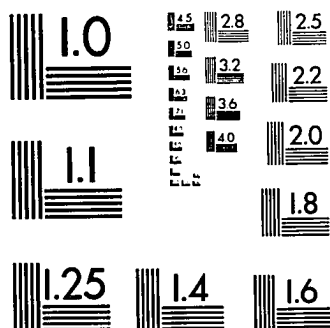


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OF THE REPUBLIC OF CHINA WITH RECOMMENDATIONS FOR
INCORPORATING AMERICAN GROUP PIANO INSTRUCTIONAL METHODS
INTO THE CURRICULA

The University of Oklahoma

Ph.D. 1985

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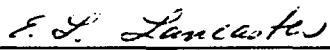
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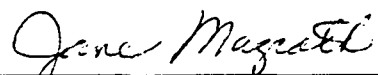
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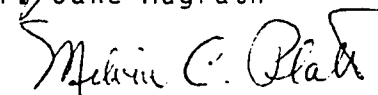
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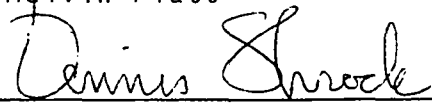
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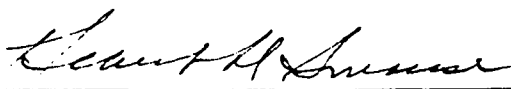
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ACKNOWLEDGMENTS

I wish to express my gratitude to my major professor, Dr. E.L. Lancaster, for his encouragement, guidance and assistance throughout the study. I also thank Dr. Melvin Platt for his valuable suggestions and criticisms during the course of organizing and writing of this dissertation.

Appreciation is extended to the members of my committee: Dr. Jane Magrath, Dr. Dennis Shrock and Dr. Albert Smouse for their support, concern and assistance. Special thanks to my dear friends Mary Jo Ruggles and Gwen Woods for their encouragement and kindness in helping to edit my writing in the English language.

Finally, I want to thank my husband, Houn-Zu, and my children, Michelle and Daniel whose love, constant support and sacrifice enabled me to complete this study.

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SECONDARY PIANO INSTRUCTION IN THE COLLEGES AND UNIVERSITIES
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CHAPTER I

INTRODUCTION

For many years, music educators have agreed that keyboard experience can aid in music learning. The piano is an audio-visual instrument; it can be used to "illustrate pitch relations, rhythmic patterns, basic harmonies, expressiveness, and to encourage the creative impulse toward music."¹ The piano is considered to be the leading instructional instrument for teaching, learning, and developing general musicianship. It has long held a prominent position in college music education programs.

Bastien points out that most music schools require that every music student receive keyboard instruction as

¹William Forrest Rogers, Jr., "The Effect of Group and Individual Piano Instruction on Selected Aspects of Musical Achievement" (Ed.D. dissertation, Columbia University, 1974), p. 1.

a basic component of the total music program. The primary function of the class piano program is to provide the non-keyboard music major with functional keyboard skills. Also, class piano programs strengthen and unify other areas of college study, such as relating keyboard harmony to theory and relating piano literature to music history. Group instruction in piano is an area where various components may be interrelated and used to deepen musical understanding.¹

The trend toward group instruction for the non-keyboard or secondary piano student has become more prevalent during the last two decades. Watkins mentions that a renewed interest in the teaching of piano as a classroom instrument became evident in American schools and colleges during the mid-1960's and has continued to be a part of many American schools' music curricula.² A recent survey, reported in the Spring 1978 issue of Piano Quarterly, reveals that of the 168 colleges responding only nine schools had no class instruction in piano. Of those colleges responding to the question concerning the expansion of the class piano program (both in number of classes and of students), 87 schools reported an increase in the last three years, 37

¹James Bastien, How to Teach Piano Successfully, 2nd ed. (Park Ridge, IL: General Words & Music Co., 1977), p. 315.

²Gladys Watkins, "An Analysis of Contemporary Class Piano Methods and the Establishment of Norms for Their Evaluation" (D.M.A. dissertation, Catholic University of America, 1979), p. xviii.

schools reported very little increase in the last three years, and 26 schools reported no increase during the last three years.¹ These findings support the view that the class piano program has become prevalent in colleges in recent years.

Group piano is not a new instructional method. For many years this teaching method was primarily used to teach children; the use of class piano in the public schools was widespread during the 1920's and 1930's. Gehrkins describes the development as follows: "The most astonishing thing in the development of instrumental school music was the wave of enthusiasm for piano classes that swept over the country in the decade between 1920-1930".² An article written by William H. Richards also states that:

Group piano teaching is not a new medium of instruction. Class piano existed about fifty years after the pianoforte became a recognized instrument. The movement could have celebrated one and one-half centuries of progress and refinement at least twelve years ago. Class piano teachers have an international tradition of at least one hundred sixty-two years and a national heritage in the United States of at least one hundred seventeen years.³

¹Marjorie Oldfield, "Group Piano Survey", Piano Quarterly 101 (Spring 1978): 35.

²Karl W. Gehrkins, Music in the Grade Schools (n.p., n.d.), p. 182, quoted in Hoda Nicola Sabry, "The Adaptation of Class Piano Methods as used in the United States of America for Use in the Egyptian Educational System" (Ed.D. dissertation, Indiana University, 1966), p. 33.

³Williams H. Richards, "History: A Brief Chronology", Piano Quarterly 101 (Spring 1978): 14.

The popularity of class piano instruction is also reflected by the number of American keyboard manufacturers who produce a variety of electronic pianos in various sizes and with different acoustical capabilities. At the present time, the best known manufacturers of electronic pianos are the Baldwin, Wurlitzer, and Musitronic companies.¹ The first Wurlitzer electronic piano laboratory was introduced in 1956; twelve years later the Baldwin electro-piano laboratory appeared. Many colleges and universities have installed piano laboratories for the purpose of teaching class piano. Prior to the development of electronic piano laboratories, acoustic pianos were utilized in class piano instruction; both size and volume of sound made it impractical to use more than six in a classroom. The smaller electronic piano laboratory system made it possible to effectively teach more students in the same class.

There are many advantages of class piano instruction over private instruction in addition to the saving of time and money. These include the following:

1. A more effective setting for exploring general musicianship and keyboard skills.
2. Increased instructional time for each student.
3. Benefits of group interaction in the learning process.

¹Today, both Wurlitzer and Musitronic are a part of the Wenger Corporation.

4. A wide variety of instructional activities.¹

With the increased emphasis on group teaching of the secondary piano student via the electronic piano laboratory in the United States, it follows that a study of trends for teaching such students in the Republic of China is relevant.

Purpose of the Study

The primary purpose of the study was to determine the current status of the secondary piano program in the colleges and universities of the Republic of China. This included an investigation of degree requirements for students studying the piano as a secondary instrument in the six four-year colleges and universities and the one three-year junior college as well as teaching techniques and materials used to instruct these students. These seven schools are the only colleges and universities that provide music instruction at the present time. Second, a recommended program of study for secondary class piano instruction was developed for use in colleges and universities in the Republic of China. The program seeks to combine current requirements in Taiwan's colleges and universities with secondary piano teaching techniques and instructional materials used in

¹Ann Collins, E. L. Lancaster, James Lyke, Stanley Monokowski, and Carole Thibodeaux, "Report of the Class Piano Articulation Committee," Illinois Music Educators Association (January 1980) (Mimeographed), p. 1.

American universities. The projected program of study consists of a series of objectives for four semesters of study. In addition, a week-by-week series of lesson plans for the first semester (eighteen weeks) of instruction is presented as a model for Chinese colleges and universities who choose to implement the recommended program of study. Hopefully through this study, new methods, techniques, and materials will be incorporated into the music programs in the higher education system of Taiwan.

Need for the Study

In the Republic of China the music department of each university accepts only a limited number of freshman music students each year through the Joint College Entrance Examination. Most music majors in Chinese universities are required to study piano. All piano instruction in Taiwan is given through private lessons. The traditional private lesson emphasizes the study of repertoire and technique. Due to the limited amount of teaching time in individual instruction, the student has less opportunity to develop functional skills such as transposition, harmonization, improvisation, and ensemble playing. With the use of only private instruction in piano at the university level, restrictions are placed on the number of students who may be served by existing faculty; furthermore, piano lessons are often not available for non-music majors. The writer believes

that a class piano program would be more beneficial to the secondary piano student since it would allow the development of functional skills as well as performance skills. The value which this new method might have in music education in the colleges and universities of the Republic of China can be realized only through an understanding of the music education situation in these universities.

Although the educational system in Taiwan is based on the American system, many differences exist, including the following:

1. Music degree programs in the universities of Taiwan are still in developmental stages. Currently, in Taiwan, there are twenty-eight four-year colleges and universities. However, a bachelor's degree in music is offered in only six universities, two of which are less than three years old.

2. Students enter the universities through the Joint College Entrance Examination and most of them are full-time students between the ages of eighteen and twenty-two.

3. Since students are allowed only four years in which to complete a college degree, they must take a prescribed sequence of courses each semester in order to finish within the allotted four-year time period.

4. The students must take so many required courses that they may choose only a few elective courses. Therefore, only a limited number of elective courses are available.

5. Due to the limited facilities and faculty, several music departments do not offer courses in applied music to non-music majors.

6. The music curriculum is similar to that in America, but many of the teaching methods and materials have not kept pace with recent developments in American education.

Comparing and understanding the differences between the two music degree programs is essential for the successful adaptation of American methods of class piano instruction for use in the colleges and universities in the Republic of China.

Procedure for the Study

The literature on general education and music education in the Republic of China was reviewed from Chinese and American sources as well as literature on group piano instruction in the United States. This gave an overview of the past and present status of music education in Taiwan and current group piano practice in the colleges and universities of the United States.

Current instructional practice relating to secondary piano study in the colleges of the Republic of China was determined through personal interviews and the distribution of a questionnaire. The questionnaire was designed to gather information from the participating colleges and

universities, specifically about piano requirements for students and piano teaching modes.

Copies of the questionnaire were mailed to the chairpersons of the music departments of the six colleges and universities that offer a music degree. Because of the limited number of institutions to be surveyed, one junior college which offers a three-year program in music also was included in the study. The description of these seven music programs and requirements is presented in Chapter Four.

After the questionnaires were returned, the data was analyzed to determine current degree requirements for secondary piano study in the Republic of China as well as teaching techniques and materials used to instruct these students. A program of study that integrates Chinese secondary piano requirements and American teaching techniques and materials was then developed. Objectives for that program were based upon findings from the completed questionnaires as well as "Class Piano Articulation Recommendations" from the Report of the Class Piano Articulation Committee of the Illinois Music Educators Association. This report is the only one currently available in the United States which attempts to synthesize curricula from various colleges and universities.

Since group piano instruction is not currently used by Chinese music educators, a week-by-week series of lesson

plans was developed for the first semester of instruction. Chinese colleges and universities wishing to implement the recommended program may use these lesson plans as a model for subsequent semesters. The format of the lesson plans includes teaching strategies and techniques for eighteen weeks in the areas of keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities. In 1966, Hoda Sabry designed a similar keyboard program for the public schools in Egypt.¹

Limitations of the Study

This study is limited to gathering and analyzing information concerning secondary piano study in seven colleges and universities in the Republic of China. The seven selected schools are the Chinese Culture University, Fu-Jen Catholic University, the National Institute of the Arts, the National Taiwan Normal University, Soochow University, Tunghai University, and Shih-Chien Junior College of Home Economics. These are the only institutions of higher education that offer degree-oriented music study. This study does not attempt to analyze the music programs as a whole at these institutions or does not concern the teaching of voice and instruments other than piano.

¹Hoda Nicola Sabry, "The Adaptation of Class Piano Methods as Used in the United States of America for Use in the Egyptian Educational System" (Ed.D. dissertation, Indiana University, 1966).

Since a modern educational plan was not fully implemented until the Chinese National Government moved to Taiwan in 1949, the educational system of the period from 1950 to 1983 is the primary concern of this study. This study is limited to the educational system in practice in the Republic of China (Taiwan). It is not concerned with secondary piano study in the People's Republic of China.

Definition of Terminology

Group piano instruction. The teaching and learning of piano in numbers of two or more students. This term is used synonymously with "class piano".

Secondary piano student. A music major whose principal instrument is something other than piano. Secondary piano student, piano minor, and non-keyboard music majors are similar in meaning.

Acoustic piano. Any upright, studio, spinet, or grand piano which produces sound when strings are struck by felt-covered hammers activated by a player at the keyboard. This term is used synonymously with "conventional piano".

Electronic piano. A keyboard instrument which produces sound by substituting electronic amplification for the sound board of an acoustic piano. Most electronic pianos have fewer than eighty-eight keys and are equipped with headphones and a microphone.

Piano lab. A laboratory containing varying numbers of keyboard instruments which have been electronically modified or adapted allowing sound to be channeled through earphones or through speakers. A piano lab usually consists of a number of student instruments and a teacher control instrument from which the instructor can monitor or direct the class activities. Each instrument is equipped with headsets and a microphone.

Joint College Entrance Examination. An entrance examination instituted by the colleges and universities in Taiwan and held each year during the summer months. The Chinese educational system allows college and university applicants to take the entrance examination; the score is used by the Ministry of Education to determine to which institutions students are eligible for admission.

Three Principles of the People. Political principles on Nationalism, Democracy, and the General Welfare were set forth by Dr. Sun Yat-sen (1866-1925), the founder of the Republic of China. All secondary school and college students in Taiwan take a required course designed to inculcate these three principles. This subject is also tested in the Joint College Entrance Examination.

Visualizer. A visual aid that consists of a grand staff and keyboard attached to an electronic piano. A given note or group of notes will appear on the staff and/or keyboard when it is played on the attached electronic piano.

CHAPTER II

THE EDUCATIONAL SYSTEM OF THE REPUBLIC OF CHINA

Background

The Republic of China, also known as Nationalist China or Taiwan (formerly Formosa), is situated on an island located in the western Pacific Ocean approximately 120 miles off the coast of mainland China. Bisected by the Tropic of Cancer, the island is 240 miles long and about 80 miles wide, comprising a land area of 13,884.53 square miles. According to the household registration data collected at the end of March 1983, the total population was 18,524,291.¹

The Chinese first cultivated the island in approximately 250 A.D., but notable migration of the mainlanders to the island did not take place until the thirteenth century. It was made a county of the province of Fukien on the mainland in 1684. In 1887 during the Ching Dynasty (1646-1911)

¹Taiwan Demography Quarterly (January-March 1983)
(Taipei: Ministry of the Interior).

it was established as a separate province of China.¹ However, the control of the central government was interrupted in 1894, when Japan and China went to war, following a dispute over Korea. Under terms of the Treaty of Shimonoseki, Taiwan was ceded to Japan, who ruled the island for the next 50 years.

The Japanese did not incorporate Taiwan into their nation, but instead developed it as a colony, subordinate to their rule. At the close of the Second World War, Taiwan was returned by Japan to the Republic of China. Since its recovery in 1945, the Chinese have governed the island.

In 1949, the Nationalist Party Government, the central government of China since 1928, was driven from the mainland during a civil war with Chinese Communists. The Nationalist Government and many of its supporters moved to Taiwan. Since that time, the mainland has been controlled by the Communist Party and Taiwan by the Nationalist Party.

The modern school system of China was initiated by means of School Law in the form of an Imperial edict in the 28th year of Kwang Hsu (1902) near the close of

¹Patrick J. Kennedy, The Republic of China (Taiwan): A Study of the Educational System of the Republic of China and Guide to the Academic Placement of Students in Educational Institutions of the United States (Washington, D.C.: American Association of Collegiate Registrars and Admissions Officers, 1977), p. 3.

the Ching Dynasty, ten years before the birth of the Republic.¹ In 1922, the Republic Government decided to reorganize the educational system. The revised system of educational structure and goals reflects the influence of American education, particularly that which emanated from Columbia University and John Dewey, whose visit to China in 1919-1921 was warmly received by Chinese educators. The effects of his teachings and the impact of Columbia University training were also seen in such notable native Chinese educators as P. W. Kuo, Chiang Monlin, and Hu Shih.² As a result of three national education conferences from 1919 to 1921, the American system of six years of elementary school, three years of junior high school, and three years of senior high school was officially adopted and remains as such in Taiwan. Since 1949, when the Republic Government relocated on Taiwan, its economy has grown rapidly and its population has been on the increase. Under the circumstances, both the government and people have been making concerted efforts for the development and expansion of education.

¹Educational Statistics of the Republic of China (Taipei: Ministry of Education, 1983), p. 11.

²Cyrus H. Peake, Nationalism and Education in Modern China (New York: Columbia University Press, 1932), p. 85. Howard Fertig, Inc., 1970.

National Educational Policy

Most statements of national educational policy make some reference to Sun Yat-sen's "Three Principles of the People". The former Commissioner of Education for Taiwan, Mr. Liu Chen made the following statement concerning educational objectives to the Provincial Assembly in 1960:

There is one thing I wish to emphasize, i.e., the development for all levels of education in this province must be based on the directive given by the President: 'the center of educational thought is to realize the Three Principles of the People in the hope that all measures taken on education can conform to the spirit of ethics, democracy and science'. At the same time, they have to meet the requirements of national and social reconstruction so as to realize the end of constructing Taiwan into a model province based on the Three Principles of the People.¹

Article 158 of the Constitution states the following policy on national education:

The nation's educational and cultural services shall have as their aim the development among the citizens of national characteristics, democratic spirit, traditional morality, good physique, scientific knowledge, and the ability to earn a living.²

Another authority on educational matters in Taiwan was President Chiang Kai-shek. He published many articles

¹Liu Chen, A Report on the Direction for the Future Development of Education in Taiwan to the Second Provincial Assembly (Taichung: Taiwan Provincial Government, 1960), p. 21, quoted in Wilbur Kenneth Nelson, "Educational Goals in China with Emphasis on the Relationship of Public and Private Schools on Taiwan During the Period 1949-1963" (Ph.D. dissertation, The Claremont Graduate School, 1963), p. 75.

²The Constitution of the Republic of China (Taipei: Ministry of Education, 1960), p. 12.

regarding Chinese education. His policy statement also centered around concepts such as "revolution" and the "Three Principles of the People". In speaking of educational goals, he says:

We shall have to plan anew our system of education and the curricula of the various schools and colleges according to Dr. Sun Yat-sen's Principle of People's Livelihood or Minsen. To put it in the simplest words, we shall have to introduce the Minsen type of education. 'Minsen,' says Dr. Sun, 'denotes the livelihood of the people,--the existence of society, the welfare of the nation, the life of the masses.' The Minsen type of education should, therefore, teach the youngsters such knowledge as to fit them for the business of life. It should, in other words, teach them by planned instruction to cultivate their personality and develop their talents in the midst of a democratic life and enable them, both as members of their own families and as citizens, to engage in productive work and dedicate themselves wholeheartedly to the promotion of social progress and national regeneration.¹

The above statements concerning the teaching of vocational skills as well as ethical and moral ideals make it clear that the goal of education in Taiwan is to realize the "Three Principles of the People". Guided by these principles, education in Taiwan hopes to improve national living, attain independence of the nation, and advance harmony and equality.

¹Chiang Kai-shek, Chapter on National Fecundity, Social Welfare, Education and Health and Happiness, Trans. Durham S. F. Chen (Taipei: China Cultural Service, n.d.), p. 49, quoted in Nelson, "Educational Goals in China with Emphasis on the Relationship of Public and Private Schools on Taiwan During the Period 1949-1963", pp. 77-78.

Structure of the Educational System

The current educational system is commonly categorized in the following manner: pre-school education, national compulsory education, senior high education, senior vocational education, higher education, special education, and supplementary education (Figure 1).

Pre-school education. The purpose of pre-school education is to "provide proper care for children not yet school age and enable them to form good habits [sic] and adapt themselves to group living."¹ Kindergarten, which is not compulsory, is included in the regular public primary school system, but only as an additional service. With the great concern for pre-school education by the government and the increasing number of working mothers, the number of kindergarten classes and students has increased rapidly. School statistics show that the total number of pre-school students has increased about 10.3 times since 1950.² Over 70 percent of the kindergartens are privately owned.

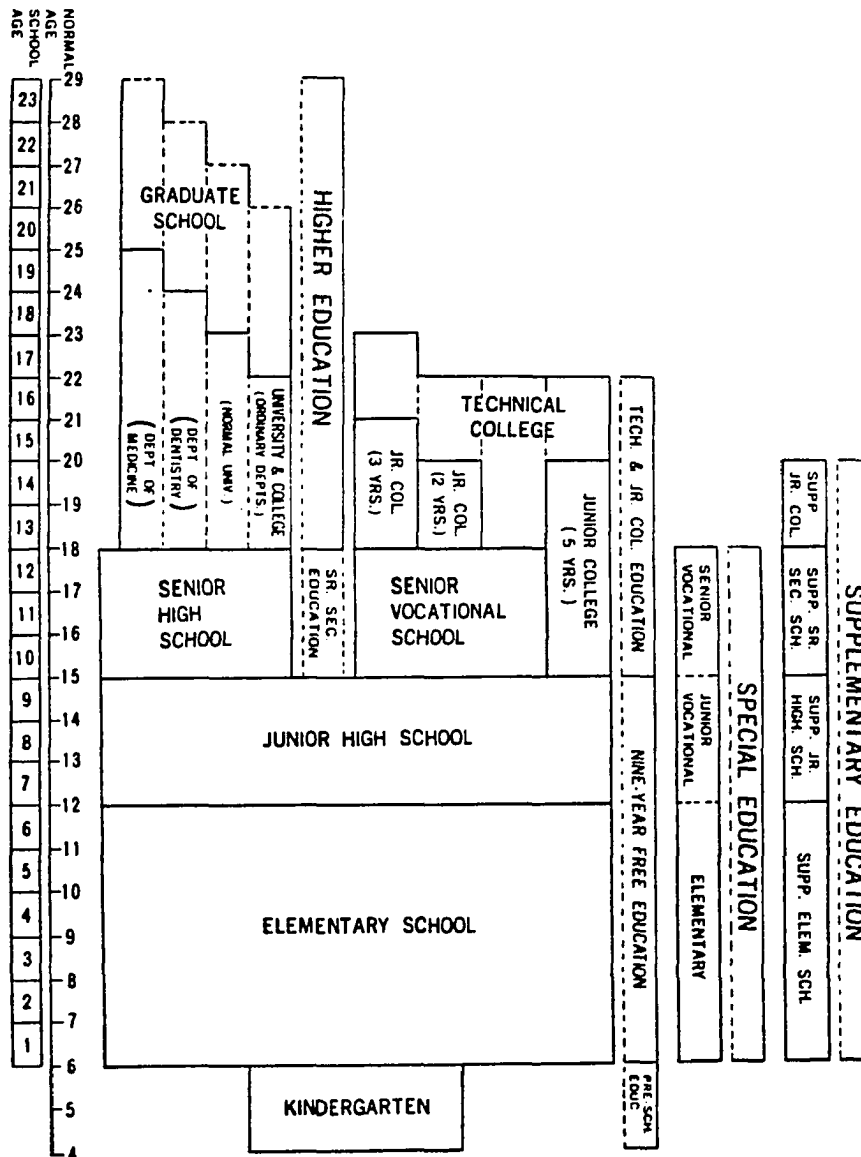
National compulsory education. Compulsory education encompasses nine years of free education: six years (ages six to twelve) for elementary school and three years (ages twelve to fifteen) for junior high school. Compulsory education was originally a six-year elementary education

¹Educational Statistics of the Republic of China, p. 14.

²Ibid, p. 12.

FIGURE 1

THE CURRENT SCHOOL SYSTEM



Source: Ministry of Education, Educational Statistics of the Republic of China (Taipei, 1983), n.p.

program; however, in 1968 the current nine-year program was established. This program resulted in an increase in the number of school districts, increased school construction, the reduction of tuition fees at the public junior high schools, and the establishment of public junior high schools in every village. In addition, the curricula of both the elementary and junior high schools were revised so that ethics, civics, and the sciences are now emphasized. The purpose of compulsory education is to provide fundamental education to every child, with emphasis on physical and moral culture. This helps imbue students with ethical principles, correct behavior, and good citizenship.¹

Secondary education. Secondary education includes either senior high school or vocational high school, each for three years of study (ages fifteen to eighteen). The goal of secondary school education is to cultivate "the students' interest in learning and ability to learn in order to prepare them for more advanced work in later years."²

The senior high school is the academic high school in Taiwan and is considered to be the best preparation for entrance into the four-year colleges or universities. A majority of the senior high school graduates pursue higher education. Since the introduction of the nine-year basic

¹Educational Statistics of the Republic of China,
p. 14.

²Ibid, p. 15.

education program, the government has embarked on a program of encouraging vocational education to meet the ever increasing technological needs of the country. The student enrollment in vocational high schools has increased rapidly during the last decade thus making vocational education an important part of the educational system of Taiwan.

There are six types of vocational high schools, each focusing on study of one of the following areas: agriculture, industry, commerce, marine products, nursing, and home economics. Providing students with productive skills and knowledge so they can be employed after graduation is the main objective of these specialized schools. Because of the nature of their curricula, vocational high school graduates rarely take the Joint College Entrance Examination for entry into a four-year college or university. A small percentage of vocational high school graduates continue their education in the two-year or three-year junior colleges.

Higher education. Higher education includes junior colleges, colleges, universities, and research institutes. The purpose of the institutions of higher education is to provide opportunities for advanced studies and to train students to be specialists in their chosen field.¹

Junior college education may continue for five years

¹Educational Statistics of the Republic of China,
p. 16.

(ages fifteen to twenty) after graduation from junior high school, or for two or three years (ages eighteen to twenty-one) after graduation from senior high school. Most of these colleges specialize in programs such as industry, commerce, nursing/medicine, and elementary teacher training. Junior colleges may be public or private institutions, although at the present time almost 73 percent of them are private.¹ Graduates of junior colleges receive diplomas rather than degrees.

The five-year normal junior college is the only institution preparing elementary school teachers. Its curriculum consists of compulsory and elective courses. The compulsory courses are subdivided into liberal arts and education courses. The elective courses are subdivided into courses on general topics in education and courses in one area of specialization, e.g., language arts, mathematics and physics, biology and chemistry, music, arts and crafts, physical education, the education of blind children, etc.² In the last year of study, the training program includes eight hours of practice teaching per week. Each normal school has a special elementary school attached to it and under its administration to provide its graduates with

¹Educational Statistics of the Republic of China, p. 16.

²Kennedy, The Republic of China (Taiwan): A Study of the Educational System, p. 27.

a laboratory for teaching apprenticeships. A graduate of a normal school may become a general classroom teacher or a specialist, depending on his or her field of specialization.¹

The four-year colleges and universities offer bachelor's degrees, with many offering graduate degrees as well. Most programs of study take four years for full-time day students (ages eighteen to twenty-two) or five years for evening students. However, studies in law or architecture require five years of study; dentistry requires six years; and medicine requires seven years.² Graduate work takes two additional years of study for a master's degree and at least two more years for the doctoral degree.

Research institutes are operated in conjunction with related departments within the universities or with various government offices to improve basic scientific research and postgraduate training. The Academia Sinica, the highest academic institute in Taiwan, is a government-funded group of research centers consisting of eleven research institutes in American Culture, Biological Chemistry, Botany,

¹Stephen Kai-Nin Yik, "A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973" (Ed.D. dissertation, Washington University, 1976), p. 39.

²Jo Ann Lee, A Comparative Study of the Chinese and American Higher Education Systems (U.S., Educational Resources Information Center, ERIC Document ED 217772, March 1982), p. 62.

Chemistry, Economics, Ethology, History and Philosophy, Mathematics, Modern History, Physics and Zoology.¹

Social education. Social education covers a rather wide field. It includes not only special education, supplementary education, and adult education, but also education via museums, libraries, science halls, and art galleries. These programs are designed to increase the general education and cultural level of the citizens and to teach them skills for employment.

Special education for the blind, deaf, physically handicapped, and mentally retarded is divided into three levels of education: elementary, junior vocational high school, and senior vocational high school. The years at each level of schooling correspond to the regular school, although the emphasis is placed on students' acquisition of technical-vocational skills.²

Supplementary education is divided into two categories, general and vocational. Within each category, there are four levels: elementary, junior high, senior secondary, and junior college level. These schools are designed mainly for employed youths who want to improve their education. A certificate of qualification is awarded to students who

¹China Yearbook, 1980 (Taipei: China Publishing Co., 1980), p. 268.

²Lee, A Comparative Study of the Chinese and American Higher Education Systems, p. 64.

successfully complete the course of study and pass the appropriate examination. The supplementary schools may be either public or private, but at the present time a majority of them are private.

Adults are provided learning opportunities in basic Chinese literacy, functional mathematics, and civics. This program also provides short-term courses in technical skills for the general public. The purpose of these training classes is to teach the students some practical knowledge in order for them to make a living.

Many private schools are found in Taiwan and provide educational opportunities from kindergarten to the university level. Private schools, if registered (accredited), are not permitted to pursue educational goals advocated by their sponsoring organizations; their curriculum and school operation closely approximate that of the public schools. Religious organizations with goals differing from those of the government may, without conflict, pursue those educational goals only through the operation of unregistered, nonaccredited schools. Most private schools appear anxious to give clear expression of complete loyalty to the policies and goals of the government and are therefore registered.¹

Summary. Table 1 summarizes the number of schools

¹Wilbur Kenneth Nelson, "Educational Goals in China with Emphasis on the Relationship of Public and Private Schools on Taiwan During the Period 1949-1962" (Ph.D. dissertation, The Claremont Graduate School, 1963), p. 152.

TABLE 1

NUMBER OF SCHOOLS AND STUDENTS

School Year 1981-1982

(By Type of Institution)

	Public		Private	
	Number Schools ¹	Number Students ²	Number Schools ¹	Number Students ²
Preschool	382	48,784	903	142,909
Compulsory Education				
Elementary	2,422	2,187,935	22	25,244
Junior high	649	1,023,632	9	47,310
Secondary Education				
Senior high	80	141,628	100	40,763
Vocational high	85	153,331	111	220,875
Higher Education				
Junior college	21	45,553	56	147,348
College	5	*	6	*
University	9	62,715	7	95,466
Special Education				
Blind	2	232	0	0
Deaf	3	1,932	1	61
Mentally retarded	1	143	0	0
Physically handicapped	1	185	0	0
Supplementary Education				
General	148	47,727	28	14,580
Vocational	68	66,132	121	119,999

* No separate figures were provided for this category.

¹ Ministry of Education, Educational Statistics of the Republic of China, 1981-82, pp. 2-3.

² Ibid., pp. 18-19.

from pre-school to university level, and the number of students enrolled in all educational systems, including special education and supplementary education. The schools are presented in two categories: public and private.

Structure of the Educational Administration

The educational system which was established by the Nationalist Government in Taiwan is similar to that which existed on the mainland prior to Communist rule. The system has been highly centralized since the beginning of the Republic of China in 1912. The Central Government has three administrative levels of education: the Ministry of Education, the Provincial Department and Bureau of Education, and the Special Municipality Bureau of Education. The Ministry of Education is one of the eight ministries within the Executive Yuan (or cabinet). The Minister of Education is appointed by the President after recommendation by the by the Prime Minister, chief of the Executive Yuan.

The Ministry of Education formulates policy and standards for all kinds and levels of education in both the public and private sectors. Its general powers and functions are summarized by J. Chen as follows:

1. Policy making and execution.
2. Preparation and approval of standard textbooks for all school levels.
3. Control of the education budget at all levels.
4. Establishment of rules and regulations governing

administration and supervision.

5. Planning and supervision of school operations.
6. Implementation of the government's educational policy and promotion of improvements in accordance with government goals.¹

The Ministry of Education contains seven departments: The Department of Higher Education, the Department of Technological and Vocational Education, the Department of Secondary Education, the Department of Elementary Education, the Department of Social Education, the Department of General Affairs, and the Department of Physical Education. Besides the seven departments, the Ministry also includes five bureaus, four offices, and numerous committees, and other special administrative entities, such as the National Academic Council, the Educational Research Council, the Committee on School Discipline and Moral Education, and the Committee on Medical Education.

The next level of government agency for education is the Provincial Department and Bureau of Education, which makes and carries out operational plans according to the policies and principles set by the Ministry of Education. It licenses teachers for all grade levels and appoints and supervises principals in public senior high schools.

The Special Municipality Bureau of Education is

¹J. Chen, "Higher Education in the Republic of China (Taiwan)" (Ed.D. dissertation, University of Southern California, 1971), p. 46.

responsible for appointing and supervising principals in the public junior high and primary schools.

Entrance Examinations

In Taiwan, students must compete to climb the grade ladder, and this has always been a problem in Taiwan's educational system. Prior to 1968 when elementary school graduates had to compete for a place in the junior high school, students tended to concentrate their efforts on academic subjects and neglected the subjects which were not tested by the junior high entrance examination. Correspondingly, elementary schools tended to manipulate the curriculum so as to sacrifice some studies while emphasizing others in order to increase the number of their students entering the junior high school. Parents pressured the schools to concentrate on curricular areas that would help their children pass the entrance examination. The result was that the time designated for the nonacademic subjects was used for the academic subjects.¹

The junior high school entrance examination was discontinued in 1968 when national compulsory education was extended to nine years. Junior high school administrators

¹Chi-Woh Wu, Problems in Chinese Education (Taipei: Commercial Press, 1970), p. 42, quoted in Yik, "A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973", p. 45.

have now become more careful in following the prescribed curriculum of the Ministry of Education. However, the senior secondary entrance examination is even more competitive than the junior high entrance examination. Therefore, this reduces the amount of time spent on nonacademic subjects at the senior high level.

Beginning in 1954, the universities and colleges in Taiwan instituted the Joint College Entrance Examination (JCEE).¹ This system allows potential college and university applicants to take one entrance examination; the score is then used by the Ministry of Education to determine institutions to which students are eligible for admission.

The JCEE is divided into four groups. The examination taken depends upon the student's intended field of study:

Group A: Natural Sciences and Engineering

Group B: Humanities and Literature

Group C: Biological, Agricultural, and Medical Sciences

Group D: Social Sciences, Law, and Business

All students take the general information portion of the JCEE which includes Chinese, English, and the Three Principles of the People. The other three subjects on the examination vary according to particular subject field:

Group A: Mathematics A, Physics, Chemistry

¹Lee, A Comparative Study of the Chinese and American Higher Education Systems, pp. 68-69.

Group B: Mathematics B, History, Geography

Group C: Mathematics A, Biology, Chemistry

Group D: Mathematics B, History, Geography

Through the application procedure for admission to the country's colleges and universities, the candidate applies for admission to one or more departments of the schools of his or her choice in rank order. Candidates' names are ranked according to their examination scores within each of the four groups and admitted to various institutions according to this ranking. Once admission to a particular department in a particular institution is closed, the candidates are then placed in the institution of their second choice, and so on, until all vacancies for the ensuing school year are filled. Table 2 presents a summary of the results of 1981 examinations.

There are four Joint College Entrance Examinations administered each year during the summer months. The first examination, held in July, is designed for entrance into four-year degree-granting universities and colleges as full-time day students. If students do not pass this examination or, if they pass but cannot be placed in the institution of their preference, they may apply for and take a second entrance examination for admission to the evening school of a four-year institution. The procedure for placement is identical to the first examination. A third and fourth examination is administered for applicants to the three-year

TABLE 2

RESULTS OF 1981 JOINT COLLEGE ENTRANCE EXAMINATION

<u>Level of Institution</u>	GROUP A			GROUP B		
	<u>Number of Applicants</u>	<u>Number Passed</u>	<u>Percent Passed</u>	<u>Number of Applicants</u>	<u>Number Passed</u>	<u>Percent Passed</u>
Universities and Colleges - Day	30,557	11,748	38.45	28,489	5,253	18.44
Universities and Colleges - Evening	5,303	1,800	33.94	13,711	2,120	15.46
Two-year Junior Colleges - Day	31,070	7,397	23.81	-0-	-0-	-0-
Two-year Junior Colleges - Evening	3,625	2,046	56.44	-0-	-0-	-0-
Three-year Junior Colleges - Day	8,519	1,096	12.86	10,454	1,877	17.95
Three-year Junior Colleges - Evening	1,335	810	60.67	5,373	1,060	19.73

Source: Ministry of Education, Educational Statistics of the Republic of China (Taipei: 1982), pp. 38-39.

TABLE 2--Continued

RESULTS OF 1981 JOINT COLLEGE ENTRANCE EXAMINATION

<u>Level of Institution</u>	GROUP A			GROUP B		
	<u>Number of Applicants</u>	<u>Number Passed</u>	<u>Percent Passed</u>	<u>Number of Applicants</u>	<u>Number Passed</u>	<u>Percent Passed</u>
Universities and Colleges - Day	12,170	5,216	42.86	26,747	7,043	26.33
Universities and Colleges - Evening	1,175	360	30.64	19,045	5,060	26.57
Two-year Junior Colleges - Day	-0-	-0-	-0-	-0-	-0-	-0-
Two-year Junior Colleges - Evening	-0-	-0-	-0-	16,698	3,263	19.54
Three-year Junior Colleges - Day	2,175	807	37.10	15,196	3,764	24.77
Three-year Junior Colleges - Evening	-0-	-0-	-0-	4,364	780	17.87

Source: Ministry of Education, Educational Statistics of the Republic of China (Taipei: 1982), pp. 38-39.

junior college (only diplomas granted) for day school admission and evening school admission, respectively. In any of these four Joint College Entrance Examinations, the student is permitted to be examined in only one of the four subject field groups.

The number of applicants admitted each year is simply the number of freshmen that all colleges and universities combined can accommodate in terms of available teachers, staff, and facilities. In order to enter a public university or college's day school program, the student has to attain the highest score possible out of the 700 on the JCEE. In addition to obtaining "minimum" scores on this rigorous and highly competitive examination, students must also meet any additional requirements imposed by the particular departments at the institutions.

Over the years, the JCEE has been criticized by many educators. Although numerous changes have been made to the JCEE system since its inception thirty-one years ago, many complaints have remained, primarily concerning the procedure for placing and admitting students and the lack of objective standards of test performance. Yet, the majority of people still believe the present instrument and examining procedures are the best available at this time.

The Music Curriculum in the Elementary
and Secondary Schools of Taiwan

The Ministry of Education has published three volumes of curriculum standards as a guide for curriculum development in all subject areas for the elementary, junior high, and senior high levels. Since 1950, these have been revised several times at all levels. The curriculum standards include detailed descriptions of objectives, subject matter, teaching suggestions, and classroom activities.

The nation's philosophy of education is briefly stated in the Educational Laws and the Curriculum Standards and discussed in other publications of the Ministry of Education. In the Curriculum Standards, the teaching philosophy is presented as precise objectives and goals. However, for the subject of music the Curriculum Standards give only the purposes and goals; nowhere is there a philosophy of music education given.¹

The elementary level. The music curriculum for the elementary level is divided into the two distinct parts and has been followed since 1948. The music class in the first and second grades is called "Song and Game" and is a combination of physical education and music education. The course content includes vocalizing, singing, ear training,

¹Yik, "A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973", p. 39.

body movement, music appreciation, and performance. Activities, games, dancing, and the playing of percussion instruments are stressed within the performance segment of the course. Four forty-minute class periods per week are devoted to the teaching of music. The primary teaching method is by rote; no textbook is used. Music classes at this grade level are taught by regular classroom teachers.

From the third grade up, music becomes a separate required course, taught twice weekly in forty-minute periods. The course content includes note reading, ear training, melodic memory, music appreciation, singing, playing instruments, rhythm drill, and improvisation. The Ministry of Education recommends that music classes from grades three to six be taught by a music specialist. However, because of a shortage of music specialists, many schools still require classroom teachers to teach the music classes.

The junior high level. Music in the junior high school level is a required course meeting for two fifty-minute class periods per week for grade seven and one class period per week for grades eight and nine. The school may offer an additional elective music course of two class periods per week. The content of the required course includes unison and part singing, theory and exercises, part writing, music appreciation, and instruction in instrumental music. School choirs and school bands are very popular performance groups. Only a few junior high schools have an orchestra

which may be a western orchestra or a traditional Chinese orchestra. The junior high level music is normally taught by a music teacher with a college degree in music.

The senior high level. Music instruction in grades ten and eleven is required for only one class period per week. If music is offered in grade twelve, it is an elective course of one to two hours a week. It appears that the function of music in the senior high level is to balance the curriculum by offering something light and delightful to contrast with the heavy and serious academic subjects.¹ Music curriculum in the senior high is similar to the junior high, except at a more advanced level. The performance groups in this level include choirs, bands, and orchestras. The qualifications for a senior high music teacher are the same as those for the junior high music teacher.

Music textbooks. The Ministry of Education requires schools to adopt officially prepared textbooks for many subjects including Chinese, history, and social studies. For subjects such as art, foreign language, and music, this requirement does not apply. There are three types of music textbooks: government sponsored textbooks, commercial publisher's textbooks, and school sponsored textbooks.

The Primary School Curriculum Standards demand that

¹Yik, "A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973", p. 48.

students beginning in the third grade have a textbook for music class. However, before the appearance of the unified music text series, the National Editing and Translating Commission Series, in 1968, it was quite common for a class of primary students to attend music class without textbooks.¹ All junior high and senior high schools assign text books for music classes. The National Editing and Translating Commission Series includes two parts, the Primary Series and the Junior High Series. The Primary Series is composed of eight volumes designed for grades three to six, the Junior High Series contains six volumes for grades seven to nine. This series represents the official policies and attitudes about music education and reflects faithfully the Curriculum Standards' requirements. It has become the authoritative interpretation of those requirements.² The National Editing and Translating Commission Series has been widely adopted among schools. Since this series does not include volumes for senior high level, the senior high schools still have to choose their own music textbooks from among other publications.

¹Yik, "A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973", p. 51.

²Ibid, p. 55.

The General Curriculum in Colleges
and Universities of Taiwan

Minimum curriculum requirements for undergraduate degree programs at all private and public institutions are established by the Ministry of Education to ensure a basic uniformity of programs among institutions. However, each institution may exceed the minimum requirements and many of them do.

Before 1971, the required number of hours for graduation set by the Ministry was 142 semester hours. With the requirements added by individual schools, a typical degree program usually ranged from 160 to 200 semester hours. In 1971, the Ministry reduced the minimum requirements to 128 semester hours. However, with the requirements added by individual schools, the four-year bachelor's degree program now requires between 132 to 175 semester hours with the greater number required in the engineering and science curriculums.¹

The curricula of all bachelor's degree programs consist of three major divisions: general education requirements, major field requirements, and electives. Minimum general education requirements presented in Table 3 are established by the Ministry of Education.

The program of study in a normal college or university is five years, a four-year course of study, followed by

¹Kennedy, The Republic of China (Taiwan): A Study of the Educational System, p. 38.

one year of full-time teaching on the appropriate level. The students are required to have a minimum of twenty-six semester hours of education courses, such as Introduction to Education, Educational Psychology, General Methods of Teaching, and Practice Teaching. After successful completion of the program, students are automatically certified to teach at secondary schools and in their specialized subjects.

TABLE 3

MINIMUM GENERAL EDUCATION REQUIREMENTS IN A
BACHELOR'S DEGREE PROGRAM ESTABLISHED BY
THE MINISTRY OF EDUCATION*

Course	Semester Hours
Chinese Language	8
English	8
Dr. Sun Yat-sen's Principles	4
General Chinese History	4
Ethics	4
Modern Chinese History	<u>2</u>
TOTAL	30

*A Report on the Revision of Required Courses for the Colleges and Universities. (Taipei: Ministry of Education, June 1977).

Curricula at three-year junior colleges are also established by the Ministry of Education. The three-year junior colleges admit graduates from secondary schools. Students must pass the Joint Junior College Entrance

Examination. They offer diplomas to their graduates rather than degrees. The students must earn between 106 to 128 semester hours for graduation. The general education requirements are similar to the bachelor's degree program but with fewer hours (Table 4).

TABLE 4
SUBJECTS AND SEMESTER HOURS REQUIRED BY THE
MINISTRY OF EDUCATION AT ALL THREE-YEAR
JUNIOR COLLEGES*

Course	Semester Hours
Chinese (varies with curriculum)	6-8
English (varies with curriculum)	6-8
Dr. Sun Yat-sen's Principles	4
History of Communist China	2
Select One:	
International Relations	2
Philosophy of Life	2
Chinese Constitution	2
History of Ch'ing Dynasty	<u>2</u>
TOTAL	20-24

*Required Courses for the Three-Year Junior Colleges.
(Taipei: Ministry of Education, July 1973).

The Music Curriculum in Colleges
and Universities of Taiwan

There are only a limited number of universities in Taiwan offering bachelor's degrees in music. The music degree program varies from school to school. For example, the music department of the National Taiwan Normal University prepares music teachers for the secondary school level. Its Bachelor of Arts degree in music is similar to the music education degree in the United States. Another school, Tunghai University, offers only degrees in music performance. Although degree programs differ among these universities, the required music courses are the same since they are established by the Ministry of Education. The minimum music major requirements are presented in Table 5.

Electives are determined by the individual institution. They are supervised closely by the individual music departments and are selected almost exclusively from courses in the student's major field of concentration. Music courses offered include such electives as acoustics, chamber music, German diction, Italian diction, keyboard harmony, and orchestration. Those courses offered by a particular school depend a great deal on the expertise of the faculty.

TABLE 5

MINIMUM MUSIC MAJOR REQUIREMENTS IN A BACHELOR'S
DEGREE PROGRAM ESTABLISHED BY THE
MINISTRY OF EDUCATION*

Course	Semester Hours
Applied Music (major instrument)	10
Applied Music (minor instrument)	3
Sight Singing and Ear Training	8
Harmony	6
Chorus (or Ensemble)	7
Applied Form and Composition	4
Basic Conducting	2
History of Music	4
Counterpoint	4
Introduction to Chinese Music	<u>2</u>
TOTAL	50

*"The Required Courses and Credit Hours of the Under-graduate Degree Program in Music" (Taipei: National Taiwan Normal University, 1983), (Mimeographed.)

CHAPTER III

THE SECONDARY PIANO CLASS IN AMERICAN COLLEGES AND UNIVERSITIES

Nearly all colleges and universities in the United States offer piano instruction to both music majors and non-music majors. Music majors whose principal performing medium is voice or an orchestral instrument are generally required to enroll in piano classes for up to four semesters. Group study in piano usually satisfies part or all of their "minor" or "secondary" instrument requirement. For the non-music major, piano classes often fulfill humanities or education requirements.¹

Secondary Piano Curriculum

The curriculum for the piano as a minor or secondary instrument differs sharply from the piano major curriculum. A student majoring in piano devotes a tremendous amount of time to acquiring a facile technique and learning and performing significant piano literature. A student with

¹Yvonne Enoch and James Lyke, Creative Piano Teaching, (Champaign, IL: Stipes Publishing Company, 1977), p. 210.

a minor in piano, on the other hand, develops practical keyboard skills relevant to his future professional needs.¹

Bastien feels the primary function of the class piano program is to provide the non-keyboard music major with functional keyboard skills. He believes that the ability to sight-read, score-read, harmonize, transpose, and improvise best serves the practical needs of choir and instrumental directors and general music teachers.²

Robinson and Jarvis suggest that the following functional areas be included in the course content of a two-year general piano class program at the collegiate level:

1. Literature (solos)
2. Music Fundamentals (knowledge of terminology and notation)
3. Theory and Technique
4. Note-reading (sight-reading)
5. Creativity (transposition, harmonization, improvisation)
6. Interpretation³

The philosophy of Comprehensive Musicianship, which is concerned with providing students with a broad base

¹Enoch and Lyke, Creative Piano Teaching, p. 212.

²James Bastien, How to Teach Piano Successfully, 2nd ed. (Park Ridge, IL: General Words and Music Company, 1977), p. 315.

³Helene Robinson and Ricahrd Jarvis, eds., Teaching Piano in Classroom and Studio, (Washington, D.C.: Music Educators National Conference, 1967), pp. 132-134.

in all classes from which they can draw meaningful conclusions, is easily applicable to the piano class. Theory, keyboard harmony, and improvisation are incorporated into the class. Style, structure, form, and content can be analyzed through repertoire pieces studied. The teacher can encourage students to compose solos and ensembles in representative styles using characteristic materials.¹

Jerry Lowder points to creation, performance, and analysis as important aspects of Comprehensive Musicianship. In class piano the student improvises motifs, phrases, and short compositions at the keyboard to develop creative skills. Performance includes piano literature, sight-reading, and harmonization. He emphasizes that analysis should be both aural and visual.² Finally a comprehensive approach involving a gradual development of keyboard skills equips a student with tools for life-long use of the piano.³

Lyke completed a study of class piano curricula in Illinois universities in 1968. He sent a questionnaire to both class piano teachers and music education instructors that contained a list of the following twenty keyboard musicianship items: transposition, playing by ear, repertoire

¹Bastien, Piano Successfully, p. 317.

²Jerry Lowder, "How Comprehensive Musicianship Is Promoted in Group Piano Instruction," Music Educators Journal 60 (November 1973): 56-57.

³Enoch and Lyke, Creative Piano Teaching, p. 212.

study, score reduction (vocal), improvisation, technical development, sight-reading, accompanying, harmonization of melodies, patriotic songs, score reduction (instrumental), critical listening, development of style concepts, playing before others, chord progressions, ensemble playing, realization of figured bass, modulation, memorization, and analysis (melody, harmony, form). Respondents were asked to rate the importance of each keyboard musicianship item in the class piano program. The study revealed that skills such as the ability to play by ear, play chord progressions, analyze music, transpose, and improvise were most important. The skills of instrumental score playing, figured-bass playing and memorization were considered to be least important. Repertoire study was considered important by piano teachers, but was placed nearer the end of the scale by music education instructors.¹

Exline investigated the relative importance of eight keyboard skills and competencies for the class piano program. Both class piano students and class piano teachers were asked to indicate the level of importance of each skill and competency, so that the results could be compared directly. The rank order of skills as rated by the students is shown below:

¹James Lyke, "An Investigation of Class Piano Programs in the Six State Universities of Illinois and Recommendations for Their Improvement" (Ed.D. dissertation, Colorado State College, 1968).

- (1) technique
- (2) sight-reading
- (3) repertoire
- (4) interpretation
- (5) improvisation
- (6) accompanying
- (7) harmonization
- (8) knowledge of terms

On the other hand, sight-reading was rated the most important skill by faculty members followed by technique, accompanying, harmonization, interpretation, repertoire, knowledge of terms, and improvisation. The survey showed that both students and faculty believed technique and sight-reading should be given the greatest stress in class piano.¹

The literature is in clear agreement that the curriculum emphasis for the piano minor should be placed on the development of functional skills such as sight-reading, transposition, harmonization, improvisation, accompanying, playing by ear, score playing and general piano technique. These skills best serve the practical needs of choir directors, band directors and general music teachers. Materials include not only the standard repertoire but also folk songs, hymns,

¹Jerry Michael Exline, "Development and Implementation of a Program in Functional Piano Skills Designed for Undergraduate Music and Non Music Majors at the State University College at Oswego, New York" (Ph.D. dissertation, University of Rochester, 1976).

popular music, rock music, blues, and simple instrumental and vocal accompaniments. General piano technique covers the playing of scales, arpeggios, chords and their inversions and chord progressions.

Piano minors are encouraged to practice and perform literature. Repertoire should be selected and taught with the idea of developing functional elements that exist within the piano literature. Because piano minor students have been exposed to sophisticated repertoire played on their own performance instruments, Rast believes that they cannot be expected to adapt easily to the materials containing only juvenile music. He thinks they need to be exposed to some standard piano repertoire too.¹

Group Instruction versus Private Instruction

Much research has been done on the effectiveness of group versus private instruction for various instruments and voice. Few studies have been done that relate to the beginning pianist. Hutcherson's study² remains the only one that has dealt with college level piano students.

Hutcherson's study includes two experimental teaching projects designed to compare the relative effectiveness

¹Lawrence Rast, "Functional Piano for Tomorrow's Educators," Music Journal 26 (February 1968): 37.

²Rita Johnson Hutcherson, "Group Instruction in Piano: An Investigation of the Relative Effectiveness of Group and Individual Piano Instruction at the Beginning Level" (Ph.D. dissertation, State University of Iowa, 1955).

of group instruction with individual piano instruction. The following advantages claimed by advocates of piano class over individual instruction were examined: economy of teacher's time and pupil's money, greater performing confidence, and more rhythmic proficiency in piano sight-performance. The first project involved elementary school children whose ages ranged from seven to ten years. An experimental and a control group of children were given identical piano instruction, the only variable being the methods of group and individual lessons. After fourteen weeks of study, the students were evaluated as to (1) knowledge of music rudiments; (2) recognition of familiar melodies by sight; (3) quality of prepared piano performance; (4) ability to play unfamiliar piano music; and (5) attitudes toward practice and continued piano study. The results of the evaluation lacked statistical significance, so the investigator concluded that the data presented supported the claim that economy of teacher's time and pupil's money can be effected through group piano instruction at the beginning level.

The second investigation sought to compare rhythmic proficiency in piano sight-performance by group-taught and individually-taught college students at the beginning level. The process was similar to that of the first experiment. At the end of the fourteen week experiment, the students made tape recordings of two tests (comprising

186 measures) which were designed to give a crude measure of rhythm proficiency in sight-performance. A panel of three judges scored rhythm and time errors. Test results showed the difference in average errors made by group-taught students and individually-taught students to be statistically significant at the five per cent level, in favor of the group-taught students.

The study done by Rogers¹ in 1974 deals with the group and individual piano instruction of elementary school students. The experiment was designed to measure five aspects of musical achievement: (1) aural discrimination; (2) knowledge of musical symbols; (3) sight-reading; (4) transposition; and (5) improvisation. Subjects for the study were sixty-four beginning piano students whose ages ranged from seven to nine years. After randomly assigning the subjects to experimental and control groups, individual lessons or group lessons were given once a week for sixteen weeks. Four teachers, selected and trained to teach both methods of instruction, utilized the same materials, texts, equipment, lesson plans, and instructional processes with the exception of needed adaptations for group and individual teaching situations. The investigator observed class sessions each week in order to insure that a systematic procedure

¹William Forrest Rogers, Jr., "The Effect of Group and Individual Piano Instruction on Selected Aspects of Musical Achievement" (Ed.D. dissertation, Columbia University, 1974).

for teaching the lessons was followed according to formulated lesson plans.

All subjects were given Colwell's Music Achievement Test, Level One as a pretest and posttest on aural discrimination. It served as a covariance for all five variables subsequently measured. After a sixteen-week period, the Kwalwasser-Ruch Test of Musical Accomplishment was used to measure the subject's knowledge of musical symbols, and three self-devised tests were used to measure the subject's performance skills in sight reading, transposition and improvisation. An analysis of variance and covariance was the statistical procedure utilized for analyzing the raw data. The results showed that subjects who received group piano instruction scored significantly higher (at the .05 level) on all five aspects of musical achievement than did subjects who received individual piano instruction.

Another investigation of the effects of group and individual piano instruction on musical achievement was completed by Diehl.¹ Her study was designed to measure five aspects of musical achievement, including aural discrimination, knowledge of musical symbols, public performance, sight-reading, and transposition. Subjects for the study

¹Lily Pan Diehl, "An Investigation of the Relative Effectiveness of Group and Individual Piano Instruction on Young Beginners in an Independent Music Studio Utilizing an Electropiano Laboratory" (D.M.A. dissertation, University of Southern California, 1980).

were thirty-six beginning piano students whose ages ranged from six and a half to nine and a half. After randomly assigning the subjects to experimental and control groups, individual lessons or group lessons were given by the investigator once a week for twenty-four weeks. The teacher utilized the same materials, texts, and studio for both methods of instruction. Parents were required to be present every second and fourth lesson of the month in order to insure that they were totally cognizant and involved with their child's musical progress and to insure that a systematic procedure for teaching the lessons was followed according to formulated lesson plans.

Testing procedure included a pretest and posttest on aural discrimination using Colwell's Music Achievement Test, Level One, the Kwalwasser-Ruch Test of Musical Accomplishment which measured subjects' knowledge of musical symbols, and symbols, and three self-devised tests measuring subjects' performance skills in public performance, sight-reading, and transposition. The "t" test for significance was the statistical procedure utilized for analyzing the raw data. Tests results showed that subjects receiving group instruction achieved at a level equal to the subjects who received individual instruction in four of the five posttest measures. On the posttest measure of sight reading, the group-taught subjects achieved at a significantly higher level (at the .05 level) than individually-taught subjects.

Sheets thinks class piano and private piano methods share many of the same components although they may be arranged in different order of importance. He summarized the goals of each method in the following chart.

Class Piano

1. Functional skills:
 harmonic analysis
 ear training
 chording melodies
 playing by ear
2. Technique:
 as it facilitates
 functional skills
3. Repertoire:
 as it illustrates
 functional skills

Private Piano

1. Repertoire:
 polished performance
 interpretative
 sensitivity
 understanding
 of style
 masterful technique
2. Technique:
 as it facilitates
 repertoire
3. Functional skills:
 as they contribute
 to style and
 interpretation

He believes that both methods are appropriate means for meeting certain goals, and both have their own distinct advantages.¹

Other studies were found which dealt with the relative effectiveness of group and individual instruction in music education. These include two in vocal music (Sims² and

¹Randall Sheets, "Class Piano Versus Private Piano: Should We Really Take Sides?" American Music Teacher 32 (April/May, 1983): 35.

²Francis Joe Sims, "An Experimental Investigation of the Relative Effectiveness of Group and Individual Instruction at the Beginning Level to High School Students" (Ed.D. dissertation, University of Oklahoma, 1961).

Manly¹) and five in instrumental music (Curtis², Waa³, Shugert⁴, Gipson⁵, and Keraus⁶). Since these studies were done with instruments other than piano and since most of them were done with a younger age group, there is no direct relationship to the present study.

Advantages of Group Instruction

Many colleges have initiated class piano study for economic reasons. They have indicated that with limited budgets it is impossible for them to offer private lessons to every secondary piano student. It is obvious that group instruction has many distinct advantages for secondary

¹Ronald R. Manly, "Comparison Analysis of the Vocal Intensity Developed Through Beginning Class and Individual Voice Instruction of University Students" (Ed.D. dissertation, Indiana University, 1967).

²Gilbert F. Curtis, "An Experimental Comparison of the Heterogenous Instrumental Music Class and the Private Lesson Method" (Ed.D. dissertation, University of Cincinnati, 1951).

³Loren Roger Waa, "An Experimental Study of Class and Private Methods Instruction in Instrumental Music" (Ed.D. dissertation, University of Illinois, 1969).

⁴James Malcolm Shugert, "An Experimental Investigation of Heterogeneous Class and Private Methods of Instruction with Beginning Music Students" (Ed.D. dissertation, University of Illinois, 1969).

⁵Richard Carrell Gipson, "A Comparison of Class and Private Instruction for Beginning Keyboard Percussionists" (unpublished Master's thesis, University of Texas 1973).

⁶Ruth Keraus, "An Achievement Study of Private and Class Suzuki Violin Instruction" (Ph.D. dissertation, University of Rochester, 1973).

piano students other than saving money. The piano class can create interest for those students who are lukewarm about piano study; the spirit of competition within a group can stimulate learning. There is less emphasis on individual problems since problems become group problems. Performance opportunities help alleviate self-confidence problems, and a greater variety of activities can be included. There is more opportunity to stress listening and evaluation too. Consequently, students often find it easier to solve their own problems.¹

The students who study piano in a group not only develop musically to a high degree but are more open to new ideas, more sensitive to others, more independent, and more enthusiastic about learning and teaching. As students play for each other, listen, and respond, they gain performing experience and develop a more critical listening ability. Ensemble playing and other group activities improve rhythmic precision and sensitivity to dynamics, balance, and phrasing. Each student sees the growth in the others' performances from the beginning stages to the final product. By helping to find solutions to other students' problems, they can apply the knowledge thus gained in learning the same composition later, or for solving similar problems

¹E. L. Lancaster, "The Development and Evaluation of a Hypothetical Model Program for the Education of the College and University Group Piano Instructor" (Ph.D. dissertation, Northwestern University, 1978), pp. 23-24.

in their own repertoire. Musical skills can develop rapidly in a group, not only because of the longer lesson time, but also because it is usually more enjoyable and absorbing to sight-read or improvise with others than alone.¹

Frisch lists a number of advantages of college class piano:

1. All students have the opportunity to learn basic music principles and their application at the keyboard. The teacher may present more basic material in shorter time than if she were making the presentations to each individual student.
2. Students gain practice in performing before others.
3. Students have additional incentive to practice at home so as not to disappoint contemporaries at lesson time.
4. Students develop greater independence in music reading and fingering.
5. All students develop a critical ear by listening and commenting on performance in class.
6. The challenge of friendly competition in theory and music-reading takes the boredom from these academic exercises.²

¹Rebecca P. Shockley, "Advanced Group Instruction: Some Implications for Teacher Training," College Music Symposium (Fall 1982): 104-107.

²Fay Templeton Frisch, "Silent College Keyboard Instruction," Music Journal 23 (February 1965): 50.

Equipment and Facilities

Class piano generally is taught in a piano laboratory. The piano laboratory consists of multiple pianos and other support equipment. In the past two decades, with expanding and improving college group piano programs, classrooms equipped with multiple conventional acoustic upright pianos have given way to the electronic piano laboratory.¹

Since the late 1950's the word "lab" has been applied specifically to a group of keyboard instruments which have been electronically modified or adapted allowing sound to be channelled through earphones or through speakers built into the instrument. A lab may consist of a varying number of student instruments and a teacher control instrument from which the instructor can monitor or direct the class activities. Each piano is equipped with headsets and a microphone to allow two-way communications between teacher and student.²

The electronic piano laboratory provides certain distinct advantages for class study. With the use of conventional instruments, individual needs are sometimes overlooked in order to insure continuity within the class. With the piano electronic piano laboratory, both individual and group needs can be addressed. In a lab, the teacher may

¹Enoch and Lyke, Creative Piano Teaching, p. 212.

²Ibid., p. 235

work with all students in one large group activity, divide a class into several small groups engaged in variety of activities, or work with an individual student. Audio aids such as recordings, tapes, and rhythm units, may be sent out through the control center via the earphones to one student, a small group of students, or the entire class. The earphones can provide the privacy of individual learning experiences to students within the group. Instructions, recordings, and tapes are heard clearly through the earphones. Students hear and respond at their own pace, undisturbed by the mistakes or success of others.¹ Most important, however, is the element of time for both teacher and student. The teacher can insure active participation by each student working at his own level during the entire period of each class.²

Cleveland Page states that the piano laboratory allows three kinds of instruction in the classroom: individual, small ensemble, and full class. It provides an effective way to teach the standard piano literature as well as skills and concepts needed by every secondary piano student. It also enables the outstanding teacher to reach many more students than he is able to reach in private lessons. The piano laboratory allows for both individual contact

¹Enoch and Lyke, Creative Piano Teaching, p. 236

²Rast, "Functional Piano," p. 37.

and free interaction in which each member's participation stimulates others.¹ Frisch asserts that one of the real benefits of the electronic laboratory is the opportunity for one teacher to instruct students at different levels of accomplishment in the same room at the same time.²

The electronic piano in the lab was never intended to replace the conventional piano for performance purposes. It was designed to be used as a teaching tool. Its purpose is to provide an efficient teaching/learning environment in which basic keyboard skills are acquired and maintained.³ Bastien recommends that at least one conventional piano should be kept in the lab for periodic performances.⁴ Other items often found in the lab are blackboards and audio-visual aids including tape recorders, record turntables, amplifiers, speakers, slide projectors, a projection screen, overhead projectors, and a visualizer.

Teaching Materials

Selecting materials, both for class use and for supplementary purposes, may vary greatly, depending upon the musical background of the students, the preferences of the teacher, the level of the class, and the objectives

¹Page, "Secondary Piano Student," p. 21.

²Frisch, "Keyboard Instruction," p. 91.

³Enoch and Lyke, Creative Piano Teaching, p. 236.

⁴Bastien, Piano Successfully, p. 318.

of the class. Lancaster observes that careful choice of teaching materials makes it possible for the class piano teacher to cover and interrelate all areas of musicianship as an outgrowth of repertoire. The students' musical background, the class size, and course length will in turn influence the choice of materials.¹

During the past decade an abundance of materials for class piano has been produced. Many of these publications are designed to serve the needs of college piano programs. Almost every class will require a basic text and sometimes a supplementary repertoire book. The basic text usually deals with functional piano skills and includes excerpts and examples from the standard literature for the keyboard. Most of the texts are suitable for a two- or four-semester program of study. Multiple copies of additional books and materials should be available in the classroom to help students develop in important areas such as theory, harmonization, improvisation, transposition, sight-reading, and ensemble work. The wise teacher will search continually for new materials and integrate the best of the new with the best of the old.²

¹E. L. Lancaster, "Selecting Material for Piano Classes," Clavier 16 (March 1977): 26.

²Ibid.

Class Size and Scheduling

Class size often is varied, depending upon the level and objectives of the instruction, the physical size of the classroom, the type of pianos used, and the teacher's preference. However, class size will directly affect the effectiveness of group teaching. Bastien states that small classes appear to achieve better results than large classes. A group should contain enough students to create a "group atmosphere", and at the same time remain small enough to allow some individual instruction.¹

Page reports that a class of twelve is the norm for most universities. Classes larger than twelve are often cumbersome and limit individual contact by the teacher. Ensemble playing is less effective with twenty-four pianists than with twelve.²

Lancaster investigated the class size of college piano classes in 267 public and private colleges and universities (including junior colleges). He found the average enrollment in first-year classes to be 10.5 students with the average enrollment in second-year classes being 9.7 students. No college or university taught more than 24 students per class. Group piano teachers projected the ideal class enrollment for first-year students to be 8.6;

¹Bastien, Piano Successfully, p. 324.

²Page, "Secondary Piano Student," p. 21.

they recommended an enrollment of 8.1 students for the second-year class.¹

Lyke suggests that first-year classes with a maximum of ten work well, while second-year classes of six to eight students are ideal. In his view, advanced classes (beyond the first two years) with four to six students allow ample time to cover more complex assignments and longer solos. When these recommended class sizes are impossible, taped lessons and other media may be used.²

Bastien feels that an ideal teaching arrangement is to schedule daily classes for each section of class piano. Most college music departments offer theory and ensemble classes on a daily basis, but only a few music departments are presently scheduling class piano in this manner.³ Most of the college piano classes meet two or three times a week for fifty-minute periods.

Student Placement

When teaching college piano minors, instructors find that placing students with similar abilities into appropriate classes is sometimes a problem. Some students

¹E.L. Lancaster, "Survey of Colleges Offering Class Piano," Research Report Series Volume III, No. 11 (Palatine, IL: William Rainey Harper College), December 17, 1971. (mimeographed.)

²Enoch and Lyke, Creative Piano Teaching, p. 211.

³Bastien, Piano Successfully, p. 324.

are beginners, some have had limited piano background, and others are self-taught. A carefully planned placement test or audition is necessary for placing new students.

Lyke recommends that the wise group piano teacher devise a comprehensive test for each level of piano class. Students must qualify for each successive level. The teacher frequently encounters students whose prior training enables them to perform pieces but whose musicianship is lacking in functional areas such as sight-reading and harmonization. These students should be placed in a level appropriate for "catching up" on functional skills, and yet challenging enough from a performance standpoint.¹

Page also stresses the importance of grouping students according to their abilities. He suggests that students may be grouped at the following levels:

1. Beginning (students with little or no background in piano).
2. Elementary (students who have studied for one or two years).
3. Intermediate (students who have studied for three or four years).
4. Advanced (students who have studied five or more years).

Some students, however, achieve more in one year than others do in four years of private instruction. That is why an

¹Enoch and Lyke, Creative Piano Teaching, p. 211.

audition allows more accurate placement.¹

Two different ways of placing students are recommended by Rezits:

1. Predetermining the type of section, such as first semester, second semester equivalent, or third semester music education majors, etc. and then placing the individual student in the most appropriate classification.
2. Pre-classifying each student enrolled in the class piano program by means of an audition or interview and arranging the results and constructing the section accordingly.

At Indiana University, where Rezits teaches, students are interviewed by a piano faculty member prior to registration and are placed into class sections or private lessons. Students who have had some piano background but whose theory background is limited are assigned to a private teacher. At the end of each semester the teacher evaluates the student and recommends that the student 1) pursue additional private instruction; 2) take an appropriate piano class; or 3) schedule the proficiency examination.²

Piano Proficiency Examinations

Although the piano proficiency level which secondary piano students must meet varies from school to school, most colleges require students to pass some type of piano

¹Page, "Secondary Piano Student," pp. 21-22.

²Joseph Rezits, "Organizing the College Piano Class," The Piano Teacher 6 (January-February 1964): 9-10.

proficiency examination before graduation. Lyke states that piano proficiency examinations administered upon completion of the required hours of piano study serve as a significant means of evaluation for both the student and teacher. These examinations should evaluate the student in two areas: performance and functional keyboard skills. At some schools, failure to pass this examination delays placement as a student teacher and/or graduation.¹

The items frequently included in the examination are sight-reading, standard piano repertoire, patriotic songs, harmonization, transposition, chord progressions and scales.

According to Lyke's research, sight-reading was considered the most important item on the piano proficiency examination by class piano teachers in the six state universities of Illinois. It was closely followed by harmonization of melodies.²

Since the piano proficiency examination has emphasized functional skills to a great extent, and class piano has been designed to help the student develop such skills, some schools have eliminated the piano proficiency examination. Proficiency credit is determined by competency examinations at the completion of each class piano level.

¹Lyke, "Investigation of Class Piano Programs," pp. 91-92

²Ibid. pp. 92-93.

CHAPTER IV

DESCRIPTION OF COLLEGES AND UNIVERSITIES INCLUDED IN THE STUDY

Information on music instruction in participating schools was gathered from a variety of sources. In addition to data obtained from the completed questionnaire¹ (see Appendix B), the writer traveled to Taiwan in the summer of 1983. During this trip five music departments included in this research project were visited, and some mimeographed materials on course requirements and concert programs were acquired. A short interview with the chairperson or another music faculty or staff member was conducted at Chinese Culture University, the National Institute of the Arts, the National Taiwan Normal University, Soochow University, and Shih-Chien Junior College of Home Economics. The questions which were asked during the interview were somewhat informal, but were based on the information needed to develop the questionnaire. Catalogues for the colleges and universities

¹All sources for information reported in this chapter with the exception of the questionnaire are cited in footnotes. Data from the questionnaire is not documented in footnotes, but the source is identified in Appendix C.

in this study are not available to individuals. However, catalogues for five of the seven institutions were found in the library of the National Institute of Educational Materials. Some of the catalogues had only limited information on the music departments. Additional information about course requirements and degree programs was later obtained through the cooperation of colleagues in Taiwan.

Chinese Culture University

General Information

The Chinese Culture University, formerly the College of Chinese Culture, was founded in 1963 as a private institution. It was promoted to the status of a university in 1980.¹

The University is located in Haw Kang, Yangmingshan, a mountain resort city located about ten miles north of Taipei. Its park is noted for cherry blossoms, azaleas, and hot springs. The University has residential facilities for both academic faculty and students.

At present, the University has twenty graduate institutes and forty departments in nine colleges: Letters, Foreign Languages, Social Science, Science, Engineering, Business Administration, Agriculture, Arts, and International Studies.²

¹Public and Private Universities and Colleges (Taipei: Ministry of Education, 1982), p. 58.

²Ibid., pp. 58-64.

The total enrollment in 1982 was 11,760 students with a full-time faculty of 734.¹ Students pursuing a bachelor's degree are required to take four years of academic study and to complete a minimum of 128 credit hours.²

The University also has an Evening School degree program; sixteen departments grant bachelor's degrees to students who have completed the course requirements in four years.³ The total enrollment of the Evening School in 1982 was 5,312 students.⁴

The Department of Music

The College of Arts was founded in 1963 with four academic departments: Art, Music, Dance, and Drama. The Department of Music has as its educational goal the training of music professionals and the promotion of music education.⁵ The Graduate Institute of Arts has three divisions: Art, Music, and Drama. Each year it accepts only two graduate

¹Educational Statistics of the Republic of China (Taipei: Ministry of Education, 1983), pp. 88-89.

²Student Handbook of Chinese Culture University Music Department (Taipei: Chinese Culture University, 1982), p. 3.

³Public and Private Universities and Colleges, pp. 58-62.

⁴Educational Statistics of the Republic of China, pp. 88-89.

⁵Music Department Bulletin (Western Music Section) (Taipei: Chinese Culture University, 1982), (Mimeographed.)

students in music.¹

The Department of Music offers two curricula, one with emphasis in Western music, the other with emphasis in Chinese music. This is the only department in Taiwan which offers a bachelor's degree with an emphasis in Chinese music. Approximately forty to forty-five students are accepted into this program each year.² The Western music program had 165 students in the fall of 1983. The music students may choose to major in one of the following areas: piano, voice, wind instruments, stringed instruments, or composition.³ All music students must study a secondary instrument; however piano study is not required for every student.

The minimum of 168 hours is required for graduation in the Western music section; these include twenty-eight hours of general requirements, 100 hours of music, and forty hours of electives.⁴ Music electives include the study of keyboard harmony, counterpoint II, musical form and composition, orchestration, music appreciation, opera,

¹Interview with Jui-Wan Thai, music staff, Chinese Culture University, Taipei, 11 August 1983.

²"Announcement of Joint College Entrance Examination Result," United Daily News, (Taipei) 8 August 1983, pp. 2-3.

³"Evaluation Report of Colleges and Universities" (Taipei: Chinese Culture University, 1982), p. 3. (Mimeographed.)

⁴Ibid.

piano pedagogy, conducting, religious music, music aesthetics, and chamber music performance.¹ A thirty-minute recital on the student's major instrument is required for every student before graduation.² The following table presents a representative curriculum of the Western music program³ (Table 6).

TABLE 6
BACHELOR'S DEGREE PROGRAM IN WESTERN MUSIC,
CHINESE CULTURE UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
General History of China	2	2
English Language Lab I	1	1
International Relations		2
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Elementary Theory of Music	2	
Harmony I		2
Sight Singing and Ear Training	1	1
Ensemble	2	2
<u>Sophomore Year</u>		
General Requirements		
History of Contemporary China		2

¹Chinese Culture University Bulletin (Taipei: Chinese Culture University, 1978), pp. 240-241.

²Interview with Jui-Wan Thai, music staff, Chinese Culture University, Taipei, 11 August 1983.

³Chinese Culture University Bulletin, pp. 240-241.

<u>Sophomore Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
English Language Lab. II	1	1
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Harmony I	2	2
History of Music	2	2
Sight Singing and Ear Training	1	1
Chorus or Ensemble	2	2
Italian	2	2
Performance Arts	2	2
Music Electives		
Chamber Music	2	2
Harmony II	2	2
Musical Form and Composition	2	2
Counterpoint II	2	2
Orchestration	1	1
<u>Junior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
Sight Singing and Ear Training	1	1
Introduction to Chinese Music	2	2
Musical Form	2	2
Counterpoint I	2	2
History of Music II	2	
Chorus or Ensemble	2	2
Music Electives		
Music Appreciation	2	2
Opera	2	2
Counterpoint II	2	2
Music Form and Composition	2	2
Orchestration	1	1
Piano Pedagogy	2	2
<u>Senior Year</u>		
General Requirements		
Physical Education	0	0

<u>Senior Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
Music Requirements		
Applied Music (major)	3	3
Analysis of Composition	2	2
Conducting	2	2
Chorus	2	2
Music Electives		
Keyboard Harmony	2	2
Religious Music	2	2
Music Aesthetics	2	2

0 = course required; no credit granted.

The Chinese music program originated in July 1969 when the University established a five-year special program in drama and dance open to junior high school graduates. Chinese music was one of the areas of study included in that five-year program. This special program was offered for six years; however, it was canceled in 1975 by the Ministry of Education. The Chinese music program was then added to the Music Department.¹ A degree program with emphasis in Chinese music is new to the history of Chinese music education.

The Music Department of the Chinese Culture University has become the leading center for Chinese music study. Its goal is to educate the student in both Chinese and Western music, and to foster young artists to perform, sing, and dance Chinese music. In addition, students are trained to use the scientific approach and to take advantage

¹Chinese Culture University Bulletin, p. 245.

of the knowledge of Western music to promote Chinese music. In the future, study will not be limited to Chinese music, but will also include the music of Korea, Japan, Vietnam, Thailand, Phillippines, Indonesia, and other oriental countries. The music faculty hopes that one day the study will be expanded to include the music of Africa, South America, and all the folk music of the world.¹

Although the Chinese and Western music programs are housed in one music department, they are administered independently. The Chinese music program has its own chairman, office, classrooms, and practice facilities. Each year the Chinese music program accepts twenty-five freshmen.² The following table presents a representative curriculum for the bachelor's degree in Chinese music³ (Table 7).

TABLE 7
BACHELOR'S DEGREE PROGRAM IN CHINESE MUSIC,
CHINESE CULTURE UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
General History of China	2	2

¹Chinese Culture University Bulletin, pp. 245-248.

²"Announcement of Joint College Entrance Examination Result," pp. 2-3.

³"The Required Courses and Class Schedule of the Chinese Music Section" (Taipei: Chinese Culture University, 1983), (Mimeographed.)

<u>Freshman Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
English Language Lab I	1	1
International Relations		2
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (Chinese Instruments) (major)	3	3
Applied Music (Chinese Instruments) (minor)	2	2
Elementary Theory of Music	2	
Harmony		2
Sight Singing and Ear Training	1	1
Chorus	1	1
Ensemble	1	1
<u>Sophomore Year</u>		
General Requirements		
History of Contemporary China		2
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Harmony	2	2
History of Chinese Music	2	2
Sight Singing and Ear Training	1	1
Chorus	1	1
Ensemble	1	1
Primary Japanese	2	2
Music Electives		
Acoustics	2	
Chinese Music Notation	2	
Applied Music (Chinese Instrument or Western Instrument) (second major)	2	2
<u>Junior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3

<u>Junior Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
Counterpoint I	2	2
Conducting	2	2
History of Western Music	2	
Chorus	1	1
Dramatic Music I (Kuen-cheu)	2	
Dialectic Music		2
Traditional Chinese Music Ensemble	1	1
Contemporary Chinese Music Ensemble	1	1
Musical Form	2	2
Music Electives		
Applied Music (second major)	2	2
Chinese Musical Melody		2
<u>Senior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
Dramatic Music II (Chinese Opera)	2	
Chorus	1	1
Traditional Chinese Music Ensemble	1	1
Contemporary Chinese Music Ensemble	1	1
Oriental Music	2	2
Music Electives		
Applied Music (second major)	2	2
Music Aesthetics		2
Chinese Music Research		2
Ethnomusicology	2	2
Composing	2	2

0 = course required; no credit granted.

Fu-Jen Catholic University

General Information

The Fu-Jen Catholic University was founded in Taipei.

Taiwan in 1963 as a re-establishment of the University founded in Peking (mainland China) in 1925 under the sponsorship of the Benedictine Archabbey of St. Vincent, USA. The administrative responsibility for the original university was transferred to the Society of the Divine Word in 1933 and subsequently closed in 1950. The University is a private institution operated under the jurisdiction of the Ministry of Education and administered jointly by the Chinese diocesan clergy, secular clergy, members of the Society of the Divine Word, and of the Society of Jesus. It is supported by the Catholic Church and by public and private donations.¹ Though operated by the Catholic Church, Fu-Jen admits all qualified students regardless of their religion.²

The University is located in Hsin-Chuang, a suburb of Taipei. Its campus is about forty minutes from central Taipei and has residential facilities for about 3,000 students.³

At present the University has twelve graduate institutes and thirty departments grouped within five colleges: Liberal Arts, Natural Sciences, Foreign Languages, Law, and Business

¹Aitken, D.J. editor, International Handbook of Universities and Other Institutions of Higher Education, 9th ed. (New York: Walter De Gruyter, 1983), p. 913.

²Fu-Jen Catholic University Bulletin (Taipei: Fu-Jen Catholic University, 1984), p. 8.

³Public and Private Universities and Colleges, p. 8.

Administration.¹ The total enrollment in 1982 was 8,417 students with a faculty of 820.² Students pursuing a baccalaureate degree are required to complete four years of academic study with a minimum requirement of 128 credits.

Fu-Jen Catholic University has an Evening School which consists of thirteen departments; it grants bachelor's degrees to students who complete course requirements in five years.³ The Evening School had a total enrollment of 4,410 students in 1982.⁴

A master's degree program is offered in Chinese Literature, English, German, History, Linguistics, Mathematics, Philosophy, Physics, Chemistry, Biology, and Law. A doctoral program is offered in Philosophy. Also affiliated with the University are a Theological Division, a Language Center, and the Institute of East Asian Spirituality.⁵

The Department of Music

The College of Liberal Arts was founded in 1963 with the re-establishment of the University, and originally included four academic departments: Chinese, History,

¹Educational Statistics of the Republic of China, pp. 88-89.

²Ibid.

³Ibid.

⁴Ibid.

⁵Fu-Jen Catholic University Bulletin (Taipei: Fu-Jen Catholic University, 1984), p. 8.

Philosophy, and Foreign Languages. Since 1963 several changes have taken place. In 1967 the Department of Foreign Languages was separated to form a new College of Foreign Languages; the University formed the Departments of Library Science, Mass Communications, Applied Psychology, and Physical Education between 1969 and 1972; and the Department of Music was added in 1983.¹ The College of Liberal Arts is now comprised of eight departments and three graduate institutes.

The Music Department is the newest department in the College of Liberal Arts. Its educational purpose is to enhance the importance of music in life, foster students' music skills and appreciation, and establish a firm foundation for further musical study.² In the fall of 1983, the Department accepted forty-four students.³ Music students can major in one of the following areas: piano, voice, and orchestral instruments.

The minimum number of hours required for graduation is 130; these include twenty-eight hours of general requirements, ten hours of University requirements, sixty-two

¹An Introduction to Colleges and Universities, pp. 277-281.

²Information provided in handwritten note by unidentified staff in the Department of Music of Fu-Jen Catholic University.

³"Announcement of Joint College Entrance Examination Result." pp. 2-3.

hours of music study, and thirty hours of electives.¹ Study in the following areas may be counted as electives: music appreciation, Latin, theory and practice of sacred music, Italian, art songs, instrumentation, construction and repair of instruments, keyboard harmony, Gregorian chant, piano pedagogy, orchestration, acoustics, German, opera production, Chinese language and music, accompanying, traditional Chinese instrumentation, aesthetics, ethnomusicology, orchestral score realization, French, history of sacred music, a cappella chorus, twentieth century music, band instrumentation, and ensemble performance.² The following table presents a representative curriculum for the bachelor's degree in music³ (Table 8).

TABLE 8
BACHELOR'S DEGREE PROGRAM IN MUSIC,
FU-JEN CATHOLIC UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Chinese	4	4
English	4	4
General Chinese History	2	2
Physical Education	0	0
Military Training	0	0

¹"The Required Courses and Credit Hours of the Music Department" (Taipei: Fu-Jen Catholic University, 1983), (Mimeographed.)

²Ibid.

³Ibid.

<u>Freshman Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
University Requirements		
English Speech Lab	0	0
Music Requirements		
Choir or Ensemble	1	1
Applied Music (major)	2	2
Applied Music (minor)	1	1
Harmony	2	2
Sight Singing and Ear Training	1	1
Music Electives		
Music Appreciation	2	2
Latin	1	1
Theory and Practice of Sacred Music	2	2
<u>Sophomore Year</u>		
General Requirements		
The Thoughts of Dr. Sun Yat-sen	2	2
Contemporary Chinese History		2
Introduction to Philosophy	2	
Physical Education	0	0
Military Training	0	0
Music Requirements		
Choir or Ensemble	1	1
Applied Music (major)	2	2
Applied Music (minor)	1	1
History of Western Music		2
Counterpoint	2	2
Sight Singing and Ear Training	1	1
Music Electives		
Italian	1	1
Instrumentation	2	
Construction and Repair of Instruments		2
Keyboard Harmony	1	1
Art Songs	1	1
Gregorian Chant	1	1
Chinese Drama	1	1
Chamber Music	1	1

Junior Year

General Requirements		
Physical Education	0	0
University Requirements		
Philosophy of Life	2	2
Sacred Music		2
Music Requirements		
Choirs or Ensemble	1	1
Applied Music (major)	3	3
History of Western Music	2	2
Musical Structure	2	2
Sight Singing and Ear Training	1	1
Music Electives		
Piano Pedagogy		2
Orchestration	2	2
Acoustics	2	
German	1	1
Opera Production	2	2
Chinese Language and Music	2	
Accompanying	2	
Traditional Chinese Instrumentation	2	2
Ensemble	1	1
Musical Aesthetics		2

Senior Year

General Requirements		
Physical Education	0	0
University Requirements		
Conducting	1	1
History of Chinese Music		2
Music Requirements		
Choir or Ensemble	1	1
Applied Music (major)	3	3
Analysis of Music	2	2
Fundamentals of Chinese Music	1	1
Music Electives		
Ethnomusicology		2
Orchestral Score Realization	1	1
French	1	1
History of Sacred Music	2	2
A Cappella Chorus	1	1

<u>Senior Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
Twentieth Century Music	2	2
Band Instrumentation	2	2

0 = course required; no credit granted.

National Institute of the Arts

General Information

The National Institute of the Arts was established in 1982 and is the newest institution of higher education in Taiwan. Its purpose is to discover gifted students in the areas of art, dance, drama, and music, and to foster research techniques and performance skills within that area. Another goal of the Institute is to gather and refine an essence of arts from different countries. This institution hopes to help young artists develop a new trend of modern Chinese arts springing from the traditional spirit.¹

The institute is located in Kuan-du, Peitou, about nine miles northwest of Taipei. It is about thirty minutes from central Taipei.² In the Spring of 1985, the Institute moved to its new campus. For the first three years the Institute used the second and third floors of the International Youth Activity Center in Taipei for offices and classrooms.

¹National Institute of the Arts Bulletin (Taipei: National Institute of the Arts, 1982), p. 1.

²Ibid., p. 8.

The Institute began with three departments: Art, Drama, and Music. The Department of Dance was added in 1983. The Institute also includes a Chinese Traditional Art Center which is charged with collecting, organizing, and researching Chinese traditional arts.¹ Students pursuing a bachelor's degree are required to take five years of academic study, but are allowed to graduate earlier if they complete all the performance requirements successfully.²

National Institute of the Arts is specially approved by the Ministry of Education to hold its own college entrance examination because the nature of its degree program is such that more emphasis is placed on the candidate's talent and potential in the arts than on his academic ability.³

The Department of Music

The educational objectives of the Music Department are to foster the study of Chinese traditional music, the understanding of oriental and Western music, the improvement of musical and performance skills, and the preparation and education of future composers and performers. The Department believes that the development of the nation's arts cannot be separated from its spirit of culture and tradition. Therefore, the Music Department offers many

¹National Institute of the Arts Bulletin, p. 9.

²Ibid., p. 1.

³Ibid., p. 2.

courses concerning Chinese traditional music, including Chinese reading and singing, vocal and tonal training for Chinese opera, Chinese percussion instruments, and introduction to Chinese music instruments. Music students are required to study at least one traditional Chinese instrument.¹

The Music Department enrolled twenty-eight students in the fall of 1983. Each year the Department plans to accept thirty-five freshmen. If the candidates can not meet the required level set by the Department, they will accept fewer students.² In the last two years, they have not found enough qualified students to meet their enrollment quota. The students may choose to major in one of the following areas: composition, conducting, keyboard, voice, wind instruments, stringed instruments, and percussion instruments.³ All music students are required to study piano.

The minimum number of hours required for graduation is dependent upon the student's major area: 150 hours for composition majors, 146 hours for conducting and voice majors, 143 hours for percussion majors, 140 hours for wind/string majors, and 138 hours for keyboard majors.

¹National Institute of the Arts Bulletin, p. 35.

²Ibid.

³Interview with Shui-Lung Ma, Chairman, Department of Music, National Institute of the Arts, Taipei, 4 August 1983.

The minimum program of study includes eighteen hours of general requirements, four hours of Institute requirements, music requirements, and electives. Courses available as electives include instrumentation, conducting, analysis of composition, fugue, piano pedagogy, piano literature, string literature, wind literature, vocal literature, percussion literature, orchestral literature, special studies in composition, special studies in Chinese music aesthetics, Chinese music notation, oriental music, seminar in oriental music, ethnomusicology, religious music, seminar in music aesthetics, music aesthetics, contemporary music, jazz, and acoustics.¹ Students are placed in theory courses through testing procedures. A student may by-pass certain courses by passing a qualifying examination.² The following presents a representative curriculum for a bachelor's degree in music³ (Table 9).

TABLE 9
BACHELOR'S DEGREE PROGRAM IN MUSIC,
NATIONAL INSTITUTE OF THE ARTS

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Chinese	4	4

¹"The Required Courses and Credit Hours of the Undergraduate Degree Program in Music" (Taipei: National Institute of the Arts, 1982), (Mimeographed.)

²National Institute of the Arts Bulletin, p. 35.

³"The Required Courses and Credit Hours".

<u>Freshman Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
English	4	4
General History of China	2	2
Physical Education	1	1
Military Training	1	2
Institute Requirements		
Introduction to Arts	1	1
Music Requirements		
Applied Music (Chinese instrument)	1	1
Harmony I	2	2
Chinese Reading and Singing	1	1
Sight Singing and Ear Training	1	1
<u>Sophomore Year</u>		
General Requirements		
International Relations		2
History of Contemporary China	2	
Physical Education	1	1
Military Training	1	1
Institute Requirements		
Seminar of Special Topics	0	0
Music Requirements		
Applied Music (Chinese instrument)	1	1
Harmony II	2	2
Counterpoint	2	2
Musical Form	2	2
History of Chinese Music	2	2
Sight Singing and Ear Training	1	1
<u>Junior Year</u>		
General Requirements		
Dr. Sun Yat-sen's Principles	2	2
Physical Education	1	1
Institute Requirements		
Seminar of Special Topics	0	0
Music Requirements		
Applied Music (Chinese instrument)	1	1

<u>Junior Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
History of Western Music	2	2
Vocal and Tonal Training of Chinese Opera	1	1
Sight Singing and Ear Training	1	1
 <u>Senior Year</u>		
General Requirements		
Physical Education	1	1
Institute Requirements		
Seminar of Special Topics	0	0
Arts Administration		2
Music Requirements		
History of Western Music	2	2
Vocal and Tonal Training of Chinese Opera	1	1

0 = course required; no credit granted.

Besides the courses listed in Table 9, students are required to complete certain additional courses in music according to their major area. The following table is a list of courses for various majors¹ (Table 10).

TABLE 10

ADDITIONAL COURSES FOR EACH MAJOR AREA,
NATIONAL INSTITUTE OF THE ARTS

Composition major (Forty-eight hours)

Composition	Chorus
Score Reading	Piano
Harmony III	Counterpoint II
Chinese Percussion	Orchestration

¹"The Required Courses and Credit Hours".

Conducting major (Forty-six hours)

Conducting	Chorus or Ensemble
Score Reading	Piano
Harmony III	Counterpoint II
Orchestration	

Keyboard major (Thirty-four hours)

Keyboard	Chorus or Ensemble
Chamber Music	Harmony III
Piano Accompanying	Chinese Percussion

Voice major (Thirty-eight hours)

Voice	Chorus
Piano	Foreign Language (second)
Acting of Chinese Opera	Acting

String major (Thirty-four hours)

Strings	Orchestra
Piano	Chamber Music

Percussion major (Forty hours)

Percussion	Orchestra
Piano	Chamber Music
Chinese Percussion	Percussion Improvisation

National Taiwan Normal UniversityGeneral Information

The National Taiwan Normal University began as the Provincial Taiwan Teacher's College in 1946, a year after Taiwan was retroceded to China by Japan at the end of World War II. In 1955, it was renamed Provincial Taiwan Normal University; since July 1, 1967, the University has become

a national institution.¹

The University is located in the city of Taipei, a metropolis of about two million people; its main campus is only a twenty minute drive from central Taipei. A second campus was opened in 1972 and provides space for the College of Sciences and the Graduate School.²

At present, the University has seventeen graduate institutes and nineteen departments in four colleges: Education, Fine and Applied Arts, Arts, and Science.³ The total enrollment in 1982 was 5,887 students with a full-time faculty of 770.⁴

The University operates an In-Service Teachers' Education Center which provides a retraining program for teachers. This program began in September 1968 and provides high school teachers with an opportunity to keep in touch with current methods and materials of teaching. So far 37,986 teachers have received professional retraining at this Center.⁵

¹National Taiwan Normal University General Information (English Version) 1983-1984, (Taipei: National Taiwan Normal University, 1983), p. 12.

²Ibid., p. 13.

³Ibid., p. 12.

⁴Educational Statistics of the Republic of China, pp. 88-89.

⁵National Taiwan Normal University General Information.
p. 18.

For students pursuing a bachelor's degree, the term of residence consists of four years of academic study and one year of practice teaching at a secondary school; the minimum required number of credits is 128.¹ The educational authorities are responsible for placing the student in a secondary school position upon completion of the practice teaching.

The University also has an Evening School degree program; eleven departments grant bachelor's degrees to students after five years of successful study. The students are then qualified to be secondary school teachers. The university, however, is not responsible for placing evening school graduates in secondary teaching positions.²

The Evening School offers classes as in-service training for primary and secondary school teachers. The students enrolled in these classes are given college credit and a certificate is issued for each course that is successfully completed. The nature of the Evening School was modified in the fall of 1980 to admit administrators in addition to primary and secondary teachers. These three or four-year retraining programs serve to enhance the teaching skills

¹National Taiwan Normal University General Information.
p. 12.

²Ibid., p. 14.

of those presently employed.¹

All regular undergraduate students, except those enrolled in the Evening School, are entitled to free tuition.² Technically, the University provides free room and board to all students, but since dormitory space is limited, only a small percentage of students from distant areas are granted free room and board.

The Department of Music

The College of Arts of National Taiwan Normal University was founded on June 5, 1955, with five academic departments: Chinese, English, History-Geography, Arts, and Music. Since 1955, several changes have ensued; in 1962, the Department of History-Geography was divided into the Department of History and the Department of Geography, and in 1967, the Department of Arts was renamed the Department of Fine Arts. In the fall of 1982, the Department of Fine Arts, the Graduate Institute of Fine Arts, the Department of Music, and the Graduate Institute of Music were placed under the College of Fine and Applied Arts. The College of Fine and Applied Arts also includes the Department of Industrial Arts. The educational goal of the College of Fine and Applied Arts is to train secondary school teachers in the fields

¹National Taiwan Normal University General Information, p. 14.

²*Ibid.*, p. 1.

of art, music, and industrial arts education; its socio-cultural goal is to train professionals to serve in local cultural centers, art galleries, music halls, museums, and libraries.¹

The Department of Music is responsible for training capable music teachers for secondary schools and for offering advanced studies in music education. Major courses of study include piano, voice, orchestral instruments, stringed instruments, music theory, music composition, and a variety of music electives. The Graduate Institute of Music was founded in 1980 and has access to the facilities of the Department of Music. Currently, it offers a master's degree in four areas: composition, conducting, music education, and music theory and philosophy. The Institute is designated to promote cultural awareness, music education, and the study of the origin and development of classical Chinese music.²

The Music Department of National Taiwan Normal University is the only institution authorized to prepare music teachers for secondary schools. It has long played an important role in the field of secondary music education. The Department includes a Secondary Music Education Research Committee that is in charge of research and improvement of the teaching

¹National Taiwan Normal University General Information, pp. 35-37.

²*Ibid.*, p. 38.

materials and methods for secondary music education.¹

Each year the Department accepts forty freshmen from the Joint College Entrance Examination candidates, and about twenty to twenty-five students through special permission. The Music Department had 247 undergraduate students in the fall of 1983. These special students include graduates from the high school experimental music laboratory, graduates from normal junior colleges, and Chinese students from overseas. All music students are required to study voice and piano.²

The minimum number of hours required for graduation is 148; these include general requirements, music requirements, and electives. Electives include the study of orchestral instruments, electronic organ, opera techniques, keyboard harmony, form analysis, composition, musicology, music appreciation, Italian, French, German, accompanying, acoustics, orchestration, chamber music, Chinese music techniques, piano literature, Chinese music research, and participation in a Chinese music ensemble. The following presents a representative curriculum for the bachelor's degree in music³ (Table 11).

¹National Taiwan Normal University General Information (Chinese Version) 1983-1984, p. 130.

²Interview with Kao-Yung Lai, music staff, National Taiwan Normal University, Taipei, 29 July 1983.

³General Information (Chinese Version), pp. 130-133.

TABLE 11

BACHELOR'S DEGREE PROGRAM IN MUSIC,
NATIONAL TAIWAN NORMAL UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
Introduction to Education	2	2
General History of China	2	2
Four Books	0	0
Chinese Phonetics	0	0
Physical Education	1	1
Military Training	1	1
Music Requirements		
Applied Music (major)	1	1
Applied Music (minor)	1	1
Introduction to Music	2	2
Sight Singing and Ear Training	2	2
Chorus or Ensemble	2	2
Music Electives	0-1	0-2
<u>Sophomore Year</u>		
General Requirements		
Educational Sociology	2	
Modern History of China	2	
Secondary Education	2	
Education Psychology		2
Four Books	0	0
Audio-Visual Education		2
Physical Education	1	1
Military Training	1	1
Music Requirements		
Applied Music (major)	1	1
Applied Music (minor)	1	1
Harmony	2	2
Sight Singing and Ear Training	2	2
Chorus or Ensemble	2	2
Introduction to Chinese Music	1	1
Music Electives	2-6	2-6

Junior Year

General Requirements

General Introduction to Philosophy	2	
Physical Education	1	1

Music Requirements

Applied Music (major)	2	2
Applied Music (minor)	1	1
Harmony	2	2
Counterpoint	2	2
Instrumentation	1	1
History of Music	2	2

Music Requirements

Musical Form	1	1
Conducting	1	1
Sight Singing and Ear Training	2	2
Chorus or Ensemble	2	2
Accompanying	1	1
Music Electives	1-10	1-10

Senior Year

General Requirements

Practice Teaching	2	2
Physical Education	1	1

Music Requirements

Applied Music (major)	3	3
Graduate Performance	0	0
Applied Form and Composition	1	1
Chamber Music	2	2
Music Teaching Materials and Methods	2	2
Orchestration	1	1
Chorus or Ensemble	2	2
Electronic Organ	1	1
Music Electives	3-12	3-12

The Fifth Year

Teaching Practice	3	3
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0 = course required; no credit granted.

Soochow UniversityGeneral Information

Soochow University was founded in 1900 as a private institution in Soochow (mainland China) and received a charter from the State of Tennessee. The University was supported by the Methodist Episcopal Church, South, USA. It was closed in 1949 when the Communists took over the mainland, and was re-established in Taipei, Taiwan, in 1951.¹

The University is located in Wai Chuang Hsi, Shihlin, a suburb of northern Taipei. It is near the famous National Palace Museum, and the campus is about thirty minutes from central Taipei. The University in the current location was opened in 1958; it includes residential facilities for some academic staff and for 1,600 students.²

At present, Soochow University has six graduate institutes and twenty-eight departments in four colleges: Arts, Science, Law, and Commerce.³ The total enrollment in 1982 was 6,599 students with a full-time faculty of 331.⁴ Students pursuing a bachelor's degree are required

¹Aitken, International Handbook of Universities and Other Institutions of Higher Education, 9th ed., p. 946.

²Ibid.

³Public and Private Universities and Colleges, pp. 48-50.

⁴Educational Statistics of the Republic of China, pp. 88-89.

to take four years of academic study; the law program requires five years of study.¹ The minimum number of hours required for graduation is 128.

The University has an Evening School consisting of eight departments that grant bachelor's degrees to students who have completed course requirements. The Evening School had a total enrollment of 3,155 students in 1982.²

The Department of Music

The College of Arts began in 1968 with three academic departments: Chinese Literature, Foreign Languages and Literature, and Political Science. Since 1972 the College has added three more departments: History, Music, and Sociology. In 1975 the Department of Foreign Languages expanded into three separate departments: English Literature, Japanese, and German Literature. As a consequence, the College of Arts is now composed of eight departments and one graduate institute of Chinese Literature.³

The educational objective of the Music Department is to train the student in music as a performing art. Performance is used as a training method and a teaching

¹Public and Private Universities and Colleges, p. 48.

²Educational Statistics of the Republic of China, pp. 88-89.

³An Introduction to Colleges and Universities, pp. 303-304.

tool. The student is then expected to serve the community through his knowledge and musical skills. Each year the Music Department accepts thirty freshmen. The Department had 151 students in the fall of 1983. Music students may choose to major in one of the following areas: piano, voice, wind instruments, stringed instruments, and composition. Piano study is not required for all students. Students may choose to minor in one of the following areas: piano, voice, wind instruments, stringed instruments, percussion instruments, and traditional Chinese instruments. All students are required to play a senior recital. The curriculum not only includes Western music but also Chinese music; all students are required to study one year of Chinese music and to learn one traditional Chinese instrument.¹

The minimum number of hours required for graduation is 140 which includes 116 hours of general and music requirements and twenty-four hours of electives. Music electives include the study of music appreciation, choral technique, ensemble performance, Chinese musical instruments, instrumentation, chamber music, Italian, piano pedagogy, opera, accompanying, keyboard harmony, orchestration, art songs, string literature, wind literature, jazz, piano literature, Chinese music research, and French. Table 12 presents

¹Soochow University Music Department Pamphlet (Taipei: Soochow University), n.d.

a representative curriculum for the bachelor's degree in music.¹

TABLE 12
BACHELOR'S DEGREE PROGRAM IN MUSIC,
SOOCHOW UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
English Language Lab. I	1	1
General Requirements		
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Harmony I	2	2
Sight Singing and		
Ear Training I	1	1
Chorus I	1	1
Music Electives		
Music Appreciation	1	1
Choral Technique	1	1
Wind Ensemble	1	1
<u>Sophomore Year</u>		
General Requirements		
General History of China	2	2
History of Contemporary China		2
Constitution	2	
English Language Lab II	1	1
Physical Education	0	0
Military Training	0	0

¹"The Required Courses and Class Schedule of the Music Department" (Taipei: Soochow University, 1983), (Mimeographed.)

<u>Sophomore Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Harmony II	2	2
Sight Singing and Ear Training II	1	1
Chorus II	1	1
Counterpoint	2	2
Music Electives		
Chinese Musical Instruments	1	1
Instrumentation	1	1
Chamber Music	1	1
Choral Technique	1	1
Ensemble	1	1
Chinese II		2
English II	2	2
Italian	2	2
<u>Junior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
History of Music	2	2
Introduction to Chinese Music	2	2
Musical Form	2	2
Sight Singing and Ear Training III	1	1
Chorus III	1	1
Music Electives		
Piano Pedagogy	2	2
Opera	1	1
Chamber Music	1	1
Choral Techniques	1	1
Ensemble	1	1
Accompanying	1	1
Keyboard Harmony	1	1
Orchestration	1	1
Chinese Musical Instruments	1	1
Art Songs	1	1
String Literature	2	2
Wind Literature	2	2
Italian	2	2

<u>Senior Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
History of Music II	2	
Music Analysis	2	2
Conducting	1	1
Chorus	1	1
Music Electives		
Jazz	2	2
Piano Literature	2	2
String Literature	2	2
Wind Literature	2	2
Chamber Music	1	1
Art Songs	1	1
Choral Technique	1	1
Ensemble	1	1
Chinese Music Research	1	1
French	2	2
Acoustics	1	1

0 = course required; no credit granted.

Tunghai University

General Information

Tunghai University was founded in 1955 as a private university under the auspices of the United Board for Christian Higher Education in Asia and was the first Christian university in Taiwan. It is almost entirely supported by the United Board for Christian Higher Education in Asia. Its residential facilities for all staff and students were donated by the City of Taichung.¹

¹Aitken, International Handbook of Universities and Other Institutions of Higher Education, 9th ed., p. 948.

The University is located in Taichung, the largest city in central Taiwan; it sits on a western plain surrounded by mountains, and is about a two and a half hour drive from Taipei. The beautiful campus buildings were designed by a well-known Chinese architect, I. M. Pei.

At present the University has six graduate institutes and twenty-eight departments in five colleges: Arts, Science, Engineering, Law, and Business.¹ The total enrollment in 1982 was 5,554 students with a full-time faculty of 400.² Students pursuing a bachelor's degree are required to complete a four-year program of study; the architecture program requires five years of study.³ The minimum required number of credits for graduation is 128.

The University has an Evening School consisting of six departments that grant bachelor's degrees to students who have completed course requirements.⁴ The Evening School had a total enrollment of 2,551 students in 1982.⁵

The Department of Music

The College of Arts began in 1955 with three academic

¹Public and Private Universities and Colleges, pp. 41-44.

²Educational Statistics of the Republic of China, pp. 88-89.

³Public and Private Universities and Colleges, p. 41.

⁴Ibid., p. 43.

⁵Educational Statistics of the Republic of China, pp. 88-89.

departments: Chinese Literature, History, and Foreign Languages. Since 1955 several changes have taken place; in 1956 the departments of Economics, Political Science, and Sociology were added; in 1960 the graduate institutes of Chinese Literature and History were added; and in 1971 the department of Music was founded. In 1973 the Departments of Business Administration and International Trade were added; these two departments were removed to form a new College of Business in 1976; in 1979 the departments of Social Work and Philosophy were added.¹ Later the departments of Economics, Political Science, Sociology, and Social Work were removed to form the College of Law.²

Each year the Music Department accepts approximately twenty new students. The Music Department had eighty-two students in the fall of 1983.³ Music students may choose to major in one of the following areas: piano, voice, string instruments, and woodwind instruments. All students are required to play a junior and senior recital and piano study is required for every student.⁴

¹An Introduction to Colleges and Universities, pp. 262-263.

²Public and Private Universities and Colleges, pp. 41-44.

³"Announcement of Joint College Entrance Examination Result", pp. 2-3.

⁴Interview with Tsung Kai Kuo, Lecturer, Music Department, Tunghai University, Taichung, 10 August 1983.

The minimum number of hours required for graduation is 132; these include thirty-two hours of general requirements, seventy-nine hours of music, and twenty-one hours of electives. Electives include the study of music pedagogy, composition, conducting, church music, orchestration, and ensemble performance. The following presents a representative curriculum for the bachelor's degree in music¹ (Table 13).

TABLE 13
BACHELOR'S DEGREE PROGRAM IN MUSIC,
TUNG HAI UNIVERSITY

<u>Freshman Year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
General History of Chinese	2	2
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
Elementary Theory of Music	2	
Harmony		2
Sight Singing and Ear Training	1	1
Chorus	1	1
<u>Sophomore Year</u>		
General Requirements		
History of Modern China	2	
Humanities	3	3
Physical Education	0	0
Military Training	0	0

¹Tunghai University Bulletin 1980-1981 (Taichung: Tunghai University, 1980), pp. 53, 70-71.

<u>Sophomore Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	2	2
History of Music	2	2
Harmony	2	2
Sight Singing and Ear Training	1	1
Chorus	1	1
Social Science		3
 <u>Junior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
History of Music	2	
Introduction to Chinese Music	2	2
Counterpoint	2	2
Musical Form	2	2
Analysis of Composition	2	2
Sight Singing and Ear Training	1	1
Chorus	1	1
 <u>Senior Year</u>		
General Requirements		
Physical Education	0	0
Music Requirements		
Applied Music (major)	3	3
Chorus	1	1

0=course required; no credit granted.

Shih-Chien Junior College of Home Economics

General Information

Shih-Chien Junior College of Home Economics was founded in 1958 by the former Vice President of Taiwan, Tung-min Shien. His philosophy in founding this private college for women was to promote home economics education

so that women would be prepared to be efficient homemakers and mothers.¹ Shih-Chien Junior College is a three-year junior college which offers diplomas (certificates), rather than degrees, to its graduates. It is located in Ta Chi, a suburb of Taipei, and its campus is about thirty minutes from down-town Taipei.

Since its founding twenty-five years ago, Shih-Chien Junior College has expanded its curriculum offerings to include eleven programs: home economics, accounting, banking and insurance, secretarial training, international trade, management, fashion design, food and nutrition, social work, music, and industrial arts. The total enrollment in 1982 was 3,568 students with a full-time faculty of 196.²

The College also has an Evening School consisting of six departments that offers diplomas to students who have completed the course requirements in four years.³ The total enrollment of the Evening School was 1,785 students

¹Jo Ann Lee, A Comparative Study of the Chinese and American Higher Education Systems (U.S., Educational Resources Information Center, ERIC Document ED 217772, March 1982), pp. 11-12.

²Educational Statistics of the Republic of China, pp. 94-95.

³Public and Private Universities and Colleges, pp. 187-188.

in 1982.¹

The Department of Music

The Department of Music was added in 1969 with an educational goal of training and providing music professionals for the country. The music student studies not only music theory, applied music, and composition, but also the basic skills of music teaching. Therefore the graduates from this department are prepared and equipped with music reserach techniques, music performance skills, and the ability to teach music.² The Department of Music had fifty-seven students in the Fall of 1983.³ Each year the Department accepts twenty to thirty freshmen. The music students may choose to major in one of the following areas: keyboard (piano, electronic organ), strings (violin, viola, cello, double bass, guitar), woodwinds (flute, clarinet), and voice.⁴ Piano study is required for all music students.⁵

¹Lee, A Comparative Study of the Chinese and American Higher Education Systems, p. 12.

²Program Notes from Graduate Recital Program, Music Department, Shih-Chien Junior College of Home Economics, March 1983.

³Interview with I-Yin Chang, lecturer, Music Department, Shih-Chien Junior College of Home Economics, 5 August 1983.

⁴Program Notes.

⁵"Regulations of the College Entrance Examination, Music Portion" (Taipei: Shih-Chien Junior College of Home Economics, 1983), (Mimeographed.)

The minimum number of hours required for graduation is 128 and includes twenty-six hours of general requirements, eighty-two hours of music, and twenty hours of electives.¹ Music electives include the study of Italian, German, harmony, music appreciation, music aesthetics, music sociology, introduction to home economics, and accompanying.² The following table presents a representative curriculum for the diploma program in music³ (Table 14).

TABLE 14
DIPLOMA PROGRAM IN MUSIC,
SHIH-CHIEN JUNIOR COLLEGE OF HOME ECONOMICS

<u>Freshman year</u>	<u>1st Semester</u>	<u>2nd Semester</u>
General Requirements	Hours	Hours
Dr. Sun Yat-sen's Principles	2	2
Chinese	4	4
English	4	4
Select two:		
International Relations		
Philosophy of Life		
History of Modern China		
Constitution of the Republic of China	2	2
Physical Education	0	0
Military Training	0	0
Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	1	1

¹"The Required Courses and Credit Hours of the Music Diploma Program" (Taipei: Shih-Chien Junior College of Home Economics, 1980), (Mimeographed.)

²Ibid.

³Lee, A Comparative Study of the Chinese and American Higher Education Systems, p. 12.

<u>Freshman Year, continued</u>	<u>1st Semester</u>	<u>2nd Semester</u>
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Sight Singing and Ear Training	2	2
Chorus	1	1
Italian	2	2

Sophomore Year

General Requirements		
General History of China		2
Physical Education	0	0
Military Training	0	0

Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	1	1
Introduction to Chinese Music	2	2
Harmony	2	2
History of Music	2	2
Sight Singing and Ear Training	2	2
Musical Form	2	2
German	2	2
Chorus	1	1

Junior Year

General Requirements		
Physical Education	0	0

Music Requirements		
Applied Music (major)	3	3
Applied Music (minor)	1	1
Counterpoint	2	2
Applied Form and Composition	2	2
Instrumentation	1	1
Sight Singing and Ear Training	2	2
Conducting	1	1
Music Analysis	2	2
Chorus	1	1

0=course required; no credit granted.

CHAPTER V

PRESENTATION OF THE DATA REGARDING PIANO INSTRUCTION IN TAIWAN

The data presented in this chapter was obtained from a questionnaire sent in February 1984 to the seven participating colleges and universities in Taiwan. The questionnaire gathered data pertinent to the fall semester of 1983. All seven institutions of higher education completed and returned the questionnaires (see Appendix C). These seven institutions are the only schools currently offering music degree programs in Taiwan. Library sources and some mimeographed copies of departmental course requirements and degree programs were used to aid in the interpretation of some questionable answers from the questionnaires.

The total enrollment of students in the music department ranged widely between colleges, as did the number of students in each of the major fields (Table 15). Music students in all seven colleges can major in piano, voice, and orchestral instruments. There are only three schools that offer composition majors; they are Chinese Culture University, National

TABLE 15

MUSIC STUDENT ENROLLMENT

Name of School	Total enrollment	Piano major	Vocal major	Orchestral Instr. major	Music Ed. major	Composition major
Chinese Culture University	165	54	27	78	*	6
Fu-Jen Catholic University	44	23	4	17	*	*
National Taiwan Normal University	247	130	49	56	*	12
National Institute of the Arts	59	NR	NR	NR	*	*
Soochow University	151	53	31	59	*	8
Tunghai University	82	48	19	15	*	*
Shih-Chien Junior College	55	32	11	12	*	*

An asterisk (*) indicates that this area is not offered as a major.
NR = No Response.

Taiwan Normal University, and Soochow University. Although there was no indication of music education majors in these seven schools, the degree program at the National Taiwan Normal University would be considered a music education degree program in America. Students in this program are required to take education courses and do practice teaching.

The faculty statistics reveal that most of these colleges and universities employ more part-time music faculty than full-time music faculty. In the piano area, part-time faculty also exceed full-time teachers. Soochow University gave no information on faculty statistics for the fall semester of 1983. Table 16 presents the number of full-time and part-time music faculty and piano faculty.

The average teaching load of the full-time piano faculty varied slightly in the responding colleges. The average teaching load of a piano professor ranged from eight to twelve hours per week. An associate professor's teaching load ranged from nine to thirteen hours per week, while a lecturer's teaching load ranged from nine to fourteen hours per week. A teaching assistant does not normally teach, but may be asked to teach when the regular piano faculty is overloaded. Only two respondents (Soochow University, Shih-Chien Junior College) indicated a specific teaching load for part-time piano faculty; their loads

TABLE 16

THE NUMBER OF MUSIC FACULTY AND PIANO FACULTY

Name of School	No. of Music Faculty		No. of Piano Faculty	
	Full-Time	Part-Time	Full-Time	Part-Time
Chinese Culture University	15	37	5	8
Fu-Jen Catholic University	4	16	1	4
National Taiwan Normal University	37	39	16	9
National Institute of the Arts	9	29	2	7
Soochow University	NR	NR	NR	NR
Tunghai University	9	8	6	0
Shih-Chien Junior College	6	29	2	7

NR= No Response.

ranged from four to six hours per week (Table 17). The respondent from Fu-Jen Catholic University indicated that there is no limit on the teaching load of the part-time piano faculty; it depends on the needs of the department each semester. The respondent from the National Institute of the Arts commented that "the teaching load of lecturer, teaching assistant and part-time piano faculty depends on the number of students they are asked to teach each semester." The professors and lecturers of Tunghai University teach nine hours of piano plus four to five hours of classes.

All of the responding institutions indicated that

TABLE 17

THE AVERAGE TEACHING LOAD OF THE PIANO FACULTY
(HOURS PER WEEK)

Name of School	Professor	Associate Professor	Lecturer	Teaching Assistant	Part-time Piano Faculty
Chinese Culture University	10	11	12	*	*
Fu-Jen Catholic University	8	11	12	*	*
National Taiwan Normal University	8	9	10	*	NR
National Institute of the Arts	8	9	*	*	*
Soochow University	12	12	12	0	4
Tunghai University	9**	NR	9**	NR	NR
Shih-Chien Junior College	11	13	14	NR	5-6

NR = No Response.

An asterisk (*) indicates that the teaching load is dependent up on the number of students they are asked to teach.

A double asterisk (**) indicates that the teaching load needs to include 4 to 5 hours of class teaching in addition to private lessons.

the private instruction mode was used for teaching piano to non-piano music majors.

The number of required credit hours of piano study for each major area varies from school to school. Table 18 reveals the required credit hours of piano study for piano majors, vocal majors, orchestral instrument majors, and other music majors. Most of the colleges (Fu-Jen Catholic University, National Institute of the Arts, Tunghai University) require at least two years of piano study; however the National Taiwan Normal University and Shih-Chien Junior College require three years. Piano study is not required for all music students at Chinese Culture University and Soochow University. In both schools students take four semesters of a minor instrument, two credit hours for each semester. For these two schools the data in Table 18 shows the number of hours required if piano is chosen as a student's minor instrument.

Five schools require a piano proficiency examination (Chinese Culture University, Fu-Jen Catholic University, National Institute of the Arts, Soochow University, Shih-Chien Junior College) while the National Taiwan Normal University and Tunghai University do not. Two of these five colleges (Soochow University, Shih-Chien Junior College) required different proficiency examinations for various majors. None of the schools sent a copy of the piano proficiency requirements or a description of the piano proficiency examination.

TABLE 18

THE REQUIRED CREDIT HOURS OF PIANO STUDY FOR EACH MAJOR AREA

Name of School	Piano major	Vocal major	Orchestral Instr. major	Music Ed. major	Others
Chinese Culture University**	24	8	8	*	8
Fu-Jen Catholic University	20	4	4	*	4
National Taiwan Normal University	14	6	6	*	6
National Institute of the Arts	10	4	4	*	6
Soochow University**	24	8	8	*	*
Tunghai University	24	8	8	*	*
Shih-Chien Junior College	18	6	6	*	*

An asterisk (*) indicates that this area is not offered as major.

A double asterisk (**) indicates that piano study is not required. Hours shown are those required if piano is chosen as the minor instrument.

The keyboard related courses that are offered by the responding colleges are shown in Table 19. Six schools include accompanying and chamber music; four schools have keyboard literature. Piano pedagogy and ensemble music are offered at three schools, while piano sight reading is only offered in Shih-Chien Junior College.

In response to the question of whether piano lessons are offered for non-music majors, four respondents reported that they do not teach piano lessons to non-music majors. The remaining three schools do include piano for non-music students. Among these three schools, the Chinese Culture University and the Soochow University offer private instruction; the Shih-Chien Junior College uses a combination of private and group instruction to teach non-music majors.

The data revealed that five responding schools (Chinese Culture University, National Taiwan Normal University, National Institute of the Arts, Soochow University, Tunghai University) do not require non-piano music majors to purchase and use a certain method book or literature. However, Shih-Chien Junior College is the only institution requiring the students to purchase and use a specific method book or literature. Unfortunately no titles of specified books or literature were provided by the respondent. In fact, most of the respondents did not describe the materials they use for teaching piano. However, the respondent for Tunghai University stated that

TABLE 19

KEYBOARD RELATED COURSES THAT ARE OFFERED IN THE MUSIC DEPARTMENTS

Name of School	Keyboard Literature	Piano Pedagogy	Piano Sight Reading	Accompanying	Ensemble Music	Chamber Music
Chinese Culture University	--	X	--	--	--	--
Fu-Jen Catholic University	X	--	--	X	--	X
National Taiwan Normal University	--	--	--	X	--	X
National Institute of the Arts	X	--	--	X	X	X
Soochow University	X	X	--	X	X	X
Tunghai University	X	X	--	X	--	--
Shih-Chien Junior College	--	--	X	X	X	X

students entering as minors here, as a rule, have a much better piano background than minors in the U.S., therefore easier basic piano literature is used, plus accompaniments (using piano parts to their major literature where possible) stressing sight-reading.

The respondent for Fu-Jen Catholic University chose not to answer this question.

Almost none of the responding schools use original Chinese music as a part of their piano program for non-piano music majors. Only one institution, National Institute of the Arts, reported the use of original Chinese music as a part of their piano program for non-piano music majors.

The respondent included the following statement:

Our music department has always emphasized the study of Chinese traditional music. All music students are required to play a Chinese musical instrument. The music curriculum for non-piano music majors depends on the student's piano level. If the student is in an advanced level, his assignment may include some Chinese original music. Music students study most of the Chinese music in courses such as Introduction to Chinese Music; History of Chinese Music; Chinese Music Aesthetics, and Playing Chinese Instruments.

The respondent for Tunghai University indicated that "very little [original Chinese music] is available. We would like to do this, though." Fu-Jen Catholic University gave no information concerning the use of original Chinese music as a part of the piano program for non-piano music majors.

Six out of seven colleges do not provide supplementary materials for use by non-piano music majors. Only Shih-Chien Junior College provides such material for their non-piano music majors.

Respondents were asked to indicate the importance they placed upon the teaching of specified piano skills to the non-piano music major. Analysis (melody, harmony, and form) is considered very important by eighty-six percent of the responding institutions; development of style concepts and memorization are viewed as being next most important (fifty-seven percent of the respondents). Chord progressions are considered important by all of the respondents (Table 20).

The following selected skills were rated important by the majority of responding institutions: playing by ear, repertoire study, improvisation, sight reading, accompanying, harmonization of melodies, critical listening, playing before others, chord progressions, ensemble playing, realization of figured bass, and modulation. Technical development was rated very important by forty-three percent and important by an additional forty three percent.

Transposition, repertoire, vocal score reduction, and improvisation were rated unimportant by forty-three percent of the responding institutions. Patriotic songs and instrumental score reduction received the greatest percentage of unimportant responses (fifty-seven percent).

In response to the question concerning the use of a course outline or curriculum guide for the non-piano music major program, four of the responding schools (Fu-Jen Catholic University, National Institute of the Arts, Soochow

TABLE 20

RATINGS OF THE IMPORTANCE OF PIANO SKILLS TO THE NON-PIANO MUSIC MAJORS

Skill	Importance (Number and %)						
	VI	%	I	%	U	%	NR
Transposition	1	14	2	29	3	43	1
Playing by ear	1	14	5	71	1	14	--
Repertoire study	--	--	4	57	3	43	--
Score reduction (vocal)	--	--	3	43	3	43	1
Improvisation	--	--	4	57	3	43	--
Technical development	3	43	3	43	1	14	--
Sight reading	3	43	4	57	--	--	--
Accompanying	2	29	5	71	--	--	--
Harmonization of melodies	2	29	4	57	1	14	--
Patriotic songs	--	--	3	43	4	57	--

TABLE 20--Continued

Skill	Importance (Number and %)						
	VI	%	I	%	U	%	NR
Score reduction (instrumental)	--	--	3	43	4	57	--
Critical listening	2	29	4	57	1	14	--
Development of style concepts	4	57	1	14	2	29	--
Playing before others	2	29	4	57	1	14	--
Chord progressions	--	--	7	100	--	--	--
Ensemble playing	1	14	4	57	2	29	--
Realization of figured bass	--	--	5	71	2	29	--
Modulation	1	14	4	57	2	29	--
Memorization	4	57	2	29	1	14	--
Analysis (melody, harmony and form)	6	86	1	14	--	--	--

VI= very important; I= important; U= unimportant; NR = No Response.

University, Tunghai University) reported that their institutions do not use a course outline or curriculum guide. None of these four respondents described their courses, but two of the schools (Soochow University, Tunghai University) commented that "the course content is up to [the] individual teacher." The remainder of the respondents (National Taiwan Normal University, Chinese Culture University, Shih-Chien Junior College) do use a course outline or curriculum guide in the teaching of their non-piano music majors.

The National Taiwan Normal University sent a copy of their piano curriculum guide that includes requirements for student groups at three levels-- advanced (Group A), intermediate (Group B) and beginner (Group C). The curriculum guide does not indicate which level is used for non-piano music majors, but it is possible that either the requirements for Group B or Group C are used for non-piano majors. The following table presents the piano curriculum guide from the National Taiwan Normal University (Table 21).

TABLE 21

THE PIANO CURRICULUM GUIDE, DEPARTMENT OF MUSIC,
NATIONAL TAIWAN NORMAL UNIVERSITY

Freshman Year

Group A: All major and minor scales and arpeggios; Hanon
Czerny Op. 299; Pischna; Cramer
Bach Two-Part and Three-Part Inventions
Classic sonatas
Compositions of equal difficulty

Group B: All major and minor scales
 Sonatinas
 Czerny Op. 849, Op. 636
 Bach Little Preludes (two-part)
 Compositions of equal difficulty

Group C: Beyer
 Czerny Op. 599, Op. 139
 Compositions of equal difficulty

Sophomore Year

Group A: Scales, Arpeggios
 Czerny Op. 299, Op. 740; Clementi
 Bach Two-Part and Three-Part Inventions, French
 Suites
 Classic sonatas
 Compositions of equal difficulty

Group B: All major and minor scales and arpeggios; Hanon
 Czerny Op. 299; Pischna; Cramer
 Bach Two-Part and Three-Part Inventions
 Classic sonatas
 Compositions of equal difficulty

Group C: Same as Group B compositions in Freshman year

Junior Year

Group A: Bach English Suites; French Suites
 Bach Preludes & Fugues; Partitas
 Czerny Op. 740; Cramer; Scarlatti; Clementi
 Chopin Etudes
 Classic sonatas; romantic sonatas
 Concertos
 Compositions of equal difficulty

Group B: Same as Group A compositions in Sophomore year

Group C: Same as Group A compositions in Freshman year

Senior Year

Group A: Bach English Suites; Preludes & Fugues; Partitas
 Czerny Op. 740
 Standard exercises by Chopin, Mussorgsky, etc.
 Works from Classic, Romantic and Modern periods,
 including original Chinese music
 Concertos
 Compositions of equal difficulty

Group B: Same as Group A compositions in Junior year

Group C: Same as Group A compositions in Sophomore year

The respondent from the Chinese Culture University did not enclose their piano curriculum guide; however a curriculum guide was found in a student handbook published by the Music Department and obtained by the researcher during her trip to Taiwan in 1983. "The Levels of Piano Study," an excerpt from the curriculum guide, does not specify whether it is used for piano majors or non-piano majors. An analysis of the guide reveals pieces that are advanced in difficulty and suitable only for piano majors. The following table is a piano curriculum guide from the Chinese Culture University (Table 22).

TABLE 22

THE PIANO CURRICULUM GUIDE, DEPARTMENT OF MUSIC,
CHINESE CULTURE UNIVERSITY

Grade I

1. All major and minor scales and arpeggios in octaves, tenths, sixths, thirds, broken octaves
2. Standard exercises: Czerny Op. 636, Op. 299
Lemoine Op. 37
Cramer, etc.
3. Bach Two-Part, Three-Part Inventions
4. Classic sonatas:
Haydn--D major, C major, G major
Mozart--K. 279, K. 283, K. 332, K. 545
Beethoven--Op. 14, No. 1 & 2; Op. 2, No. 1;
Op. 10, No. 1 & 2
5. Variations: Mozart, Beethoven
6. Romantic pieces

Grade II

1. All major and minor scales and arpeggios in octaves, double thirds, sixths, diminished sevenths, dominant sevenths, chromatic scales
2. Standard exercises: Czerny Op. 299, Op. 740
Cramer 60 studies
Pischna 60 studies
3. Bach Three-Part Inventions, French Suites, English Suites
4. Classic sonatas: Haydn--C minor, E minor,
E flat minor, etc.
Mozart--K. 280, K. 281, K. 311
Beethoven--Op. 13; Op. 22;
Op. 2, No. 3; Op. 10,
No. 3
Scarlatti
5. Variations: Mozart, Beethoven
6. Romantic and modern pieces

Grade III

1. Standard exercises: Czerny Op. 740
Cramer 60 studies
2. Bach French Suites, English Suites, Toccatas, Partitas, Well-Tempered Clavichord
3. Sonatas: Scarlatti, Schumann, Grieg, etc.
Schubert--Op. 120, Op. 42, etc.
Beethoven--Op. 26; Op. 27, No. 1 & 2; Op. 7;
Op. 28; Op. 31, No. 2; etc.
4. Variations: Beethoven
5. Concertos: Haydn, Mozart, Beethoven No. 1 & 2,
Mendelssohn D minor, Grieg A minor, etc.
6. Romantic and modern solo pieces

Grade IV

1. Standard exercises: Czerny Op. 365, Clementi, Moscheles,
Liszt, Chopin, Debussy, etc.
 2. Sonatas: Schumann, Beethoven, Brahms, Liszt, Scriabin,
Bartok, etc.
 3. Concertos: Beethoven, Schumann, Chopin, Saint-Saens,
Liszt, Tchaikovsky, Rachmaninoff, etc.
 4. Romantic and modern pieces
-

The Shih-Chien Junior College sent an outline of

their final examination for piano majors. At the end of this outline it indicated that the final examination for piano minors consisted of one work of the student's choice from the same study outline required for piano majors. The following table presents an outline of the final examinations in piano from the Shih-Chien Junior College (Table 23).

TABLE 23

OUTLINE OF THE FINAL EXAMINATIONS IN PIANO,
DEPARTMENT OF MUSIC, SHIH-CHIEN JUNIOR COLLEGE

Freshman Year

First Semester

1. All major and minor scales, arpeggios and cadences
2. Two pieces selected from Bach Two-Part and Three-Part Inventions (jury will choose one)
3. Two exercises selected from Cramer, Clementi, Czerny, Heller, etc. (jury will choose one)
4. A movement of the student's choice from a classic period work

Second Semester

1. All major and minor scales in thirds, arpeggios and inversions
2. Three movements from Bach French Suites (with the exception of the movements, Air and Minuet)
3. One exercise selected from Cramer, Clementi, Czerny, Heller, etc.
4. One selection of each period--classic, romantic

Sophomore Year

First Semester

1. All major and minor scales, arpeggios and chords
2. Two Scarlatti sonatas (jury will choose one)
3. One exercise selected from Cramer, Clementi, Czerny, Heller, etc.

4. The student's choice of one selection of each period--
classic, romantic

Second Semester

1. All major and minor scales in sixths
2. One exercise from the classic period
3. One selection from Bach Well-Tempered Clavichord
4. One selection of each period--romantic, impressionistic

Junior Year

First Semester

1. One selection from Bach Well-Tempered Clavichord
2. One exercise from the romantic period
3. Two pieces of the student's choice (must be from two
different periods and composers)

Second Semester

1. Three selections from three different periods
-

An electronic piano laboratory provides an ideal setting for group piano instruction, but a majority of the institutions in Taiwan reported that they have never used or considered using this type of equipment and setting for teaching secondary piano. Shih-Chien Junior College is the only institution that indicated they have considered using a piano laboratory.

In response to the question concerning familiarity with current group piano teaching practices in the United States, two respondents reported that they are unfamiliar with group teaching in the United States. Others said that they had been educated in the United States or had read professional magazines with articles relating to group

piano teaching (Table 24). Such statements implied an awareness of, if not a familiarity with, group piano instruction.

Four responding schools (Chinese Culture University, Fu-Jen Catholic University, National Institute of the Arts, Shih-Chien Junior College) say they are interested in incorporating American group piano teaching methods and materials into their curricula for non-piano music majors, while two schools indicate that they are not interested in this technique. One respondent (Tunghai University) made the following comment on this topic: "perhaps, but we feel it is better to do individual teaching when possible". In spite of the responses to the previous question, all but one asked to receive the results of this study.

TABLE 24

SOURCES OF INFORMATION ON CURRENT GROUP PIANO TEACHING PRACTICES IN THE UNITED STATES

Name of School	Educated in the United States	Reading from professional magazines	Attending workshops	other sources	Unfamiliar with group teaching in the United States
Chinese Culture University	--	--	--	--	X
Fu-Jen Catholic University	--	X	--	--	--
National Taiwan Normal University	X	--	--	--	--
National Institute of the Arts	X	--	--	--	--
Soochow University	--	X	--	X*	--
Tunghai University	X	X	X	--	--
Shih-Chien Junior College	--	--	--	--	X
An asterisk (*) indicates that this source is taken from college catalogue.					

CHAPTER VI

OBJECTIVES FOR A SUGGESTED PIANO CURRICULUM FOR NON-KEYBOARD MUSIC MAJORS IN TAIWAN

INTRODUCTION

Objectives for a secondary piano curriculum for non-keyboard music majors in Taiwan are presented in this chapter. In writing this plan, current secondary piano requirements of the universities in Taiwan were studied and considered as well as secondary piano requirements in the United States.

Data from the questionnaire showed that most of the seven participating schools do not have a specific piano curriculum for secondary piano students. In most schools each piano instructor selects literature according to the student's ability level. In many instances, piano minors study literature that is easier than that studied by piano majors. The three syllabi that this writer collected from Taiwan show that very little contemporary literature is used. Piano study centers around scales, technical exercises, and standard repertoire embracing

the Baroque, Classical and Romantic periods. The most common teaching materials used are

- 1) major and minor scales and arpeggios,
- 2) Cramer and Czerny technical exercises,
- 3) Bach Two-Part and Three-Part Inventions, French Suites, English Suites, and the Well-Tempered Clavichord,
- 4) Scarlatti sonatas,
- 5) Classic sonatas of Haydn, Mozart, and Beethoven,
- 6) Romantic pieces,
- 7) Concertos.

The technical exercises and repertoire used in piano study in the colleges and universities of Taiwan obviously fail to give attention to functional keyboard skills, such as transposition, harmonization, improvisation, and ensemble playing. The skills rated less important or unimportant by the instructors in Taiwan in a survey of the most important piano skills of the non-piano music majors were transposition, improvisation, and ensemble playing. The analysis of melody, harmony, and form was considered the most important skill, and memorization and development of style concepts were rated next in importance.

Other existing facts which will effect the structure of the curriculum objectives are 1) most secondary piano students in the colleges of Taiwan tend to have a better piano background than piano minor students in the United States; 2) a majority of secondary piano students in Taiwan

are music majors; 3) very little Chinese piano literature is available; 4) no method books or textbooks for group piano are available in the Chinese language.

Contrary to secondary piano study in Taiwan the American secondary piano curriculum has long emphasized the development of functional keyboard skills, including sightreading, harmonization, accompanying, transposition, improvisation, and creative activities. In some colleges the class piano program for secondary piano majors is titled keyboard skills or functional skills.

It is this researcher's desire to incorporate American group piano instructional methods into this proposed curriculum for secondary piano students in Taiwan. Throughout the proposed curriculum, functional skills will be introduced and practiced, but will not be stressed to the same extent that they are in the American secondary piano curriculum. This suggested curriculum for Chinese colleges will emphasize repertoire and technique while incorporating functional skills. Due to the fact that students in Taiwan seem to have a better piano background, the pace of the material will, in general, be faster than the American group piano curriculum. American group piano methods and textbooks are used as examples and references in the curriculum objectives and lesson plans. Although there is very little Chinese piano literature available, a rich repertoire of Chinese folk music is available for teaching functional skills.

Objectives will be developed for a two-year program of four semesters. "Class Piano Articulation Recommendations" from the Report of the Class Piano Articulation Committee of the Illinois Music Educators Association was used as a model for the curriculum objectives.¹

Special classes may need to be established for students who lack functional skills but whose technique and solo repertoire are already beyond the beginning level. With this additional help the level of the students' functional skills will gradually develop to the same level as their technical and repertoire skills. A placement audition should take place annually; this will allow the freshmen non-piano majors to be placed in an appropriate section of class piano based upon prior piano background.

Organizational Suggestions

The proposed objectives and lesson plans are predicated on the assumption that the class meets twice a week for a fifty-minute period each time. That amount of instructional time will allow the instructor to plan several activities within any one session. The recommended class size is six to ten students. Advanced classes should have fewer students to allow adequate time to cover complex assignments and

¹Ann Collins, E.L. Lancaster, James Lyke, Stanley Monokowski, and Carole Thibodeaux, "Report of the Class Piano Articulation Committee," Illinois Music Educators Association (January 1980), (Mimeographed.)

play longer pieces. Electronic piano labs are ideal for class piano teaching; they provide the best use of student and teacher time and can also allow individualized assistance and evaluation within the class. Since none of the responding colleges in Taiwan has an electronic piano lab, a room especially equipped for piano classes should be furnished with one piano for each student. Other items that are easily found and have great value to class piano teaching are chalkboards with music staves, and good quality audio equipment with cassette tape recorder and turntable.

An alternate plan of one private lesson and one group lesson per week may be desirable. This may be an easier way for Chinese piano instructors to initiate the group piano program. The individual lesson should focus on technic and repertoire, while the group lesson emphasis should be functional skills. At the present time, because of the lack of group piano instructors and electronic piano labs, this alternate plan of private and group lessons would more easily facilitate the initial stages of class piano instruction.

Development of Objectives

Objectives are stated in four areas: keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities. This format is currently in use in group piano teaching in many American universities, including

the University of Oklahoma.

Keyboard Theory and Technique

The teaching of keyboard theory is essential to piano instruction for college-age students. An analytical approach to the music provides understanding of basic elements of music and coordinates with technical skill. The use of five-finger patterns, scales, arpeggios, and chord positions involved in teaching theory and technique simultaneously will accelerate the learning process. Technical study not only includes the mastering of scales and arpeggios, but also the control of fingering, touch, tempos, and dynamics.

The study of technique has been greatly emphasized in private lessons at the colleges in Taiwan. In addition to scales, arpeggios and chord progressions, some standard exercises may be added in this curriculum to reinforce the technique that students have previously studied.

Reading

Sightreading is one of the most important keyboard skills to be developed in a group piano program. Piano beginners often confuse music reading with music spelling; they tend to count lines and spaces to arrive at the names of notes. Instead of concentrating on single notes to be read, students should be taught to understand intervals, relationships among notes, groups of notes, phrases, and sections in the context of the whole music work. Such

understanding of relationships provides more efficient sightreading and musical learning. When sightreading, students should always be expected to think and play musically and to be in control of dynamics and touches. Music selections for sightreading should reflect a variety of keys, meters and rhythm patterns.

The respondents to the questionnaire indicated that the skill of transposing was relatively unimportant, however, this skill will be covered in the proposed curriculum because transposition and sightreading tend to reinforce each other. The piano class provides an ideal setting for progress in both of these skill areas due to the possibilities afforded by playing in an ensemble.

The development of these skills cannot be separated from the development of the other keyboard skills such as technique, improvisation, and harmonization, all of which converge to improve skills in sightreading and transposition. The pacing of development in all areas should be correlated so as to produce a situation of learning readiness for any exercise that is to be introduced.¹

Literature for transposition should follow the same plan for advancement as that used for sightreading. When transposing, students should be encouraged to think melodically

¹"Report of the Class Piano Articulation Committee", p. 7.

by interval and harmonically by pianistic figuration and chord function. They should be technically and harmonically equated in a key before the student attempts transposition.¹ During the first two semesters, many sightreading exercises may be used for transposition either immediately or several weeks after they are first used in the lesson plans. During the third and fourth semesters, the literature chosen for sightreading may be more difficult than that to be transposed.²

Solo and Ensemble Repertoire

Although the secondary pianist may use the piano only as a practical tool or a source of enjoyment in later years, the study of repertoire will benefit student learning. American class piano programs have stressed the learning of functional skills, such as sightreading, transposing, harmonizing, playing by ear, and improvising. Unlike American class piano programs, Chinese secondary piano programs are usually limited to repertoire and technical study. In order to achieve acceptance of the proposed program in Taiwan, the study of repertoire in the proposed class piano curriculum will be stressed more than it is in typical American programs.

By studying solo repertoire in a group situation,

¹"Report of the Class Piano Articulation Committee", p. 4.

²Ibid.

students will be exposed to a greater amount of repertoire; concepts and principles are clarified as they are transferred to different situations throughout the lesson. Each student sees growth in the performances of others from the beginning stages to the final product. By helping to find solutions to another's problems, students gain knowledge which can later be used in learning the same composition or for solving similar problems in their own repertoire.¹ Original solo repertoire used in learning and performance situations for college piano classes should meet the following six criteria:

- 1) Pieces should be short and possess, melodic and harmonic formal structures that can be readily grasped.
- 2) Repertoire study should correlate with the study of music structures as they are introduced. For example, modal pieces would ideally follow the presentation of modes.
- 3) Generally, selections should not be too demanding technically in order that learning may proceed rapidly.
- 4) Some repertoire need only be used for study, while other repertoire might be selected for class performance.
- 5) Repertoire chosen for performance should be carefully screened according to student ability level; a number of choices should be made available. Performance repertoire should involve developmental practicing processes and some limited experience with memorization.

¹Rebecca P. Shockley, "Advanced Group Instruction: Some Implications for Teacher Training." College Music Symposium, Fall 1982, p. 107.

- 6) Repertoire for study or performance should cover a wide range of styles.¹

One distinct advantage of the piano class over private lessons is that it provides an ideal setting for ensemble playing. Ensemble playing can improve rhythmic precision and sensitivity of dynamics, balance, and phrasing.² Ensemble playing often becomes the most exciting and enjoyable part of the piano class program. Few class students are likely to perform solo recitals, but most will be required to accompany or play in some type of ensemble as a professional musician/teacher. Elementary vocal/general music teaching requires the ability to accompany group singing and pre-band instrumental ensembles. Secondary school instrumental and choral teachers must often accompany soloists and ensembles or, at the very least, provide instruction to student accompanists. Ensemble playing in the piano class provides an ideal medium for the development of musical and technical problem-solving skills. For these reasons, ensemble playing should be a part of class piano learning activities from the very beginning and continue throughout the entire two-year sequence.³

Throughout the four semester program, the following

¹"Report of the Class Piano Articulation Committee", p. 7.

²"Advanced Group Instruction", p. 106.

³"Report of the Class Piano Articulation Committee", p. 7.

activities related to ensemble playing should be included:

- 1) Sightreading of compositions appropriate to the level, with all class members playing simultaneously.
- 2) Sightreading of more difficult compositions with half the class playing the right hand and half playing the left hand.
- 3) Participation in appropriate improvisational activities involving another performer.
- 4) Performing original and arranged compositions for four-hands, two pianos or multiple pianos.¹

Creative Activities

Creative activities help to stimulate intuition and allow students to assimilate the underlying structure rapidly before focusing on details.² Creative activities in class piano include harmonization, improvisation, and playing by ear. Harmonization and improvisation serve a two-fold function in the development of the music student:

- 1) The student can best demonstrate the attained level of comprehension of theoretical knowledge, such as chord functions, scales, melodic contours and various compositional techniques, through practical application of these skills, and
- 2) More importantly, through these activities, the student will be stimulated towards creative processes, and therefore increased musicianship, which the rote performance of such skills cannot provide.³

Because of the nature of the creative process, especially

p. 7. ¹"Report of the Class Piano Articulation Committee",

²"Advanced Group Instruction", p. 105.

p. 4. ³"Report of the Class Piano Articulation Committee",

in regard to harmonization and improvisation, the results of student work in these areas demand a subjective evaluation. The teacher must be prepared to become a compositional critic as well as a keyboard instructor. When the time comes to judge the student's playing as to why certain melodies and progressions are more successful than others, the teacher must provide precise and objective reasons. Proper activities for developing these two skills are 1) creating melodies from chord progressions, 2) applying chords to given melodies, and 3) synthesizing piano compositions in particular idiomatic styles. All of these activities demonstrate the students' scope of understanding through various aspects of musical composition.¹

The most frequently taught harmonization pattern is one using primary chords (block I, IV⁴₆, and V⁵₆ chords in the left hand) with a clear right-hand melody. While this can be useful for some elementary school songs and undoubtedly does improve the chances of immediate success at the piano, it also can become habit-forming and prevent students from expanding their accompaniment skills and from learning other harmonic possibilities. In most standard piano literature, harmonizations are voiced in both hands with longer intervals in the left hand and the other chord

¹"Report of the Class Piano Articulation Committee", p. 5.

tones below the melody in the right hand. After students have learned the block-chord accompaniment to a single-line melody, an expanded two-hand harmonization should be introduced as soon as possible to allow for greater creativity and improvisational success.¹ The following example demonstrates the differences in the above mentioned styles:

Harmonization with Left Hand Chords



Harmonization with Right Hand Chords



¹"Report of the Class Piano Articulation Committee",
p. 4.

Expanded Use of Diatonic Chords



Teaching students to play by ear has long been neglected by piano teachers. While the teaching of note reading should not be replaced by the teaching of playing by ear, it is advantageous to have both skills. The ability of students to play accurately what they hear indicates that they are sensitive to melody, rhythm, and pitch; this will not only help accelerate the pace of learning, but will also aid in developing the skills of harmonization and improvisation skills.

The first two semesters of study may include chording accompaniments and playing melodies by ear. This can be practiced through interval and rhythmic pattern recognition.

Objectives for Class Piano Study

Objectives for the proposed piano curriculum are stated in behavioral terms; i.e., they describe what the learner will be doing when demonstrating his/her achievement of the objective. All such behaviors will be overt and

clearly observable. In most cases, important conditions under which the desired behavior is to occur (givens or restrictions, or both) are included as part of each objective. However, contrary to recommended practice in formulating behavioral objectives, no criterion of acceptable performance has been included. Subjective evaluations of individual objectives are judged as the students' skills are accomplished; further evaluation is made at six-weeks, twelve-weeks, and at the end of term by examination.

Examples and references for the semester-by-semester objectives are taken from the following pedagogical texts and collections of piano music. These selected texts are widely used in American colleges and universities; and most of the other selected scores are currently available and used in Taiwan. They will be cited at the end of each objective by the following abbreviations:

<u>Abbreviations</u>	<u>Texts</u>
CCP	Mach, Elyse. <u>Contemporary Class Piano</u> , 2nd ed. New York: Harcourt Brace Jovanovich, Inc., 1982.
HP	Frackenpohl, Arthur. <u>Harmonization at the Piano</u> , 4th ed. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1981.
KM I	Lyke, James, Ron Elliston and Tony Caramia. <u>Keyboard Musicianship, Book One</u> , 4th ed. Champaign, Illinois: Stipes Publishing Co., 1983.
KM II	_____. <u>Keyboard Musicianship, Book Two</u> , 4th ed. Champaign, Illinois: Stipes Publishing Co., 1985.

- KSMT I Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). New York: G. Schirmer, Inc., 1980.
- KSMT II _____. Keyboard Strategies (Master Text II). New York: G. Schirmer, Inc., 1984.
- PCP Heerema, Elmer. Progressive Class Piano, 1st ed. Sherman Oaks, CA: Alfred Publishing Co., Inc., 1980.
- PDM Hilley, Martha and Lynn Freeman Olson. Piano for the Developing Musician, Vol. 1. St. Paul, MN: West Publishing Co., 1985.

Music Scores

- CCFS Yung, Chao-Chen. ed. A Collection of Chinese Folk Songs. Taipei: Wei-Hwa Book Co., 1968.
- CFCAS _____. A Collection of Famous Chinese Art Songs. Taipei: Wen-Hwa Book Co., 1970.
- CM 37 Agay, Denes. ed. Classics to Moderns. Music for Millions Series. Vol. 37. New York: Consolidated Music Publishers, 1962.
- ECM 17 _____. Easy Classics to Moderns, Music for Millions Series, Vol. 17. New York: Consolidated Music Publishers, 1956.
- EMGP I Lyke, James. Ensemble Music for Group Piano, Book One, 3rd ed. Champaign, Illinois: Stipes Publishing Co., 1976.
- EMGP II _____. Ensemble Music for Group Piano, Book Two, 3rd ed. Champaign, Illinois: Stipes Publishing Co., 1976.
- IS Bach, J. S. Inventions and Sinfonias (Two and Three-Part Inventions), ed. Willard A. Palmer. Sherman Oaks, CA: Alfred Publishing Co., Inc., 1968.
- KSER 1A Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies, Ensemble Repertoire Book 1A. New York: G. Schirmer, Inc., 1980.

- KSER 1B _____ . Keyboard Strategies, Ensemble Repertoire Book 1B. New York: G. Schirmer, Inc., 1980.
- LPPOBF Moyse, Louis. Forty Little Pieces in Progressive Order for Beginner Flutists. New York: G. Schirmer, Inc., 1956.
- MH Mainous, Frank D. Melodies to Harmonize With. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1978.
- NST Czerny, Karl. Thirty New Studies in Technics, Op. 849. New York: G. Schirmer, Inc., 1894.
- PMB _____ . Practical Method for Beginners, Op. 599. New York: G. Schirmer, Inc., 1893.
- SA Sonatina Album, A Collection of Favorite Sonatinas, Rondos and Pieces for Pianoforte. New York: G. Schirmer, Inc., 1893.
- SBM III Crook, Elizabeth, Bennett Reimer, and David S. Walker. Silver Burdett Music, Teacher's Edition, Vol. 3. Morristown, N. J.: Silver Burdett Company, 1981.
- SBM IV _____ . Silver Burdett Music, Teacher's Edition, Vol. 4. Morristown, N. J.: Silver Burdett Company, 1981.
- VP Hanon, C. L. The Virtuoso Pianist in Sixty Exercises. New York: G. Schirmer, Inc., 1928.

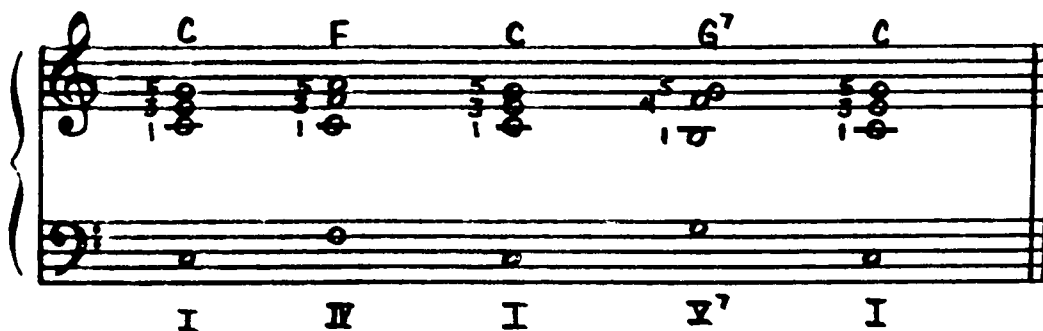
First Semester Objectives

The secondary piano student will be able to do the following at the end of the first semester of study:

Keyboard Theory and Technique

- 1) Demonstrate knowledge of the basics of piano playing, including hand position, fingering, keyboard direction, keyboard layout, register, simple rhythms, sharps, flats, whole and half steps, and dynamics. (KSMT I, pp. 1-18)

- 2) Identify notes in treble and bass clefs. (KSMT I, p. 28-30)
- 3) Demonstrate an understanding of technical concepts by playing five-finger patterns using basic touches and articulations. (KSMT I, pp. 23-24)
- 4) Play major and minor five-finger patterns with various touches, articulation, and dynamic levels. (CCP, pp. 54-55)
- 5) Play major, minor, augmented and diminished triads, and dominant seventh chords. (KSMT I, pp. 70-71, 137)
- 6) Play major scales in tetrachord position progressing around the circle of fifths. (KSMT I, pp. 96-99)
- 7) Play major scales and arpeggios, two octaves, hands alone. (KM I, pp. 321-325)
- 8) Play major and minor triads and their inversions. (KSMT I, p. 133)
- 9) Play parallel diatonic triads of the key in major keys in root position and inversions. (KSMT I, p. 135)
- 10) Play the following chord progression in all major keys.



Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). (New York: G. Schirmer, Inc., 1980), p. 176. Used by Special Arrangement with G. Schirmer, Inc.

- 11) Demonstrate knowledge and use of the damper and una corda pedals. (KSMT I, p. 140)
- 12) Practice selected studies appropriate to this level in order to reinforce concepts learned in keyboard theory and technique.

Examples:

"Pedal Study" by Kohler (KM I, p. 179)

"Study No. 30" by Czerny (PMB, p. 16)

"Study No. 33" by Czerny (PMB, p. 17)

Reading

- 1) Sightread and transpose the following:
 - a) Single line melodies, (KSMT I, pp. 31-34)
 - b) Melodies with single tone accompaniment, (PCP, p. 96)
 - c) Melodies with intervallic or harmonic accompaniment, (KM I, p. 49)
 - d) Easy ensemble music for multiple pianos, (KSER 1A, pp. 22-23)

Solo and Ensemble Repertoire

- 1) Perform a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Examples:

"A Little Joke" by Kabalevsky (parallelism, touches) (CCP, p. 75)

"Texture 26" by Stecher, Horowitz, and Gordon. (form, Alberti bass, scale) (KSMT I, p. 185)

"The Shepherd's Tune" by Bartok (contrary motion, syncopation) (PCP, p. 110)

"Lullaby" by Hovhaness (contemporary sound) (PDM, p. 80)

"Chit-chat" by Kabalevsky (five finger patterns, imitation, touch) (ECM 17, p. 138)

"Rondo" by Mozart (broken chord, Classical style, touch) (ECM 17, p. 40)

"Little Prelude in C" by J.S. Bach (Baroque style, broken chords) (ECM 17, p. 24)

- 2) Perform original and arranged compositions for four hands, two pianos, or multiple pianos.

Examples:

"I Saw Three Ships" arr. by Ferguson (duet) (EMGP I, pp. 18-21)

"Alouette" arr. by Mach (six hands, three pianos) (CCP, p. 107)

"Tip-toe Boogie" by Heerema (four hands) (PCP, pp. 142-143)

"Minuet" by Haydn, arr. by Anson (two pianos) (EMGP I, pp. 47-49)

"Riqui Ran" arr. by Stecher, Horowitz, and Gordon. (duet) (KSER 1A, pp. 2-5)

"Scherzo Op. 149, No. 6" by Diabelli (duet) (KSER 1A, pp. 10-13)

Creative Activities

- 1) Harmonize major and minor melodies with I, IV, and V chords, using letter names and Roman numerals. (HP, p. 58-59, 71)
- 2) Create two hands accompaniments for melodies. (KSMT I, p. 173)
- 3) Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings. (KSMT I, p. 156)
- 4) Improvise melodies using black keys, major and minor five-finger patterns, and major tetrachord scales over teacher accompaniments. (KSMT I, pp. 18; 60-61; 90-91)

- 5) Play folk melodies by ear. (KSMT I, pp. 174, 195)
- 6) Improvise melodies using sequential ideas. (KSMT I, p. 154)

Second Semester Objectives

The secondary piano student will be able to do the following at the end of the second semester of study:

Keyboard Theory and Technique

- 1) Play three forms of minor scales in tetrachord position and corresponding parallel and relative minors. (KSMT I, pp. 199-202)
- 2) Play three forms of minor scales, two octaves, hands alone. (KSMT II, pp. 80-81; VP No. 39, pp. 50-61)
- 3) Play major scales, two octaves, hands together. (KM I, pp. 321-324)
- 4) Play minor arpeggios, two octaves, hands alone. (VP, no. 41, pp. 65-68)
- 5) Build pentatonic, chromatic and whole tone scales. (KSMT I, 263)
- 6) Play diatonic seventh chords of the key in the keys of C, G, F, D, and B-flat major. (KSMT I, p. 259)
- 7) Play parallel diatonic triads of the key in harmonic minor keys in root position and inversions. (KSMT II, pp. 85-86)

- 8) Play the following chord progression in all minor keys.

Chord progression in C minor: Cm, Fm, Cm, G⁷, Cm.

Bass line notes: C, F, C, G, C.

Roman numerals: i, iv, i, V⁷, i.

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). (New York: G. Schirmer, Inc., 1980), p. 206. Used by Special Arrangement with G. Schirmer, Inc.

- 9) Play the following chord progressions in the keys of C, G, F, D, B-flat, A and E flat major.

a.

Chord progression in C major: C, F, B[°], Em, Am, Dm, G, C.

Bass line notes: C, F, B, E, A, D, G, C.

Roman numerals: I, IV, vii[°], iii, vi, ii, V, I.

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). (New York: G. Schirmer, Inc., 1980), p. 155. Used by Special Arrangement with G. Schirmer, Inc.

b.

I vi IV ii⁶ I⁴ V⁷ I

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). (New York: G. Schirmer, Inc., 1980), p. 314. Used by Special Arrangement with G. Schirmer, Inc.

- 10) Practice selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Examples:

"Study No. 68" by Czerny (PMB, p. 37)

"Study No. 94" by Czerny (PMB, p. 53)

Reading

- 1) Sightread and transpose the following:
 - a) Melodies with extensions, contractions, crossings, and shifts. (CCP, p. 185; KM I, p. 49; KSMT I, p. 49; PDM, p. 106)
 - b) Melodies with counterpoint. (PCP, p. 100, 129; KM I, p. 96)
 - c) Ensemble music for multiple pianos. (KM I, pp. 54-55; KSER I, pp. 20-21; PDM, p. 54)

Solo and Ensemble Repertoire

- 1) Perform a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Examples:

"Street Games" by Siegmeister (triads, touch) (CCP, p. 294)

"Chromatic polka" by Kohler (chromatic scale, touch) (KM I, p. 213)

"Minuet" by Mozart (sequence, interval) (KSMT I, p. 182)

"Minuet in G" by Bach (Baroque style, articulation) (PCP, p. 253)

"The Chase" by Burgmuller (chords, articulation) (PDM, p. 252)

"The Wild Horseman" by Schumann (chords, inversions, touches) (ECM 17, p. 89)

"Toccatina" by Kabalevsky (first inversion chords) (ECM 17, pp. 140-141)

- 2) Perform original and arranged compositions for four hands, two pianos or multiple pianos.

Examples:

"Balalaika" by Stravinsky (duet) (KSER 1B, pp. 8-11)

"Joshua Fought the Battle of Jericho" arr. by Stecher, Horowitz and Gordon (two pianos) (KSER 1B, pp. 22-24)

"Morning has Broken" arr. by Heerema (four hands) (PCP, pp. 220-223)

"Prayer Time" by dello Joio, arr. by Mach (eight hands, four pianos) (CCP, pp. 238-244)

"Minuet in G" by J.S. Bach, Piano II arr. by Hutcherson (two pianos) (EMGP I, pp. 54-55)

"Theme from Quartet in A Minor" by Schubert, arr. by Smith (three pianos) (EMGP I, pp. 74-75)

Creative Activities

- 1) Harmonize major and minor melodies with I, IV, and V chords with no symbols given. (HP, pp. 61-63, 74-75)

- 2) Harmonize major melodies with secondary triads, using letter names and Roman numerals. (KSMT I, pp. 327-329)
- 3) Harmonize lead sheets with chord symbols. (CCP, pp. 260-263; HP, pp. 216-218)
- 4) Improvise melodies from given chord symbols. (KSMT I, p. 225)
- 5) Improvise minor melodies using tetrachord scale positions over teacher accompaniments. (KSMT I, pp. 90-91)
- 6) Improvise melodies using pentatonic, whole tone and chromatic scales over teacher accompaniments. (KSMT I, p. 311)
- 7) Improvise melodies using sequential ideas. (KSMT I, p. 332)
- 8) Improvise a variety of styles of left-hand and two-hand accompaniments to melodies found in general music texts and folk songbooks from chord symbols and by ear. ("Find the Ring" and "Lemons" from SBM III, pp. 62, 170; "Did You Ever See a Lassie" and "Ta-ra-ra Boom-de-ay!" from MH, pp. 5, 10)

Third Semester Objectives

The secondary piano student will be able to do the following at the end of the third semester of study:

Keyboard Theory and Technique

- 1) Play three forms of minor scales, two octaves, hands together. (KSMT II, pp. 80-81; VP, No. 39, pp. 50-61)
- 2) Play major and minor arpeggios, two octaves, hands together. (VP, No. 41, pp. 65-68)
- 3) Play diminished and dominant seventh arpeggios, two octaves, hands alone. (KSMT II, pp. 165, 168, 174; VP, Nos. 42 and 43, p. 69-71)

- 4) Play ionian, aeolian, dorian, phrygian, lydian and mixolydian scales in tetrachord position. (KSMT I, pp. 227-230)
- 5) Play and resolve secondary dominants on each degree of the major scale in the keys of C, G, F, D, and B-flat. (KSMT II, p. 175)
- 6) Identify the following non-harmonic tones: passing tone, neighboring tone, suspension, anticipation, appoggiatura, escape tone. (KSMT II, pp. 93-94)
- 7) Play the following chord progression in all minor keys.

Am F Dm B^b/D Am/E F[#] Am

i VI iv ii° i[#] V° i

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text II). (New York: G. Schirmer, Inc., 1984), p. 92. Used by Special Arrangement with G. Schirmer, Inc.

- 8) Play the following chord progression in the keys of C, G, F, D and B-flat major.

C E⁷ Am C⁷ F A⁷ Dm Ddim/F C/G G⁷ C

I V⁷/_{iv} vi V⁷/_{IV} IV V⁷/_{ii} ii° I[#] V° I

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text II). (New York: G. Schirmer, Inc., 1984), p. 176. Used by Special Arrangement with G. Schirmer, Inc.

- 9) Practice selected etudes and exercises by Czerny, Duvernoy, Hanon, and Strebog to develop additional technical skills such as contraction, expansion, accents, thirds, repeated notes, crossings, octaves, finger independence, two hand coordination, legato and staccato.

Examples:

- "Etude in Thirds" by Strebog (KM II, pp. 193-194)
 "Exercise No. 20" by Hanon (VP, p. 21)
 "Exercise No. 27" by Hanon (VP, pp. 34-35)
 "Study Op. 176, No. 11" by Duvernoy (KSMT II, p. 179)
 "Study Op. 176, No. 13" by Duvernoy (KSMT I, p. 298)
 "Study No. 2" by Czerny (NST, pp. 4-5)
 "Study No. 4" by Czerny (NST, pp. 7-8)

Reading

- 1) Sightread the following:
- a) Intermediate solo and ensemble music. (KSMT II, pp. 41, 52-53, 144-145; EMGP II, pp. 72-73)
 - b) Easy instrumental and vocal accompaniments. (KM II, pp. 166-167; KSMT II, p. 364; "Tea Picking" and "Youth Dance Song" from A Collection of Chinese Folk Songs, pp. 76, 135-136)
 - c) Modal melodies, (CCP, pp. 211-216)
 - d) Jazz-pop idioms, (KM I, pp. 277-279)
 - e) Play written-out accompaniments found in general music texts and beginning instrumental instruction books. ("Three White Gulls" and "Chanukah Song" from SBM IV, pp. 218, 232; "Scotch Dance" and "Little Dance" from LPPBOF, p. 10, 17)
 - f) Easy hymns and chorales. ("Vesper Hymn" from HP, p. 129; KSMT II, p. 358)

- 2) Transpose the following to selected keys:
 - a) Easy song arrangements. (HP, p. 57, p. 81 #5)
 - b) Modal melodies. (CCP, pp. 231-233)
 - c) Easy hymns and chorales. ("Chorale", "Comfort, Comfort You My People" and "Lead On, O King Eternal" from HP, pp. 96, 109, 117)

Solo and Ensemble Repertoire

- 1) Perform a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Examples:

"Solfeggietto" by K.P.E. Bach (minor, crossing, scales, arpeggios) (KSMT II, pp. 132-133)

"Sonatina Op. 36, No. 1" by Clementi (form, articulation) (SA, pp. 33-35)

"Little Prelude" by J.S. Bach (minor, Baroque style, phrasing, accents) (CM 37, pp. 26-27)

"Sonata" by Scarlatti (secondary dominants, arpeggios) (CM 37, p. 15)

"Prelude Op. 28, No. 7" by Chopin (octaves, waltz bass, chords, phrasing) (CM 37, p. 95)

"Slow Waltz Op. 39, No. 23" by Kabalevsky (interval of sixth, shifts, chords) (KSMT II, pp. 278-279)

- 2) Perform original and arranged compositions for four hands, two pianos or multiple pianos.

Examples:

"Sonatina" by Turk (duet) (EMGP II, PP. 12-13)

"Waltz in A flat from Op. 39" by Brahms (two pianos) (EMGP II, pp. 90-91)

"Danny Boy" arr. by Stecher, Horowitz, and Gordon (five pianos) (KSMT II, pp. 210-211)

"Peace for Three" by Caramia (three pianos) (EMGP II, pp. 114-116)

Creative Activities

- 1) Harmonize melodies with diatonic and secondary dominants using letter names and Roman numerals. (KM II, p. 159; KSMT II, pp. 212-218)
- 2) Harmonize modal melodies with letter names and Roman numerals. (KSMT I, pp. 246-248; KSMT II, pp. 319-320)
- 3) Improvise compositions in the style of various composers from different historical periods. (KSMT II, pp. 75-76; 162-164)
- 4) Improvise melodies from given chord symbols. (KSMT II, p. 155)
- 5) Harmonize melodies using a left-hand walking bass pattern. (KSMT II, p. 344)
- 6) Improvise melodies using the twelve-bar blues progression. (KSMT II, pp. 328-329)

Fourth Semester Objectives

The secondary piano student will be able to do the following at the end of the fourth semester:

Keyboard Theory and Technique

- 1) Play major scales and minor scales in three forms, two to four octaves, hands together, with eighth note rhythm M.M.=60-80 to the quarter note. (KSMT II, 14-15; 80-81; VP, No. 39, pp. 50-61)
- 2) Play major, minor, dominant seventh, and diminished seventh arpeggios, two octaves, hands together. (KSMT II, pp. 165-168, 174; VP. Nos. 41, 42, 43, pp. 65-71)
- 3) Play and analyze pieces and examples that demonstrate a working knowledge of jazz and popular idioms such as: blues patterns (KSMT II, pp. 327-331)
walking bass (KSMT II, pp. 344-345)
ragtime (KSMT II, pp. 332-340)

- 4) Play and analyze pieces and examples that demonstrate a working knowledge of contemporary idioms such as:
- modal scales (KM II, pp. 237-238; KSMT II, pp. 319-320)
 - quartal harmony (KSMT II, pp. 323-325)
 - clusters (KSMT II, pp. 303-304)
 - polychords (KM II, p. 254; KSMT II, p. 321)
 - twelve-tone (KM II, p. 245; KSMT II, pp. 308-310)
 - pandiatonicism (KSMT II, pp. 305-306)
 - changing meters (KSMT II, pp. 311-312)
- 5) Play the following chord progressions in the keys of C, G, F, D, B-flat, A and E-flat major.

Modulation to the Dominant

Chord progression for Modulation to the Dominant:

Chords: C, G⁷, C, A^m/C, G/D, D⁷, G

Figured Bass: 2 0, 5 0, 2 0, 2 0, 1 0, 1 0, 5 0

Roman Numerals: C: I, V⁷, I, vi⁷, G: ii⁷, I⁷, V⁷, I

Modulation to the Subdominant

Chord progression for Modulation to the Subdominant:

Chords: C, G⁷, C, C⁷, F, C, F

Figured Bass: 2 0, 5 0, 2 0, 2 0, 5 0, 2 0, 1 0

Roman Numerals: C: I, V⁷, I, F: V, V⁷, I, V, I

Modulation from the Major to Its Relative Minor

C: I V⁷ I vi 5 4 3 2 1

Am: i iv V i

Modulation from the Minor to Its Relative Major

Am: i V i^b 5 4 3 2 1

C: vi^b ii^b I^b V⁷ I

Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text II). (New York: G. Schirmer, Inc., 1984), p. 238. Used by Special Arrangement with G. Schirmer, Inc.

- 6) Practice selected etudes and exercises by Czerny, Hanon, Schytte, and Kohler that emphasize scale and arpeggio patterns, thirds, repeated tones, broken chords, octaves.

Examples:

"Etude Op. 242" by Kohler (KM II, pp. 151-152)

"Exercise No. 44" by Hanon (VP, pp. 72-73)

"Exercise Op. 108, No. 11" by Schytte (KSMT II, p. 242)

"Study No. 12" by Czerny (NST, pp. 20-21)

"Study No. 15" by Czerny (NST, pp. 26-27)

Reading

- 1) Sightread the following:
 - a) Intermediate solo and ensemble music. (KSMT II, pp. 208-209, 253, 268-269; EMGP II, pp. 8-9)
 - b) Easy instrumental and vocal accompaniments. (KSMT II, pp. 365-367, 374-377; "A Poem of Red Bean" and "Azalea" from A Collection of Famous Chinese Art Songs, pp. 64-65, 90-92)
 - c) Easy hymns. ("A Mighty Fortress" and "Crusader's Hymn" from HP, p. 153)
 - d) Three and four parts open choral scores. ("Alleluia" and "A New Created World" from HP, pp. 144, 166; KM II, pp. 127-128)
 - e) Solo and ensemble music using contemporary idioms. (KSMT II, pp. 311, 321)
 - f) Solo and ensemble music using jazz-pop idioms. (KM II, pp. 83-84; EMGP II, pp. 87-89)
- 2) Transpose the following to selected keys:
 - a) Solo and ensemble music on an easier level than the repertoire presently being studied. (KM II, p. 179; KSMT II, pp. 47, 52-53)
 - b) Easy hymns and chorales. ("Angels We Have Heard on High" and "Jesus Calls Us" from HP, pp. 109, 166; "Prayer" from KSMT II, p. 355)

Solo and Ensemble Repertoire

- 1) Perform a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Examples:

"Allegro Giocoso" by Haydn (CM 37, pp. 64-65)

"Bagatelle Op. 6" by Bartok (KSMT II, pp. 324-325)

"Album Leaf" by Debussy (KM II, p. 234)

"Six Variations on a Swiss Song" by Beethoven (CM 37, pp. 74-77)

"Prelude Op. 28, No. 6" by Chopin (CM 37, pp. 94-95)

"Waltz" by Tchaikovsky (CM 37, pp. 106-107)

"Two-Part Invention No. 1" by J.S. Bach (IS, pp. 18-19)

"Two-Part Invention No. 3" by J.S. Bach (IS, pp. 25-27)

"Sonatina Op. 36, No. 3" by Clementi (SA, pp. 40-43)

"Sonatina Op. 55, No. 1" by Kuhlau (SA, pp. 22-24)

- 2) Perform original and arranged compositions for four hands, two pianos or multiple pianos.

Examples:

"Sonatina" by Weber (duet) (EMGP II, pp. 28-33)

"Allegretto" by Menk (two pianos) (EMGP II, pp. 96-99)

"Texture 19" by Stecher, Horowitz, and Gordon (four pianos) (KSMT II, pp. 286-287)

"The Favorite" by Joplin, arr. by Stecher, Horowitz, and Gordon (duet) (KSMT II, pp. 332-339)

Creative Activities

- 1) Harmonize melodies with diatonic and secondary dominants. (no symbols given) (HP, pp. 136-137, 148-149, 160-161)
- 2) Play folk tunes by ear and provide accompaniment using secondary dominant harmonies. (HP, pp. 138, 150, 162)
- 3) Improvise modal melodies using tetrachord scale positions over teacher accompaniments. (KSMT I, p. 249-251)

- 4) Improvise compositions in various contemporary idioms. (CCP, pp. 230-231; KSMT II, pp. 306, 312, 322)
- 5) Improvise compositions in various jazz-pop idioms. (KM II, p. 169)
- 6) Create compositions in theme and variation form. (KSMT II, p. 71)
- 7) Improvise compositions in the style of various composers from different historical periods. (KSMT II, pp. 225-226; 298-299)

CHAPTER VII

SUGGESTED LESSON PLANS FOR FIRST SEMESTER PIANO CLASSES OF NON-KEYBOARD MUSIC MAJORS

The art of piano teaching has changed rapidly during the last fifty years. In the area of class piano teaching, methods, techniques, and materials still continue to be developed. Many of these developments have not been used in piano instruction in Taiwan. It is the writer's desire to present, in detail, lesson plans that incorporate and adapt these different pedagogical aspects to secondary piano instruction in Taiwan.

A week by week series of lesson plans for first-semester piano classes is presented in this chapter. The format of the lesson plans is similar to those developed by Sabry for use in Egypt.¹ These plans are tended to serve as a guide for piano teachers in Taiwan who wish to begin college class piano programs.

¹Hoda Nicola Sabry, "The Adaptation of Class Piano Methods as Used in the United States of America for Use in the Egyptian Educational System" (Ed.D. dissertation, Indiana University, 1966).

The lesson plans are developed for eighteen consecutive weeks, the normal length of college semesters in Taiwan. The plans are organized in four areas: keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities. The lesson plan for each week includes objectives, recommended textbook materials, and specific teaching suggestions designed to achieve those objectives. Supplementary materials and activities are suggested for further practice, clarification and/or enrichment purposes. The content and structure of the lesson plans are subjective. Teachers may find it necessary to modify or eliminate some of the teaching materials and techniques.

Keyboard Strategies (Master Text I) by Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster has been chosen as the textbook. This text contains a variety of materials at different levels that will accommodate the various backgrounds and levels of students. More importantly, the materials in the book are organized around keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities and correspond to the four areas the writer used to develop objectives for each semester of study. A teacher's guide for the Keyboard Strategies series is available from G. Schirmer, Inc.¹

¹Melvin Stecher, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies Teacher's Guide: The Pedagogy of Keyboard Strategies. (New York: G. Schirmer, Inc., 1985).

Easy Classics to Moderns, edited by Denes Agay, and Practical Method for Beginners, Op. 599 by Czerny are also used to provide additional teaching repertoire and technical studies since repertoire and technique currently receive considerable emphasis in piano study in Taiwan. Multiple copies of the following supplementary materials should also be available for classroom use only:

Frackenpohl, Arthur. Harmonization at the Piano. 4th ed. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1981.

Lyke, James. Ensemble Music for Group Piano, Book One. 3rd. ed. Champaign, Illinois: Stipes Publishing Co., 1976.

Lyke, James, Ron Elliston and Tony Caramia. Keyboard Musicianship, Book One. 4th ed. Champaign, Illinois: Stipes Publishing Co., 1983.

Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies, Ensemble Repertoire Book 1A. New York: G. Schirmer, Inc., 1980.

Each week's lesson plan is outlined as follows: 1) objectives, 2) materials, 3) teaching suggestions, 4) additional supplementary materials for classroom use (if needed). The presentation of the objectives and teaching suggestions is not necessarily given in the order that they would be used in the classroom. Teachers will need to vary the order and the materials to meet the needs of individual groups. Specific teaching directions for many selected materials are clearly outlined in the textbook. Additional teaching suggestions have been given only where

elaboration might aid the instruction. It is recommended that the reader follow copies of the textbooks when examining the eighteen lesson plans.

In the week-by-week lesson plans, selected sightreading examples from previous weeks of study are periodically reviewed. New examples are also added for these weeks.

Each week the study of solo repertoire is divided into two categories. Category A includes selections chosen to reinforce concepts learned in keyboard theory and technique and usually require only one class period for study; category B are those selections used to develop performance skills and require longer periods of study. Students will perform the pieces in category B in the class or for the examination. The teacher should assign additional solos to students who progress rapidly.

Students will use both close position and two hand accompaniments to harmonize melodies during the first semester. Suggested accompaniment patterns will be specified and illustrated (if needed) for each melody.

The following abbreviations will be used to cite the textbooks at the end of each objective.

Abbreviations

Texts

ECM 17

Agay, Denes. ed. Easy Classics to Moderns.
Music for Millions Series. Vol. 17.
New York: Consolidated Music Publishers,
1956.

- KSMT I Stecher, Melvin, Norman Horowitz, Claire Gordon, R. Fred Kern, and E.L. Lancaster. Keyboard Strategies (Master Text I). New York: G. Schirmer, Inc., 1980.
- PMB Czerny, Karl. Practical Method for Beginners, Op. 599. New York: G. Schirmer, Inc., 1893.

Week One

Keyboard Theory and Technique

Objective No. 1. Demonstrate knowledge of the basics of piano playing, including hand position, fingering, keyboard direction, keyboard layout, register, simple rhythms, sharps, flats, whole and half steps, and dynamics.

Materials: KSMT I, pp. 1-11.

Teaching Suggestions:

Teacher orients the students to the keyboard. Students locate groups of two black keys, groups of three black keys, half steps, whole steps, specific keys on the keyboard; identify note values, time signatures; clap and count rhythm patterns; recognize frequently used musical terms.

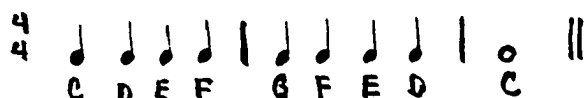
Objective No. 2. Play major five finger patterns.

Materials: KSMT I, p. 19.

Teaching Suggestions:

1. Teacher introduces major five finger patterns by using whole and half steps (starting pitch-whole-whole-half-whole). Students build five-finger patterns in all major keys by groups. Group I: C, G, F; Group II: D, A, E; Group III: D-flat, A-flat, E-flat; Group IV: B-flat, B, and F-sharp.
2. Teacher demonstrates and students play the following patterns in all twelve keys.

a.



b.

Reading

Objective No. 3. Identify notes in treble and bass clefs.

Materials: KSMT I, pp. 28-30.

Teaching Suggestions:

Teacher introduces principles of bass and treble clef reading to those students who do not read one or both of the clefs.

Objective No. 4. Sightread and transpose single line melodies.

Materials: KSMT I, pp. 31-34.

Teaching Suggestions:

Students are asked to use the following steps when playing the examples on pages 31-34.

1. Clap and count the rhythm pattern of the example.
2. Locate the appropriate five finger position using the right hand for treble clef examples and the left hand for bass clef examples.
3. Play the example.
4. Transpose to keys specified by the teacher.

Solo and Ensemble Repertoire

Objective No. 5. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 14 "Register Chance"
p. 15 "Cluster Round"

Teaching Suggestions:

These two pieces are chosen to help students feel comfortable with keyboard topography and changing positions on the keyboard.

Creative Activities

Objective No. 6. Improvise melodies using black keys.

Materials: KSMT I, p. 16 "Black Key Improvisation"
p. 18 "Improvisation Using Black Keys"

Teaching Suggestions:

The activity on page 16 is a duet for student and teacher or two students. The following classroom procedures are recommended:

1. Clap or chant the rhythm pattern of part one and part two.
2. Locate G-flat in any register which will serve as the beginning and ending pitch.
3. Improvise a melody using only black keys moving in either direction and following the given rhythm.
4. Combine parts to form a duet.

On page 18, the student improvises a melody using only black keys as the teacher establishes the tempo, mood and style with an accompaniment. Students begin and end each melody on the following suggested keys: Rock, G-flat; Lullaby, E-flat; Oriental, G-flat; Latin, G-flat. The teacher should play the ostinato once through as an introduction.

Some students may be hesitant to improvise in front of other class members. The teacher should provide a model for the improvisation and offer encouragement to the students, letting them know that there are no right or wrong notes in this type of improvisation.

Objective No. 7. Play folk melodies by ear.

Materials: KSMT I, p. 16 "Playing by Ear".

Teaching Suggestions:

Students choose familiar melodies and play them by ear.

Week Two

Keyboard Theory and Technique

Objective No. 1. Demonstrate an understanding of technical concepts by playing five finger patterns using basic touches and articulations.

Materials: KSMT I, pp. 23-24.

Objective No. 2. Play major five finger patterns with various touches and dynamic levels.

Materials: KSMT I, p. 19.

Teaching Suggestions:

The class reviews the structure of the major five finger pattern and plays all major five finger patterns ascending chromatically until all twelve keys have been played.

Students practice these patterns with legato and staccato touches, various tempi, and dynamic levels.

Objective No. 3. Play major triads.

Materials: KSMT I, p. 21.

Teaching Suggestions:

The major triads are introduced as an outgrowth of the major five finger patterns.

Reading

Objective No. 4. Sightread and transpose single line melodies.

Materials: KSMT I, pp. 31-34 (review); pp. 35-36, 40 #2.

Objective No. 5. Sightread and transpose melodies with intervallic accompaniment.

Materials: KSMT I, p. 42 #5.

Solo and Ensemble Repertoire

Objective No. 6. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 47 "Texture 3" by Stecher,
Horowitz, and Gordon
B. KSMT I, p. 49 "Walking" by Diabelli

Teaching Suggestions:

"Texture 3" is used to illustrate the extended five finger pattern. It requires right hand practice alone before playing the entire piece.

Creative Activities

Objective No. 7. Improvise melodies using major five finger patterns over teacher accompaniments.

Materials: KSMT I, pp. 60-61.

Teaching Suggestions:

The accompaniments for the improvisation include different styles, moods, and tempi. The basic teaching steps are:

1. Students locate the five finger position for the selected key.
2. Teacher plays the appropriate accompaniment once as an introduction to establish tempo, mood, and style.
3. Students take turns improvising a melody using the major five finger pattern beginning and ending with the keynote.

Objective No. 8. Harmonize melodies with the indicated major chords (letter names given).

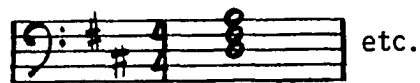
Materials: KSMT I, p. 58 #1 & #3.

Teaching Suggestions:

The following procedures are recommended:

1. Teacher plays melody while students harmonize it with a block chord accompaniment.

Example:



2. Students play melody accompanied by block chords.
3. Teacher plays melody while students play two hands accompaniment using a jump bass pattern.

Example:



Week Three

Keyboard Theory and Technique

Objective No. 1. Play major and minor five finger patterns with various touches and dynamic levels.

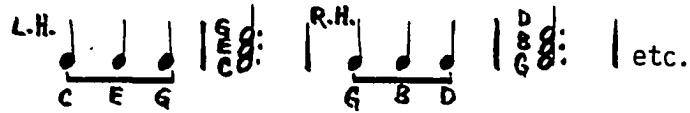
Materials: KSMT I, p. 65.

Objective No. 2. Play major chords progressing around the circle of keys.

Materials: KSMT I, p. 22.

Teaching Suggestions:

Students practice the "Chord Activity" in a slow tempo using the following rhythm pattern:



Objective No. 3. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 4 #4, p. 5 #7.

Teaching Suggestions:

The teacher may want to simplify the fingering for both studies to fit the five finger pattern.

Reading

Objective No. 4. Sightread and transpose major melodies doubled at the octave.

Materials: KSMT I, pp. 35-36 (review); pp. 37-38.

Teaching Suggestions:

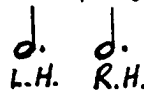
Students can be divided into two groups with one group playing the right hand and the other group playing the left hand before playing hands together.

Objective No. 5. Play five finger reading exercise using the interval of a fifth.

Materials: KSMT I, p. 39.

Teaching Suggestions:

Students are asked to play each of the five finger patterns in clusters (all five notes played simultaneously) using the rhythm pattern of



When students feel confident with hand position shifts, then play page 39 as written.

Objective No. 6. Sightread and transpose melodies with a linear accompaniment.

Materials: KSMT I, pp. 41 #3, 42 #6, 43 #7.

Solo and Ensemble Repertoire

Objective No. 7. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, pp. 51-52 "Texture 6" by Stecher, Horowitz, and Gordon
B. KSMT I, p. 49 "Walking" by Diabelli (review)

Teaching Suggestions:

"Texture 6" is used to illustrate major chords and right hand position shifts. The recommended teaching steps for "Texture 6" are:

1. Students tap the rhythm pattern of "Texture 6" on the top of their pianos with both hands.
2. Teacher plays right hand chords and students play left hand part.
3. Student analyze the major chords using letter names and locate them on the keyboard before playing the entire piece.

Creative Activities

Objective No. 8. Improvise melodies using major five finger patterns over teacher accompaniments.

Materials: KSMT I, pp. 60-61.

Teaching Suggestions:

Select examples in keys that were not used in week two.

Objective No. 9. Harmonize melodies with the indicated major chords (letter names given).

Materials: KSMT I, p. 59 #6 & #7.

Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 59 #6 -- two hand accompaniment (waltz bass).

Example:



2. P. 59 #7 -- block chord.

Week Four

Keyboard Theory and Technique

Objective No. 1. Play major and minor five finger patterns with various touches and dynamic levels.

Materials: KSMT I, p. 65.

Objective No. 2. Play major and minor triads.

Materials: KSMT I, p. 69.

Objective No. 3. Play technical exercises using the intervals of a second and fourth.

Materials: KSMT I, pp. 74-75.

Objective No. 4. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 6 #12, p. 7 #13.

Teaching Suggestions:

The left hand pattern of no. 13 may be practiced as block chords until students feel confident changing chords between measures.

Reading

Objective No. 5. Sightread and transpose minor melodies doubled at the octave.

Materials: KSMT I, pp. 76-77.

Objective No. 6. Sightread and transpose melodies with single tone or intervallic accompaniment.

Materials: KSMT I, pp. 41 #3, 42 #6 (review); p. 78.

Solo and Ensemble Repertoire

Objective No. 7. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 81 "Texture 9" by Stecher,
Horowitz, and Gordon
ECM 17, p. 138 "Chit-chat" by Kabalevsky
B. ECM 17, p. 64 "Three Country Dances
(I)" by Beethoven

Teaching Suggestions:

"Texture 9" is used to illustrate the interval of a second and balance between hands. Students should play the melodic line of "Texture 9" while softly tapping the rhythm for the accompaniment prior playing the entire piece.

In "Chit-chat" students should discover the imitation between hands. Classroom activities may include locating and moving to each five finger pattern; the teacher playing the left hand part alternating with the students playing the right hand part and then switching parts.

Creative Activities

Objective No. 8. Improvise melodies using minor five finger patterns over teacher accompaniments.

Materials: KSMT I, pp. 90-91.

Objective No. 9. Harmonize melodies with the indicated chords (letter names given).

Materials: KSMT I, p. 88 #1, #2 & #4.

Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 88 #1 & #2 -- two hand accompaniment (jump bass), and
2. P. 88 #4 -- block chord.

Week Five

Keyboard Theory and Technique

Objective No. 1. Play major, minor, augmented, and diminished triads.

Materials: KSMT I, pp. 70 "Chord Qualities", 71-72.

Objective No. 2. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 7 #14, p. 8-9 #16.

Reading:

Objective No. 3. Sightread and transpose single-line melodies.

Materials: KSMT I, P. 78 (review); p. 80 #14 & "Canon".

Teaching Suggestions:

The "Canon" can be used as a single-line melody for sightreading and transposition or as an ensemble piece for six pianos with each player entering in turn.

Objective No. 4. Sightread and transpose melodies with single note accompaniment.

Materials: KSMT I, p. 79.

Solo and Ensemble Repertoire

Objective No. 5. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

- Materials: A. KSMT I, p. 84 "Texture 11" by Stecher,
Horowitz, and Gordon
B. ECM 17, p. 64 "Three Country Dances
(I)" by Beethoven (review)

Teaching Suggestions:

"Texture 11" is used to illustrate minor five finger patterns and note against note playing. Students should practice hands alone and note places where the second finger of both hands are playing together.

Creative Activities

Objective No. 6. Harmonize melodies with the indicated chords (letter names given).

Materials: KSMT I, p. 89.

Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 89 #5 & #7 -- two hand accompaniment (jump bass), and
2. P. 89 # 6 -- block chord.

Week Six

The teacher reviews material for the following suggested six-week examination.

1. One prepared solo.
2. One prepared study from PMB.
3. Sightreading: single line melody and melody doubled at the octave.
4. Major and minor five-finger patterns using various touches and dynamic levels.
5. Major and minor triads.
6. Harmonization: melody with the indicated chords.

- Week SevenKeyboard Theory & Technique

Objective No. 1. Play major scales in tetrachord position progressing around the circle of fifths.

Materials: KSMT I, pp. 95-99.

Teaching Suggestions:

Students should practice these scales in a slow tempo using the following pattern:



Objective No. 2. Play major scales in various rhythms in tetrachord position.

Materials: KSMT I, p. 101.

Objective No. 3. Play triads of the key in the keys of C, G, F, D, and E-flat major.

Materials: KSMT I, p. 112.

Objective No. 4. Play technical exercises using the diatonic intervals within a scale.

Materials: KSMT I, p. 113.

Objective No. 5. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 13 #24.

Teaching Suggestions:

Students should practice the right hand part alone until they can play the double thirds smoothly and evenly.

Reading

Objective No. 6. Sightread and transpose melodies with single tone accompaniment.

Materials: KSMT I, p. 117 #20, p. 118 #21.

Objective No. 7. Sightread and transpose melodies accompanied by major chords.

Materials: KSMT I, p. 118 #22.

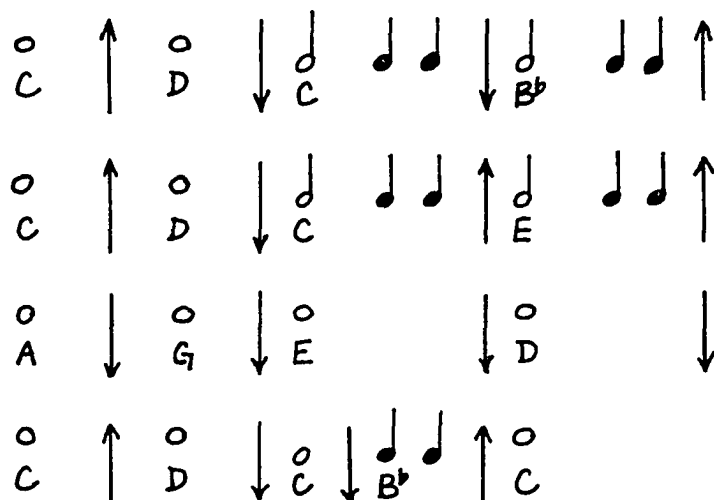
Solo and Ensemble Repertoire

Objective No. 8. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 125 "Major Chord Rock"
by Lancaster
KSMT I, p. 121 "A Little Joke" by Kabalevsky
B. ECM 17, p. 56 "Miniature Rondo" by
Turk

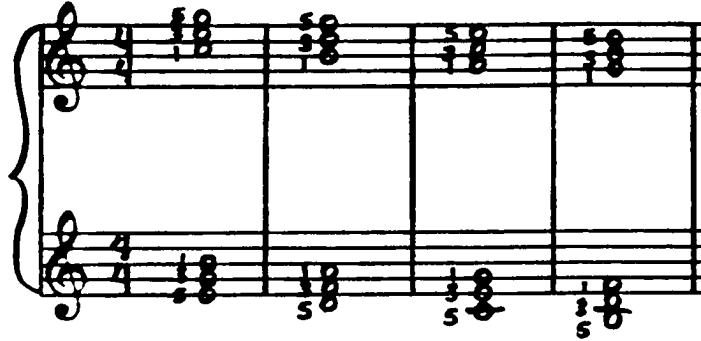
Teaching Suggestions:

"Major Chord Rock" is used to illustrate major chords and position shifts. Students are asked to play the following chord chart using the left hand prior to playing the entire piece. The root of the first chord is the C below middle C. Arrows indicate the direction to move to the next chord. Students should always move to the closest chord in the appropriate direction.



The recommended teaching procedures for "A Little Joke" are:

1. Students play the following triad patterns



2. Students play through the entire piece with block chords prior to playing the piece as written.

Objective No. 9. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Additional Supplementary Materials:

Keyboard Strategies, Ensemble Repertoire Book 1A,
p. 20 "Dimension 2" by Stecher, Horowitz, and Gordon
(three pianos).

Creative Activities

Objective No. 10. Harmonize melodies with indicated chords (letter names given).

Materials: KSMT I, p. 128 #1, 129 #4.

Teaching suggestions:

Block chords in root position are used to accompany these melodies.

Week Eight

Keyboard Theory and Technique

Objective No. 1. Play major scales in tetrachord position while the teacher plays an accompaniment.

Materials: KSMT I, pp. 105-107.

Objective No. 2. Play technical exercises using major and minor five finger patterns.

Materials: KSMT I, p. 114 #1 & #3.

Teaching Suggestions:

Students should first tap the rhythm pattern of both hands on the top of the piano and then play finger numbers hands together on the top of the piano prior to playing on the keyboard.

Objective No. 3. Play technical exercises using the intervals of a sixth, seventh, and octave.

Materials: KSMT I, p. 111.

Objective No. 4. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 14, No. 28.

Teaching Suggestions:

Students should circle and play the interval of a sixth in the right hand part, then play right hand melody with left hand block chords before playing the entire study.

Reading

Objective No. 5. Sightread and transpose melodies with linear accompaniment.

Materials: KSMT I, p. 117 #20 (review); p. 117 #19.

Objective No. 6. Sightread and transpose single-line melodies.

Materials: KSMT I, p. 119 "Canon".

Teaching Suggestions:

The "Canon" can be used as a single-line melody for sightreading and transposition or as an ensemble piece for six pianos with each player entering in turn.

Solo and Ensemble Repertoire

Objective No. 7. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 127 "Texture 19" by Stecher, Horowitz, and Gordon
B. ECM 17, p. 56 "Miniature Rondo" by Turk (review)

Teaching Suggestions:

"Texture 19" is used to illustrate the interval of a sixth, position shifts and parallel motion.

Objective No. 8. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Additional Supplementary Materials:

Keyboard Strategies, Ensemble Repertoire Book 1A,
p. 21 "Dimension 3" by Stecher, Horowitz, and Gordon.
(five pianos)

Creative Activities:

Objective No. 9. Create a four-part ensemble piece from a given chord progression.

Materials: KSMT I, p. 130.

Teaching Suggestions:

Students should play the chord progression using block chords and holding each chord for three counts (♩.) before playing the parts.

Week Nine

Keyboard Theory & Technique

Objective No. 1. Play diatonic triads and their inversions.

Materials: KSMT I, p. 134.

Objective No. 2. Play dominant seventh chords and their inversions.

Materials: KSMT I, p. 138.

Objective No. 3. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 17, No. 32.

Teaching Suggestions:

Students should identify each of the triads and inversions, and practice hands separately before playing the entire piece.

Reading

Objective No. 4. Sightread and transpose melodies with harmonic accompaniment.

Materials: KSMT I, P. 117 #19 (review); p. 141 #23, p. 142 #26.

Objective No. 5. Sightread and transpose easy ensemble music for multiple pianos.

Additional Supplementary Materials:

Keyboard Strategies, Ensemble Repertoire Book 1A,
pp. 22-23 "Go Tell Aunt Rhody" arr. by Stecher,
Horowitz, and Gordon. (six pianos)

Solo and Ensemble Repertoire

Objective No. 6. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 147 "Texture 21" by Stecher,
Horowitz, and Gordon
B. ECM 17, p. 101 "Song of the Hussars"
by Kohler

Teaching Suggestions:

"Texture 21" is used to illustrate the descending bass line, note against note playing, position shifts and pedaling. Students should be aware that the bass line moves down by a half steps, and know how far the fifth finger has to extend each time. They should

also play the right hand melody accompanied by block chords in the left hand.

The recommended steps for studying "Song of the Hussars" are:

1. Students play the following chord progression in the left hand:

4/4

C F/C G/B G/D C

G/B C G/B C G

C F/C G/B G/D C

2. Students repeat the chord progression with the teacher playing the right hand part of the piece.
3. Students play the chord progression with the melody prior to playing the entire piece.

Objective No. 7. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Materials: KSMT I, pp. 150-151 "Fiddle Dee Dee" arr. by Stecher, Horowitz, and Gordon. (two pianos)

Creative Activities

Objective No. 8. Harmonize melodies with indicated chords (letter names given).

Materials: KSMT I, p. 152.

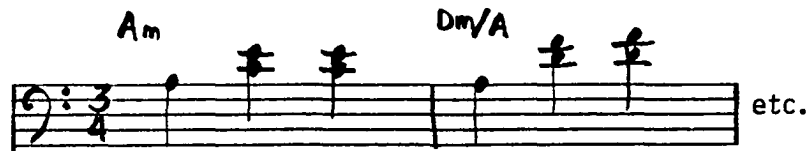
Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 152 #1 -- block chord, and

2. P. 152 #2 -- waltz bass.

Example:



Objective No. 9. Improvise melodies using sequential ideas.

Materials: KSMT I, p. 154.

Teaching Suggestions:

Students should practice the chord progression in block chord style before playing the given example. Individual students within the class may improvise a melody while other class members accompany with the suggested sequence.

Week Ten

Keyboard Theory and Technique

Objective No. 1. Demonstrate knowledge and use of the damper and una corda pedals.

Materials: KSMT I, p. 140.

Objective No. 2. Play parallel diatonic triads of the key in root position and inversions in the keys of C, G, F, and D major.

Materials: KSMT I, p. 135.

Teaching Suggestions:

Students should practice the examples on p. 135 until they know the fingering well and can "feel" the shape of each chord as an aid to transposition.

Objective No. 3. Play dominant seventh chords and their inversions.

Materials: KSMT I, p. 138.

Objective No. 4. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 15, #29.

Additional Supplementary Materials:

Keyboard Musicianship, Book One, p. 179 "Pedal Study" by Kohler.

Reading

Objective No. 5. Sightread and transpose melodies with harmonic accompaniment.

Materials: KSMT I, p. 141 #23 (review); p. 143 #27 & #28.

Teaching Suggestions:

Students should analyze the chord position (root position, first inversion or second inversion) prior to playing these examples.

Solo and Ensemble Repertoire

Objective No. 6. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 149 "Texture 22" by Stecher, Horowitz, and Gordon
B. ECM 17, p. 101 "Song of the Hussars" by Kohler (review)

Teaching Suggestions:

"Texture 22" is used to illustrate the intervals of a fifth and a sixth, and as a pedal study. Students should practice the right hand part alone before playing the entire piece.

Objective No. 7. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Additional Supplementary Materials:

Ensemble Music for Group Piano, Book One, pp. 62-63
 "From Symphony No. 7" by Beethoven, arr. by Smith
 (duet).

Creative Activities

Objectives No. 8. Harmonize melodies with indicated chords (letter names given).

Materials: KSMT I, p. 153 #3 & #4.

Teaching Suggestions:

Block chords in the left hand are used to harmonize both examples.

Objective No. 9. Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings.

Materials: KSMT I, p. 156 (top).

Teaching Suggestions:

Students should use the following steps to improvise:

1. Play left hand chord progression using block chords.
2. Play the five-finger pattern ascending and descending for each chord.
3. Use the notes indicated for phrase beginnings and endings.
4. Take turns improvising a phrase (four measures) as other class members provide an accompaniment.

Week Eleven

Keyboard Theory and Technique

Objective No. 1. Play parallel diatonic triads of the key in root position and inversions in the keys of A, B-flat, and E-flat major.

Materials: KSMT I, p. 135.

Objective No. 2. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 16 #31.

Teaching Suggestions:

Students should block chords in the left hand prior to playing the example as written.

Reading

Objective No. 3. Sightread and transpose single-line melodies.

Materials: KSMT I, p. 143 (review); p. 142 #25,
p. 144 "Canon".

Solo and Ensemble Repertoire

Objective No. 4. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 146 "Texture 20" by Stecher,
Horowitz, and Gordon
B. ECM 17, p. 101 "Song of the Hussars"
by Kohler (review)

Teaching Suggestions:

"Texture 20" is used to illustrate the waltz bass. Students should play the melody with left hand accompaniment in block chord style before playing the entire piece.

Objective No. 5. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Additional Supplementary Materials:

Ensemble Music for Group, Book One, pp. 18-21 "I
Saw Three Ships" arr. by Ferguson (duet).

Creative Activities

Objective No. 6. Harmonize melodies with diatonic chord sequences (Roman numerals given).

Materials: KSMT I, p. 155 #3.

Objective No. 7. Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings.

Materials: KSMT I, p. 156 (bottom)

Week Twelve

The teacher reviews material for the following suggested second six-week examination.

1. One prepared solo (students perform a solo of their choice for the class). A discussion should follow each performance regarding the various musical and technical aspects of the playing.
2. One prepared study from PMB.
3. Sightreading: unison melody, melody with single note or intervallic accompaniment.
4. Major scales in tetrachord position.
5. Triads of the key and their inversions (keys of C, G, F, D, B-flat, A, and E-flat).
6. Dominant seventh chords and their inversions.

Week Thirteen

Keyboard Theory and Technique

Objective No. 1. Play the I-V7-I chord progression in root position in all major keys.

Materials: KSMT I, pp. 158-159.

Objective No. 2. Play I-V7-I chord progression in the keys of C, G, D, A, E, F, B-flat, E-flat and A-flat major using block chord, waltz and Alberti bass accompaniment styles.

Materials: KSMT I, p. 158.

Objective No. 3. Play major scales and arpeggios, two octaves, hands alone in the keys of C, G, F.

Materials: KSMT I, pp. 255-256.

Objective No. 4. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 11 #19.

Reading

Objective No. 5. Sightread and transpose melodies with single tone accompaniments.

Materials: KSMT I, p. 160 #29.

Objective No. 6. Sightread and transpose melodies with harmonic accompaniment.

Materials: KSMT I, p. 160 #30.

Solo and Ensemble Repertoire

Objective No. 7. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, pp. 164-165 "Texture 23" by Stecher, Horowitz, and Gordon
B. KSMT I, p. 163 "German Dance" by Haydn

Teaching Suggestions:

"Texture 23" is used to illustrate A-B-A form, I-V7-I chord progression, and contraction and expansion of hand positions.

Objective No. 8. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Materials: KSMT I, p. 168 "Drunken Sailor" by Chanty, arr. by Stecher, Horowitz, and Gordon.
(three pianos)

Additional Supplementary Materials:

Ensemble Music for Group, Book One, pp. 18-21 "I Saw Three Ships" arr. by Ferguson (duet) (review).

Creative Activities

Objective No. 9. Harmonize melodies with the indicated tonic and dominant chords.

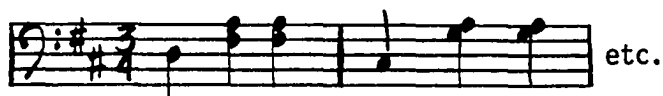
Materials: KSMT I, p. 169.

Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 169 #1 -- waltz bass in close position.

Example:



Materials: KSMT I, p. 176.

Objective No. 2. Play major scales and arpeggios, two octaves, hands alone in the keys of D, A, and E.

Materials: KSMT I, pp. 255-256.

Objective No. 3. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 12 #22.

Reading

Objective No. 4. Sightread and transpose melodies with various accompaniment patterns.

Materials: KSMT I, p. 160 #30 (review); p. 161 #31 (block chord), p. 161 #32 (Alberti bass).

Additional Supplementary Materials:

Harmonization at the Piano, p. 41 #16 (march bass), p. 41 #19 (waltz style).

Solo and Ensemble Repertoire

Objective No. 5. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: B. KSMT I, p. 163 "German Dance" by Haydn (review)
ECM 17, pp. 101-102 "Village Waltz" by Kohler

Teaching Suggestions:

In "Village Waltz" students should identify the chord progressions. Classroom activities may include teacher playing the right hand part while students play the left hand part using block chords, and then switching parts.

Creative Activities

Objective No. 6. Harmonize melodies with indicated tonic and dominant chords.

Materials: KSMT I, p. 170 #4.

Teaching Suggestions:

The accompaniment pattern to be used is broken chord in close position.

Additional Teaching Materials:

Harmonization at the Piano, p. 42 #22 (waltz bass with two hand accompaniment), p. 43 #25 (block chord in close position).

Objective No. 7. Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings.

Materials: KSMT I, p. 172 (bottom).

Objective No. 8. Play melodies by ear and harmonize with I and V7 chords.

Materials: KSMT I, p. 174.

Week Fifteen

Keyboard Theory and Technique

Objective No. 1. Play the I-IV-I-V7-I chord progression beginning in root position in all major keys.

Materials: KSMT I, p. 176.

Objective No. 2. Play major scales and arpeggios, two octaves, hands alone in the keys of D-flat, A-flat, and E-flat.

Materials: KSMT I, pp. 255-256.

Objective No. 3. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 17 #33.

Reading

Objective No. 4. Sightread and transpose melodies with I, IV and V7 chords in various accompaniment styles.

Materials: KSMT I, p. 177 #35 (waltz),
 p. 178 #36 (Alberti bass),
 p. 178 #37 (block chord),
 p. 179 #38 (broken chord).

Solo and Ensemble Repertoire

Objective No. 5. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: A. KSMT I, p. 181 "Texture 25" by Stecher,
 Horowitz, and Gordon
 B. ECM 17, p. 24 "Little Prelude in C"
 by J.S. Bach
 ECM 17, pp. 101-102 "Village Waltz"
 by Kohler (review)

Teaching Suggestions:

"Texture 25" is used to illustrate syncopated rhythm. The recommended teaching procedures are:

1. Students tap the rhythm pattern using both hands on the top of their pianos.
2. Students play the right hand part as the teacher plays the left hand part, and then switch parts.

In "Little Prelude in C" students should identify and play the chords in block chord style prior playing the entire piece.

Example:



Objective No. 6. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Materials: KSMT I, pp. 186-187 "Piano Duet" by Bruckner.

Additional Supplementary Materials:

Keyboard Strategies, Ensemble Repertoire Book 1A,
pp. 6-9 "Waltz Op. 87" by Wohlfahrt (duet).

Creative Activities

Objective No. 7. Harmonize melodies with the indicated tonic, dominant and subdominant chords.

Materials: KSMT I, p. 188 #1 & #2, p. 189 #3.

Teaching Suggestions:

The accompaniment patterns to be used are:

1. P. 188 #1 -- waltz bass with two hand accompaniment.

Example:

I IV V⁷ etc.

2. P. 188 #2 -- rolled chord in close position.

Example:

etc.

3. P. 189 #3 -- two hand accompaniment (jump bass).

Objective No. 8. Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings.

Materials: KSMT I, p. 194 (top).

Objective No. 9. Play folk melodies by ear and harmonize with I, IV, and V7 chords.

Materials: KSMT I, p. 195.

Week Sixteen

Keyboard Theory and Technique

Objective No. 1. Play the I-IV-I-V7-I chord progression beginning in root position in all major keys.

Materials: KSMT I, p. 176.

Objective No. 2. Play major scales and arpeggios, two octaves, hands alone in the keys of G-flat, B-flat, and B.

Materials: KSMT I, pp. 255-256.

Objective No. 3. Play selected studies appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: PMB, p. 16 #30.

Teaching Suggestions:

Students should practice the left hand part with block chords prior to playing the study.

Reading

Objective No. 4. Sightread and transpose melodies with harmonic accompaniment.

Materials: KSMT I, pp. 178 #36, 179 #38 (review).

Additional Supplementary Materials:

Harmonization at the Piano, p. 55 #4 & #6.

Solo and Ensemble Repertoire

Objective No. 5. Study a variety of pieces appropriate to this level to reinforce concepts learned in keyboard theory and technique.

Materials: B. ECM 17, p. 24 "Little Prelude in C"
by J.S. Bach (review)
ECM 17, pp. 101-102 "Village Waltz"
by Kohler (review)

Objective No. 6. Study original and arranged compositions for four hands, two pianos or multiple pianos.

Materials: KSMT I, pp. 186-187 "Piano Duet" by Bruckner.

Additional Supplementary Materials:

Keyboard Strategies, Ensemble Repertoire Book 1A,
pp. 6-9 "Waltz Op. 87" by Wohlfahrt (duet) (review).

Creative Activities

Objective No. 7. Harmonize melodies with the indicated tonic, dominant, and subdominant chords.

Materials: KSMT I, p. 189 #4.

Teaching Suggestions:

The accompaniment pattern to be used is broken chord with two hand accompaniment.

Example:

The example shows a musical score for a piano. The right hand (treble clef) plays a melody in 3/4 time, starting with a treble clef and a key signature of three sharps (F#, C#, G#). The melody consists of eighth notes: C5, D5, E5, F#5, G#5, A5, B5, C6. The left hand (bass clef) plays broken chords in the same key signature. The first measure shows a broken chord I (C major) with notes C4, E4, G4. The second measure shows a broken chord IV (F# major) with notes F#4, A4, C5. The third measure shows a broken chord V' (G# major) with notes G#4, B4, D5. The pattern continues with 'etc.' indicating further measures.

Additional Supplementary Materials:

Harmonization at the Piano, p. 58 #13 (jump bass with two hand accompaniment).

Objective No. 8. Improvise melodies over chord progressions using the notes indicated for phrase beginnings and endings.

Materials: KSMT I, p. 194 (bottom).

Week Seventeen

Objectives:

Review final examination materials (see week eighteen).
Perform solos and studies for other class members.

Teaching Suggestions:

Teacher will want to review objectives presented during the semester and to clarify and solidify the knowledge and playing skills that students have learned throughout the semester. In addition, teacher and students may discuss further piano study.

Week Eighteen

The final examination should be heard and judged by the classroom teacher and one or two additional piano faculty members. A suggested final examination follows:

1. Two prepared solos (memory required).
2. One prepared study from PMB.
3. Sightreading: unison melody; melody accompanied by chords.
4. All major scales and arpeggios, two octaves, hands alone.
5. Build and play four types of triads: major, minor, augmented, and diminished.
6. Diatonic triads in root position and inversions.

7. I-IV-I-V7-I chord progression beginning in root position in all major keys.
8. Harmonization: melodies with I, IV and V chords (symbols are given).

CHAPTER VIII

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary and Conclusions

The purpose of the study was three-fold: first, to determine the current status of the secondary piano program in the colleges and universities of Taiwan, including the degree requirements for secondary piano students and the teaching techniques and materials used; second, to develop a recommended program of study for secondary piano students in Taiwan, incorporating current requirements as well as recent innovations in American group piano techniques and materials; and third, to develop a week-by-week series of lesson plans for the first semester of instruction. The suggested program of study consists of a series of objectives for four semesters of study; the lesson plans are intended to serve as a model for Chinese colleges and universities that might want to implement this proposed program.

The literature in the fields of general education and music education in Taiwan from Chinese and American

sources was reviewed as well as literature on group piano instruction in America.

A questionnaire was mailed to the chairperson of seven selected colleges and universities in Taiwan: Chinese Culture University, Fu-Jen Catholic University, the National Institute of the Arts, the National Taiwan Normal University, Soochow University, Tunghai University, and Shih-Chien Junior College of Home Economics. These are the only schools currently offering music degree programs in Taiwan. The questionnaire was designed to gather general information on the participating schools and specific information on piano requirements for secondary students, as well as other information on piano teaching modes. All seven colleges and universities completed and returned the questionnaires.

A general description of participating colleges and universities was presented with specific information on music degree programs and piano requirements for secondary students. Since none of the seven colleges sent a college catalogue with the questionnaire, this writer collected additional information from other sources. Through the library of the National Institute of Educational Materials in Taiwan and with the cooperation of colleagues in Taiwan, it was possible to gather additional information on the participating schools and to interpret the data received from the returned questionnaires.

The data confirmed that piano instruction for secondary piano students is limited to private lessons. Traditional private lessons emphasize the study of standard repertoire and technique. There are little or no functional skills (transposition, harmonization, improvisation, playing by ear, ensemble playing) involved.

The proposed curriculum incorporates functional skills with standard repertoire and technical exercises. It includes a series of objectives based upon findings from the questionnaires as well as information from the Report of the Class Piano Articulation Committee of the Illinois Music Educators Association. The proposed curriculum calls for the introduction and practice of functional skills; however, they are not stressed as much as in the American secondary piano curriculum. The objectives are designed for four semesters of study and are stated in four areas: keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities.

The lesson plans are written for eighteen weeks of instruction and intend to serve as a model for structuring teaching materials and techniques. Since most secondary piano students in the colleges of Taiwan are music majors, they usually have a better piano background than the secondary piano students in the United States; therefore, concepts are generally introduced faster than in the American group piano curriculum.

At present there is no class piano textbook available in Taiwan, the examples and references for the semester objectives and lesson plans are taken from a list of books and scores that are currently widely used in American colleges and universities and other scores available and used in Taiwan. Suggestions for equipping the piano lab are also given.

In addition to a saving of time and money, this writer considers group piano to be a more effective setting for teaching general musicianship and keyboard skills. The researcher strongly believes that the class piano program will be more beneficial than private instruction to secondary piano students in Taiwan, since it allows the development of functional skills as well as performance skills. Students will be better prepared for their future professional needs.

The materials of the proposed program covered four areas of study: keyboard theory and technique, reading, solo and ensemble repertoire, and creative activities.

Recommendations

The data obtained from the questionnaire and the development of a proposed course of study for a group piano program for secondary piano students in Taiwan permit the following recommendations:

- 1) A group piano program for secondary piano students should be established in the colleges and universities

of Taiwan. This program should include a minimum of four semesters with the classes meeting for fifty minutes, twice a week. In addition to standard repertoire and technical exercises, there should also be studies in functional skills including sightreading, harmonization, accompanying, transposition, improvisation, and creative activities. An alternate plan of one private lesson and one group lesson per week is also recommended. If this option is chosen, the private lesson should be used for the study of repertoire and technical exercises, while the group lesson should be used for the study of functional skills.

- 2) A class piano textbook in the Chinese language should be developed. Such a book should cover repertoire, technical exercises, and materials for developing functional skills. The materials for teaching functional skills should be composed, arranged, and adapted from a variety of sources and should include Chinese music.
- 3) A training program for group piano teachers should be established in Taiwan and offered through summer workshops and regular college courses. The emphasis in these courses should be the development of functional skills for advanced levels and the introduction

of pedagogical and philosophical concepts of group teaching.

- 4) Electronic piano laboratories should be installed in the colleges which offer group piano programs. These laboratories should consist of six to ten student instruments and one teacher control instrument. Such an electronic piano laboratory would provide more efficient use of both teacher and student time as well as provide for individualized assistance and evaluation. Other support equipment for the piano laboratories might include a tape recorder, audio equipment, slide projector, a projection screen, overhead projector, and visualizer.

Implications for Future Study

The material and data presented as a result of this study would encourage further investigation into the following areas.

- 1) A study of secondary piano programs in the colleges and universities of other Asian countries should be undertaken to establish a common understanding and curriculum.
- 2) Second, third, and fourth semester group piano lesson plans for colleges and universities in Taiwan need to be developed, thus providing a complete guide for a two-year program of study.

- 3) A study that compares the effectiveness of group and private instruction upon the performance of repertoire, technique and functional skills should be undertaken once the group teaching program has been established and in use for several years in Taiwan.

APPENDIX A

LETTER TO CHAIRPERSON OF
THE DEPARTMENT OF MUSIC

11508 N. Florida
Oklahoma City, OK 73120
U.S.A.
March 7, 1984

Chairperson of the Department of Music
(Name of Institution)
Address

Dear Chairperson:

I am currently involved in a research project for my doctoral dissertation at the University of Oklahoma. This project will examine secondary piano instruction for non-piano majors in the colleges and universities of the Republic of China with recommendations for how one might incorporate American group piano instructional methods into the curricula. The results could be of great value to you in future planning for your school.

The enclosed questionnaire has been designed to gather general information about the participating schools, specific information about piano requirements for students and other information about piano teaching.

Would you be kind enough to complete and return the enclosed questionnaire to me no later than April 15, 1984? This should take approximately fifteen minutes of your time. You may wish to consult members of your piano faculty on specific questions. A self-addressed, stamped envelope has been provided for your convenience.

If you would like a copy of the results of this study, please check the appropriate response on question number twenty-two of the survey. Your cooperation in responding to the questionnaire will be greatly appreciated.

Sincerely,

Mei-Ling Kou

MK:fm
Enclosure

APPENDIX B

QUESTIONNAIRE

QUESTIONNAIRE

Please fill in or check the appropriate response(s):
(you may answer in either Chinese or English)

If there are answers to questions which you prefer to keep confidential, please circle the number of the question.

Name of the School _____

Address of the School _____

Name of Respondent _____

Name of Person to Whom Further Requests for Information
Should be Directed (if different from respondent) _____

1. If possible, please forward your college catalogue
(English version preferred). If a catalogue is not
available, please check here ().

2. Type of institution (check one)

- a. () a private school
- b. () a public school (government supported)
- c. () a church school

3. Academic system of the institution (check one)

- a. () four-year college or university
- b. () three-year junior college
- c. () two-year junior college

4. Does your college offer instruction in music leading
to bachelor's degree? Yes _____ No _____

5. How many semester hours are required for a bachelor's
degree in music? _____ hours.

6. Student enrollment for Fall 1983:

Total number of undergraduate music majors _____

Number of piano majors _____

Number of vocal majors _____

Number of orchestral instrumental majors _____

Number of other music majors (music history, composition,
etc.) _____

7. Faculty statistics for Fall 1983:

- a. Number of full-time music faculty _____
- b. Number of part-time music faculty _____
- c. Number of full-time piano faculty _____
- d. Number of part-time piano faculty _____

8. Average teaching load of piano faculty:

- a. Professor, _____ hours per week
- b. Associate Professor, _____ hours per week
- c. Lecturer, _____ hours per week
- d. Teaching Assistant, _____ hours per week
- e. Part-time piano faculty, _____ hours per week

9. Which mode of instruction is used to teach piano to non-piano music majors in your college or university?

- a. () private instruction
- b. () group instruction (two or more students)
- c. () combination of private and group instruction
- d. () other (please specify) _____

10. How many credit hours are required in piano study for the:

piano major? _____
 vocal major? _____
 orchestral instrument major? _____
 music education major? _____
 other music major? _____

11. Do you require all majors in music to pass a piano proficiency examination? Yes _____ No _____

If so, does the proficiency examination differ for various majors? (e.g., Does the vocal major have different requirements from that of the instrumental major?) Yes _____ No _____

If possible, please attach a copy of the piano proficiency requirements or describe the requirements on the reverse side of this page for each major.

12. Which of the following keyboard related courses does your department offer?

- a. () keyboard literature
- b. () piano pedagogy
- c. () piano sight reading
- d. () accompanying

- e. () ensemble music (including piano)
- f. () chamber music (including piano)
- g. () other (please specify) _____

13. Do you teach piano students who are non-music majors?

Yes _____ No _____

If yes, which instructional mode is used?

- a. () private instruction
- b. () group instruction
- c. () combination of private and group instruction
- d. () other (please specify) _____

14. Do you require non-piano music majors to purchase and use a certain method book(s) or literature?

Yes _____ No _____

If yes, please list the name of the book(s)

If no, please describe the materials you often use in teaching.

15. Do you use any original Chinese music as a part of your piano program for non-piano music majors?

Yes _____ No _____

If yes, please list and/or describe the music used.

16. Does the college provide supplementary materials for non-piano music majors to use? Yes _____ No _____

17. Using a scale of 1-3 rate the importance of the following skills to the non-piano music major.
Circle the appropriate response

<u>1. unimportant</u>	<u>2. important</u>	<u>3. very important</u>
a. transposition	1	2 3
b. playing by ear	1	2 3
c. repertoire study	1	2 3
d. score reduction (vocal)	1	2 3
e. improvisation	1	2 3
f. technical development	1	2 3
g. sight reading	1	2 3
h. accompanying	1	2 3
i. harmonization of melodies	1	2 3
j. patriotic songs	1	2 3
k. score reduction (instrumental)	1	2 3
l. critical listening	1	2 3
m. development of style concepts	1	2 3
n. playing before others	1	2 3
o. chord progressions	1	2 3
p. ensemble playing	1	2 3
q. realization of figured bass	1	2 3
r. modulation	1	2 3
s. memorization	1	2 3
t. analysis (melody, harmony and form)	1	2 3

18. Do you use a detailed course outline or curriculum guide for the non-piano music major program?

Yes _____ No _____

If yes, please attach a copy.

If no, please briefly describe the course content on the reverse side of this page.

19. Has your department ever used or considered using a group of electronic pianos (called an electronic piano laboratory) for teaching secondary piano?

Yes _____ No _____

20. Through what sources are you familiar with current group piano teaching practices in the United States?

- a. () educated in the United States
- b. () reading from professional magazines
- c. () attending workshops
- d. () other sources (please specify) _____
- e. () unfamiliar with group teaching in the United States.

21. Would you be interested in incorporating American group piano teaching methods and materials into your curriculum for non-piano music majors?

Yes _____ No _____

22. Would you like a copy of the results of this study?

Yes _____ No _____

Please return this questionnaire to: Mei-Ling Kou
11508 N. Florida
Oklahoma City, OK
73120 USA

APPENDIX C

QUESTIONNAIRE RESPONDENTS

QUESTIONNAIRE RESPONDENTS

Chinese Culture University

Shen-Zing Pang, Professor of Music, Chinese Culture University, Hwa Kang, Yang Ming Shan, Taipei. 30 March 1984.

Fu-Jen Catholic University

Chen-Pang Lee, Chairman, Department of Music, Fu-Jen Catholic University, 510, Chung-Cheng Rd., Hsinchuang, Taipei. 27 April 1984.

National Institute of the Arts

Shui-Lung Ma, Chairman, Department of Music, National Institute of the Arts, 30, Sec. 3, Hsin-Hai Rd., Taipei. 8 June 1984.

National Taiwan Normal University

Tao-Hsiung Tseng, Chairman, Department of Music, National Taiwan Normal University, 162, Ho-Ping E. Rd., Sec. 1, Taipei. 10 May 1984.

Soochow University

Alexander Sung, Professor of Music, Soochow University, Wai Shuang Hsi, Shihlin, Taipei. 1 May 1984.

Tunghai University

Dr. Juanelva M. Rose, Chairman, Department of Music, Tunghai University, Taichung. 26 March 1984.

Shih-Chien Junior College of Home Economics

Chien-Ming Liu, Chairman, Department of Music, Shih-Chien Junior College of Home Economics, Ta Chi, Taipei. 15 May 1984.

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