larger than the 5% probability threshold of 3.814. Therefore, the null hypothesis that whether a teacher has taught East Asian piano music in their applied lesson is independent from whether the teacher includes East Asian piano work in their performance repertoire was rejected.

Q2-7 If yes, how many pieces have you taught?

There were 24 effective answers. The minimum was 1 with 2 respondents, and the maximum is 20 with one respondent. The average was 6 with the standard deviation of 4.86. Among those who have taught East Asian piano music, most teachers have taught a single digit number of East Asian piano pieces. The relatively large maximum and the standard deviation suggests that there are a smaller group of teachers who have taught many. The histogram combined the answers from Q2-6 and Q2-7. The scattered graph illustrates highly heterogeneous levels of experiences in teaching East Asian piano music among the piano faculty.

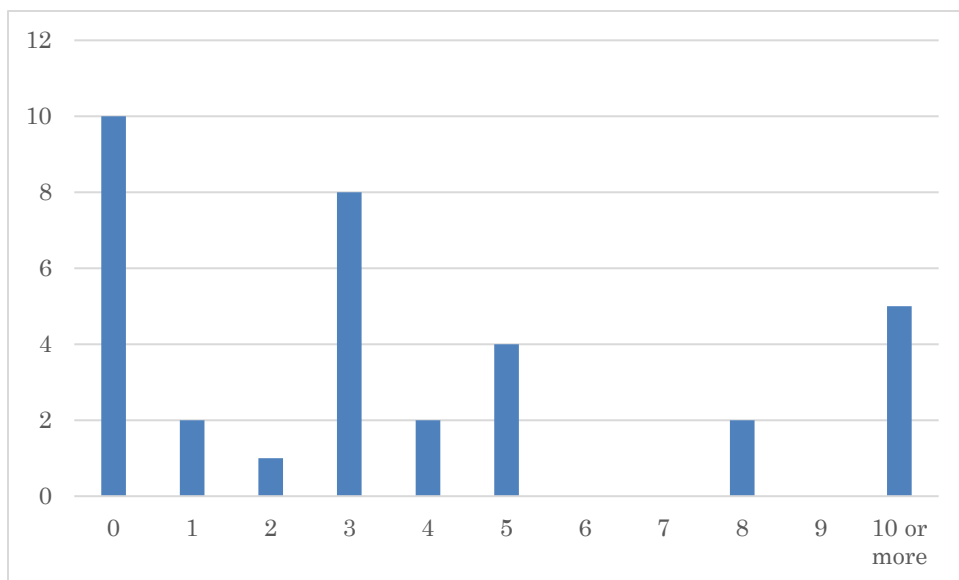


Figure 4-7: Number of East Asian piano pieces taught

Q2-8 If yes, who assigned or suggested these pieces?

There were 24 effective answers. In 12 cases, the teacher assigned such pieces. In 7 cases, the students chose them. In 4 cases, both teacher and students have taken the initiative.⁴² In the remaining one case, the choice was compelled through a competition or performance requirement. A clear relation was not detected between their own performance repertoire and the process of choosing East Asian pieces for their students. It may be the case that the general teaching style of each teacher is the main factor influencing this result, rather than their knowledge of East Asian piano music.

⁴² One respondent described the process as “students chose at my suggestion.”

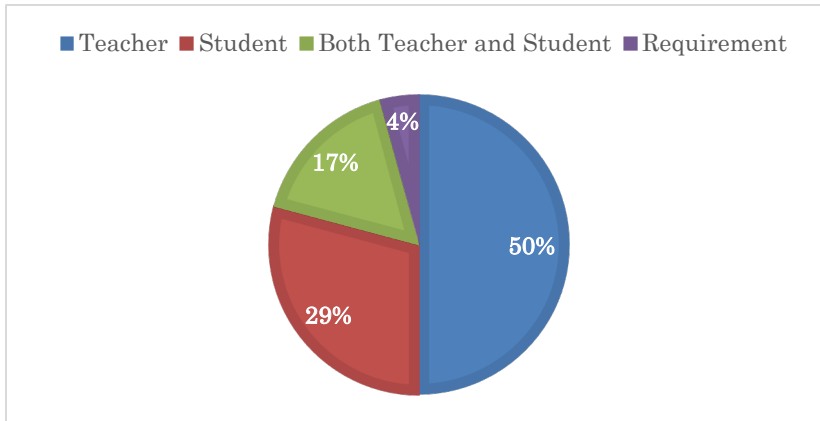


Figure 4-8: Who assigned the East Asian piano piece

4.2 Institutional Experience

Q3-1 Where is your institution located?

There were 32 effective answers. 4 institutions were located in Region A, 4 in Region B, 7 in Region C, 10 in Region D, 6 in Region E and the remaining 1 was in Region F. The percentage was largely in line with the original percentage of the 96 institutions by region, thus could be deemed representative.

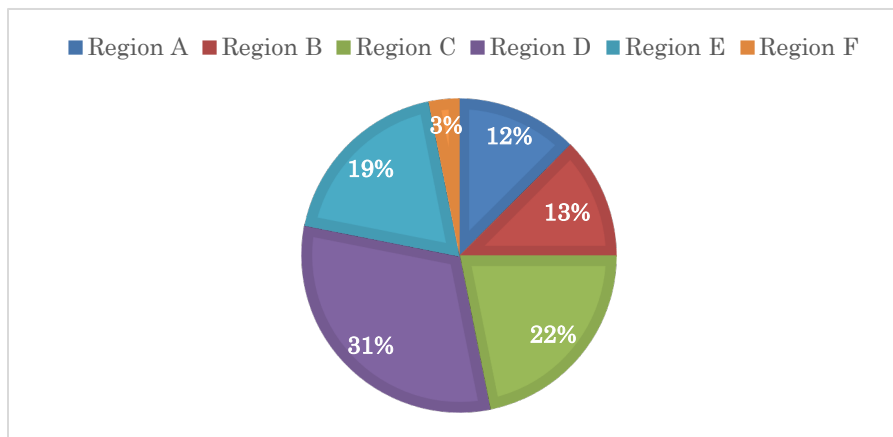


Figure 4-9: Location of the higher education institutions by region

Q3-2 Do you teach or have you taught a piano literature course at your institution?

There were 32 effective answers. 21 respondents answered yes, and 11 answered no.

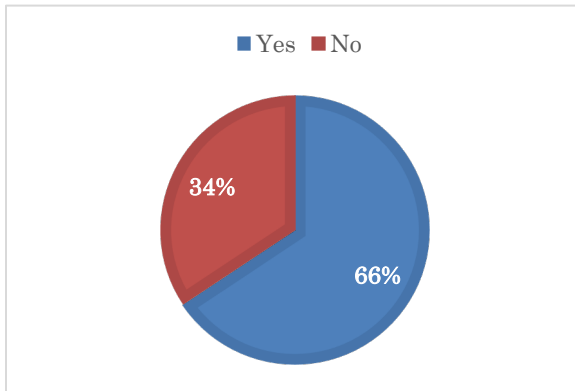


Figure 4-10: Teaching piano literature course

Q3-3 Have you included any East Asian piano music in your piano literature course?

There were 21 effective answers, meaning that all who have taught a piano literature course at their institution responded to this question. 12 respondents answered yes, and 9 answered no.

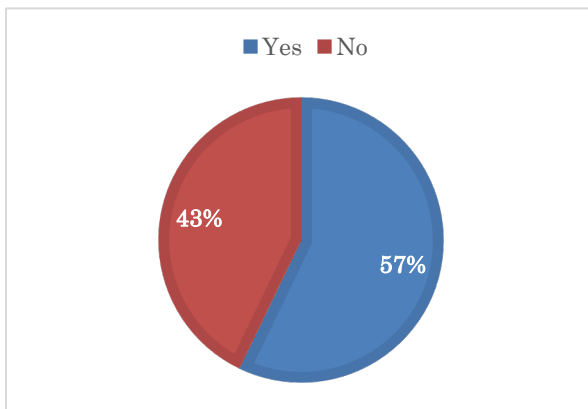


Figure 4-11: Including East Asian piano music in the piano literature course

Q3-4 If yes, how many minutes do you spend on East Asian piano music?

There were 12 effective answers, meaning that all who have included any East Asian

piano music in their piano literature course responded to this question. The minimum was 10 minutes with one respondent, and the maximum was 360 minutes with one respondent. The average was 75.04 minutes with the standard deviation of 105.49. While 10 of the respondents spent an hour or less, 2 respondents spent more than an hour, which is equivalent to more than an entire meeting of a class. This indicates that the majority of teachers just touch on the subject of East Asian piano music when they include it, with some outliers who devote a significant part of the course to it.

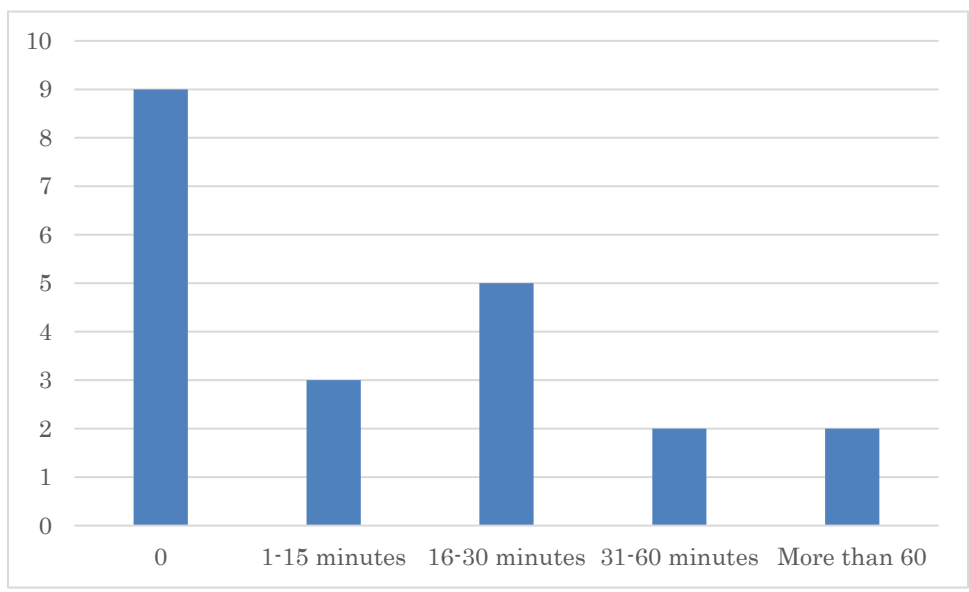


Figure 4-12: Minutes spent for East Asian music in the piano literature course

Q3-5 Have you included East Asian piano music in other musical activities you organized or helped to organize at your institution?

There were 32 effective answers. 7 respondents answered yes, and 25 answered no.

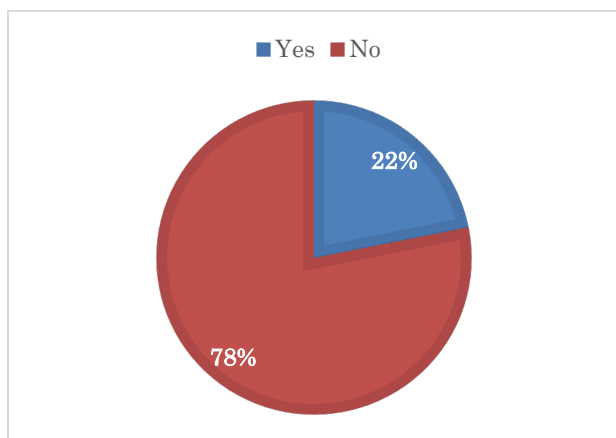


Figure 4-13: Other activities involving East Asian piano music

Q3-6 If yes, what kind of activities are they? (ex. lecture recital, guest lecture, world music ensemble, etc.)

The 7 respondents who answered in the affirmative to Q3-5 provided either a single or multiple type of activities. Among them, lecture recitals were the most numerous, followed by guest recitals or lectures, and festivals or special performances. The reason may be that one cannot assume audience familiarity with East Asian piano music, and that it would be better presented with a special lecture or some kind of explanations, not only by performances. The other answers included religious events, world music ensembles, and student recitals, all of which are more common than lecture recitals.

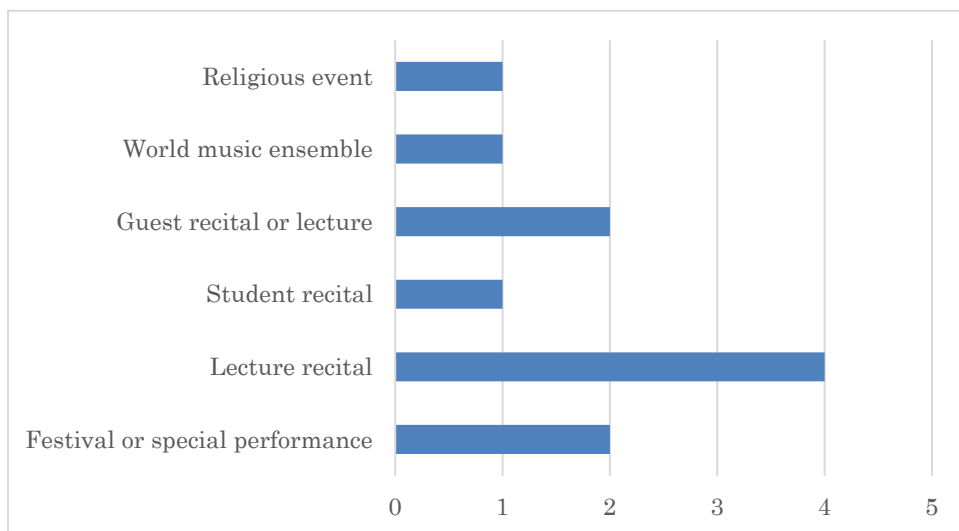


Figure 4-14: Type of activities involving East Asian piano music

Q3-7 Who participated in the activities?

Overall, lecture recitals appear to have been attended mostly by piano teachers and piano students. Other performances and festivals were also joined by non-piano students, non-music students and/or the general public.

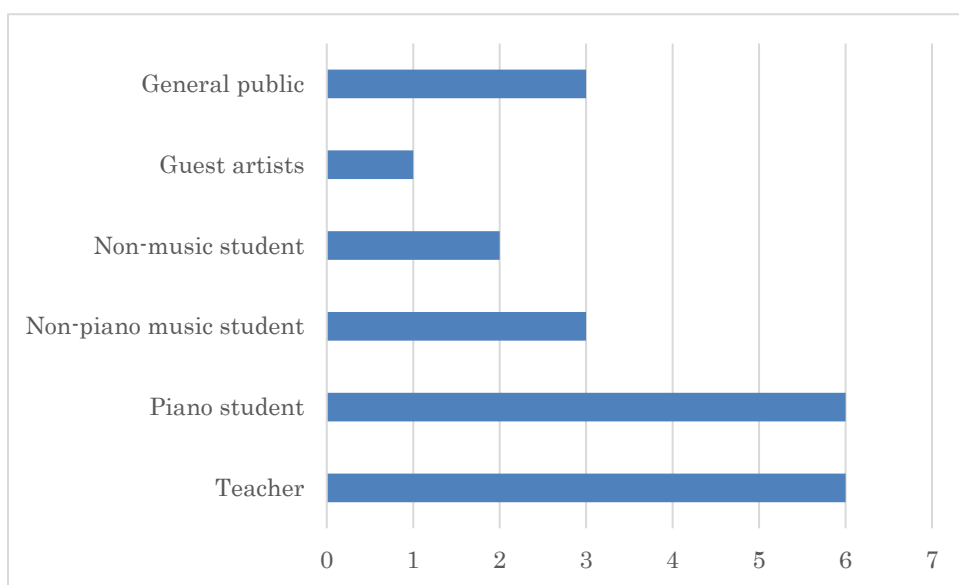


Figure 4-15: Participants of activities involving East Asian piano music

Q3-8 What was the motivation, the purpose, and the goal(s) of including East Asian piano music?

This is a free answer question. There are 7 effective answers. Each of them could contain multiple motivations. These motivations were classified into four broad categories: intrinsic value of such music; appreciation of students' own heritage; cross-cultural experience; and diverse repertoire. Those teachers who are active in incorporating East Asian piano music were concerned about diversity and cross-cultural experience as recommended by the NASM Handbook. Meanwhile, two answers highlighted its intrinsic value such as beauty. Students' identity as East Asian were found to be a trigger in two answers. However, it seems that this type of motivation came in tandem with others, not by its own.

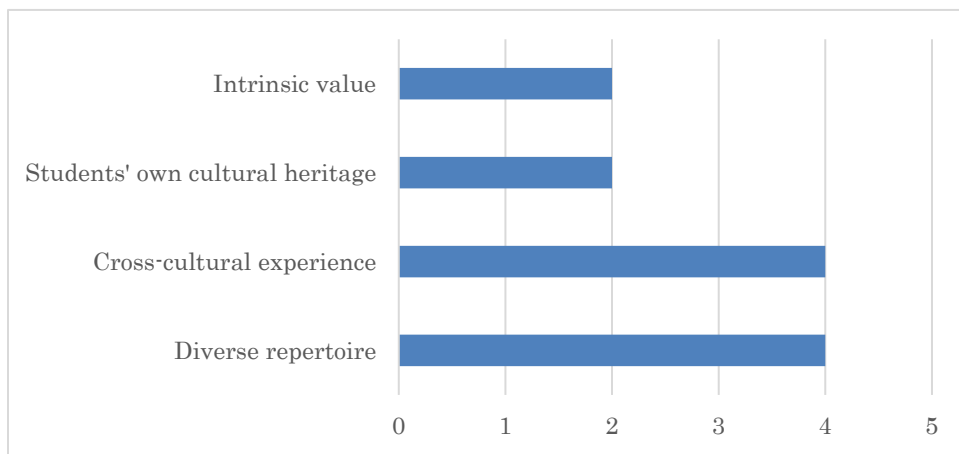


Figure 4-16: Motivation for activities involving East Asian piano music

Q3-9 What was the feedback and outcome? Were the goals achieved?

All the 7 respondents answered that the feedback was very positive, with the intended goals achieved.

Q3-10 Did you have any difficulties in including East Asian piano music for the

activities at your institution?

One answered yes, while 6 of them answered no.

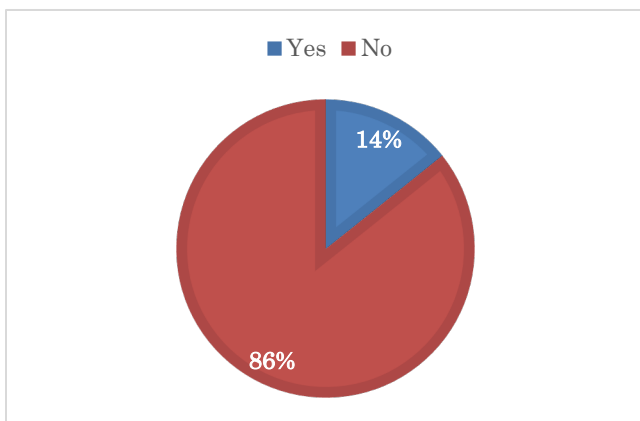


Figure 4-17: Having difficulty in including East Asian piano music

Q3-11 How did you overcome them?

The respondent that answered yes to Q3-10 felt that it was difficult to find enough amount of East Asian music for the activities, and that this difficulty had not been overcome yet.

4.3 Resource Availability

Q4-1 Do you want to continue or begin teaching East Asian piano music?

There were 32 effective answers. 30 respondents answered yes, and 2 answered no. The overwhelming majority of 94 percent expressed a desire to continue or begin teaching East Asian piano music.

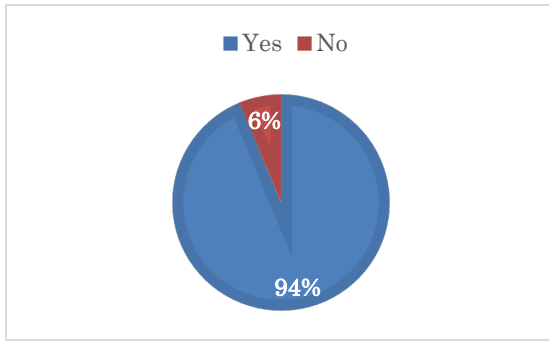


Figure 4-18: Desire to continue or begin teaching East Asian piano music

Q4-2 Do you know how to find East Asian piano music?

There were 32 effective answers. 19 respondents answered yes, and 13 answered no. Of the 30 respondents who want to teach East Asian piano music in Q4-1, 12 or 40% of them did not know how to find it. There was a huge discrepancy between the desire and the knowledge about the means to realize it.

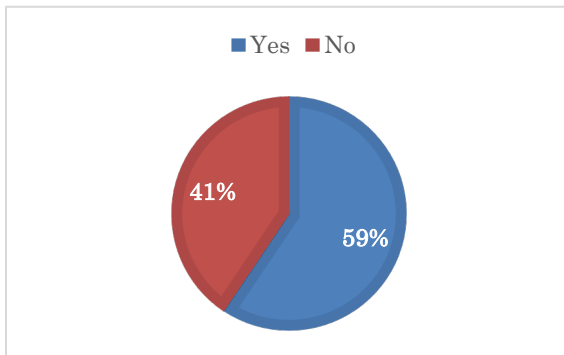


Figure 4-19: Knowing how to find East Asian piano music

Q4-3 If yes, what kind of resources would you use? (ex. book, website, database, etc.)

This is a non-obligatory free answer question. There were 19 responses. The resources in the answers could be classified into 8 categories. From the most numerous to the least, they

were: websites, books, colleagues or pianist friends, composers, databases, recordings, publishers, and libraries. Among those who mentioned books, three persons brought up Hinson and Roberts' repertoire book in 2014, *Guide to the Pianist's Repertoire, Fourth Edition* specifically. Only one answer mentioned libraries. This is likely to be because most libraries do not have a collection of East Asian piano music which is rich enough to explore. For busy piano faculty, internet searches, well-known repertoire books, and word-of-mouth among colleagues and musician friends are practical choices of resources.

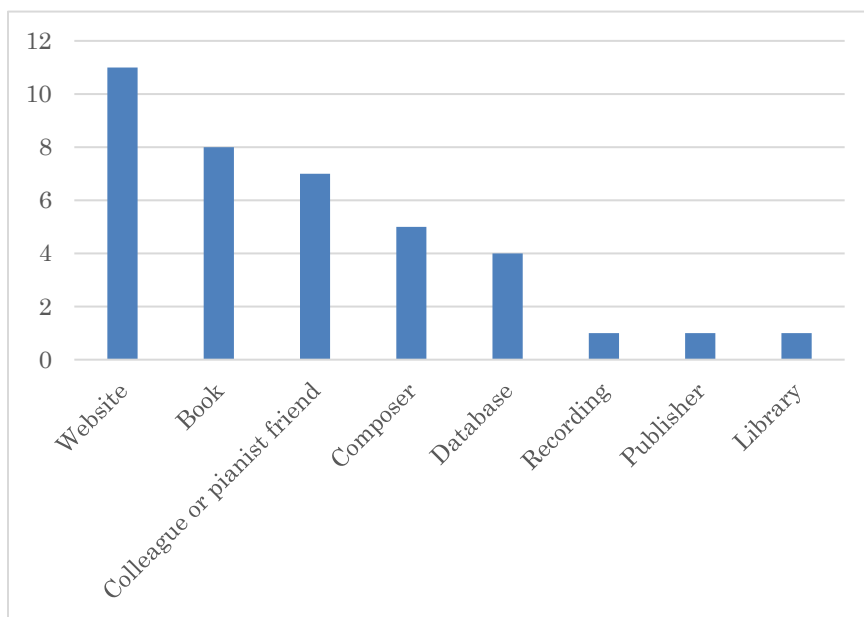


Figure 4-20: Type of resources to find East Asian piano music

Q4-4 Could you specify the details of the resources available to you? Please feel free to write as much as you need.

This is a non-obligatory free answer question. There were 13 answers. Among them, some respondents seemed to have very valuable but non-public resources. Two respondents had a direct contact with composers with East Asian origins. They not only perform and teach their friends' music, but they are also able to ask such composers for more names and resources. Three

answers mentioned that they had a personal collection of East Asian piano music. Such resources are of individual nature and not meant to be shared broadly.

Some answers spoke of usefulness of institutional resources. Within their respective institution, some piano teachers had opportunities to hear about East Asian piano work from their colleagues, students, and guest artists at recitals or master classes. They could also search such repertoire in the libraries, and request new scores if needed. In several institutions, piano faculty had collected information more actively in collaboration with students and had retained it. One teacher mentioned encouraging students to do research. In one institution, the piano faculty drew on collections of East Asian piano works which students had compiled as a part of their dissertation or thesis.

Other answers described how to start their search from the available resources. As already mentioned in Q4-3, Hinson and Roberts' repertoire book in 2014, *Guide to the Pianist's Repertoire, Fourth Edition* was one such resource. Likewise, an online database "A Seat at the Piano" was mentioned.⁴³ This database is not specifically for East Asian music. It is run by a non-profit group of musicians, and its purpose is to promote diversification of piano repertoire. One answer referred to College Music Society (CMS)⁴⁴ as "a springboard in finding other colleagues whose specialty may involve East Asian piano music." CMS is a professional consortium of colleges, conservatories, universities, musicians and scholars in all disciplines of music. A few websites in East Asian languages were also mentioned. They are public and a valuable source of information, but not accessible to many teachers in the United States who cannot read them. Therefore, they are omitted here but found in Appendix B. Last but not least,

⁴³ <https://www.aseatatthepiano.com/database>, accessed September 15, 2022.

⁴⁴ <https://www.music.org/>, accessed September 15, 2022.

very developed online search engines allow people to find East Asian composers or pianists specialized in such repertoire without using any established source. One respondent suggested that it would be possible to discover new names by starting a search of famous composers such as Toru Takemitsu (1930-1996), Unsuk Chin (b.1961) and Yi Chen (b.1953). Once they find someone who seems to be of interest, they can search for that person specifically for further information, such as his or her list of works or recordings.

4.4 Demographic Information

Q5-1 What is your age?

There were 31 effective answers. 4 respondents were between 25 to 35 years old; 9 were between 36 to 45; 7 were between 46 to 55; 7 were between 56 to 65; and 4 were over 66. Using the median age of each age, the estimated average age is 49.35 years old.

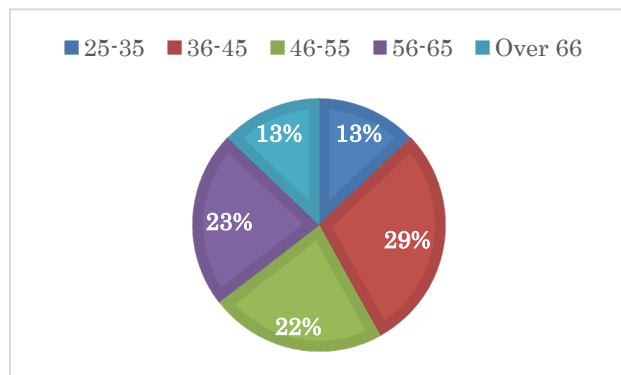


Figure 4-21: Age

Q5-2 What is your gender identity?

There were 31 effective answers. 10 respondents identified themselves as female, and 21 identified themselves as male. NASM reported in 2018 that 33% of the total tenured or

tenure-track music faculty identify as women.⁴⁵ The sample’s gender proportion is in line with the overall statistics.

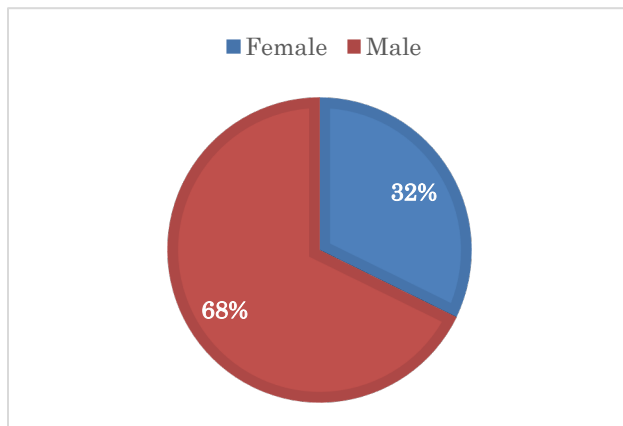


Figure 4-22: Gender

Q5-3 Do you identify yourself ethnically or nationally as Chinese, Japanese, or Korean?

There were 32 effective answers. 6 answered yes, and 26 answered no.

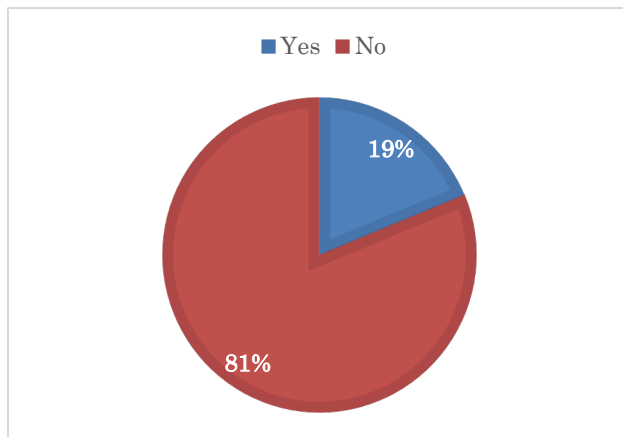


Figure 4-23: East Asian identities

⁴⁵ NASM, “Higher Education Arts Data Services Data Summaries,” 2018., as cited in Cole Burger, “Demographics of Classically Trained Tenured and Tenure-Track Piano Performance Faculty in the U.S.,” *MTNA E-Journal* 14, no. 1 (2022): 2–8.

In order to see if the teacher's identity affects their knowledge and performance repertoire, tentative statistical tests were conducted. The t-test did not detect a statistically significant difference in the average familiarity score in Q2-4 between the East Asian teachers and those who are not. The Chi-squared test did not confirm that the East Asian teachers were more likely to include East Asian piano music in their performance repertoire as they answered in Q2-5 under the 5% probability threshold. This is probably because the sample size was too small to derive any statistically significant results. A larger survey might confirm a relationship between the teacher's identity and their knowledge or performance repertoire. However, it also suggests existence of a meaningful number of non-East Asian piano faculty who are familiar with East Asian music and perform it.

Q5-4 What is your race? The categories are based on the US census.

There were 31 effective answers. 7 respondents identified themselves as Asian, and 24 identified themselves as white or European American. The percentage of Asian at 23% is not a negligible number, but not high enough to be accepted as ordinary.

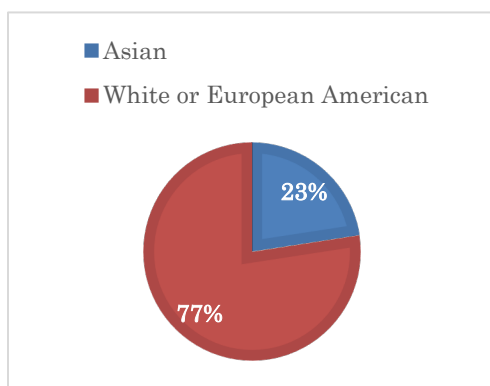


Figure 4-24: Race

CHAPTER V

Collegiate Piano Repertoire Diversification Strategies

The survey results vindicated a wide support among college-level piano faculty for diversification of piano literature, including East Asian piano music. Meanwhile, the extent to which they have actually incorporated it into their applied lessons or piano literature courses varied enormously among the individual piano teachers. The survey also gives a clue to how this gap could be narrowed. Piano teachers whose practices have not matched their desire could learn from other teachers who have incorporated East Asian piano music into their teaching at their respective higher education institutions.

Another important aspect which the survey shed light on is a surprisingly huge variance in the familiarity with East Asian piano music, the experience with teaching East Asian piano majors, and the length of time devoted to East Asian piano music in a piano literature class among the respondents. It is possible to infer from here that any decisions to incorporate East Asian music at their higher education institutions were made largely on an individual basis by each piano teacher, and that there was little or no institutional support for expanding related resources or encouragement to include East Asian piano music in their lessons and classes. As supporting evidence, only one respondent mentioned the school library as their resource to locate East Asian piano music.

The rest of this chapter proposes several strategies to diversify piano repertory by incorporating East Asian piano works. These strategies can be used at different levels, by individual piano teachers on the faculty, by ad-hoc or permanent groups of music teachers or divisions within a school of music, and by schools of music or higher education institutions. Also

included are suggestions for new resources particularly conducive to accelerating the process of repertoire diversification.

5.1 Individual Level Strategies

As music faculty members in higher education, individual piano teachers are in a good position to initiate diversification of repertory, even if they do not have personal connections to the repertoire or collections of music. The survey results showed that in a half of the cases where an East Asian piano piece was taught, the teacher assigned it. One respondent added that a student chose the music at the teacher's suggestion. Depending on the developmental stage of a student, teachers can select a piece or encourage students to explore lesser-known repertory.

To make this possible, teachers need to be knowledgeable at least to the extent where they know the different styles and technical difficulties of East Asian piano repertory in order to meet each student's needs or be able to suggest to students where to search. This seems to be the bottleneck for those respondents who did not know how to find East Asian piano music. Fortunately, we live in the age of the internet. The majority of the respondents who have taught it searched on the internet for the repertoire. Appendix B of this paper lists useful English websites collected through the survey as well as websites from East Asia mostly in regional languages. If a student is fluent in a particular language, teachers may suggest such websites or ask for the student's help. In this way, teachers and students enlarge their knowledge in a collaborative manner.

The second most popular resource is reference books. If the school libraries do not own Hinson and Roberts's *Guide to the Pianist's Repertoire, Fourth Edition* in any form, it is highly recommended to request it. Although it does not cover many composers with Chinese or Korean

origins, this is the most comprehensive book available to date. Teachers may search the composers listed in this book online or through academic databases to know more about each.

Some respondents mentioned colleagues, pianist friends or composers as the source of information about East Asian piano music. It is necessary to keep in mind that having East Asian origins does not assure fluency in languages or love of the cultures of their origin. Pianists or musicians with East Asian origins can be a powerful catalyst, but they are not obliged to have such interest or knowledge. Contacting colleagues or friends for information might rather discover an unpredicted expert of East Asian music. The survey results hint at the existence of such people.

Besides diversifying repertory at applied lessons, teachers can employ the opportunity to teach a keyboard literature course, or advise or engage in research projects. For example, it is possible to assign different East Asian composers to several students and to ask them to make a presentation or to write a paper, in addition to the more traditional topics such as Beethoven or female composers. These do not have to be lengthy projects. By this way, a class of students could become familiar with several East Asian composers and their pieces. By keeping record of these presentations and papers well and repeating such practices, teachers would accumulate their knowledge over time. Teachers could also invite a colleague who is familiar with East Asian music to their class for a guest presentation.

Through such individual activities, it is very likely that teachers will find a lack of East Asian piano music in their college library collections. If they request the libraries to acquire East Asian piano works with solid academic reasons, the request would be approved and the collection would become richer over time. An outcome of many small actions is not negligible.

As a master's student, the author once requested the Penn State University library to acquire two important piano works of Toru Takemitsu (1930-1996), pieces that are performance repertory of famous pianists such as Peter Serkin (1947-2020). The library agreed on their importance as the response to the request. Currently, it holds the music score in its stack.⁴⁶

5.2 Program Level Strategies

To encourage individual efforts mentioned above, the keyboard division as a whole can endorse diverse repertory in documents like an undergraduate and graduate handbook or manual for piano majors. Such a move would require much less administrative steps to do than to make any changes in the curriculum. If such a document attaches a sample recital program including a piece by an East Asian composer, it would make students more aware of non-Western repertory in general, and especially East Asian music.

Organizing an event featuring East Asian piano music in some way for the keyboard division can kick-start the diversification process. The responses to Q3-5 through to Q3-11 of the survey were about such activities other than regular applied lessons and classes. Within their institutions, they had lecture recitals, guest recitals or lectures, or music festivals that involved East Asian piano music. All of them were content that the goals of the event such as cross-cultural experience and diverse repertory had been achieved. Such an event can be mostly for piano teachers and majors, or for the public. Regardless, it would raise internal awareness and understanding about East Asian piano music. Furthermore, new connections and materials acquired through its organizing process would facilitate individual diversifying efforts through regular lessons and classes.

⁴⁶ The author confirmed it on the Penn State library online catalogue on November 10, 2022.

Another idea is to offer a special prize or fellowship on picking an East Asian piano piece in a competition. Recently, MTNA started to award *The Ebony Prize* for the best performance of a piece by a black composer for each age division at their national piano competition. The prize is sponsored by Ebony Music Inc.⁴⁷ Although such a big prize would need a big corporate sponsor, similar awards can be made in smaller scales at local competitions, in partnership with local Asian restaurants or Asian associations for instance. This type of initiative might need a significant effort to take, but it would not need a change in school curricula, and it could be started only by a couple of teachers.

5.3 Schoolwide Strategies

As mentioned in the previous subsection, organizing an event such as a music festival would be an effective way to boost the diversification process. With schoolwide support, such an event could be even larger in scope and more creative. Possibilities include a general music festival that features East Asian chamber music or orchestral works in collaboration with other divisions within a school of music. Another possibility is to organize across different departments within a higher education institution. For example, piano teachers can involve East Asian piano music in cross-departmental projects that feature other aspects of East Asian culture such as dance, visual art, and literature. It would attract a wider audience for East Asian piano music, leading to more appreciation and exposure. Leonidas Lagrimas detected audience experience as one of six factors that are considered in deciding undergraduate piano major students' recital repertoire in his 2016 dissertation.⁴⁸ As audiences gain understanding, it would

⁴⁷ See <https://ebonymusic.org/the-ebony-prize-2/>, accessed on November 12, 2022.

⁴⁸ Leonidas F. Lagrimas, "Factors Affecting the Programming of Undergraduate Piano Recital Repertoire: A Collective Case Study" (Ph.D. Diss., Tallahassee, The Florida State University, 2016).

be encouraging and easier for piano majors to choose East Asian piano music.

Further examples include a course featuring East Asian piano music that could be planned in accordance with a university-wide initiative, such as a celebration of an East Asian holiday, or a special week or month dedicated to Asian culture, or diversity in general. Although not specific to piano, one good example is the case of Tomoko Deguchi mentioned in Chapter 2. Her inclusion of several compositions by Asian composers in her undergraduate music theory course was triggered by a university-wide diversity initiative called the Global Learning Initiative.⁴⁹

The school library can support such events and initiatives, as well as more continuing efforts of diversification through leveraging on their capacity and budget. Libraries not only could host events featuring East Asian piano music, but also facilitate cross-departmental projects by connecting piano teachers to experts in other fields related to East Asia, and by providing them with multimedia equipment. In consultation with them, libraries can enlarge their collection of East Asian piano music.

5.4 Need for New Resources

Strategies for incorporating East Music need proactive efforts. It is necessary for schools and teachers to add new resources available in English so that everyone can access East Asian piano music much more easily. Perhaps the most effective way would be to include more East Asian piano works in the existing standard piano literature reference books. Thereby those

⁴⁹ Tomoko Deguchi, "Promoting Diversity in the Undergraduate Classroom: Incorporating Asian Contemporary Composers' Music in a Form and Analysis Course," *Journal of Music Theory Pedagogy* 32 (2018): 23–37.

teachers who teach keyboard literature course could easily incorporate East Asian piano music into the agenda without the burden of adding a new reference. A new book dedicated to this subject would need more time to develop and circulate widely, but would also be a welcome resource. Likewise, it would also be helpful for publishers of the standard teaching repertoire collections from the elementary to early advanced levels to incorporate appropriate East Asian piano works. More awareness among music publishers would be desirable to make it possible in future editions.

Developing an online database dedicated to East Asian music or to solo piano music of each East Asian country would also be very useful. As the list in Appendix B shows, no database is specialized in East Asian music. However, its volume and intrinsic value already merits such specialization.

CHAPTER VI

Conclusions

In higher education today, it is needed more than ever to exploit the full potential of East Asian pianists as facilitators of multicultural music education in the United States by empowering them with an expanded repertoire.

This research project confirms that there is an interest in diversifying piano repertoire but a discrepancy between the percentage of teachers who want to incorporate East Asian piano music and that of teachers who have yet to do so. By asking those teachers who have done so, offering information on East Asian composers and their works in the Appendices, and presenting several strategies for incorporating the repertoire, this research supports incorporating East Asian piano music at higher education institutions. The piano music and the strategies are useful for anyone interested in promoting multicultural education in and through the curriculum of college-level music programs as well as piano teachers.

An important factor in diversifying piano repertoire is availability of resources to unearth hitherto unknown pieces. The survey presented here verifies the widespread impression that the lack of resources or knowledge of such resources is still among the main reasons for limited teaching and performances of East Asian piano music. The survey also discloses what resources piano faculty do have today. For piano teachers in the United States who seek to diversify their performance and teaching repertory, this research produces a list of resources available to explore.

It is hoped that this paper provides piano teachers and students with the

awareness, encouragement, and resources needed to diversity piano repertoire by East Asian composers, thereby expanding the musical and cultural experiences in both higher education and the private studio.

Appendix A

RESEARCH PAPERS ON EAST ASIAN PIANO MUSIC

This appendix is intended as a resource for solo piano works by East Asian composers, specifically China, Japan and Korea respectively. Didactic piano works are excluded unless they may serve as performance repertoire. Because mainland China and Taiwan experience different political and social paths, their developments in piano repertoire are also bifurcated. Therefore, they are listed separately. However, there is some overlap because of mobility of composers based on a shared culture and ethnicity.

The composers mentioned in each paper are listed in the order of their birth year, with their given name first unless otherwise footnoted. (One should be aware that unlike in English, the last name is spelled first followed by the given name in the local languages of East Asia.)

CHINA – MAINLAND

Bai, Ye. “Conceptual Models of Chinese Piano Music Integration into the Space of Modern Music.” *International Review of the Aesthetics and Sociology of Music* 49, no. 1 (June 2018): 137–47.

Lisan Wang (1933-2013);
Qigang Chen (b.1951).

Wanghua Chu (b.1941);

Bi, Lei. “From Transcription to Transformation: Exploring the Creative Use of Chinese Folk Song in Gao Ping’s ‘Distant Voices.’” DMA diss., The University of Nebraska, 2017. ProQuest Dissertations & Theses Global.

Ping Gao (b.1970).

Chen, Baolu. “Tan Dun’s ‘Eight Memories in Watercolor, Op.1’: Strategies for Pianists and a Version Comparison.” DMA diss., The Ohio State University, 2016. ProQuest Dissertations & Theses Global.

Tan Dun (b.1957).⁵⁰

Fan-Long, Chun Grace. "A Study of Idiomatic Piano Compositions during the Cultural Revolution in the People's Republic of China." DMA diss., University of North Texas, 1991. ProQuest Dissertations & Theses Global.

Yinghai Li (1927-2007);

Jianzhong Wang (1933-2016).

Feeken, Qing Nadia. "The Complete Solo Piano Works of Chen Yi A Recording, Analysis, and Interpretation." DMA diss., Arizona State University, 2012. ProQuest Dissertations & Theses Global.

Yi Chen (b.1953).

Gu, Shiqi. "The Influence of Chinese Culture, Nature, and Western Music in Pi Huang (1995) and Nature No. 1 (2019), Piano Solos by Zhao Zhang." DMA diss., The University of Arizona, 2020. ProQuest Dissertations & Theses Global.

Zhao Zhang (b.1965).

He, Tao. "A Performance Guide to Selected Piano Solo Works of Lisan Wang." DA diss., Ball State University, 2020. ProQuest Dissertations & Theses Global.

Lisan Wang (1933-2013).

Hu, Hsin-li. "A Study of Chinese and Western Influences in Selected Pieces of Chinese Piano Music." DMA diss., University of South Carolina, 1994. ProQuest Dissertations & Theses Global.

Wei Qu (1917-2002);

Yinghai Li (1927-2007).

Huang, Heqing. "Five Moments of Sertar: Selected Piano Works by Ziyang Wen, 2013–2019." DMA diss., The University of Iowa, 2019. ProQuest Dissertations & Theses Global.

Ziyang Wen (b.1998).

Ji, Cong. "Chinese Aesthetics and Performance Practice in Three Works for Piano by Chen Yi: Tunes from My Home, Northern Scenes, and Four Spirits." DMA diss., City University of New York, 2020. ProQuest Dissertations & Theses Global.

Yi Chen (b.1953).

Jiang, Feifei. "Zhao Xiao-Sheng's Tai Chi Reflection: His Innovative Tai Chi Compositional System and Its Execution in 'Tai Chi' for Solo Piano." DMA diss., The University of Nebraska, 2013. ProQuest Dissertations & Theses Global.

⁵⁰ His last name is Tan, and his first name is Dun.

Xiaosheng Zhao (b.1945).

Jiao, Wei. "Chinese and Western Elements in Contemporary Chinese Composer Zhou Long's Works for Solo Piano 'Mongolian Folk-Tune Variations,' 'Wu Kui,' and 'Pianogongs.'" DMA diss., The University of North Carolina at Greensboro, 2014. ProQuest Dissertations & Theses Global.

Long Zhou (b.1953).

Jin, Bizhou. "Lectures: Piano Pedaling in Examples through the Centuries and Chinese Piano Music Inspired by Painting, Opera and Literature." DM Treatise, The Florida State University, 2019. ProQuest Dissertations & Theses Global.

Lisan Wang (1933-2013);
Feinan Wang (b.1986).

Qigang Chen (b.1951);

Kuang, Xuan. "A Performance Guide to Rao Yuyan's Piano Solo Works." DMA diss., The University of Iowa, 2020. ProQuest Dissertations & Theses Global.

Yuyan Rao (1933-2010).

Li, Chun Paige. "An Annotated Catalogue and Guide to the Piano Solo Repertoire of Contemporary Asian Women Composers from Mainland China, Hong Kong, and Taiwan." DM Treatise, The Florida State University, 2019. ProQuest Dissertations & Theses Global.

Yi Chen (b.1953);
Bum Ching Lam (b.1954);
Xiaoting Gong (b.1970);
Qing Liu (b.1974);
Lok Yin Tang (b.1978);
Liyue Chen (b.1982);
Lu Wang (b.1982);
Feinan Fay Wang (b.1986);
Mei Ling Tsui (b.1993);
Nga Man Celia Chan (?);
Hon Ki Viola Cheung (?);
Ping Yee Alice Ho (?);
Wai On Ho (?);
Livia Lin (?);
Jing Yang (?);

Jingjing Luo (b.1953);
Melissa Hui (b.1966);
Leilei Tian (b.1971);
Wan Ki Lee (b.1977);
Yu Tao (b.1981);
Lan Chee Lam (b.1982);
Amao Wang (b.1986);
Yan Pang (b.1989);
Yucong Zoe Wang (b.1993);
Yiqiao Chen (?);
Pui Shan Florence Cheung (?);
Yuanyuan Kay He (?);
Jun Li (?);
Weily Luc (?);
May Kay Yau (?).

Li, Jingbei. "The Preludes in Chinese Style: Three Selected Piano Preludes from Ding Shan-De, Chen Ming-Zhi and Zhang Shuai to Exemplify the Varieties of Chinese Piano Preludes." DMA diss., The Ohio State University, 2019. ProQuest Dissertations & Theses Global.

Shande Ding (1911-1995);
Shuai Zhang (b.1979).

Mingzhi Chen (1925-2009);

Li, Minghua. “The Application of Peking Opera Elements in the Piano Works *Instants d’un Opéra de Pékin* by Qigang Chen and *Pi Huang* by Zhao Zhang.” DMA diss., University of Kansas, 2021. ProQuest Dissertations & Theses Global.

Qigang Chen (b.1951);

Zhao Zhang (b.1965).

Li, Shu. “A Study of the Piano Works of Chu Wanghua, with an Emphasis on ‘Six Preludes.’” DMA diss., University of Kansas, 2015. ProQuest Dissertations & Theses Global.

Wanghua Chu (b.1941).

Li, Vivian S. “A Survey of Chu Wang-Hua’s Piano Works.” DMA diss., University of Houston, 2005. ProQuest Dissertations & Theses Global.

Wanghua Chu (b.1941).

Li, Xiaole. “Chen Yi’s Piano Music: Chinese Aesthetics and Western Models.” Ph.D. diss., University of Hawaii, 2003. ProQuest Dissertations & Theses Global.

Yi Chen (b.1953).

Li, Yannan. “Cross-Cultural Synthesis in Chen Qigang’s Piano Composition ‘*Instants d’un Opéra de Pékin*.’” DMA diss., The University of North Carolina, 2012. ProQuest Dissertations & Theses Global.

Qigang Chen (b.1951).

Li, Yue. “A Repertoire Guide to Wanghua Chu’s Published Works for Solo Piano.” DA diss., Ball State University, 2018. ProQuest Dissertations & Theses Global.

Wanghua Chu (b.1941).

Luo, Yali. “Six Chinese Piano Pieces of the Twentieth Century A Recording Project.” DMA diss., Arizona State University, 2012. ProQuest Dissertations & Theses Global.

Peixun Chen (1921-2007);

Yinghai Li (1927-2007);

Jianzhong Wang (1933-2016);

Eryao Lin (b.1939);

Yiqiang Sun (b. 1942);

Yi Chen (b.1953).

Sansbury, Sally Liew. “The Xinjiang Piano Suites of Shi Fu.” DMA diss., The Ohio State University, 2007. ProQuest Dissertations & Theses Global.

Shi Fu (b.1929).⁵¹

Wang, Rong Sheng. “A Study of Five Chinese Piano Pieces with a Review of the Introduction and Development of the Piano in China.” DA diss., Ball State University, 1995.

⁵¹ His legal full name is Shifu Guo, but he is known and active as a composer Shifu.

ProQuest Dissertations & Theses Global.

Luting Hu (1903-1999);⁵²
(1917-2002);

Shande Ding (1911-1995);
Yinghai Li (1927-2007).

Wei Qu

Wen, Yanan. “Two Chinese Contemporary Piano Works ‘Combination of Long and Short Meter’ and ‘Thunder in a Drought.’” DMA diss., University of Kansas, 2015. ProQuest Dissertations & Theses Global.

Peixun Chen (1921-2007);

Jihao Quan (b.1956).

Xia, Liping. “Exploring Faith-Based Chinese Piano Compositions: An Analysis of Selected Piano Solo Works of Anlun Huang.” DMA diss., The University of Nebraska - Lincoln, 2020. ProQuest Dissertations & Theses Global.

Anlun Huang (b.1949).

Xu, Chunli. “Early Solo Works for the Piano by Three Contemporary Chinese-American Composers: Performance Analysis and Pedagogical Perspectives.” DMA diss., Temple University, 2007. ProQuest Dissertations & Theses Global.

Yi Chen (b.1953);
Tan Dun (b.1957)

Pei Lu (b.1956);

Xu, Rongjie. “Innovation and Tradition in Lisan Wang’s Piano Suite ‘Other Hill’: An Interdisciplinary Analysis.” DMA diss., The University of Nebraska, 2010. ProQuest Dissertations & Theses Global.

Lisan Wang (1933-2013).

Yang, Shu-mei. “Piano Music of Native Chinese Composers, with Particular Focus on the Piano Works since 1950: A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, L. V. Beethoven, S. Prokofiev, F. Chopin, R. Schumann, J. Brahms, M. Ravel, and A. Skryabin.” DMA diss., University of North Texas, 1988. ProQuest Dissertations & Theses Global.

Youmei Xiao (1884-1940);⁵³
Luting Hu (1903-1999).

Zi Huang (1904-1938);⁵⁴

You, Liang-Yun. “A Survey of Ding Shan-De’s Piano Works.” DMA diss., University of Houston, 2004. ProQuest Dissertations & Theses Global.

Shande Ding (1911-1995).

Zhang, Peng. “Memories of Graz - Solo Piano Works of Shiqi Geng.” DMA diss., The University

⁵² He is also widely known as Ro-din Ho, a different spelling of his name.

⁵³ He is also spelled as Yu-mei Hsiao.

⁵⁴ He is also spelled as Tzu Hwang.

of Iowa, 2019. ProQuest Dissertations & Theses Global.

Shiqi Geng (b.1995).

Zhang, Shi-gu. “Chinese and Western Influences upon Piano Music in China.” DMA diss., The University of Arizona, 1993. ProQuest Dissertations & Theses Global.

Luting Hu (1903-1999);

Mingxin Du (b.1928);

Jianzhong Wang (1933-2016);

Wei Qu (1917-2002);

Zhuqiang Wu (b.1929);

Long Zhou (b.1953).

Zhang, Yi. “When East Meets West: A Stylistic Analysis of Bright Sheng’s Piano Works.” DMA diss., University of Houston, 2010. ProQuest Dissertations & Theses Global.

Bright Sheng (b.1955).

Zhang, Yiming. “The Underlying Folk Music in Wang Lisan’s Music.” DMA diss., Temple University, 2014. ProQuest Dissertations & Theses Global.

Lisan Wang (1933-2013).

— (piano). *WANG, Lisan: Piano Works (Complete)*. CD. Naxos, 2015.

Zhou, Jingchao. “The Mimicking of Instruments in Arrangements and Transcriptions for Piano of Chinese Traditional Music.” DMA diss., Arizona State University, 2020. ProQuest Dissertations & Theses Global.

Yinghai Li (1927-2007);

Wanghua Chu (b.1941).

Jianzhong Wang (1933-2016);

Zhou, Xu. “Shande Ding: An Examination of His Compositional Style and Influences from Western Composers.” DMA diss., Arizona State University, 2020. ProQuest Dissertations & Theses Global.

Shande Ding (1911-1995).

CHINA – TAIWAN

Bai, Yunge. “The Traditional Music Style of Jiang Wenye’s Piano Suites: Five Sketches Op.4 and the Splendors of Beijing Op.22.” DMA diss., University of Kansas, 2020. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983).

Chen, Chun-Ming. “‘Mountain and Farmland’: A Hakka-Style Suite by Taiwanese Composer Tai-Hsiang Li.” DMA diss., The University of Iowa, 2015. ProQuest Dissertations &

Theses Global.

Tai-Hsiang Li (1941-2014).

Cheng, Ching-Ming. "An Annotated Bibliography of Taiwanese Piano Music by Selected Composers Born after 1950." DMA diss., University of Miami, 2006. ProQuest fDissertations & Theses Global.

Ting-Lian Wu (b.1950);
Shan-Hua Chien (b.1954);
Yan-Jong Huang (b.1955);
Ching-Chang Chen (b.1957);
Ting-Yi Ma (b.1962);
Kuo-Cheng Sze (b.1963);
Jin-Fong Yang (b.1964);
Chih-Fang Huang (b.1965);
Chiung-Yu Chen (b.1969);
Ssu-Yu Huang (b.1970);
Pei-Yin Lo (b.1971);
Ling-Huei Tsai (b.1973);

Tsung-Hsien Yang (b.1952);
Che-Min Shiung (b.1954);
Shu-Si Chen (b.1957);
Shih-Hui Chen (b.1962);
Wen-Tze Lu (b.1962);
Ya-Ming Hsu (b.1963);
Heng-Chung Mo (b.1965);
Ching-Yu Hsiau (b.1966);
Hui-Ni Chang (b.1969);
Yu-Hui Chang (b.1970);
Ying-Chieh Sun (b.1971);
Ching-Wen Chao (b.1973).

Chiang, Tien-Yi. "A Study of Piano Works by Formusica: The 'New Taiwan Music Piano Works, Volumes I–VII.'" DMA dissertation, City University of New York, 2006. ProQuest Dissertations & Theses Global.

Mao-Shuen Chen (b. 1936).

Ho, Dorian. "The Solo Piano Music of Ma Shui-Long: A Performance Guide." Ph.D. diss., New York University, 1989. ProQuest Dissertations & Theses Global.

Shui-Long Ma (1939-2015).

Hsu, Sheng-Wei. "Interpreting the Piano Music of Taiwanese Composer Kuo Chih-Yuan." Ph.D. diss., University of Sheffield, 2016. White Rose eThesis Online.

Chih-Yuan Kuo (1921-2013).

Hu, Hsin-li. "A Study of Chinese and Western Influences in Selected Pieces of Chinese Piano Music." DMA diss., University of South Carolina, 1994. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983);

Tsang-Houei Hsu (1929-2001).

Huang, Wei-Der. "Solo Piano and Chamber Music of Contemporary Taiwanese Composers." DMA diss., University of Maryland, 2001. ProQuest Dissertations & Theses Global.

Chih-Yuan Kuo (1921-2013);
Shing-Kwei Tzeng (b.1946);

Shui-Long Ma (1939-2015);
Ching-Yu Hsiau (b.1966);

Mei-Chun Sally Chen (b.1968).

Kuo, Tzong-Kai. "Chiang Wen-Yeh: The Style of His Selected Piano Works and a Study of Music Modernization in Japan and China." DMA diss., The Ohio State University, 1987. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983).

Li, Chun Paige. "An Annotated Catalogue and Guide to the Piano Solo Repertoire of Contemporary Asian Women Composers from Mainland China, Hong Kong, and Taiwan." DM treatise, The Florida State University, 2019. ProQuest Dissertations & Theses Global.

Hope Lee (b.1953);

Yu-Hui Chang (b.1970);

Chia-Lin Pan (b.1972);

Mei-Fang Lin (b.1973);

Yiheng Yivonne Wu (b.1981);

Chia-Yu Hsu (?);

Ching-Yu Hsiao (b.1966);

Ssu-Yu Huang (b.1970);

Ching-Wen Chao (b.1973);

Ming-Hsiu Yen (b.1980);

Chia-Ying Lin (b.1990);

Ying-Chen Kao (?).

Liang, Xiao. "The Creative Use of Conservative Western Compositional Techniques in Wen-Yeh Chiang's 'Piano Suite - Twelve Poems On Folk Festival', Op. 53." DMA diss., The University of Nebraska, 2016. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983).

Liu, Daniel Chia-Te. "A Pedagogical Introduction to the Piano Works of Tyzen Hsiao." DMA diss., University of Kansas, 2013. ProQuest Dissertations & Theses Global.

Tyzen Hsiao (1938-2015).

Sen, Chiacheng. "Music and Culture Two Taiwanese Composers: Chen Suti and Jiang Wenye." DMA diss., University of California, 2011. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983);

Su-ti Chen (1911-1992).

Sun, Wei-Yi. "A Description and Evaluation of Piano Works by Three Taiwanese Composers of the Twentieth Century: Tyzen Hsiao, Shui-Long Ma, and Gordon Shi-Wen Chin." DMA diss., The Ohio State University, 2020. ProQuest Dissertations & Theses Global.

Tyzen Hsiao (1938-2015);

Shui-Long Ma (1939-2015);

Gordon Shi-Wen Chin (b.1957).

Tsai, Yi-Chuan. "Taiwanese Traditional Musical Idioms Meet Western Music Composition: An Analytical and Pedagogical Approach to Solo Piano Works by Tyzen Hsiao." DMA diss., The University of Southern Mississippi, 2017. ProQuest Dissertations & Theses Global.

Tyzen Hsiao (1938-2015).

Tu, Wan-Shan. "Musical Meaning in Shui-Long Ma's Piano Sonata." DMA diss., University of Houston, 2007. ProQuest Dissertations & Theses Global.

Shui-Long Ma (1939-2015).

Wang, Lin-Yu. "Survey of Selected Contemporary Taiwanese Female Composers of Music for Solo Piano." DMA diss., Arizona State University, 2011. ProQuest Dissertations & Theses Global.

Fan-Ling Su (b. 1955);

Hwei-Lee Chang (b. 1956);

Shyh-Ji Pan-Chew (b. 1957);

Kwang-I Ying (b. 1960).

Yang, Shuan-Chen. "Struggle for Recognition: Wen-Ye Jiang, Chih-Yuen Kuo, and Their Piano Music." DMA diss., University of Cincinnati, 2008. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983);

Chih-Yuan Kuo (1921-2013).

Yang, Shu-mei. "Piano Music of Native Chinese Composers, with Particular Focus on the Piano Works since 1950: A Lecture Recital, Together with Three Recitals of Selected Works of J. S. Bach, L. V. Beethoven, S. Prokofiev, F. Chopin, R. Schumann, J. Brahms, M. Ravel, and A. Skryabin." DMA diss., University of North Texas, 1988. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983);

Su-ti Chen (1911-1992);

Chih-Yuan Kuo (1921-2013);

Tsang-Houei Hsu (1929-2001);

Mao-Shuen Chen (b.1936);

Shui-Long Ma (1939-2015);

Hwang-Long Pan (b.1945).

Yang, Tzi-Ming. "Selected Solo Piano Works of Taiwanese Composers." DMA diss., University of Maryland, 2002. ProQuest Dissertations & Theses Global.

Wen-Yeh Chiang (1910-1983);

Su-ti Chen (1911-1992);

Chih-Yuan Kuo (1921-2013);

Tsang-Houei Hsu (1929-2001);

Shui-Long Ma (1939-2015);

Tyzen Hsiao (1938-2015);

Che-Min Shiung (b.1954);

Kwang-I Ying (b.1960).

Yu, Stephanie. "Solo Piano Works by Ke-Chia Chen: 'To an Isolated Island' and 'Treasure Box.'" DMA diss., The University of Nebraska, 2018. ProQuest Dissertations & Theses Global.

Ke-Chia Chen (b.1979).

JAPAN

Brown, Naomi Noro. "Akira Miyoshi's Didactic Works for Solo Piano." DMA diss., Louisiana State University, 1994. ProQuest Dissertations & Theses Global.

Akira Miyoshi (1933-2013).

Chayama, Yuri. "The Influence of Modern Art on Toru Takemitsu's Works for Piano." DMA diss., The University of Arizona, 2013. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Fowler, Michael D. "Toshi Ichianagi's 'Piano Media': Finding Parallelisms to Patterns in Japanese Culture." DMA diss., University of Cincinnati, 2005. ProQuest Dissertations & Theses Global.

Toshi Ichianagi (b.1933).

Fukuchi, Hidetoshi. "The Pitch Content of Selected Piano Works of Toru Takemitsu." MM Thesis, University of North Texas, 1998. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Fukui, Masa Kitagawa. "Japanese Piano Music, 1940-1973: A Meeting of Eastern and Western Traditions." DMA diss., University of Maryland, 1981. ProQuest Dissertations & Theses Global.

Hisatada Otaka (1911-1951);
Akio Yashiro (1929-1976);
Toru Takemitsu (1930-1996);

Saburo Takata (1913-2000);
Joji Yuasa (b.1929);
Akira Miyoshi (1933-2013).

Garrett, Junko Ueno. "Japanese Piano Compositions of the Last Hundred Years: A History of Piano Music in Japan and a Complete List of Japanese Piano Compositions." DMA diss., Rice University, 1998. ProQuest Dissertations & Theses Global.

Tokichi Setoguchi (1868-1941);
Kosuke Komatsu (1884-1966);
Kosaku Yamada (1886-1965);
Kiyoshi Nobutoki (1887-1965);
Tsune Matsushima (1890-1985);
Tamezo Narita (1893-1945);
Michio Miyagi (1894-1956);
Toraji Ohnaka (1896-1982);
Yoshitaka Sakamoto (1898-1968);
Shoji Hamaguchi (1899-1971);
Tetsuji Miyahara (1899-1976);
Ichiji Sei (1899-1963);

Rentaro Taki (1879-1903);
Nagayo Motoori (1885-1945);
Matsuki Hayashi (1887-?);
Satoru Ohnuma (1889-1944);
Ryutaro Hirota (1892-1952);
Ryutaro Tanabe (1893-1953);
Shukichi Mitsukuri (1895-1971);
Meiro Sugahara (1897-1988);
Kanichi Shimoosa (1898-1962);
Yasuji Kiyose (1899-1981);
Akira Nagura (1899-1980);
Naomichi Matsunaga (1900-1972);

Masao Ohki (1901-1971);
 Tsuguo Suzuki (1901-1991);
 Yuzuru Ike (1902-?);
 Saburo Moroi (1903-1977);
 Kunihiko Hashimoto (1904-1949);
 Toroku Takagi (1904-2006);
 Naotada Yamamoto (1904-1965);
 Tomojiro Ikenouchi (1906-1987);
 Chosuke Sato (1906-1983);
 Taijiro Go (1907-1971);
 Teruaki Hiraoka (1907-1992);
 Shichiro Kakinomoto (1907-?);
 Taneho Okamoto (1907-?);
 Hisato Ohzawa (1907-1953);
 Kazu Nakaseko (1908-1973);
 Fumihiko Fukui (1909-1976);
 Urato Watanabe (1909-1994);
 Kozaburo Hirai (1910-2002);
 Bunya Ko (1910-1983);⁵⁵
 Hisaharu Watanabe (1910-?);
 Takako Yoshida (1910-1956);
 Ohsuke Itoh (1911-2009);
 Hisatada Otaka (1911-1951);
 Toshio Kashiwagi (1912-1994);
 Kazuo Yamada (1912-1991);
 Fumio Hayasaka (1914-1955);
 Kiyoshige Koyama (1914-2009);
 Emiko Nagayo (1915-2009);
 Sohkiichi Ozaki (1915-1945);
 Tsutomu Hashimoto (1916-?);
 Shoko Natsuda (1916-2014);⁵⁶
 Toshio Takami (1916-1997);
 Kiyohiko Kikkawa (1917-?);
 Takeshi Itoh (1918-?);
 Hideko Ohki (1919-2008);
 Akihiro Tsukatani (1919-1995);
 Shinichi Tada (1920-?);
 Yoshio Irino (1921-1980);
 Kazutsugu Nakada (1921-2001);
 Masayoshi Sugiura (1921-?);
 Sadao Bekku (1922-2012);
 Katsutoshi Nagasawa (1923-2008);
 Tadashi Ohta (1901-?);
 Iwao Fukui (1902-1996);
 Kazuo Mizushima (1902-1972);
 Yukichi Naka (1903-?);
 Takeo Saitoh (1904-1982);
 Koji Taku (1904-1983);
 Midori Hosokawa (1906-1950);
 Kikuko Kanai (1906-1986);
 Shigetaro Yamagata (1906-2006);
 Yoshio Hasegawa (1907-1981);
 Yoshiji Itoh (1907-?);
 Yoritsune Matsudaira (1907-2001);
 Toshiaki Okamoto (1907-1977);
 Tadashi Hattori (1908-2008);
 Noboru Saitoh (1908-1982);
 Gyonin Iwagami (1909-1992);
 Masao Amachi (1910-1992);
 Kosuke Ichiba (1910-?);
 Toshitsugu Ogihara (1910-1992);
 Masahisa Yokota (1910-1996);
 Komei Abe (1911-2006);
 Taro Nakamura (1911-?);
 Toshiharu Ichikawa (1912-1998);
 Kenji Nakahara (1912-?);
 Saburo Takata (1913-2000);
 Akira Ifukube (1914-2006);
 Taminosuke Matsumoto (1914-2004);
 Ro Ogura (1915-1990);
 Kunio Toda (1915-2003);
 Mareo Ishiketa (1916-1996);
 Minao Shibata (1916-1996);
 Kiyohiko Kijima (1917-1998);
 Tadashi Igarashi (1918-?);
 Kei Kurasawa (1919-?);
 Akiko Shiraishi (1919-?);
 Takeshi Hoshino (1920-?);
 Shinichi Takata (1920-1960);
 Kan Ishii (1921-2009);
 Goro Natori (1921-1992);
 Setsuo Tsukahara (1921-1978);
 Shinichi Matsushita (1922-1991);
 Yoshinao Nakada (1923-2000);

⁵⁵ Bunya Ko was born in Taiwan under Japanese rule and lost his Japanese nationality in 1945. His name is read as Wen-Yeh Chiang (or Wenye Jiang) in Chinese. He is now generally considered as a Chinese composer rather than a “Japanese” composer. See “Taiwan” section.

⁵⁶ Born as Jongkap Woo in Korea, he studied in Japan and immigrated to Japan later.

Ikuma Dan (1924-2001);
 Masatami Tanase (1924-1988);
 Chizuko Ise (b.1925);
 Hajime Okumura (1925-1991);
 Hajime Kaburagi (1926-2014);
 Michiharu Matsunaga (b.1927);
 Keijiro Sato (1927-2009);
 Tadashi Yamanouchi (1927-1980);
 Minoru Kobayashi (b.1928);
 Kazu Minakata (b.1928);
 Nobuo Terahara (1928-1998);
 Haruo Inui (1929-1949);
 Arata Kobayashi (b.1929);
 Teizo Matsumura (1929-2007);
 Shodai Okada (b.1929);
 Akio Yashiro (1929-1976);
 Kazuo Fukushima (b.1930);
 Yutaka Makino (1930-2005);
 Makoto Moroi (1930-2013);
 Saburo Ohkubo (1930-1998);
 Hifumi Shimoyama (b.1930);
 Toru Takemitsu (1930-1996);
 Naohiko Terashima (1930-2002);
 Yutaka Kaneto (b.1931);
 Hidetake Konoe (1931-2003);
 Sawako Nakamura (b.1931);
 Masao Ohno (1931-2019);
 Yuzo Toyama (b.1931);
 Mitsuaki Hamiya (b.1932);
 Masayuki Nagatomi (1932-2020);
 Kyoko Okada (b.1932);
 Masayuki Takenishi (b.1932);
 Akira Ueda (b.1932);
 Hiroshi Yanagi (b.1932);
 Reiko Arima (b.1933);
 Hiroshi Hara (1933-2002);
 Toshi Ichiyangi (b.1933);
 Yoshikazu Kataoka (b.1933);
 Toshio Kohra (b.1933);
 Yoshimitsu Kurokami (1933-2002);
 Masaaki Tanaka (b.1933);
 Kazuyoshi Uzuki (b.1933);
 Mao Yamagishi (1933-2003);
 Akira Kitamura (1934-2011);
 Kozo Masuda (b.1934);
 Shukoh Mizuno (b.1934);
 Takanobu Saitoh (1924-2004);
 Yasushi Akutagawa (1925-1989);
 Tadashi Kato (b.1925);
 Hidenori Tokunaga (1925-1998);
 Yukiko Kato (b.1926);
 Kazuko Ohsawa (1927-2004);
 Sukehisa Shiba (1927-2017);
 Yutaka Doi (b.1928);
 Shozo Maruta (b.1928);
 Kazu Munakata (1928-2016);
 Tetsu Arai (b.1929);
 Mitsuoki Iwamura (b.1929);
 Michio Mamiya (b.1929);
 Toshiro Mayuzumi (1929-1997);
 Yoshio Tamano (1929-2000)
 Joji Yuasa (b.1929);
 Masao Honma (1930-2008);
 Minoru Miki (1930-2011);
 Toshijiro Oka (b.1930);
 Takucho Shibuya (b.1930);
 Toshiya Sukegawa (1930-2015);
 Toshimitsu Tanaka (b.1930);
 Hikaru Hayashi (1931-2012);
 Akihiro Komori (1931-2016);
 Yoriaki Matsudaira (b.1931);
 Yoshinori Nakayama (1931-2020);
 Makoto Shinohara (b.1931);
 Shigeji Yamamoto (b.1931);
 Naohiko Kai (b.1932);
 Nobukio Nakamata (b.1932);
 Masami Shiina (b.1932);
 Akira Tamba (b.1932);
 Norihiko Wada (1932-2018);
 Akira Yuyama (b.1932);
 Hidehiko Hagiwara (b.1933);
 Koichi Hattori (b.1933);
 Hidenao Itoh (b.1933);
 Iwao Konko (b.1933);
 Yutaka Kozu (b.1933);
 Akira Miyoshi (1933-2013);
 Eisei Tsujii (1933-2009);
 Mitsuo Yamada (b.1933);
 Yoshiteru Hayashi (b.1934);
 Kenichi Kumagai (1934-2017);
 Hiroshi Minami (b.1934);
 Ichiro Mononobe (b.1934);

Tsuguji Murai (b.1934);
Jiro Senshu (b.1934);
Kenichi Yamakawa (b.1934);
Kei Anjo (1935-2014);
Kenzo Egashira (b.1935);
Kazuko Hara (1935-2014);
Bin Kaneda (1935-2002);
Mitsuharu Okazaki (1935-2018);
Yasunao Tone (b.1935);
Gakuji Watanabe (b.1935);
Azusa Hayashi (b.1936);
Maki Ishii (1936-2003);
Toshiyuki Itoh (b.1936);
Hitoshi Kobayashi (b.1936);
Toshinao Sato (1936-2002);
Takeichiro Hirai (b.1937);
Kikuko Masumoto (b.1937);
Yoshihisa Taira (1937-2005);
Hisayoshi Ando (b.1938);
Nobuyoshi Iinuma (b.1938);
Sesshu Kai (1938-1978);
Mieko Shiomi (b.1938);
Yoshiyuki Takahashi (b.1938);
Toru Tamura (b.1938);
Takashi Inui (b.1939);
Hideo Katayanagi (b.1939);
Hiroshi Nanatsuya (b.1939);
Motohiko Adachi (b.1940);
Masamichi Inoue (b.1940);
Yasuo Kosuge (b.1940);
Teruyuki Noda (b.1940);
Takashi Saeki (b.1940);
Kiyotomi Yoshizaki (b.1940);
Masanobu Kimura (1941-2021);
Yoichi Nakajima (b.1941);
Kenjiro Urata (b.1941);
Haruna Miyake (b.1942);
Shigeaki Saegusa (b.1942);
Satoshi Ohmae (b.1943);
Hiroki Tamaki (1943-2012);
Kazuhiko Hattori (b.1944);
Minoru Itoh (b.1944);
Manabu Kawai (b.1944);
Yukitake Nakamura (b.1944);
Atsutada Otaka (1944-2021);
Norio Fukushi (b.1945);

Satoru Nakanishi (b.1934);
Hirofumi Takahara (1934-2018);
Hiromi Adachi (b.1935);
Hideo Arashino (1935-2016);
Michiyo Fujiwara (b.1935);
Seiichi Inagaki (b.1935);
Mamoru Kumaki (b.1935);
Tsuneya Tanabe (b.1935);
Koichi Uzaki (b.1935);
Mitsuhiro Hanamura (b.1936);
Takekuni Hirayoshi (1936-1998);
Ryuta Itoh (b.1936);
Hiroshi Kanai (b.1936);
Hideo Mizokami (b.1936);
Junji Sumitomo (b.1936);
Shinichi Kaneko (b.1937);
Tsuneo Nakajima (b.1937);
Mikio Tojima (1937-2020);
Yoshio Hachimura (1938-1985);
Minoru Iwama (b.1938);
Aisaku Nagao (b.1938);
Hideaki Suzuki (b.1938);
Yuji Takahashi (b.1938);
Mutsuo Hashimoto (b.1939);
Tadamasa Sakai (b.1939);
Naohiko Nakata (b.1939);
Shin Sato (b.1939);
Atsuo Fujita (b.1940);
Tadaoki Ishihara (b.1940);
Katori Makino (b.1940);
Keiko Okasaka (b.1940);
Masato Uchida (1940-1997);
Sonoko Fujii (b.1941);
Sumiko Minemura (b.1941);
Satoshi Suzuki (b.1941);
Haruo Asakawa (b.1942);
Haru Nakajima (b.1942);
Shinichiro Ikebe (b.1943);
Midori Takahashi (b.1943);
Yoshiyuki Doi (b.1944);
Kazuko Hayakawa (b.1944);
Yushi Kaneda (b.1944);
Yoshifumi Nakajima (b.1944);
Chikako Okiyama (b.1944);
Kohei Fujita (b.1945);
Hiroshi Haraya (b.1945);

Yayoi Kitazume (b.1945);
Yasuchiyo Masaoka (b.1945);
Sachie Murao (b.1945);
Takashi Satoh (b.1945);
Masanori Fujita (b.1946);
Satoko Minami (b.1946);
Toshiyuki Ozaki (b.1946);
Masao Endo (b.1947);
Junichi Hirano (b.1947);
Jo Kondoh (b.1947);
Kazuo Mise (b.1947);
Fujio Okabe (b.1947);
Akira Tanaka (b.1947);
Koji Tomotani (b.1947);
Masao Tsutsumi (b.1947);
Hirokazu Hiraishi (b.1948);
Michio Kitazume (b.1948);
Atsuki Sumi (b.1948);
Takayoshi Yanagida (b.1948);
Kazuhisa Akita (b.1949);
Ryuichi Horikoshi (b.1949);
Ayako Murakumo (b.1949);
Hidekazu Sahara (b.1949);
Takehito Shimazu (b.1949);
Masamitsu Tarahashi (b.1949);
Yoshimi Aiba (b.1950);
Takashi Matsuoka (b.1950);
Konate Mori (b.1950);
Sueko Nagayo (b.1950);
Hiroshi Ninoyama (b.1950);
Yasushi Yamazaki (b.1950);
Toshio Akashi (b.1951);
Shirabe Inaura (b.1951);
Yoko Kurimoto (b.1951);
Yoshiaki Mimura (b.1951);
Yumiko Nishida (b.1951);
Tetsuya Ohmura (1951-2008);
Terumichi Tanaka (b.1951);
Atsuro Kohno (b.1952);
Toshikatsu Matsuoka (b.1952);
Tatsuhiko Nishioka (b.1952);
Ryuji Sasaki (b.1952);
Motoyuki Shitanda (b.1952);
Izumi Yamada (1952-1999);
Hiroshi Haji (b.1953);
Yoshihiro Kanno (b.1953);

Nagako Konishi (b.1945);
Hiroharu Matsumoto (b.1945);
Masaoki Okajima (b.1945);
Toshiyuki Azaki (b.1946);
Seichiro Kino (b.1946);
Toru Nakamura (1946-2019);
Masaru Tanaka (b.1946);
Michio Fujisawa (b.1947);
Koji Izumi (b.1947);
Mayako Kubo (b.1947);
Tokuhide Niimi (b.1947);
Somei Sato (b.1947);
Suguru Taninaka (b.1947);
Katsuhiro Tsubonoh (b.1947);
Hiroyuki Uchikawa (b.1947);
Choji Kaneta (b.1948);
Junko Mori (b.1948);
Noriaki Takahashi (b.1948);
Yoko Kososhi (b.1949);
Mitoko Funahashi (b.1949);
Akizumi Kudo (b.1949);
Kayoko Nishiki (b.1949);
Kimi Satoh (b.1949);
Masamitsu Takahashi (b.1949);
Hideo Yoshida (b.1949);
Mariko Kabe (b.1950);
Shigeru Miyazaki (b.1950);
Kurohdo Mohri (1950-1997);
Shigenobu Nakamura (b.1950);
Kenji Watanabe (b.1950);
Yoshihiro Abiko (b.1951);
Shozo Aoki (b.1951);
Ikuo Kobata (b.1951);
Isao Matsuoka (b.1951);
Ken Niikura (b.1951);
Shinsaku Ogura (b.1951);
Haruhisa Takeno (b.1951);
Tadatoshi Yasugi (b.1951);
Hiroshi Kumaya (b.1952);
Junichi Miyagi (b.1952);
Ryuichi Sakamoto (b.1952);
Hideo Shimazutsu (b.1952);
Noriyasu Tanaka (b.1952);
Koji Yamashita (b.1952);
Toshio Horiuchi (b.1953);
Keiichi Morigaki (b.1953);

Akira Nishimura (b.1953);
Norio Suzuki (b.1953);
Masaki Teruya (b.1953);
Takashi Yoshimatsu (b.1953);
Akimasa Miyazawa (b.1954);
Masashi Sekiguchi (b.1954);
Midori Takashima (b.1954);
Hiroshi Aoshima (b.1955);
Mamoru Fujieda (b.1955);
Toshio Hosokawa (b.1955);
Kunitaka Kokaji (b.1955);
Satoshi Minami (b.1955);
Toru Aki (b.1956);
Yayoi Bitoh (b.1956);
Kyoko Hagi (b.1956);
Fukuko Kihara (b.1956);
Yoko Kubo (b.1956);
Keiko Nozawa (b.1956);
Satoshi Tanaka (b.1956);
Jun Kohda (b.1957);
Yoko Nakamura (b.1957);
Hirohisa Shono (b.1957);
Tetsumi Ikeda (b.1958);
Ryuichi Kobayashi (b.1958);
Harue Kunieda (b.1958);
Katsuma Nakajima (b.1958);
Sakurako Ohta (b.1958);
Seiya Suzuki (b.1958);
Junnosuke Yamamoto (b.1958);
Hiroaki Zakoji (1958-1987);
Etsuo Kawasaki (b.1959);
Reiko Matsumoto (b.1959);
Masataka Matsuo (b.1959);
Yoichi Togawa (b.1959);
Tetsuji Emura (b.1960);
Moritoshi Hamanaka (b.1960);
Hiroyuki Itoh (b.1960);
Jun Kimura (b.1960);
Haruki Kobayashi (b.1960);
Yasuko Shimomaki (b.1960);
Moclin Yasukawa (b.1960);
Jiro Mikami (b.1961);
Kenichi Uezono (b.1961);
Ryotaro Abe (b.1962);
Tatsuya Kurachi (b.1962);

Ichiro Nodaira (b.1953);
Yutaka Takahashi (b.1953);
Hitoshi Yoshida (b.1953);
Kazuo Kikkawa (b.1954);
Yuko Nakane (b.1954);
Yukikazu Suzuki (1954-2010);
Yukinori Tsujita (b.1954);
Tetsuji Endo (b.1955);
Kazuhiro Ganbe (b.1955);
Keizo Ideta (b.1955);
Jiro Kusano (b.1955);
Kazuo Nakano (b.1955);
Makiko Asaoka (b.1956);
Yoshibumi Fujiwara (b.1956);
Yuji Ito (b.1956);
Makiko Kinoshita (b.1956);
Akemi Naitoh (b.1956);
Sawako Tamaru (b.1956);
Sawako Tanaka (b.1956);
Harue Kondoh (b.1957);
Kazuko Narita (b.1957);
Mitsuru Asaka (b.1958);
Yumiko Kato (b.1958);
Naoshi Kukiyama (b.1958);
Toshio Nakagawa (b.1958);
Kohshiro Nishida (b.1958);
Daisuke Okita (b.1958);
Teruaki Suzuki (b.1958);
Akio Yasuraoka (b.1958);
Takashi Fujii (1959-2018);⁵⁷
Kazunori Maruyama (b.1959);
Hirotaka Matsuo (b.1959);
Sonoh Terauchi (b.1959);
Seidoh Yanagiya (b.1959);
Yutaka Fujiwara (b.1960);
Takeya Isawa (b.1960);
Yasuhide Itoh (b.1960);
Akira Kobayashi (b.1960);
Koichi Odaira (b.1960);
Masahiro Yamauchi (b.1960);
Satoru Ikeda (b.1961);
Karen Tanaka (b.1961);
Mineaki Yoshida (b.1961);
Tatsuya Kawasoi (b.1962);
Masao Nobuhara (b.1962);

⁵⁷ He was mistakenly listed twice as Takaazu Fujii in this dissertation.

Naruyoshi Nogawa (b.1962);	Atsuhiko Takenaka (b.1962);
Keiko Fujie (b.1963);	Norhiko Hisada (b.1963);
Takuo Kohchi (b.1963);	Naoko Kurauchi (b.1963);
Hiroimi Takano (b.1963);	Rikuya Terashima (b.1964);
Maki Yamada (b.1964);	Atsuhiko Gondai (b.1965);
Ken Itoh (b.1965);	Noriko Nakamura (b.1965);
Masakazu Natsuda (b.1968);	Fumio Tamura (b.1968);
Shin Fujiwara (?);	Kazuo Hara (?);
Mikio Imagawa (?);	Ichiro Ishida (?);
Sumio Ishida (?);	Takeshi Iwama (?);
Fumi Jo (?);	Akiko Kawanaka (?);
Kojiro Kobune (?);	Takinosuke Kodaira (?);
Yasushi Kurihara (?);	Akira Matsudaira (?);
Urata Matsuura (?);	Mitsuko Miyagawa (?);
Shikio Mizutani (?);	Ryoichi Nakada (?);
Koya Nakamura (?);	Yoshinori Nakamura (?);
Satoru Nakane (?);	Tokuhide Niki (?);
Hidehiko Ohki (?);	Yasutoshi Ohmura (?);
Teruko Onodera (?);	Izumi Tamada (?);
Hisao Tanaka (?-1979);	Yoshitsugu Tanimura (?);
Tomoko Toyama (?).	

Hayase, Takako. "A Comparison of Akira Miyoshi's 'Miyoshi Piano Method' with Nancy and Randall Faber's 'Piano Adventures' Based on Royal American Conservatory Examination (RACE)." DMA diss., University of Cincinnati, 2006. ProQuest Dissertations & Theses Global.

Akira Miyoshi (1933-2013).

Higotani Bies, Azusa. "An Analysis of Akira Miyoshi's 'Miyoshi Piano Method: 12 Progressive Propositions Piano Method.'" MM Thesis, University of South Carolina, 2016. ProQuest Dissertations & Theses Global.

Akira Miyoshi (1933-2013).

Isshiki, Tomoko. "Toru Takemitsu's Cosmic View: 'The Rain Tree Sketches.'" DMA diss., University of Houston, 2001. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Komura, Yusuke. "Recording of 'Theme and Variations Based on Etenraku' (Piano Solo Transcription) by Yoritsune Matsudaira." DMA diss., The University of Wisconsin, 2016. ProQuest Dissertations & Theses Global.

Yoritsune Matsudaira (1907-2001).

Koozin, Timothy Victor. "The Solo Piano Works of Toru Takemitsu: A Linear/Set-Theoretic Analysis." ProQuest Dissertations and Theses. Ph.D. Diss., University of Cincinnati,

1989. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Kushida, Mari. "Noh Influences in the Piano Music of Joji Yuasa." DMA diss., University of Illinois, 1998. ProQuest Dissertations & Theses Global.

Joji Yuasa (b.1929).

Lee, Chung-Haing. "Japanese Elements in the Piano Works of Toru Takemitsu." DMA diss., University of North Texas, 1991. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Murakami, Kazuo. "Japanese Piano Sonatas: A Discussion and Performance Guide." DMA diss., The University of Iowa, 2011. ProQuest Dissertations & Theses Global.

Akio Yashiro (1929-1976); Akira Miyoshi (1933-2013).

Nakayama, Yuka. "A Performance and Pedagogical Guide to the Piano Music by Makiko Kinoshita." DA Diss., Ball State University, 2011. ProQuest Dissertations & Theses Global.

Makiko Kinoshita (b.1956).

Nomura, Mayu. "An Examination of Karen Tanaka's Approach to Minimalism: Water Dance and Techno Etudes." DMA diss., The University of Arizona, 2017. ProQuest Dissertations & Theses Global.

Karen Tanaka (b.1961).

Sato, Dan. "An Introduction to Akira Yuyama and His 'Confections' with a Discussion of Its Pedagogical Effectiveness." DMA diss., University of Miami, 2016. ProQuest Dissertations & Theses Global.

Akira Yuyama (b.1932).

Taniguchi, Akiko. "Performance Issues of Tōru Takemitsu's Solo Piano Works: 'Litany' and 'Rain Tree Sketch II.'" MM Thesis, California State University, 2008. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996).

Wang, Chubing. "Asian and European Musical Images of Water: Exploring the Stylistic Evolution and Development of Musical Language by Comparing Selected Water-Themed Piano Works from the Nineteenth Century to the Present." DMA diss., The University of Nebraska, 2019. ProQuest Dissertations & Theses Global.

Toru Takemitsu (1930-1996); Takashi Yoshimatsu (b.1953)

Karen Tanaka (b.1961).

Watanabe, Shuko. "Tradition and Synthesis: Influences on the Solo Piano Works of 34 Japanese Composers Surveyed." DMA diss., University of Maryland, 1992. ProQuest Dissertations & Theses Global.

Not Available on ProQuest.

KOREA

Cho, Inhye. "Five Pieces for Piano by Isang Yun and Piano Etude No.1 by Unsuk Chin: An Analysis." DMA diss., University of South Carolina, 2020. ProQuest Dissertations & Theses Global.

Isang Yun (1917-1995);

Unsuk Chin (b.1961).

Choi, Jeongseon. "Western Music in Korea with an Emphasis on Piano Compositions since 1970 (Yong Jin Kim, Sung Ki Kim, Chung Gil Kim, Shinuh Lee)." DMA diss., University of Maryland, 1997. ProQuest Dissertations & Theses Global.

Yongjin Kim (b.1930);
Sungki Kim (b.1954);

Chunggil Kim (1934-2012);
Shinuh Lee (b.1968).

Choi, Yujin. "A Study of Selected Pedagogical Aspects of Two Intercultural Pieces for Late Intermediate and Early Advanced Students: "Variations Sur Un Thème Populaire Coréen" by Sung-Ki Kim and "Six Pieces for Piano 'Nori'" by Chung-Sock Kim." DMA diss., University of North Texas, 2019. ProQuest Dissertations & Theses Global.

Chungsock Kim (b.1940);

Sungki Kim (b.1954).

Jang, Miyoun. "A Comparative Study of Piano Etudes by György Sandor Ligeti and Unsuk Chin: A Technical and Stylistic Guide to Mastering the Difficulties of Their Etudes." DMA diss., University of North Texas, 2018. ProQuest Dissertations & Theses Global.

Unsuk Chin (b.1961).

Jung, Jooyi. "Kyuil Yoon: The Fusion of Korean and Western Musical Language." DMA diss., University of Kansas, 2017. ProQuest Dissertations & Theses Global.

Kyuil Yoon (b.1970).

Kim, Hyemin. "Introduction to Chung Gil Kim's 'Go Poong' with Emphasis on Pedagogical Studies." DM Treatise, The Florida State University, 2015. ProQuest Dissertations & Theses Global.

Chunggil Kim (1934-2012).

Kim, JeongSoo. "An Overview of Pedagogical Piano Repertoire by Contemporary Korean Composers." *American Music Teacher* 55, no. 3 (2005): 30–34.

Hoekap Chung (b.1923);
Byungdong Paik (b.1936);
Sungki Kim (b.1954);
Gukjin Kim (?);

Chunggil Kim (1934-2012);
Chungsock Kim (b.1940);
Seungjoon Chop (?);
Dongil Shin (?).

Kim, Jin. "Exploring Aspects of Korean Traditional Music in Young Jo Lee's Piano Honza Nori." DMA diss., University of North Texas, 2013. ProQuest Dissertations & Theses Global.

Youngjo Lee (b.1943).

Kim, Joo Won. "The Development of Contemporary Korean Music with Emphasis on Works of Isang Yun." DMA diss., Ohio State University, 2011. OhioLINK ETD Center.

Isang Yun (1917-1995).

Kim, Kunwoo. "Korean Dance Suite for Piano by Young Jo Lee: An Analysis." DA Diss., Ball State University, 2008. ProQuest Dissertations & Theses Global.

Youngjo Lee (b.1943).

Kim, Kyung-mi. "Representative Korean Solo Piano Works Published since 1950: An Annotated Bibliography." DMA diss., University of Georgia, 1996. ProQuest Dissertations & Theses Global.

Isang Yun (1917-1995);
Yongjin Kim (b.1930);
Unhoe Park (1930-2010);
Sukhi Kang (1934-2020);
Byungdong Paik (b.1936);
Junsang Bahk (b.1937);
Sungki Kim (b.1954).

Hoekap Chung (b.1923);
Jaeyeul Park (b.1930);
Youngja Lee (b.1931);
Chunggil Kim (1934-2012)
Inyong Na (b.1936);
Kilsung Ok (b.1942);

Kim, Kyungsook Lee. "Traditional Music and Contemporary Piano Music of Korea." DMA diss., American Conservatory of Music, 1991. ProQuest Dissertations & Theses Global.

Youngja Lee (b.1931);
Chunggil Kim (1934-2012);
Youngjo Lee (b.1943).

Sukhi Kang (1934-2020);
Byungdong Paik (b.1936);

Kim, Mijung. "Two Works by Isang Yun and Byungdong Paik for Harpsichord or Piano: Analysis and Performance Guide." DMA diss., University of North Colorado, 2017. Scholarship & Creative Works @ Digital UNC.

Isang Yun (1917-1995);

Byungdong Paik (b.1936).

Kim, Mun Soo. "Use of National Folk Music in a Style Utilizing Original and Modern Procedures: A Case Study of Korean Contemporary Art Music '16 Arirang Variations' for Piano Solo by Bahk Jun Sang." DMA diss., The University of North Carolina, 2013. ProQuest Dissertations & Theses Global.

Junsang Bahk (b.1937).

Kim, Yoonji. "The Role of Arirang on Solo Piano Works of Three Twentieth-Century Korean Composers: Unhoe Park, Junsang Bahk, and Bang Ja Hurh." DMA diss., George Mason University, 2013. ProQuest Dissertations & Theses Global.

Unhoe Park (1930-2010); Junsang Bahk (b.1937);
Bangja Hurh (b.1943).

Kwon, Suk-Rahn. "Young-Jo Lee's Variations on the Theme of Baugogae: In Search of His Own Language, a Lecture Recital, Together with Three Recitals of Selected Works of J. Haydn, S. Rachmaninoff, R. Schumann, O. Messiaen, and F. Liszt." DMA diss., University of North Texas, 2000.

Youngjo Lee (b.1943).

Lee, Ka-Young. "Toward an Understanding of Contemporary Korean American Piano Music: A Stylistic Analysis of In-Transit (1999), Piano Sonata (2006), and Inter-Mez-Zo (2006) by Beata Moon." DMA diss., University of South Carolina, 2014. Scholar Commons.

Baeta Moon (b.1969).

Lee, Ko Eun. "Isang Yun's Musical Bilingualism: Serial Technique and Korean Elements in 'Fünf Stücke Für Klavier' (1958) and His Later Piano Works." DMA diss., The University of North Carolina, 2012. ProQuest Dissertations & Theses Global.

Isang Yun (1917-1995).

Park, Jeong-Hwa. "Analytical Description of Four Piano Compositions by Hyo-Shin Na: Variations, 'Rain Study,' Piano Study 3, and 'Walking, Walking.'" DMA diss., Arizona State University, 2008. ProQuest Dissertations & Theses Global.

Hyoshin Na (b.1959).

Park, Sookin. "A Study of Selected Solo Piano Works by Three Korean Women Composers from 2008 to 2012." DMA diss., University of Oklahoma, 2017. SHAREOK Repository.

Hyoshin Na (b.1959); Jiesun Lim (b.1960);
Shinuh Lee (b.1968).

Song, Hyo Jung. "A Study and Performance Guide to Selected Nori Compositions for Piano by Young Jo Lee." DMA diss., College-Conservatory of Music, University of Cincinnati, 2016. OhioLINK ETD Center.

Youngjo Lee (b.1943).

Sung, Bok Gu-Jang. "Young Jo Lee: An Analysis of Stylistic Features of the Variations for Piano on the Theme Baugoge." DMA diss., University of Kentucky, 2006. ProQuest Dissertations & Theses Global.

Youngjo Lee (b.1943).

Yoo, Doori. "Two Etudes by Unsuk Chin: No. 1, In C, and No. 6, 'Grains', for Piano." DM Treatise, The Florida State University, 2013. ProQuest Dissertations & Theses Global.

Unsuk Chin (b.1961).

Yoo, Hae Young. "Western Music in Modern Korea: A Study of Two Women Composers." DMA diss., Rice University, 2005. ProQuest Dissertations & Theses Global.

Jiesun Lim (b.1960);

Unsuk Chin (b.1961)

Appendix B

PUBLIC RESOURCES ON EAST ASIAN PIANO MUSIC

GENERAL

- A Seat at the Piano:
 - Type: database
 - URL: <https://www.aseatathepiano.com/database>
 - Description: This database is not specifically for East Asian music. It is run by a non-profit group of musicians, and its purpose is to promote diversification of piano repertoire. Each piece is noted with its difficulty and duration.

- International Music Score Library Project (IMSLP)
 - Type: database
 - URL: https://imslp.org/wiki/Main_Page
 - Description: This biggest database of public-domain music scores in the world is privately owned and subscription-based. Some contemporary composers, including East Asians, have chosen to upload their work on this site for free. One example is a young Chinese composer Shiqi Geng (b.1995).

- Piano Rare Scores
 - Type: database

- URL: <https://www.pianorarescores.com/>
 - Description: It is a web-library for general classical piano sheet music, which includes unpublished pieces and out-of-print editions. Downloadable sheet music is on sale for reasonable prices on the website. Although limited in number, it lists some East Asian composers and their works.
- Theodore Front Musical Literature
 - Type: sheet music store
 - URL: <https://www.tfront.com/topic/AsianComposers>
 - Description: A sheet music store located in Santa Clarita, CA is specialized in 20 century music. It operates an e-commerce site with a good navigation. Asian and Asian American composers are featured in a page within the site. The lineup of Asian American composers is particularly rich. One can purchase the score directly on the website.

CHINA – MAINLAND

- Shanghai Music Publishing House (Chinese)
 - Type: music publisher
 - URL: <https://www.smph.cn/Index.aspx>
 - Description: Whereas no comprehensive online resource was found for mainland Chinese composers, it has published the best collection of Chinese piano music.

Each volume is big enough to contain several books. For example, the first volume consists of ten books. It can be purchased from here:

<https://www.smph.cn/GoodsDetails.aspx?id=6684&Type=2>. While the website is in Chinese, the sheet music has English titles too.

CHINA – TAIWAN

- Musiker Shop (Chinese)
 - Type: sheet music store
 - URL: <https://www.musikershop.com/index.php>
 - Description: It is an online sheet music store. Its piano music sheet lineup includes those published by Taiwanese and Japanese music publisher. It is possible to select by publisher from here:
<https://www.musikershop.com/category.php?id=100>.

- Taipei Musiker House (Chinese)
 - Type: sheet music store
 - URL: <https://www.musiker.com.tw>
 - Description: It is a sheet music store located in Taipei, and specialized in online sales. Its e-commerce site has a rich collection of East Asian, especially Chinese piano works. One can find the list of Chinese composers' works can be viewed from below: <http://www.musiker.com.tw/Class.asp?aid=29&nid=317>.

- Talu Books (Chinese)
 - Type: sheet music store
 - URL: <https://www.talubook.com>
 - Description: It is a sheet music store located in Taipei. Its e-commerce site has a rich collection of East Asian, especially Chinese piano works. One can find the list of Chinese composers' works, most of which are for piano, from below:
https://www.talubook.com/index.php?route=product/category&path=20000_21500.

- Who's Who in Taiwan Music (Chinese, partially English)
 - Type: database
 - URL: <https://musiciantw.ncfta.gov.tw/>
 - Description: This is an online database of Taiwanese musicians operated by Taiwanese government. The database is partially translated to English, including the composer's short biography. By selecting "Art Music" and "Composer," one can get a quite comprehensive list of Taiwanese composers.

JAPAN

- PTNA Piano Encyclopedia (Japanese, partially English)
 - Type: database
 - URL: <https://enc.piano.or.jp/>

- Description: Edited by the staff of Piano Teachers' National Association of Japan (PTNA), this is very comprehensive and ever evolving database of entire piano repertory.⁵⁸ It covers a lot of recent piano work by Japanese composers, including those with pop taste. Its search engine accepts English. However, many entries are incomplete and available only in Japanese. Each entry can possibly include a brief description, duration, and links to the music sheet sales page.

KOREA

- Eumag-Chunchoo Edition (Korean)
 - Type: music publisher
 - URL: <http://www.eccs.co.kr/>
 - Description: Whereas no comprehensive online resource was found for Korean composers, this Seoul based company published a collection of contemporary Korean piano works around 20 years ago. Three volumes are available for sale. For example, the first volume can be purchased from here:
http://www.eccs.co.kr/music_book/%ED%95%9C%EA%B5%AD%ED%98%84%EB%8C%80%ED%94%BC%EC%95%84%EB%85%B8%EA%B3%A1%EC%A7%91-1?ckattempt=1. The sheet music has English names and titles.

⁵⁸ <http://www.piano.or.jp/english/resource/enc.html>, accessed November 3, 2022.

Bibliography

- Aizenshtadt, S. A. “ФОРТЕПИАННАЯ КУЛЬТУРА КИТАЯ И КОРЕИ ГЛАЗАМИ АМЕРИКАНСКИХ ИССЛЕДОВАТЕЛЕЙ [The Culture of Piano Performance in China and Korea through the Eyes of American Music Scholars].” *Music Scholarship* 13, no. 2 (December 2013): 6–11.
- Anderson, William M. “World Music in American Education, 1916-1970.” *Contributions to Music Education*, no. 3 (1974): 23–42.
- Burger, Cole. “Demographics of Classically Trained Tenured and Tenure-Track Piano Performance Faculty in the U.S.” *MTNA E-Journal* 14, no. 1 (2022): 2–8.
- Caliver, Ambrose, and US Office of Education Federal Security Agency. “Education of Teachers for Improving Majority-Minority Relationships: Course Offerings for Teachers to Learn about Racial and National Minority Groups. Bulletin, 1944, No. 2.” US Office of Education, Federal Security Agency, January 1, 1944.
- Cremaschi, Alejandro. “Gender and Ethnic Representation in the Repertoire Performed in Pre-College Competitions and Festivals in the U.S.: A Quantitative Analysis.” *MTNA E-Journal* 14, no. 1 (2022): 9–19.
- Deguchi, Tomoko. “Promoting Diversity in the Undergraduate Classroom: Incorporating Asian Contemporary Composers’ Music in a Form and Analysis Course.” *Journal of Music Theory Pedagogy* 32 (2018): 23–37.
- Gordon, Stewart. *A History of Keyboard Literature : Music for the Piano and Its Forerunners*. New York: Schirmer Books, 1996.
- Hinson, Maurice, and Wesley Roberts. *Guide to the Pianist’s Repertoire, Fourth Edition*. Bloomington: Indiana University Press, 2014.

Hwang, Okon. "Western Art Music in Korea: Everyday Experience and Cultural Critique." Ph.D. Diss., Wesleyan University, 2001.

Jiang, Yuan. "A Comparative Study of Piano Performance Programs at University-Level Institutions in China and the United States." PhD Diss., Florida State University, 2019.

Kraus, Richard Curt. *Pianos and Politics in China : Middle-Class Ambitions and the Struggle over Western Music*. Oxford: Oxford University Press, 1989.

Lagrimas, Leonidas F. "Factors Affecting the Programming of Undergraduate Piano Recital Repertoire: A Collective Case Study." Ph.D. Diss., The Florida State University, 2016.

Miralis, Yiannis Christos. "Multicultural-World Music Education and Music Teacher Education at the Big Ten Schools: Identified Problems and Suggestions." Ph.D. Diss., Michigan State University, 2002.

MTNA, "Music Teachers National Association: 2021 Virtual Conference." *The American Music Teacher* 70, no. 4 (March 2021): 20–29.

National Association of Schools of Music. "Handbook 2021-21," January 8, 2021.

———. "Higher Education Arts Data Services Data Summaries," 2018.

Norman, Katherine N. "Multicultural Music Education: Perceptions of Current and Prospective Music Education Faculty, Music Supervisors, and Music Teachers." Ph.D. Diss., University of Michigan, 1994.

Sauceda, Jonathan. "Diversity, Inclusion, and Outreach." In *Outreach for Music Librarians*, 3–12. Music Library Association Basic Manual Series. Middleton: Music Library Association, 2019.

Williams, Kenneth. "Cross-Cultural Communication in the Music Studio." *The American Music Teacher* 52, no. 1 (August 2002): 23–27.

———. “International Students in Music: Crossing Boundaries.” *College Music Symposium* 41 (2001): 43–56.

Yang, Mina. “East Meets West in the Concert Hall: Asians and Classical Music in the Century of Imperialism, Post-Colonialism, and Multiculturalism.” *Asian Music: Journal of the Society for Asian Music* 38, no. 1 (January 2007): 1–30.

Yoshihara, Mari. *Musicians from a Different Shore*. Temple University Press, 2007.

Zhang, Youyou. “Chinese and Chinese American Classical Musicians in the United States.” M.S. Thesis, Drexel University, 2020.