THE DEVELOPMENT OF SCHOOL MUSIC EDUCATION IN TAIWAN (1895-1995)

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Abstract

The Development of School Music Education in Taiwan (1895-1995)

This thesis examines the development of music education in Taiwan from the period of 1895 to 1995. This time frame has been chosen because not only did it involve the introduction and development of music education in Taiwan but also included three main stages in the recent history of Taiwan: colonial rule under the Japanese protectorate (1895-1945), the restoration of Taiwan to the Republic of China (1945-1968), and the reforms and achievements of the most recent period (1968-1995).

Following a discussion of the main themes and contentions, the methodology employed and a review of the relevant research literature, there is a chronologically divided discussion of the development of institutionalized music education. For the current study, the organizational themes are elementary school music, secondary school music, music in teacher education and the school music syllabi and supporting texts.

In Taiwan, before the Japanese protectorate, Western religious music was influential. With the arrival of the Japanese, American and European music education practices continued to be influential because of their adoption by the Meiji government. The Japanese established the school system in Taiwan and imposed a curriculum to "Japanize" the population. Teacher training was also initiated during this time.

During the Chinese restoration, Chinese policy impacted on the development of Taiwanese music education. School music maintained many of the established practices including a strong influence from the West. American textbooks appear to have been important. Music programs in teacher education are considered using the Taiwan Provincial Taipei Teacher Training College as a case study.

A period of consolidation and development in Taiwanese school music followed the Chinese restoration. The various editions of the *Curriculum Standards: Music* demonstrate developments in syllabus and pedagogy. The school music textbooks published within this period reflect these developments. Secondary school music, established during the Japanese protectorate and developed during the Chinese restoration, was an extension of the primary program and similarly reflected Western influence, as demonstrated by both the syllabi and

related texts. Teacher education offered both generalist[1] and specialist courses in institutions such as the National Taipei Teacher Institution.

During the latter half of the twentieth century, music education approaches of other countries were influential in Taiwan. Specifically, the three approaches of Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982) are popularly used in Taiwanese classrooms today. The historical background, methods, philosophies and applications of these methods in Taiwan when contrasted with those the West demonstrate varying degrees of adaptation for the Taiwanese educational environment, particularly considering the effect of different languages on these pedagogies.

Three contentions are considered and addressed in the current study. The first contention is that the music curriculum in Taiwan was essentially a Western invention, beginning with the contributions of Luther Whiting Mason and Isawa Shuji, American teaching references and European approaches. The second contention of this thesis is that the texts for school songs reflect social change. Amongst missionaries, music was used to convey religious ideology, during the Japanese protectorate in Taiwan songs were used to Japanize and Westernize, and from the time of the Chinese restoration song texts have encouraged nationalism and patriotism. The third contention of this thesis is that the development of music education was contingent upon the activities of individual contributors. In the nineteenth centuries missionaries such as' Mackay, Gauld and Taylor, and the Japanese educators Isawa, Takahashi and Ichijyo advanced the cause of school music. Such advocacy continued to be significant. W. W. Chen and Liao pioneered the introduction of European methodologies, while Shieh, Cheng and H. L. Chen promoted these approaches in the latter half of twentieth century. Overall, an examination of the history of music education in Taiwan reveals a dynamic and active discipline that continues to grow and develop. Although many gaps still exist in the history of music education in Taiwan, historical research makes an obvious and valuable contribution to music education.

[1] In which music was only one of the subjects that students studied.

Chapter 1

The Research Problem

Introduction

This thesis will examine the development of music education in Taiwan[1] from the period of 1895 to 1995. This time frame has been chosen because not only did it involve the introduction and development of music education in Taiwan but also included three main stages in the recent history of Taiwan: colonial rule under the Japanese protectorate (1895-1945), the restoration of Taiwan to the Republic of China (1945-1968), and the reforms and achievements of the most recent period (1968-1995). There will be brief mention of the period prior to 1895 but only as an introduction to contextualise later developments. This thesis focuses on the populations of mainland Taiwan[2] excluding the indigenous peoples due to the lack of available data on the latter group, and because this inquiry is concerned with music in institutionalized education - its function and development.[3] This thesis will be the first major work dealing with the history of music education in Taiwan spanning the last one hundred years. As will be discussed, other research has touched on various components of this topic but none have attempted a detailed discussion of the whole.

Following a discussion of the main themes and contentions, the methodology employed and the relevant research literature there is a chronologically divided discussion of the development of institutionalized music education. The era is divided into two main sections - 'Taiwan under the Japanese protectorate and under the Chinese restoration. The latter is further divided into two, as there was first a period of establishment and consolidation then a period of reform and development.

The data or evidence, such as that dealing with music in missionary supported schooling, music in Public Schools during the Japanese protectorate, and music in school between the change of governments, is sporadic due to social and political changes during these periods. As a result, relatively little is known about the history of music education in

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[1] Taiwan, as it is now called by the Republic of China, was originally named 'llha Formosa' or 'Formosa', meaning "beautiful island", by Portuguese navigators who 'first came upon Taiwan and saw the tremendous beauty of its green mountains rising steeply of the blue-green waters of the Pacific' Hsu, D. C. T. et al. 2000, *The Republic of China Yearbook,* Taipei: Government Information Office, p. 66.

[2] The names of scholars, authors and publications for Taiwanese and Chinese references are provided in the standardized Mandarin of Taiwan.

[3] An unpublished doctoral thesis by Hurworth discussed indigenous music in Taiwan. Hurworth, G. 1995, *An exploratory study of the music of the Yami ofBotel Tobago, Taiwan,* unpublished doctoral thesis, Monash University Press.

Taiwan, hence the value of the current study as an investigation and description of past events and developments. Primary source material varies greatly in quality and quantity and while abundant material is available concerning some subjects, for others there are major gaps in the surviving material. The primary source material from Taiwan will be augmented by secondary sources which deal with developments in music education in Japan, America, Australia, Great Britain, and Europe. The researcher intends to take a narrative and explanatory approach to the history of music education in Taiwan. Southcott defines narrative historians as those who: 'tell stories, employing a descriptive ... research design,'[4] and then analyze and interpret their findings. There is a general review of the relevant substantive literature concerning music education in Taiwan.

Initially this inquiry focuses on the Japanese protectorate, although this actually begins with a discussion of the influence of Christian missionaries on music education in Taiwan, the elementary education system, and teacher training in music education. Although the influence of the Christian missionaries in Taiwan predates the period considered in this thesis, an understanding of their activities is essential for the interpretation of subsequent everts. Therefore, the first section will discuss the influence of Western religious music on the early growth of music education in Taiwan, including- consideration of the impact of the schools established by foreign missionaries in which both music education and Western music were encouraged. The Chang Jung High School and the Chang Jung Girls' High School will serve as case studies to chart the progress of music education. The activities of three important missionaries, George Leslie Mackay, Mrs. Margaret Gauld and Miss Isabel Taylor will also be considered.

This inquiry also concerns the influence of American and European music education on Japanese and Taiwanese culture during the latter part of the nineteenth century. The role of music in the spread of colonial influence under the Japanese governments, and the extent to which these factors continue to impact on current trends in music education will be discussed. The extent to which Japan dictated the direction of music education in Taiwan will be considered, through the analysis of factors such as the introduction of the first educational plan in Taiwan by Isawa Shuji (1851-1917) and its main directives and puiposes.

A small number of skilled individuals played a highly significant role in the direction, nature and style of music education in Taiwan. This thesis considers several differing opinions

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[4] Southcott, J. E. 1997, 'Evaluating Music Education: The role and processes of historical inquiry' in *Proceedings* of the XIX Annual Conference, Australian Association for Research in Music Education, September, Faculty of Education, Griffith University, p. 35.

naiure and styie of music education in Taiwan. This thesis considers several differing opinions as to the success of their efforts. The impact of a number of important music educators, including Luther Whiting Mason, Isawa Shuji, George Leslie Mackay, Mrs. Margaret Gauld, Miss Isabel Taylor, Takahashi Humiyo and Ichijyo Shinzaburo will be reviewed. Their background and contribution to education, principally through their 'influence on the structure and content of music textbooks and curriculum development for schools in Japan and Taiwan, and their role in the introduction of Western music will form a contention of the research.

The establishment of the elementary education system for Taiwanese and Japanese students as well as the music curriculum in schools will be considered. A comparison between the aims in the *Curriculum Standards: Kdusic* for Elementary Schools (for the Japanese) and Public Schools (for the Taiwanese) is intended to identify similarities and differences and enable an understanding of school music. As will be discussed, considerable difficulties in locating original documents have been overcome by using alternative materials to attempt to complete the historical record of school music in Taiwan. The implementation of the school music curriculum has implications for the training of music teachers in Taiwan, which will be described, initially through an analysis of the activities of Takahashi Humiyo and the Japanese Language School and Tainan Theological College. Music in schools and teacher education will be considered chronologically. School music will be further divided into elementary school music and secondary school music. Teacher education in music will focus on the preparation of elementary teachers both as generalists and specialists. It was not until the Chinese restoration after World War II that any provisions were made for secondary teacher training in music, and these provisions were limited. As this inquiry intends to focus on the development of school music over an extended time, it is not intended to dwell on secondary teacher training.

The first of the two chapters that considers music in schooling under the Chinese restoration focuses on a central question: What was the impact of Chinese policy on the development of Taiwanese music education during the period 1945-1968? This question has two aspects: what were the changes in music education during this period as reflected in the government guidelines and textbooks, and how did the music curriculum develop in schools? The interaction between the Chinese and Japanese systems of music education in Taiwan wilii also be considered. Furthermore, a comparison between the music education system of Taiwan and the USA will be examined, specifically in terms of curricula and textbooks because American textbooks appear to have been influential. The governmental *Curriculum Standards: Music* and its associated textbooks form a major aspect of the analysis. As music teachers in

Music and the associated textbooks to manage their school music programs, these volumes afford an excellent opportunity to assess the official trends in music education during this period. The development of music programs in teacher education will also be considered using the Taiwan Provincial Taipei Teacher Training College as a case study, due to the relative wealth of data available on this particular school.

The discussion of the development of music education in Taiwan from 1968 to the present is again organized in three main sections. The section on elementary school music section will focus on the aims of the 1975 and 1993 *Curriculum Standards: Music*[5] to attempt to identify developments. A selection of music textbooks published within this period will also be considered. Curriculum aims reflect the priorities of governmental legislation and thus the analysis should allow comparison between different periods of reform. The discussion on secondary school music will compare the aims of the 1993 elementary and 1994 *Curriculum Standards: Music.* This analysis will afford the opportunity to assess the level of integration between elementary and secondary school music programs. Further, the aims of National Curricula in Taiwan and America will be examined in order to identify how the *Curriculum Standards: Music* related to international standards. A consideration of the relationship between school music textbooks and the *Curriculum Standards: Music* will be undertaken to assess the degree to which the guidelines in their present form were translated into textbooks. The discussion of music in teacher education will continue to explore the teacher training system through a review of the generalist[6] and specialist courses offered by the National Taipei Teacher Institution (1991). This will be augmented by a discussion of the three textbooks currently used in the teacher training course and as classroom references.

During the recent period the music education approaches of other cultures have been influential in music pedagogy in Taiwan. Specifically, the three approaches of Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982) will be considered as these are the most popularly used in Taiwanese classrooms today. The historical background, methods, philosophies and applications of these methods will also be briefly considered. These approaches have also been adapted by English speaking countries such as Australia and USA. The use of the different methods in Taiwan will be contrasted with that in Australia or the USA because these methods have been adopted from English speaking nations by Taiwanese music educators and this inquiry will consider the effect of differing

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[5] Ministry of Education 1975, *Curriculum Standards for Elementary Schools,* Taipei: Cheng Chung Bookstore, Ministry of Education 1993, *Curriculum Standards for Elementary Schools,* Taipei: Cheng Chung Bookstore.
[6] In which music was only one of the subjects that students studied.

languages on these pedagogies. The comparison will be based on either the texts of pioneer music educators or the first integrated and comprehensive books to discuss these approaches.

The conclusion will provide an overall summary of the findings of this study, with remarks on the establishment and development of school music in Taiwan, and recommendations for the future.

Themes

Themes have been identified by the Australian music educator Southcott as those organizational factors that 'emerged from the initial consideration of the data and have been reinforced by the statements of other researchers ... to identify broad areas of inquiry.'[7] Broad organizational themes have already been mentioned: music in elementary and secondary education and teacher training. Further, the official governmental standards, particularly the *Curriculum Standards: Music*, will be considered in some detail.

- ***Curriculum Standards: Music***

Official curricula have defined elementary and secondary music education over the last few decades. As political, financial, and cultural changes impacted on developments in music education, music curricula have constantly been reformed to meet new social needs. Under circumstances such as these, the Education Committee in Taiwan has attempted to build an appropriate program of musical study and activities to embrace the wide range of needs.

Music became a formal part of the school curriculum of the elementary level for the first time in 1907 although it was not compulsory.[8] Rote teaching methods were employed and teaching materials were simple popular and foreign songs.[9] 'Singing' became a compulsory subject in elementary schools and was eventually expanded to 'music'. In 1929, the *Interim Curriculum Standards: Music*™ for elementary schools was published by the government in China. This is the first time that an integrated syllabus had been introduced which contained musical theory, instruments, composition and listening to music." The following table (1.1)

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[7] Southcott, J. E. 1997, *Music in State-Supported Schooling in South Australia to 1920,* unpublished doctoral thesis, Melbourne: Deakin University Press, p. 3. For the current study, the principal theme is the *Curriculum Standards: Music* and leaching references based on the *Curriculum Standards: Music.* This theme will be explored and discussed throughout the chapters.

[8] Fan, C. M. 1990, *Music Pedagogy,* Taipei: Unan Bookstore Publishing Company, p. 20.

[9] Chu, J. T. 1998, *A Study on the Evolution of Musical Curriculum Standards for Elementary Schools in Taiwan from 1950s to Present,* unpublished Master's thesis, National Taiwan Normal University, p. 24.

[10] ChMu, C. T. 1985, 'Investigation of teaching of music appreciation for elementary schools' in *Taipei Teacher College Hsueh Pao,* vol. 12, June, p. 231.

[11] ibid., p. 24.

musical theory, instruments, composition and listening to music.[11] The following table (1.1) outlines the main reforms of the *Curriculum Standards: Music* from 1929 to 1993 with additional supplementary explanations.

Table 1.1: Outline of *Curriculum Standards: Music* reforms

Year	Subject	Supplementary explanations
1929	music	*Interim Curriculum Standards: Music,* music as a compulsory subject.
1932	music	*Curriculum Standards: Music,* music as a compulsory subject.
1936	'Singing and playing', and music	• Music and physical education combined into 'singing and playing' for Grades One and Two. Grades Three to Six remain unchanged. • New edition c *Curriculum Standards: Music*
1942	music	Music and physical education separated into different lessons for Grades One and Two.
1948	'Singing and playing', and music	• Music and physical education combined into 'singing and playing' for Grades One and Two. Grades Three to Six remain unchanged. • New edition of *Curriculum Standard's: Music* x
1952	as above	• The reform focuses only on Chinese and social science, with the remaining subjects unchanged. • New edition of *Curriculum Standards: Music*
1962	as above	As above.
1968	as above	*Interim Curriculum Standards: Music*
1975	as above	New edition *of Curriculum Standards: Music*
1993	music	The music subjects for Grades One to Six are called music lessons.

All of the above *Curriculum Standards: Music*[n] were published by the government of the Republic of China. The *Curriculum Standards: Music* used during the Japanese protectorate will not be discussed because of the lack of primary source material. While the 1929 and 1968 Chinese editions were called the *Interim Curriculum Standards: Music,* the remaining editions were called the *Curriculum Standards: Music.* This thesis will mainly discuss the 1942, 1948, 1975 and 1993 *Curriculum Standards: Music* because these versions were significant during the period under consideration. A comparison of versions used during the Japanese protectorate and the Chinese restoration will identify the similarities and differences between these two cultures and the attitudes of the governments.

'Songs' became a part of the secondary school curriculum for the first time in 1911. Secondary school music developed under a number of syllabi and reforms, in a similar manner to elementary school music. Secondary school music will be considered particularly during the period of reform and development. The 1962 and 1994 *Curriculum Standards: Music* will be discussed in some detail.

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[11] ibid., p. 24.
[12] Ch'iu, C. T. 1985, op. cit., pp. 231-232.

- **Teaching references (textbooks)**

The textbooks and teaching materials that delivered the curriculum to teachers in Taiwan are significant, particularly because of the absence of first hand accounts of what transpired in classrooms. Various textbooks or teaching references will be examined in this thesis, including several issued during the Japanese protectorate.[13] Due to political, social and economic instability in the period from 1945 to 1968, the textbooks were adapted from Mainland China. This thesis will include a discussion of these texts such as the review of the teaching references for music teacher education, the *Treatise of Music* (1931)[14] and *New China Application Music for Elementary School Teachers* (1932).[15] The elementary and secondary textbooks selected for discussion in this thesis were mainly based on the *Curriculum Standards: Music.*

The *Curriculum Standards: Music* for teacher education will not be discussed in this thesis due to the lack of an extant copy. Instead, the analysis will focus on several textbook^.[16] Among these teaching references only the 1948 textbook seems to have been based on the *Curriculum Standards: Music* for elementary schools. The remaining textbooks appear to have been based on the authors' own beliefs and experiences.

Contentions

There are three principal contentions[17] that underlying the current study: first, that the music curriculum in Taiwan was essentially a Western invention; second, that the texts reflected the social environment; and third, the role of individuals. The significance of these contentions have been identified by various scholars from Taiwan and elsewhere, as will be discussed below.

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[13] Lee provided a list of the classroom textbooks and teaching guides for this period but failed to give further explanation of them, thus the development of textbooks based on the existing records and materials is difficult to follow. Lee, S. C. 1990, *An Analysis of Music Education and Textbooks during the Period of the Japanese Protectorate in Taiwan,* unpublished Master's thesis, China Culture University Press, pp. 73,74, 79, 80, 81, 88, 89, 90, 93 & 94.

[14] Hsu, P. J. 1931, *Treatise of Music,* Shanghai Shang-U Publishing Co.

[15] Chu, S. T. 1932, *New China Application Music for Elementary School Teachers,* Shangha: Chung-Hua Bookstore.

[16] These include the *Pedagogy of All Subjects for the Public Schools* (1931), *Treatise of Music* (1931), *New China Application Music for Elementary School Teachers* (1932), *Teaching Materials and Pedagogy of Music For Elementary School* (1948), *Music Pedagogy* (1979), *Music Pedagogy* (1990) and *Teaching Program and Pedagogy of Elementary School Music* (1995).

[17] Contentions are underlying ideas that Southcott, further, described as important facets that 'emerged from [her] prior work in the fields of both music education and music curriculum historical inquiry.' Southcott, J. E. 1997, op. cit., p. 3.

- **The domination of the school music curriculum by Western culture**

Although recognized by numerous music educators throughout the world, this issue has been discussed explicitly only to a limited extent by Taiwanese music educators such as W. W. Chen, F. C. Cheng, H. L. Chen and M. H. M. Shieh. In Japan, Western culture was strongly emphasized by the Meiji government (1868). The music educator Tsuneaki maintained that 'the Ministry of Education created everything - curricula - with Europe and America as the models.'[18] After World War II, the Japanese modern school system was also influenced by the USA. Tsuneaki states that 'Japan was affected by the influence of America's education on the contents of curricula across the board. It still continues.'[19] Ho believes that in Hong Kong, colonized under Great Britain prior to the restoration in 1997, Western art music was used for political and cultural purposes and stated that 'during the 1960s and 1970s, Hong Kong music educators took official positions that emphasized Western musical knowledge ... Traditional Western art music thus became the core musical knowledge taught in schools.'[20] The domination of Taiwanese school music by Western musical culture will be considered in each of the periods identified. It seems that not only did Western ideas influence the beginnings of school music in Taiwan with the Christian missionaries and Japanese government, but they also have remained significant throughout the period under consideration.

- **The role of school song texts in social change**

The second contention of this inquiry is that the texts used in school music reveal and contribute to social change in different periods. Stevens suggested that the texts from Australian school songs in the nineteenth century were used to convey social messages such as discipline. These 'were of an overtly moral, religious or patriotic character.'[21] Similarly, during the Japanese protectorate in Korea, the texts selected for the music textbook 'Shin-pen-sho-ka-shu' were to be based on the Education Ordinance requirement, as Kim identifies:

> (1) rearing of loyal citizens to the emperor (Clause 2), (2) establishing of moral rules (Clause 2), (3) nature and children's life that children can easily understand in their natural development (Clause 8), and (4) the encouragement of economic life that focused on practicality (Clause 3).[22]

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[18] Tsuneaki, M. 1997, 'Music education a comparison between East (Japan) and West' in *International Society for Music Education,* no. 29, p. 63.

[19] ibid., p. 63.

[20] Ho, W. C. 2000, 'Political Influence on Curriculum Content and Musical Meaning: Hong Kong Secondary Music Education, 1949-1997, in *Journal of Historical Research in Music Education,* XXXI1:1, October, p. 12.

[21] Stevens, R. S. 1993, 'Music education in Australia: reflection on the past and present' in Errington, E. P. (ed.), *Arts education: Beliefs, Practices and Possibilities,* Geelong, Victoria: Deakin University Press, p. 57.

[22] Kim, Y. H. 2001, 'The Introduction of Western Music to Korea through the Government General of Chosun' in *Proceedings,* vol. 1, the 3td Asia-Pacific Symposium on Music Education Research & International

Similar sentiments will be considered in the discussion of school music during the Japanese protectorate and Chinese restoration. That the choice of songs reflected political events was highlighted by Ho, a Chinese music educator, who suggests that the role of democracy was reinforced by people in Hong Kong after the incident in Tiananmen Square in Beijing in 1989. Ho states that:

> Hong Kong song writers dealt implicitly and explicitly with matters of freedom, democracy, and politics in the lyrics of their Cantonese popular songs ... In schools, some music teachers introduced students to civic education through the singing of political-democratic songs.[23]

These statements reinforce this contention. Music not just reflects social change - it can be used to create it - through songs such as 'Respect for the Achievements of the Emperor'[24] and 'The Emperor's Birthday.'[25] This contention is confirmed by scholars outside Taiwan. For example, Richards suggests that in Britain 'music was written specifically to promote the idea of Empire, and music from other sources was used, for instance in pageants ...' to bolster and underpin imperial ideology.'[26] It can be suggested that, internationally, school music has a common purpose, especially in the context of colonizing events.

- The role of the individuals

The final contention of this study is that individuals, such as the missionaries Mackay, Gauld and Taylor, and the Japanese educators Isawa, Takahashi and Ichijyo, can impact significantly on the development of music education. Stevens highlighted the benefits derived from an individual's contribution:

> Samuel McBurney epitomises the dedication, resourcefulness, and inventiveness of an important music educator of whom we can be proud and from whom we can draw inspiration in our professional work. If historical research in music education can provide us with such exemplary models, it is certainly fulfilling a useful purpose.[27]

Southcott notes that 'the role of the advocate who engenders no significant change but maintains an inherited system is also of interest, particularly if the advocate is a product of the

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Symposium on 'Uragoe' and Gender, August, "Nagoya, Japan, p. 67.

[23] Ho, W. C. 2000, op. cit., p. 16.

[24] Lee, S. C. 1990, *An Analysis of Music Education and Textbooks during the Period of the Japanese Protectorate in Taiwan*, unpublished Master's thesis, China Culture University Press, p. 132.

[25] ibid., p. 133-134.

[26] Richards, J. 2001, *Imperialism and Music: Britain 1876-1953,* Great Britian: Manchester University Press, p. 525.

[v] Stevens, R. S. 1981, 'Historical research in the field of music education: its nature and applications', *Proceedings* Association of Music Education Lecturers 4th National Conference, May 13-14, p. 60.

very system that continues to be perpetuated.'[28] Similarly, Mark indicated that:

> The best advocacy for music education is to offer the strongest possible music education to children. Ideally the results of excellent teaching will be persuasive to governmental policy makers, who will then be willing to continue support of music education programmes.[29]

Those who contributed their teaching methods, materials and programs, through a position of authority, could offer enormous encouragement and inspiration for their students and teachers, and furthermore influence the educational system and its provisions.

The researcher

A distinction can be drawn between the practitioners of curriculum research and the historians of education. Franklin identified the practitioners of curriculum research as 'individuals whose primary training is within the specific curriculum domain.'[30] Southcott argues that:

> Such specialist knowledge and experience informs the formation of questions: and problems for exploration. It may be that a specialist would identify issues significant within the particular discipline that might not be recognized by a non-specialist inquirer.[31]

The researcher of the current work has trained as both a performer and music educator, while the history of music education comprises a significant additional interest. Although music education has been developing for over a century in Taiwan, the researcher has no knowledge of either an in-depth historical account in English or Chinese or a centenary chronicle of the history of music education in Taiwan. Accounts of the development of music education in Taiwan have generally been written in Chinese, with several in Japanese, and only a few in English, and all have dealt with limited periods and very specific issues. The researcher's first English article 'Method and Approaches of Teaching Music: a Comparison between Australia and Taiwan'[32] was published in 1998. This article outlines the introduction and early development of the approaches of Emile Jaques-Dalcroze, Zoltán Kodály, Carl Orff, Shinichi Suzuki and the Yamaha Music Foundation in both countries, to investigate why so many methods have been so popular and thrived in both cultures, and to explore the differences in

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[28] Southcott, J. E. 1997, op. cit., p. 8.
[29] Mark, M. L. 1987, 'Music Education Advocacy in the United States' in Dobbs, J. (ed.) *International Society for Music Education Yearbook*, vol. XIV, Austria: International Society for Music Education, p. 187.
[30] Franklin, B. M. 1977, 'Curriculum History: Its Nature and Boundaries' in *Curriculum Inquiry*, vol. 7, no. 1, p. 74.
[31] Southcott, J. E. 1997, op. cit., p. 2.
[32] Lee, A. H. C. 1998, 'Methods and approaches of teaching music: a comparison between Australia and Taiwan' in *Victorian Journal of Music Education*, Australian Society for Music Education (Victorian Chapter), pp. 38-

the way the two cultures have used the methodologies, especially with regard to their different attitudes to music education and its outcomes.

It is hoped that this study, which will focus on the development of school music education in Taiwan during the past one hundred years will add to the historical record and explore the identified contentions.

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Chapter 2

Research Methodology

Introduction

This chapter presents a review of the theories and methods of historical research particularly as they are pertinent to music education in Taiwan. This will include material from other countries. Firstly, it discusses historical inquiry in music education including a consideration of purpose and genres; secondly, it considers the use of narrative history in music education. Then there will be a discussion of the sources of data concerning the development of music education in Taiwan dating from its earliest colonization until the present day.

Historical research in music education

Historical research in music education has been discussed by various scholars. Initially, most of these researchers were American. Heller and Wilson suggested that historical research in music education is the 'careful and systematic study or investigation of the past people, practices, [and] institutions of teaching and learning music.'[1] Heller and Wilson, summarizing Barzun and Graffs *The Modern Researcher,*[2] also defined historical research as the 'careful, systematic, reflective, and objective pursuit of information and understanding, which adds to human knowledge.'[3] Wiersma defines historical research as 'a systematic process of researching of the facts and then using the information to describe, analyze, and interpret the past.'[4]

In Australia, Stevens, drawing on the work of past educators, defined historical research in music education as: 'the careful and critical investigation and description of past people, practices, movements, institutions and materials involved in both music teaching and music learning in order to establish facts or truths and to draw conclusions.'[5] His definition responded to the question of'what is meant by "historical research in field of music education?'" Stevens

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[1] Heller, G. N. & Wilson, B. D. 1980, *Historical Research in Music Education: A Prolegomenon,* Florida: Music Educators National Conference, p. 6.
[2] Barzun, J. & Graff, H. 1985 (4th edition), *The Modern Research,* New York: Harcourt Brace Jovanovich.
[3] Heller, G. N. & Wilson, B. D. 1992, 'Historical Research' in Colwell, R. (ed.), *Handbook of Research on Music Teaching and Learning,* New York: Schirmer Books, p. 103.
[4] Wiersma, W. 1995, *Research Methods in Education: An Introduction,* Boston: Allyn and Bacon, p. 231.
[5] Stevens, R. S. 1981, op. cit., p. 53.

furthermore defined each term such as 'research', historical', 'historical research', 'education' and 'music education'. For example, in terms of 'music education* Stevens cited Heller and Wilson and identified the concept of historical research in music education as either 'the development of knowledge, skills, and character necessary to listen to, perform, and create music or the use of music in the development of knowledge, skills and character.'[6] Stevens' definition is closely allied to Heller and Wilson's work. Southcott highlights that a lack of discussion existed in an Australian context concerning the application of historical research methods to music education. As Southcott points out: 'a few introductory statements have beer-made about the importance of historical study in music education but only as prefaces to applications of such method.'[7] In Taiwan even such introductory remarks rarely occur.

In Britain, scholars have presented various accounts of the methodology of historical research on the history of music education. Rainbow considered that research in music education curricula should cover a wide spectrum to form a 'realistic estimate of the potential place and role of music teaching within it.'[8] Rainbow described the function of historical research as being to 'compile and furnish an accurate record of past events intended purely for present enlightenment.'[9] Cox affirmed that 'research ... [has] provided^ few accounts of methodological procedure.'[10] He attempted to redress this in his article 'A History of Music Education in England 1872-1928: A Reflexive Account of Historical Research' which presented methodological steps and gave examples from his own research approach.

- **Purposes of historical inquiry**

The purposes of historical inquiry were outlined by Heller and Wilson as being 'to satisfy interest or curiosity, to provide a complete and accurate record of the past, to establish a basis for understanding the present and planning for the future, and to narrate deeds worthy of emulation'.[11] It is of value to discuss this statement in more detail. We can define fulfilling interest, as being 'objectively concerned with something,'[12] and curiosity, as a 'desire or inclination to know or learn'.[n] Rodwell cited the work of Connell in writing a comprehensive biography as an example of the first purpose of satisfying interest or curiosity. Rodwell also

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[6] ibid., pp. 52-53.
[7] Southcott, J. E. 1997, op. cit., p. 14.
[8] Rainbow, B. 1992, 'Historical Research' in Kemp, A. E. (ed.) *Some Approaches to Research in Music Education,* England: International Society for Music Education, p. 20.
[9] ibid., p. 20.
[10] Cox, G. 1993, *A History of Music Education in England 1872-1928,* England: Scolar Press, p. 178.
[11] Heller, G. N. & Wilson, B. N. 1992, op. cit., p. 103.
[11] Simpson, J. A. & Weiner, E. S. C. 1989, *The Oxford English Dictionary,* Oxford: Clarendon Press, p. 1099.

stated that 'new fields of interest have been opened up' in which the researchers study school practice.[14] Fraenkel and Wallen provided the example of the researcher who has an interest in investigating, 'why a particular curriculum modification succeeded in some school districts but not in others.'[15] The effectiveness or otherwise of curriculum modification may inspire researchers to investigate the cause or causes. The satisfaction of interest and curiosity is a very strong motivation for historical inquiry.

Concerning the second reason for historical inquiry offered by Heller and Wilson, as being to provide 'a complete and accurate record of the past,' it must be acknowledged that 'the past' is not equal to 'history'. Rainbow and Froehlich modified this statement, pointing out that historical research in music education is 'an effort toward understanding the past,' which included both the natural and man made past that may have influenced the course of human events.[16] It is impossible to know the totality of the past. Fraenkel and Wallen believed that a complete record of the past 'can never be fully accomplished, since information from and about the past is always incomplete.'[17] For instance, in the context of the current work, it is known that Presbyterian missionaries established schools in Taiwan during the period of the Japanese protectorate in which religion and education were combined with an emphasis on music. Details are lacking however on the type of materials or methods that were used in these schools. Our knowledge of the past is thus what we construct and conjecture based on the evidence that we find, which may come from a wide variety of sources. Indeed, West considered that if 'there is no surviving evidence, there is no past ... we can have no knowledge of it unless it has left evidence for us to study.'[18]

Past practice in the historical development of music education also needs to be considered to understand the present. This recalls Heller and Wilson's third purpose of historical inquiry which was to establish 'a basis for understanding the present and planning for the future.'[19] Turrentine similarly stated that 'one should study the past in order to make decisions in the present and about the future.'[20] Wiersma points out the value of historical research in

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[13] Simpson, J. A. & Weiner, E. S. C. 1989, op. cit., p. 144.
[u] Rodwell, G. W. 1992, 'Historical Research in Education', in Cavanagh , D. M. & Rodwell, G. W. (ed.), *Dialogues in Educational Research,* Australia: Darol Cavanagh & Grant Rodwell, p. 104.
[15] Fraenkel, J. R. & Wallen, N. E. 1990, *How to Design and Evaluate Research in Education,* New York: McGraw-Hill Publishing Company, p. 411.
[16] Rainbow, E. L. & Froehlich, H. C. 1987, *Research in Music Education An Introduction to Systematic Inquiry,* New York: Schirmer Books, p. 107.
[17] Fraenkel, J. R. & Wallen, N. E. 1990, op. cit., p. 411.
[18] West, F. 1984, *The Study of the Past,* Victoria: Deakin University, p. 4.
[19] Heller, G. N. & Wilson, B. N. 1992, op. cit., p. 103.
[20] Turrentine, E. M. 1973, 'Historical Research in Music Education' in *Council for Research in Music Education Bulletin,* no.33, summer, p. 1.

'identifying trends of the past and using such information to predict future patterns and implications for related trends.'[21] Indeed, Cicero remarked that 'not to know what took place before you were born is to remain forever a child.'[22] This emphasis on the contribution of the past to an understanding of the present and future has been outlined by Stevens who suggested that current issues in music education needed to be examined in the light of both past and present experience.[23] Stevens stated that 'we should make use of our knowledge of the past in order to help us in assessing the present more accurately and in preparing for the future with greater foresight.'[24] Southcott concurs in her statement that 'the importance of understanding the past is crucial to any evaluation of current practice.'[25] For example, de Couve and Pino suggest that the purpose of analyzing the historical panorama of music education in Latin America, is to 'detect those general trends that constitute the common past of music education ... and may be a source of reflection, in order to analyze present and future projects or educational policies in our continent.'[26] Goodson furthermore suggested that 'historical scrutiny offers insights into the existence of patterns and recurring constraints.'[27] Purvis stated that while 'the present is a product of the past... we are moulded and conditioned by a past of which we are alarmingly ignorant.'[28] In a note of warning, Southcott is wary of historical enquiry used to predict the future. She argues that 'prognostication is somewhat unrealistic, historians do not possess a "crystal ball".'[29]

The fourth purpose of historical inquiry is to narrate 'deeds worthy of emulation,'[30] which appears to offer a version of the second purpose - 'to provide a complete and accurate record of the past'[31] - with adulation! Southcott concurrs with Goodson when she suggests that one of the purposes of historical research in music education has in the past been to provide a 'chronicle of deeds or institutions to emulate.'[32] This idea of 'great men or women in history' has given way to a more inclusive approach, in which the contribution of many sectors of society is recognized. Smith considered that 'it is not only great men and women who are important, but also the other

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[21] Wiersma, W. 1995, op. cit., p. 232.
[22] Cicero cited in Marwick, A. 1970, *The Nature of History,* Londir.: Macmillan, p. 13.
[23] Stevens, R. S. 1993, op. cit., p. 57.
[24] Stevens, R. S. 1981, op. cit., p. 56.
[25] Southcott, J. E. 1997, op. cit., p. 16.
[26] De Couve, A. C. & Pino, C. D. 1999, 'Historical panorama of music education in Latin America: music training institutions' in *International Journal of Music Education,* 34, p. 32.
[27] Goodson, I. 1985, *Social Histories of the Secondary Curriculum: Subjects for Study,* London: Falmer Press, p. 6.
[28] Purvis, J. 1991, *A History of Women's Education in England,* Engiand: Open University Press, p. xiv.
[29] Southcott, J. E. 1997, op. cit., p. 16.
[30] Heller, G. N. & Wilson, B. N. 1992, op. cit., p. 103.
[31] ibid., p. 103.
[32] Southcott, J. E. 1997, op. cit., p. 16.

people who surround them in complex social events.'[33] Southcott reiterated Smith's argument, when she stated that 'history is not merely the story of significant individuals operating in isolation.'[34] Southcott however discusses the role of the advocate, well versed in the discipline and in a position to influence and initiate change. Advocates were significant in the development of music education in Taiwan. Mark, a music educator, stated that 'most historical movements are led by individuals whose abilities satisfy the needs of the time, and whose actions bring about historical change.'[35] In music education historical research, we need to know about both the individuals and their contexts.

- **Genres of historical inquiry**

Stone, writing about historical research, stated that 'in the last thirty years, there have been three very different kinds of scientific history current in the profession ... the Marxist economic model, the French ecological-demographic model, and the American 'cliometric' methodology.[36] Stone however considered them as 'superficial', representing 'historical revisionism with a vengeance.'[37] However, the application of an interpretive paradigm can be useful.

For example, the influence and impact of imperialism is predictably influential in the development of social institutions in colonized countries. Imperialism can be defined as being the situation arising from 'a large group of countries ail under the direct political control of a single state or ruler.'[38] Considering another occupied country, McCarthy explores the structure and meaning of various Barbadian public school songs in the context of imperialism as well as class and gender. His analyses within this framework suggest that:

> The school songs both register a heightened sensibility of an imperial past as well as an evolving sense of an indigenous cultural hierarchy in which the educational system plays a critical role in the production of indigenous, bl?rk middle-class elites.[39]

Interpretation of the data in terms of the influence of imperialism in the context of the current research provides a fruitful course of investigation. For instance, the presence of imperialist

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[33] Smith, L. M. 1994, 'Biographical Method' in Denzin, N. K. & Lincoln, Y. S. *Handbook of Qualitative Research,* London: Sage publications, p. 295.
[34] Southcott, J. E. 1997, op. cit., p. 17.
[35] Mark, M. L. 1987, 'The Acceptance of Jazz in the Music Curriculum: A Model for Interpreting a Historical Process' in *Council for Research in Music Education,* no. 92, p. 16.
[36] Stone, L. 1987, *The past and the present revisited,* London: Routledge & Regan Paul, p. 75.
[37] ibid., p. 79.
[38] Summers, D. (ed.) 1987, *Dictionary of Contemporary English,* Harlow, Essex: Longman, p. 524.
[39] McCarthy, C. 1995, 'Imperial Fictions: school music and the production of adolescent identity in the postcolony' in *Discourse: studied in the cultural politics of education,* vol. 16, no. 3, p. 331.

influence was clearly apparent in the song guides published by the Taiwanese Government during the period of the Japanese protectorate in which Japanese songs and history were incorporated into lessons.

Similarly, colonialism was defined by Mackerras as involving 'the domination of one country by another' and its essential feature is that 'one country both determines and makes up the government of another.'[40] Many countries have been colonies, such as Australia of Great Britain and Taiwan of Japan, reflected the colonization process in the school music curriculum. Sell maintained that 'the curriculum content for New Zealand as contained in Douglas Tayler's "Scheme"[41] is typically English, and all the songs that he recommends are from English publishers.[42] For Taiwan, the music curriculum in the teacher training course is described by Lee thus: 'for teaching materials, Takahashi[43] employed not only his creative works but also used the *Elementary School Song Book* which was introduced by Isawa[44] from Japan ... [this text] was very popular and widely used by teachers.'[45] And Japan, whilst not invaded, was to some degree intellectually colonized during the nineteenth country by Western ideas, particularly those concerning schooling.

- **Narrative history**

Another historical approach consisting of several genres is narrative history. Narrative history refers to written literary history which lends itself to interpretation and analysis. Stone defined narrative as 'the organization of material in a chronologically sequential order, and the focusing of the content into a single coherent story, albeit with subplots.'[46] Further, his argument stated that the work of the narrative historian 'is not that of the simple antiquarian reporter and annalist. It is narrative directed by some "pregnant principle", which possesses a theme and an argument.'[47]

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[40] Mackerras, C. et al. 1994, *Imperialism, Colonialism & Nationalism in East Asia: History through documents,* Longman Australia, p. x.

[41] "Scheme" refers to the 'Scheme of School Music' written by Douglas Tayler in 1927. Tayler was also influenced by English music educator Yorke Trotter. Sell, D. 1986, 'Forward from the famous five a last colonialism in music education' in Australian Society of Music Education, 6th National Conference *Proceedings,* p. 90.

[42] Sell, D. 1986, op. cit., p. 90.

[43] Takahashi Fumiyo was a music educator and taught at the Japanese Language School until 1906. Lee, A. H. C. 2001, 'Music Education in Taiwan during the Japanese Protectorate: the Japanese Language School for Teacher Training' in *Proceedings,* vol. 1, the 3rd Asia-Pacific Symposium on Music Education Research & International Symposium on 'Uragoe' and Gender, August 23-26, Nagoya, Japan, p. 180.

[44] Isawa, S. was Director of Education for Taiwan since 1896. Lee, A. H. C. 2001, op. cit., p. 180.

[45] ibid., pp. 182-183.

[46] Stone, L. 1987, op. cit., p. 74.

[47] ibid., p. 74.

Stone believed that 'historians have always told stories.'[48] Pemberton agreed but personalized her definition further by stating that 'if you are historians, you have a story to share with others.'[49] Stone stated that narrative history 'deals with the particular and specific rather than the collective and statistical.'[50] Historical narratives can utilize feminist perspectives which, Southcott states 'seek to recognize unheard voices [which] car; inform all forms of history, particularly historical narratives.'[51]

In *Musical Education of the Under-Twelves 1949-1983,*[52] Cox, an experienced interpretive narrative historian, discusses historical research in the music education curriculum from pre to post-war times in English primary and middle schools. Cox's central argument revolves around not only the direct questions of'what' and 'how' but discusses the 'why' of historical changes which influenced the development of music education. The 'why' in the context of the history of music education in Taiwan might involve, for instance, the impact of successive colonizers on the education system and the music contained within it.

Connell, researching Australian historical research in education between the years 1970-1985, categorized four main groups within this period: the politicising, celebratory, biographical, and historical survey. The politicising, celebratory and biographical categories overlap. Connell stated that the focal characteristic of the politicising approach 'relates education to what it takes to be the features and spirit of the age with which it deals.'[53] Politicizing educational historians are especially interested in explaining social conflict within education. Further, these researchers all agree on one point. They find 'conflict fuelled by differences of social class and gender, and expressed in particular attitudes and action.'[54] Such an approach can be useful in a consideration of Taiwan. Under the Japanese Protectorate, the colonial government built many schools in Taiwan in an effort to expand the use of the Japanese language within the colony. Control of education was an important aspect of Japanese administration, and the teaching curriculum used in Taiwanese schools was imported directly from the Japanese mainland. In particular, the development of music education in Taiwan reflected these changes. For instance, during the Japanese occupation era, elementary education had different categories for various

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[48] ibid.
[49] Pemberton, C. 1992, 'Research in Music Education History: One Historian's Experiences, Perspectives, and Suggestions,' in *Contributions to Music Education,* no. 19, p. 87.
[50] Stone, L. 1987, op. cit, p. 74.
[51] Southcott, J. E. 1997, op. cit., p. 19.
[52] Cox, G. 1998, 'Musical Education of the Under-Twelves (MEUT) 1949-1983: Some aspects of history of post-war primary music education, in *British Journal of Music Education,* 15:3, November.
[53] Connell, W. F. 1987, 'Research and writing in the history of education' in Keeves, J. P. (ed.) *Australian Review of Recent Research,* p. 30.
[54] ibid., p. 30.

cultural groups.[55]

Connell divided celebratory historical research in education into four types: the nostalgic, expository, analytical and interpretive. In this thesis, the interpretive is most significant. Connell defined interpretive as 'analytical and explanatory ... [the] authors seek to understand and to explain the activities of individuals or the structures and decisions of institutions.'[56] Interpretive narrative history provides an understanding and an explanation of the activities of individuals. In this research there is a discussion of the development of music education in northern Taiwan, which was initially the work of missionaries whose particular aims influenced their actions. The same can be said of schooling under different governments. Jorgensen utilized a model of the political process to consider the acceptance of music into the curriculum by the Boston School Committee in 1838. Mark stated that 'her [Jorgensen's] utilization of the model made it possible to identify a number of principles brought into play in that particular political process.'[57]

For Connell, the third main category of narrative historical research was the biographical, which was split into the same four types as the celebratory. Connell believed that biographical research involved three significant aspects. He discussed these with reference to a piece of historical research in Australian education:

> It [the research] provides a living picture of the most significant administrator in Australian history, and it does this with insight, sympathy, and critical judgement. And, above all, it analyses and illustrates the way in which educational change may be brought about.[58]

Although no major biographies have been located that deal with significant educators in Taiwan during the period under consideration, some biographical information has been included in other cited studies. For example, Stevens' 'Emily Patton and Tonic Sol-fa: The Influence of an Australian Immigrant to Japan on Music Education during the Latter Half of the Meiji Period'[59] briefly outlines Isawa's life and work. Connell's contention can also be identified in the consideration of American, European and Japanese contributions to the introduction of public music education in Taiwan. This discussion shows how the introduction of American and European practices into Japanese and Taiwanese music education during the latter part of the nineteenth century needs to be considered to understand the music instruction and associated

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[55] There were schools for the Japanese, the Taiwanese and the Aborigines.

[56] ibid., p. 44.

[57] Mark, M. L. 1987, op. cit., p. 17.

[58] Connell, W. F. 1987, op. cit., p. 49.

[59] Stevens, R. 1999, 'Emily Patton and Tonic Sol-fa: The Influence of an Australian Immigrant to Japan on Music Education during the Latter Half of the Meiji Period', A paper presented at the Twenty-First Session of the International Standing Conference for the History of Education, University of Sydney, July 12-16, pp. 1 & 4.

nineteenth century needs to be considered to understand the music instruction and associated material of this period. Western influence on Japanese music education was particularly reflected in the work of Isawa Shuji, Luther Whiting Mason and Takahashi Fumiyo. It is therefore important to examine their backgrounds and contributions to education, principally through their influence on the structure and content of music textbooks for elementary schools in Japan and subsequently Taiwan, their role in the introduction of Western music and the differing opinions on the success of their efforts.

- **Oral history**

In general, Rainbow and Froehlich agreed with Heller and Wilson when they considered that the purpose of oral historians is 'to preserve the views and insights of people who either have proven to be important for the development of certain causes in history or who are likely to be important for the development of such causes.'[60] Oral historians 'have established guidelines for interviewing individuals about their involvement in matters of historical interest and for preserving the interview as a recording (audio or visual) and a transcript.'[61] Rainbow and Froehlich discussed a methodology in more detail which 'includes formal interviewing of an individual, tape-recording of all interview sessions, transcription and interpretations^ all tapes, and preservation of the tape-recorded and transcribed interviews for posterity.'[62] Heller and Wilson defined various advantages and shortcomings of the use of oral histories for music education research, and suggested that while research may 'suffer to the extent that interviewees' memories fail them; ... oral histories have the peculiar advantage of preserving accounts that otherwise would be lost.'[63] Similarly, Rainbow and Froehlich, citing Hoover, have suggested that although 'oral history has not consistently produced quality scholarship as many articles in publications by the Oral History Association tend to read "like show-and-tell reports on individual projects,'" this form of research 'has become a recognized branch within the general field of history.'[64] The benefits of oral history research are of some value in this thesis in the discussion of, for example, Miss Isabel Taylor, a significant missionary and piano teacher, who was influential in music education in Taiwan in the early twentieth century. While written material describing Taylor's teaching method and instructions is lacking, oral history research,

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[60] Rainbow, D. L. & Froehlich, H. C. 1987, *Research in Music Education An Introduction to Systematic Inquiry,* New York: Schirmer Books, p. 114.
[61] Heller, G. N. & Wilson, B. D. 1992, op. cit., p. 105.
[62] Rainbow, D. L. & Froehlich, H. C. 1987, op. cit., p. 114.
[63] Heller, G. N. & Wilson, B. D. 1992, op. cit., p. 105.
[64] Rainbow, D. L. & Froehlich, H. C. 1987, op. cit., p. 115.

through interviews with the daughter of one of Taylor's students,[65] enable a more detailed consideration of her role and influence.

- **Textbook analysis**

Textbooks formed an integral part of the school music curriculum in Taiwan. Their development and constant revision reflect their changing societal context and provide material for historians to consider. Following each reform to the *Curriculum Standards: Music* the relevant textbook was revised. Textbook analysis permits an examination of these reforms and revisions. Slater identified the importance of textbooks as being 'one particular resource ... which influence the knowledge and understanding that young people have of their past and environment.'[66] Similarly, textbooks can offer understanding to curriculum historians. Weinbrenner defined the purpose of school textbook analysis as 'recording and the description … [to determine] which questions and problems ... schoolbooks raise and which ... they [do] not?'[67] Textbook analysis is of value in this thesis for example, it can be applied in a discussion of, for example, the eight volume textbook entitled *Music*[66] based on the 1975 *Curriculum Standards*[69] and a further twelve" volume textbook based on the 1993 curricular reform also entitled *Music.*[10] Textbook analysis allows consideration of how the textbooks interpreted the official curriculum and how they indicated the influence of social change, the degree of teacher autonomy and the influence of various methodological trends.

Koza has suggested that 'popular textbooks are cultural artifacts that can reflect and reinforce dominant cultural discourses.'[71] Textbooks may highlight issues of the control of knowledge in this context. For example, 'curricular materials may serve as one indicator of *what* knowledge is considered legitimate in school, and more important, of *whose* knowledge is deemed legitimate.'[72] Apple believed that 'the lack of certain kinds of knowledge ... is related, no doubt, to the absence in that group of certain kinds of political and economic power in

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[65] Interview with Chan, Huai-Te, 25, 2, 1997.

[66] Slater, J. 1992, 'Report' in Bourdillon, H. (ed.\ *History and Social Studies - Methodologies of Textbook Analysis,* report of the educational research workshop held in Braunschweig (Germany), 11-14 September, 1990, Netherlands: Swets & Zeitlinger B. V., Amsterdam/Lisse, p. 12.

[67] Weinbrenner, P. 1992, 'Methodologies of Textbook Analysis used to date' in Bourdillon, H. (ed.), *History and Social Studies - Methodologies of Text book Analysis: report of the educational research workshop held in Braunschweig (Germany),* 11-14 September, 1990, Netherlands: Swets & Zeitlinger B. V., Amsterdam/Lisse, Part A, vol. 27, p. 25.

[1β] Lee, P. C. 1981-1986, op. cit.

[69] Ministry of Education 1975, *Curriculum Standards for Elementary Schools,* Taipei: Cheng Chung Bookstore.

[70] Yang, W. P. 2000-2001, op. cit.

[71] Koza, J. E. 1994, 'Females in 1988 Middle School Music Textbooks: An Analysis of Illustrations' in *Journal of Research in Music Education,* vol. 42, no. 2, Summer, pp. 145-146.

[72] ibid., p. 146.

society.'[73] Koze similarly observed that 'the absence of knowledge about a particular group can be a sign of disenfranchisement.'[74] As will be demonstrated, no indigenous Taiwanese music appeared in the school music textbooks until the very end of the period under discussion. Also, Japanese school music material was dominant during the Japanese protectorate which demonstrates governmental oversight of school syllabi. Koze concluded that 'curricular materials can serve as barometers, as indicators of existing power relations in the dominant culture.'[75]

Throughout this thesis textbooks have been one of the few consistently available sources of information about Taiwanese school music. Due to changes in government and the ephemeral nature of many school documents, textbooks are amongst the few materials to survive. Even these though have survived in a somewhat haphazard manner, as will be discussed. Textbook analysis has provided much useful data about Taiwanese school music throughout the period under consideration. For example, the discussion of the syllabus and pedagogy for the early twentieth century in Taiwan, based on the 1915 Japanese text *Pedagogy of Singing for the Elementary School,*[16] reflects the Japanese administrative and educational domination of Taiwan at this time.

Sources of data

The availability, accessibility and limitations of sources serve as a considerable field of debate amongst historical researchers. Heller and Wilson maintained that 'collecting information on an historical subject takes the researcher to multiple sources,'[77] while Smith suggested that '"pools of data" exist in all sorts of likely and unlikely places.'[78] Petersen however assumed a more realistic attitude stating that 'there still remains the question of whether there are sufficient documents available.'[79] This is a particular problem when the educational system under investigation has been subject to major and sudden changes of government, as in Taiwan. It is likely that more ephemeral documents such as books for students,

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[73] Apple, M. W. 1979, *Ideology and Curriculum,* London: Routledge & Regan Paul, p. 16.
[M] Koza, J. E. 1994, op. cit., p. 146.
[75] ibid.
[76] Taiwan Sōtokufu Office 1915, *Pedagogy of Singing for the Elementary Schools,* Taiwan Sōtokufu Office Press.
[77] Heller, G. N. & Wilson, B. D. 1992, op. cit., p. 105.
[78] Smith, L. M. 1994, op. cit., p. 291.
[79] Petersen, R. C. 1992, *History of Education Research: What it is and How to do it,* Sydney: NTU Publishing Services, p. 15.

including Isawa's *Elementary School Songs* vols. 1-6 (Shōgakkō Shōka),[80] did not survive the change. Southcott circumvents this problem to some extent in suggesting that: 'the more pluralistic the researcher's perception of the narratives to be included is, the more wide ranging the sources may be.'[81]

This discussion has been divided into two :nain sources of data collection: primary and secondary sources. Unfortunately, there are no documents which relate to what Rodwell[82] terms preliminary research sources, such as published bibliographic and reference works that deal with music education in Taiwan. Although mentioned here, secondary sources will be fully considered in the following chapter.

- **Primary Sources**

Heller and Wilson defined primary sources as those 'that provide eyewitness testimony of an event or that part of the past under consideration.'[83] Stevens considered primary source material as 'original evidence which has a direct physical relationship with the period under study.'[84] Southcott suggests that: 'sources exist as documents and relics created by contemporary observers and participants. Documents or written accounts can be published or unpublished.'[85] Relics include such items as photographs and musical instruments.

Government publications are important as authoritative sources for historical research. Various published government documents were used in this research including *Taiwan Province T'ung Chih Manuscript*™ and *The Republic of China Yearbook}*[1] published by the Taiwanese Government, and the *China Education Yearbook* which was published by the Ministry of Education in Taiwan. These are relevant for this research both generally and specifically as a reference for folk songs, traditional Chinese music, or music events. It should be noted that it is only rarely that music education activities were discussed in the *Taiwan Province T'ung Chih Manuscript}*[9]

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[80] One of the indications textbooks used for examination to be a qualification of'elementary' or 'public' school teacher. Lee, S. C. 1990, op. cit., p. 67.
[81] Southcott, J. E. 1997, op. cit., p. 20.
[82] Rowell, G. W. 1992, 'Historical Research in Education', in Cavanagh, D. M. & Rodweli, G. W. (ed.), *Dialogues in Educational Research,* Australia: Darol Cavanagh & Grant Rodwell, p. 96.
[83] Heller G.N.& Wilson, B.D. 1992, op. cit., p. 105.
[84] Stevens, R. S. 1981, op. cit., p. 54.
[85] Southcott, J. E. 1997, op. cit., p. 21.
[86] Lin, H. H. et al. (ed.) 1958, *Taiwan Province T'ung Chih Manuscript* - Arts Chapter, vol. 6, Taiwan Province Government Press.
[87] Hsu, D. C. T. et al. 2000, op. cit.
[88] Ministry of Education 1984 (5th ed.), *China Education Yearbook,* Cheng Chung Bookstore Publishing.
[89] Lin, H. H. (ed.) 1958, op. cit.

There are numerous specialist books, particularly syllabi and pedagogic texts, published by the Education Department authorities that demonstrated the development of school music in Taiwan. These include the *Curriculum Standards: Music*[90] for elementary to secondary schools from Grades One to Twelve, *Music* 1993[91] for teachers and textbooks: elementary to secondary schools (Volumes One to Eight for elementary schools).[92] The *Curriculum Standards: Music*[93] outlined official music curricula such as aims, music programs, pedagogical advice, assessment, and equipment. *Music* 1993[94] for elementary schools discussed the form of the music syllabi, theory and practice.

A number of problems were encountered in terms of accessing information from primary source materials. Although textbooks used in the schools established by the missionaries in the 1860s are extant, they have restricted access and were not available for use in the current study. As well as this, the textbooks which were used during the Japanese protectorate such as the 1915 *Pedagogy of Singing for (he Elementary Schools*[95] and 1931 *Pedagogy of All Subjects for the Public Schools*[96] were written in Japanese. Very few of these or other textbooks published by the government publishing office after 1945 remain in school or public libraries. Access to these textbooks is also restricted, thus making research difficult. This situation is similar to the one faced by Petersen. As he points out 'the documents exist and can be found, but you are not allowed to use them.'[97]

Andrew, discussing the use of historical documentary evidence, raised a significant methodological problem stating that 'it is difficult to pursue even the most urgent investigations and fervent interests if the evidence needed does not exist.'[98] Similar problems were encountered in this study in which the contents of the *Curriculum Standards: Music* used during

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[90] For example, Ministry of Education 1975, op. cit. Ministry of Education 1994, *Curriculum Standards for Secondary Schools*, Cheng-Chung Bookstore.

[91] For example, Yang, W. P. 2000-2001, vols. 1-12, Tainan: Hanlin Publishing Co., referred to as *Music* 1993, vols. 1, 3, 5 & 7 (2nd ed.) published in 2000, vols. 2, 4 & 6 (3rd ed.) published in 2001, vols. 8-11 published in 2001, vol. 12 unpublished.

[92] For example, Lee, P. C. 1981-1986, vols. 1-8, Taiwan: National Publishing Office, referred to as *Music* 1975, vols. 1 & 5 (4th ed.) published in 1981, vol. 2 (4th ed.) published in 1982, vol. 7 (8th ed.) published in 1985, vols. 4, 6 & 8 (8th ed.) published 1986.

[93] For example, Ministry of Education 1975, op. cit. Ministry of Education 1994, op. cit.

[94] For example, Yang, W. P. 2000-2001, op. cit.

[95] Taiwan Sōtokufu Office 1915, *Pedagogy of Singing for the Elementary Schools*, Taiwan Sōtokufu Office Press.

[96] Kusumi, E. & Fujimoto, M. 1931, op. cit.

[97] Petersen, R. C. 1992, op. cit., p. 20.

[98] Andrew, A.1985, 'In Pursuit of the Past: Some Problems in the Collection, Analysis and Use of Historical Documentary Evidence' in Burgess, R. G., *Strategies of Educational Research: Qualitative Methods*, New York: Falmer Press, p. 156.

the Japanese protectorate could only be accessed through quotes in the secondary sources." In another case, the limited accessibility of textbooks used from 1945 to 1968 necessitated the use of a textbook from 1931 for comparison. In the periods of the Christian missionaries (1860-1945) and Japanese protectorate (1895-1945), instances of documentary materials from the Education Department relating to music education are rare. In a similar situation Petersen mentioned that 'no documents were generated which dealt with those events.'[100] For example, very little information has been published which deals with the education development of schools and churches in Taiwan by missionaries during the British and Canadian presence. For the Japanese protectorate, most of the documents were written in Japanese and went back with the Japanese government to Japan at the end of World War II, if they survived at all. The result is that primary source material has been extremely hard to access, even in cases where documents were kept within personal possessions. However, various sources were used to obtain as much information as possible. For instance, the *Taiwan Education Yearbook*^ provided some information about music education and reports on the content of music programs and schedules.

Petersen advised that each document will present problems of interpretation and should be viewed within its own context.[102] Southcott notes that 'relevant contemporary professional journals, such as the *Tonic Sol-fa Reporter,* and the *Music Herald* were created to support the teaching of music in schools'[103] but that these tended to be very positive in their reporting. There have been no dedicated journals for Taiwanese school music educators, biased or otherwise, but journals of music in general such as the *Taiwan Symphony Orchestra Monthly Journal*[104] have been consulted. Journals for general education such as the *Elementary Education*™[5], *Secondary Education Journal*[m], and *Bulletin of the National Institute of Educational Materials*™[1] were also examined, while the *Bulletin of the National Institute of Educational Materials* comprises an extensive source in music education, especially in terms of its outline of curricular and textbook revisions.

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[99] For example, the 1915 *Pedagogy of Singing for the Elementary Schools* and 1931 *Pedagogy of All Subjects for the Pubic Schools.*

[100] Petersen, R. C. 1989, *Historical Research in Education: What it is and how to do it,* Occasional Paper no. 18, Faculty of Education, University of Sydney, p. 16.

[101] Taiwan Education Yearbook committee 1984 (5th ed.), *Taiwan Education Yearbook,* Cheng-Chung Bookstore.

[102] Petersen, R. C. 1989, op. cit., p. 43.

[103] Southcott, J. E. 1997, op. cit., p. 22.

[IOM] Wu, J. K. et al. 1992-1999, *Taiwan Provincial Symphony Orchestra Monthly Journal,* Taiwan Provincial Symphony Orchestra Publishing.

[m] Elementary Education Committee 1958 & 1961, *Elementary Education,* Provincial Taipei Teachers' Training School/College Press. This 'journal' was only published twice.

[106] Secondary Education Journal 1995, vol. 46, no. 4, August, (n. p.)

[107] National Institute of Educational Materials Office (ed.) 1987, *Bulletin of the National Institute of Educational Materials,* vol. XII, Taipei: National Institute of Educational Materials Press.

- **Wider data sources**

This research also incorporates wider data sources to explore music curricula such as the textbooks provided for use by teachers and students. Music textbooks are a primary source that reflect the influence of social change on curricular reform. Ogawa agrees that the study of music textbooks can provide information about music curriculum, methods, and explicit information about the philosophical assumptions of music education.[108]

The beliefs of the personal and societal advantages arising from music are explored,: • example, in Chen's *Musical Notes' Growing*[109] and *Growing Musical Notes"*[0] which discusst OrflPs pedagogy and theory, and endeavored to present music education in a manner in which it would have a beneficial effect on the lifestyle of the children and their families, even intending them to contribute towards a well-balanced society and wealthy country. This sentiment was similarly reflected in Cheng's *Koddly Method,*[111] where the programs were designed to help children develop both confidence in auditory and perceptual skills in social situations, and enjoyment of listening and performance in school and souc+y. Cheng's adaptation of Kodaly's philosophy for the school curriculum incorporated musical and cultural sensitivity.

- **Secondary Sources**

Stevens identified secondary sources as 'those which do not bear a direct physical relationship to a past occurrence, that is, are not original, first-hand accounts.'"[2] There are a large number of secondary sources that consider aspects of the development of school music education theory and practice in Taiwanese society. For example, there were texts published in English by the English and Canadian Presbyterian Mission in English, and in Chinese by the Missionaries Association in Taiwan that dealt with the way in which early western missionaries and settlers developed music in the schools and colleges of Taiwan. Relevant books written in Japanese included *One Hundred Years of Teaching Curriculum"*[1] and *The Beginning of Western Music in Japan"*[4]. The former dealt mainly with syllabus revisions, advocacy statements in general education, and educational philosophy, however it provided one section detailing music

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[108] Ogawa, M. 2001, 'Adaptation Process of Early Nineteenth Century American Music Education: An Analysis and Comparison cf Selected Music Textbooks Published in Japan and the United States' in *Proceedings,* vol. 1, the 3rd Asia-Pacific Symposium on Music Education Research & International Symposium on 'Uragoe' and Gender, Au$_b$ - 23-26, 20G1, Nagoya, Japan, p. 69.

[109] Chen, H. L. 19^0. *Musical Notes' Growing,* Taipei: Orff Approach Research Center Press. See Chapter 7.

[1111] Chen, H. L. i'991, *Growing Musical Notes,* Taipei: OrfF Approach Research Center Press. See Chapter 7.

[111] Cheng, F. C. 1990, *Koddly Method,* Taipei: Yueh Yuan Publisher.

[112] Stevuiu, R. S. 1981, op. cit., p. 54.

[113] Okud?,, M. (ed.) W85, *One Hundred Years of Teaching Curriculum,* Tokyo: Kenpakusha.

[114] Yamazumi, M. (ed.) 1971, *The Beginning of Western Music in Japan,* Tokyo: Heibonsha.

in education in Japan. *The Beginning of Western Music in Japan* included some explanation of the *Shogaku Shokashu*[115] *{Elementary School Songs* Parts I-1II) which were popularly employed in Japanese schools during the late nineteenth and early twentieth centuries, and influenced the majority of Taiwanese schools during the Japanese protectorate.

There are various centenary documents that were published by a number of individual schools. These belong to Conneli's 'nostalgic' category of celebratory works, defined as 'contributions ... [that] have in the main been written about schools by one of their ex-pupils or teachers.'[116] These references provide limited information on music in schools. Two examples of this genre include the *One Hundred Years of History of the Chang Jung High School*[117] for the Chung Jung High School (1885-1994) which contained the school policy, curricula, and details of the in-service teachers and school activities, and that for the Tainan Teacher Institution which provides reminiscences of the school by past students, including on occasion, useful pieces about music in general.

There have also been a considerable number of individual school publications, including the *30th Anniversary Publication of the Third Taipei Girls' Senior High School*[118], *Elementary Education Communication*[119], *Elementary Education Journal*[120], *Secondary Education Journal*[121], and *Journal of National Taichung Teachers College*[122] which contained articles discussing music education and music in schooling generally. Some important social and political documents and books such as *A Centennk I History of the Presbyterian Church of Formosa* (1865-1965)[123], *History of New Music in Taiwan*[124], *Development of Modern Taiwanese History*[125] and *The Republic of China Yearbook,*[126] cite the influence of the missionaries, the Japanese protectorate and the Chinese government from Mainland China. These fall into Conneli's category of politicizing, whereby each 'relates education to what it

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[115] Stevens, R. S. 1999, op. cit., p. 4.
[116] Connell, W. F. 1987, op. cit., p. 39.
[117] Chang, H. C. 1991, *One Hundred Years of History of the Chang Jung High School,* Tainan: Chang Jung High School Press.
[118] Third Taipei Girls' Senior High School Committee 1933, the *30''' Anniversary Publication of the Third Taipei Girls' Senior High School,* Taipei: Third Taipei Girls' Senior High School Press.
[119] Elementary Education Communication Committee (ed.) 1954 & 1955, *Elementary Education Communication,* vol. 4, no. 1 & 9, Provincial Taipei Teachers College Elementary Communication Press.
[120] Elementary Education Committee (ed.) 1958 & 1961, op. cit.
[121] Secondary Education Journal 1995, op. cit.
[122] Journal ofNational Taichung Teachers College Committee 1998, *Journal of National Taichung Teachers College,* vol. XII, June, Taichung: National Taichung Teachers College.
[123] Hsu, C. H. 1995, *A Centennial History of the Presbyterian Church of Formosa,* Tainan: Presbyterian Church of Formosa Centenary Publications Committee.
[124] Chen, P. C. 1995, *History of New Music in Taiwan,* Taipei: Yueh Yun Press.
[125] Kho, K. T. 1996, *Development of Modern Taiwan History,* Taipei: Ch'ien Wei Press.
[126] Hsu, D. C. T. et al. 2000, op. cit.

takes to be the features and spirit of the age with which it deals.'[127] These texts, while lacking more general discussions of music, importantly include ongoing information about singing, which occupied a significant role within the music lesson.

Heller and Wilson, citing Gottschalk, described the purpose of consulting secondary sources as being 'to gain an understanding of the times that produced the contemporary evidence and to discover other bibliographic data.'[128] Most of this thesis incorporates resources from throughout the world due to both the limitations encountered concerning the documents and references from Taiwan specifically, and the value of interpreting developments in Taiwanese music education within a wider geographical and temporal context. Various dissertations and theses pertaining directly to music education history and music education such as *A Study of the Curriculum Materials Used in Music Classes in the Elementary and Secondary Schools in Taiwan from 1950 to 1973*[129] and *A Study on the Evolution of Musical Curriculum Standards for Elementary Schools in Taiwan from 1950s to Present*[130] also provide useful information.

- **The evaluation of data collected**

After collecting information for historical inquiry, Southcott suggests that 'the data must be assessed as to its validity.'[131] Similarly, Stevens stated that 'it is the attempt to test the truthfulness of the reports of observations by others that we refer to as historical criticism.'[132] Two processes of historical criticism were identified by Stevens, - 'external criticism and internal criticism.'[133] Stevens defined external criticism, as being 'concerned with the authenticity or genuineness of data. It is therefore aimed at the document itself rather than the contents, and may involve determining authorship, verifying handwriting, deciphering penmanship, dating via cross-referencing.'[134] As an example of external criticism, the textbook for Japanese students in Taiwan, *1915 Pedagogy of Singing for the Elementary Schools*[135], was published in Taiwan under the Japanese government during the Japanese protectorate. An original well-worn and fragile version of this textbook is located in one of the Teacher

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[127] Cornell, W. F. 1987, op. cit., p. 30.
[128] Heller, G. & Wilson, B. 1992, op. cit., p. 106.
[129] Yik, S. K. N. 1976, *A Study of the Curriculum Materials Used in Music Classes in the Primary and Secondary Schools in Taiwan from 1950 to 1973*, unpublished Ph.D. dissertation, Washington University Press.
[130] Chu,J.T. 1998, op. cit.
[131] Southcott, J. E 1997, op. cit., p. 28.
[132] Stevens, R. S. 1981, op. cit., p. 54.
[133] ibid., pp. 54-55.
[134] ibid.

Education institution libraries. It appears from external evidence to be authentic. The primary sources employed in this thesis contain two types of references from governmental agencies: Japanese and Chinese. The Chinese government includes the government of the Republic of China in both Mainland China and Taiwan. These source materials need to be evaluated to assess their authenticity because of the changing political situation.

Stevens described internal criticism is being 'the accuracy or truthfulness of data, and the trustworthiness, credibility, or worth of the data.'[136] *Music Teaching Materials and Pedagogy*™, written by Chang is apparently trustworthy as no contradictory data has been located. However, in this thesis most of the publications of primary sources came from government office publishers, and thus the criteria for evaluating data are not relevant dthough it must be acknowledged that these documents may contain biases.

Internal and external criticism are very useful in the consideration of secondary sources. For example, three approaches, those of Dalcroze, Kodaly, and Off, have been broadly adapted and translated from the original, for Taiwanese contexts. Various teaching references on the three methods have been published. It is important to assess the intended purpose of these secondary source materials such as the viewpoints of various writers who actually observed, adapted, and trained in the three methods. Whilst accurate, they may nevertheless present an idealized picture.

- Bias

Recognizing tlis importance of bias supported by the educational authorities, Southcott stated that 'they were hardly likely to report failure in anything more than the most guarded terms' and that bias may also arise due to 'the sporadic and occasional nature of the material.'[138] Furthermore, in historical research, t 'rew indicated that 'documents have differential survival rates and those which do survive do not always provide all the information required.'[139] Based on this, Southcott argues that there is potentially an over-reliance on a few locatable sources of information such as she found in her study of the establishment of the music curriculum in state-supported schools in South Australia.[140] This may also be found in various prblications by the Education Department in Taiwan. For example, the *Bulletin of the National Institute of*

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[135] Taiwan Sotokufu Office 1915, op. cit.
[136] Stevens, R. S. 1981, op. cit., p. 55.
[137] Chang, T. C. 1997, *Music Teaching Materials and Pedagogy,* Ta Lu Bookstore Publisher.
[138] Southcott, J. E. 1997, op. cit., p. 27.
[139] Andrew, A. 1985, op. cit., p. 156.
[140] Southcott, J. E. 1997, op. cit., p. 27.

Educational Materials contained an article[141] by Fan entitled 'Music Education of Junior High School during the Recent Forty Years in R. O. C.'[142] This paper presented an outline of the development of music education, the *Curriculum Standards: Music* and a conclusion with the author's review. There are several suspect factors however, such as the author's consideration of the development of music education since the late nineteenth century, the editions of the *Curriculum Standards: Music* used, and the conclusions drawn, none of which has been queried by other authors due to the fact that Fan was writing in a government capacity. His conclusions therefore need to be assessed using first hand evidence.

- **The organization of data**

Rainbow and Froehlich stated that 'there are several ways in which historical data may be organized in the research report and presented to the reader: chronological order, topical order, or a combination of both.'[143] Stevens maintained that 'the organization of evidence chronologically and/or topically ... achieve(s) a synthesis of the data.' All these approaches have been employed in this thesis. A chronological order approach is used for Chapter 4 'Japanese Protectorate' (1895-1945), Chapter 5 'The Age of Change (1945-1968)', and Chapter 6 'Reforms and Achievements (1968-1995)' with each of these chapters further divided into sub-periods. Topical order will be used to discuss music education from elementary to tertiary levels. The data collected will then be considered topic by topic. This follows Marwick's suggestion to use of a 'number of sub-periods, chosen on the basis of some logical historical development perceived by the historian; then, within each sub-period analyze the material topic by topic.'[144] Thus a combination of both chronological and topical analysis will be used to examine the 1975 *Curriculum Standards*[145] and *Music* 1975[146] to discover to what degree the *Curriculum Standards* was reflected in the content and structure of textbooks.

- **The interpretation of data**

Southcott suggests that interpretation of the data can be divided into three approaches.

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141 For example, Hsu's 'Music Education of Colleges and Universities in Recent Forty Years', Fan's 'Music Education of Junior High School in R. O. C. during the Past Forty Years' and Chang's 'Music Education of Elementary School in the Recent Forty Years'.

142 Fan, P. C. M. 1987, 'Music Education of Junior High School in R. O. C. during the Past Forty Years', in *Bulletin of the National Institute of Educational Materials,* vol. XII, Taipei: National Education Materials Office, pp. 315-404.

143 Rainbow, E. L. & Froehlich, H. C. 1987, op. cit., p. 117.

144 Warwick, A. 1970, op. cit., p. 13.

145 Ministry of Education 1975, op. cit.

146 Lee, P. C. 1981-1986, op. cit.

Firstly, 'as data was collected and sorted under the broad headings identified, themes emerged, some comparatively unlooked for.'[147] For example, the theme of the education system and how it was effected by auricular reforms during the different governments will be developed in this research. Another theme to emerge is the American, European and Japanese contributions to the introduction of public music education in Taiwan as evidenced by the change in Japanese education due to Westernizing American and European influences. As a colony of Japan, Taiwan was similarly influenced as can be seen by the extensive use of Western music, teaching materials and singing in Taiwanese schools. It was therefore expected that sources of important influences on Japanese music development such as the American and European composers and educators are relevant.

'The selection of the style of historical inquiry - narrative and interpretive,'[148] is important because prior to research it is first necessary to describe, interpret and analyze what actually happened. The research process 'tests the assumptions made at the outset of an inquiry,'[149] for example, in the adaptation of new materials and song compositions from Japan by the Japanese Language School as seen in the programs of the "Students' Society Music Concert". This is useful in the consideration of the development of music in schools during the Japanese protectorate and between 1945 and 1968.

The aim of the interpretation of data, as Stevens stated, is that 'conclusions may be drawn and truths revealed,'[150] and, as Southcott suggests, 'meaningful conclusions can be drawn.'[151] The extended period of time covered by this thesis enables past records and practices such as the modification of the music education system from Japanese to Chinese governments, different musical and cultural influences, and the different teaching methods employed, to reveal the development of the Taiwanese school music education system which serves as the basis for understanding the present. Were the auricular reforms and textbooks designed to accommodate the needs of children or do they reflect the intentions of governments? Teacher training ?nd in-service training in music education is significant because without adequate training and support no curricular reform v/ould be effective. These programs impacted on both current music education strategies and those for the future.

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[147] Southcott, J. E. 1997, op. cit., p. 30.
[148] ibid., p. 30.
[149] ibid., p. 31.
[150] Stevens, R. S. 1981, op. cit., p. 55.
[151] Southcott, J. E. 1997, op. cit., p. 31.

- **Conclusion**

Historical methods including narrative and interpretive will be applied to the history of music education in Taiwan. The study of historical perspectives on the people, practices, institutions and materials in music teaching and learning in the development of Taiwanese school music education will be described and understood. The contribution of past practice for an understanding of the present experience and future plan has been outlined. Records including the *Curriculum Standards: Music*, music in the classroom, textbooks and music teacher training during the Japanese protectorate and after the takeover by the government of Republic of China will be reviewed. These may help to explain and augment present experiences such as reforms of the *Curriculum Standards*, textbook evaluation and the development of institutions. If the present practices in the reform of the curriculum, textbooks and institutions are properly understood within their historical context, music education in schools will be improved and appropriate planning will occur. This will influence current music instruction for teachers and students in addition to music teacher education. After investigating and describing each of the historical periods which form the focus of each chapter meaningful conclusions will be drawn according to the topics contentions and themes.

Chapter 3

Review of the Relevant Substantive Literature on the History of Music Education in Taiwan

Introduction

This chapter presents a review of the relevant substantive literature concerning the history of music education in Taiwan. The literature has used a wide variety sources - botli published (books, articles, government publications and unpublished research). These sources encompass literature written by Chinese authors and authors from other countries. There will first be a consideration of the relevant literature concerning the general history of Taiwan. This will be followed by the history of education and music education, both generally and specifically, in Taiwan. The secondary source material from other countries such as Japan, USA, Europe and Great Britain, which have indirectly influenced Taiwan and are thus valuable for this research, will also be reviewed. These will be organized categorically and, within each category, chronologically.

Histories of Taiwan

Initially, general histories of Taiwan were sought to provide a r;road framework for this inquiry. Kho's *Developments of Modern Taiwanese History*[1] provides a critical, descriptive account of the history of Taiwan (approximately 1360s to 1990s). Kho emphasizes the interpretation of treaties using political concepts and cultural factors, as political treaties have a profound effect on the populace both locally and generally. *The Development of Contemporary History*[2] by Hsu, gives a critical account of the development of Taiwanese history and employed a chronological, narrative and interpretative approach. The book was divided into four parts, the second part 'Sleeping in the Dark' (1683-1895) is particularly helpful concerning the Japanese colonization and Shimonoseki Treaty.

Hsu's *The Republic of China Yearbook*[3] an annual government publication, provides much useful information. It dealt thematically with such topics as geography, language, history, economy, education and the arts. Each discussion is only a brief summary except the history section, which traces the general history of China for the past 7000 years. Most particularly, one

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[1] Kho, K. T. 1996, op. cit.
[2] Hsu, C. T. 1996, *The Development of Contemporary Histoiy in Taiwan*, Taipei: Ch'ien Wei Press.
[3] Hsa D. C. T. et a!. 2000, op. cit.

sub-section provides a comprehensive account of the history of Taiwan and includes details on the historical periods that are the focus of the current inquiry including the phases of colonization by Europeans, the Japanese and the Republic of China.[4]

An account of the history in Taiwan in general can be found in Mackerras et al. *Imperialism, Colonialism and Nationalism in East Asia.*[5] The chapter entitled 'Imperialism in Taiwan' contains an overview of the pre-colonial history of Taiwan from very early settlement to the present (about 1980s). Mackerras et al. presents information about the emphasis by the Japanese government on language and the educational system which is very helpful for the analysis of imperialistic influences in Chapter 4.

The history of education in Taiwan

Following a consideration of the general historical context of this research, texts specifically on the history of education in Taiwan were consulted. A publication entitled *Mr. lsawa Shuji and Taiwan Education*[6] edited by the Taiwan Education Association, reported on the contributions of lsawa in Taiwan. It importantly provided original documentation on the establishment of the Japanese Language School and school policy related to social development. These documents were very useful for understanding the historical development and social situation of the Japanese Language School, as discussed in Chapter 4. Tsurumi's *Japanese Colonial Education in Taiwan, 1895-1945*[1] provided a well constructed account of Japanese colonial education in Taiwan. This text concerned the links between Japanese colonialism, educational development and social change, through addressing the question of 'how important Japanese education was in Taiwan as an instrument of colonial development?'[8] The book also provided a comparison between Taiwan and Korea under Japanese colonization, and outlined significant similarities. Interestingly a recent paper discussing music education under the Japanese occupation of Korea made the similarities even more obvious. Kim writes that 'after the Chosun Dynasty was annexed by Japan in 1910, the Governor General of Chosun [ordered] ... the adoption of "shoka" as one of the required school subjects. The songs included in the official textbooks published by the Government General spread widely among the Korean

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[A] The music section only addressed traditional Chinese and Western classical music. It has no information on music in general education.

[5] Mackerras, C. et al. 1994, op. cit.

[6] Taiwan Education Association 1944, *Mr. lsawa Shuji and Taiwan Education,* Taipei: Taiwan Education Association.

[7] Tsurumi, E. P. 1977, *Japanese Colonial Education in Taiwan, 1895-1945,* Harvard University Press.

[8] ibid., p. viii.

students through the compulsory education system in elementary schools.[19] Tsurumi's book first outlined the historical changes in Taiwan and the establishment of education during the period of rule by the Japanese government. The remaining chapters concentrated on the connections between education and politics which provided particularly relevant information about significant educators and schooling, including the discussion on the contribution of particular educators, the school system and the importance of Japanese language study. Most useful is the inclusion of specific information on singing lessons.[10]

The analysis of the history of education in Taiwan in this research was also informed by *Taiwanese Education History.*,[n] which incorporated various articles that considered the development of elementary, secondary and higher education including teacher training in Taiwan before and after 1945. These articles offered a chronological review of all aspects of education - history, policies, school systems, and curriculum under both the Japanese and Chinese governments. Some useful data also appeared in Yen's 'The Development of Elementary Education'[12] which highlighted differences in the structure of the school system for Japanese and Taiwanese students.

One early American account by Arnold entitled 'Education in Formosa,'[13] described the history of education in Taiwan up to the date of hi publication in 1908. The educational systems under the Dutch (1624-1661), Chinese (1661-1683 and 1683-1895), and Japanese (from 1895) were discussed in an increasingly detailed manner. Arnold's report is useful in an examination of the introduction of the education system in Taiwan. Although at times very general, he did discuss music in the classroom under the Dutch missionaries, a topic about which details are very limited. There is also a lack of materials on education during the Japanese period and Arnold's article contributed much useful background information, particularly about the importance of the Japanese language, the school system, the course of study and textbooks. His work included a thorough chronological account of the establishment and development of education in Taiwanese schools, including both government and, to a much lesser extent, mission schools (only three pages). His lack of consideration of mission schools is interesting given that government and mission schools were developing concurrently, exchanging methods and teaching techniques. Arnold's text focused mainly on general educational matters and

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"Kim, Y. H. 2001, op. cit.,p. 66.

[10] Tsurumi, E. P. 1977, op.cit.

[11] Hsu, N. H. 1993, *Taiwanese Education Hisioty,* Taipei: Shih Ta Bookstore Publisher.

[12] Yeh, H. C. 1993, 'The Development of Elementary Education' in Hsu, N. H., op. cit., pp. 85-133.

[13] Arnold, J. H. 1908, 'Education in Formosa' in *United States Bureau of Education Bulletin* 5, Washington, DC: Government Printing Office.

provided little specific information about music.

The New Edition of Taiwan Education History™ offered various interpretations of research into social history in education dating from the seventeenth century to the 1970s such as the educational system used in Taiwan during the Dutch and Spanish governments, the educational system and administration used in Taiwan during the Cheng Cheng-Kung and Ching government periods, and aspects of education from the elementary to community levels during, the periods of the Japanese protectorate and Chinese government. This text encompassed the administrative framework, education from the elementary to tertiary level, and vocational and social education. Specifically, Wang examined the effects of colonialism on education during the Japanese protectorate as manifested in, for example, the differing curriculum in schools for Japanese and Taiwanese students. The work also provided the schedules for music lessons in different periods.

A chronological history of school education from elementary to pre-service teacher training was presented in the *China Education Yearbook}*[5] Although music in the education system was discussed throughout the book only brief information was provided on influential factors such as school systems, chronological curricular reform, schedules, aims and syllabi. The outline of curricular reforms in music is useful, however, the value of the text was reduced by the lack of supporting documentation. Several omissions also occur, for example, there was no discussion of the music curriculum in pre-service teacher education.

Several texts focus on Taiwanese education following 1945. He's *Education in Taiwan after 1945*[16] presented a detailed explanation of the educational system from the implementation of government administration to the different levels of schooling available. He's book integrated comprehensive data including the introduction of educational policy after 1945, educational administration and finance, and all levels of education, including reforms in the school system, curricula and textbooks, as well as equipment and teachers' qualifications. He has explored an impressive breadth of sources, including government documents, to ensure that his account is accurate. He's work was most relevant to the introduction of music curriculum in schools, textbook development and teacher education within Chapter 5 and 6 of the current study.

Chen's 'Brief Explanation on the Policy of Education and Its Main Measures of

[14] Wang, C. T. 1978, *The New Edition Taiwan of Education History*, Taiwan Shang-U Press.
[15] Ministry of Education 1984 (5th ed.), op. cit.
[16] He, C. C. 1980, *Education in Taiwan after 1945*, Fu Wen Bookstore Publishing.

Administrative Execution after the Restoration of Taiwan'[17] mainly focused on educational policy and administration. Chen discussed the scope of developments in educational policy after 1945 and, although this text was somewhat limited, the insights into the change in educational policy deepened an understanding of the problems in education faced by the Chinese government following the departure of the Japanese.

'The Beginning of Secondary School Education in Taiwan after 1945'[18] by Yeh presented an overview of the history of administrative policy in the government secondary education system, curricula and textbooks. For example, he maintains that at the time when China took over Taiwan over 91%[19] of secondary school teachers were Japanese. To redress the subsequent shortage of teachers left by the withdrawal of the Japanese, the education department employed some teachers from mainland China, organized a committee for assessing potential secondary teachers and established a curriculum for teacher education.

An unpublished thesis by Ou, *Research in Taiwanese Vocational Education during the Early Republic of China Takeover,*™ concerns the vocational education system managed by the *I* government of the Republic of China after 1945 and debates how the education committees of the Japanese and Chinese shaped vocational education. Ou's views on the development and reform of vocational education through political, cultural and social changes, are helpful in the interpretation of textbooks after 1945.

One article of use within Kuo's *Seventy Years of Education in Republic ofChina*[2i] was Lin and Hwang's 'Secondary Education.'[22] This article gave an historical and chronological account of the development of secondary education (approx. 1840 to 1980). Useful data dealt with the development of secondary education before and after 1945, especially in terms of the educational system and purposes. The effects of these on musical curricular reform within different periods was of value for the analysis in Chapters 4, 5 and 6.

Another unpublished thesis, Hwang's *Teacher Training for Primary Schools during* 1945-1949[23] constitutes impressive research, which simultaneously fills in a historical gap in

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[17] Chen, C. T. 1989, 'Brief Explanation on the Policy of Education and Its Main Measures of Administrative Execution after the Restoration of Taiwan' in *Taiwan Wen Hsien,* vol. IVX, no. 3, September.

[18] Yeh, L. Y. 1994, 'The Beginning of Secondary School Education in Taiwan after 1945' in *Taipei Wen Shian,* no. 108.

[19] He does not specify what the remaining 9% were.

[20] Ou, S. Y. 1997, *Research in Taiwanese Vocational Education during the Early ROC Takeover,* unpublished Master's thesis, National Taiwan Normal University.

[21] Kuo, W. F. 1981, *Seventy Years of Education in the Republic of China,* Kung Wen Bookstore Publishing.

[22] Lin, P. & Hwang, Y. J. 1981, 'Secondary Education' cited in Kuo, W. F., *Seventy Years of Education in the Republic of China,* Kung Wen Bookstore Publishing.

[23] Hwang, W. T. 2000, *Teacher Training for Elementary Schools during 1945-1949,* unpublished Master's .thesis, National Taiwan Normal University.

the period of transition from the Japanese to Chinese governments and discusses the influence on teacher education. She offers an historical account of teacher education before 1945 in Taiwan and Mainland China, then cites some problems that emerged from the change in government. For example, changes in the educational system after 1945 reflected on the teacher education system. Not much research has considered this period and thus this inquiry was particularly useful.

An article of use from Kuo's *Seventy Years of Education in the Republic of China*[24] was Fang's 'Elementary Education.'[25] This article gave an historical and chronological account of the development of elementary education in Taiwan (approx. 1911 to 1980). Fang's article concerned educational goals and the implementation of change as reflected in the reforms of the system, its aims, and schedules. Although limited by its breadth, the discussion of educational goals was helpful as they provided direction for curricular reforms. This can be seen in the aims and syllabus of the 1942,1948, 1952 *Curriculum Standards: Music.*[26]

Histories of music education in Taiwan

This section will discuss relevant literature about the history of music education in Taiwan. It will be organized chronologically and within that thematically, according to three main headings: general histories that provide an overview of the whole era, histories of music education in Taiwan: the Japanese protectorate; and histories of music education in Taiwan: the Chinese restoration. Each of these sections will be further divided according to their particular focus.

- **General histories that provide an overview of the whole era**

A range of texts provide overviews of the era under consideration. These can be organized into topics encompassing general overviews, centenary school histories, curriculum, and missionaries and missionary schools.

- **General overviews**

There is only one text written that provides an overview of music education in Taiwan and this is limited in scope and size. In the *Taiwan Province T'ung Chih Manuscript* - Arts

[24]Kuo, W. F. 1981, op. cit.
[25] Fang, Y. M. 1981, 'Elementary Education' cited in Kuo, W. F., op. cit.
[26] Chang, T. H. 1987, 'Music Education of Elementary School in the Recent Forty Years' in *Bulletin of the National Institute of Educational Materials,* vol. XII.

Chapter,[27] Lin briefly introduced the development of musical style in China (from approximately 1122 BCE) and Taiwan, Chinese instruments from the same date and the development of Western music in Taiwan (from approximately the late nineteenth century). Lin listed various contributors to Taiwanese musical history such as Mrs. Margaret Gauld and the Taiwanese musicians who were trained in Japan, in addition to musical activities such as concerts, clubs and competitions. While these data refer to features of music education in Taiwan, detailed interpretations were lacking in this text.

- **Centenary school histories**

Two centenary celebration publications, *One Hundred Years of History of the Chang Jung High School*[28] and *A Centennial History of the Chang Jung Girls' High School*[29], were particularly useful in this research, being both span the era of the Japanese protectorate and the Chinese restoration. These belong to Connell's interpretive category of celebratory historical research in education as described in the previous chapter. In *One Hundred Years of History of the Chang Jung High School*, Chang supplied some references to music in the classroom. For instance, the work provided details on sacred poems, sports songs, military songs and instrumental playing but without giving further information on the lesson structures and plans, or the title of the songs. In *A Centennial History of the Chang Jung Girls' High School*, Lin provided an introduction to the function of missionaries as principals in charge of schooling and some short articles exploring teachers' reminiscences. Although these texts provided details on music curriculum including individual coaching on piano and reed organ and musical activities in the school, these were unfortunately brief.

Hsu's *A Century of the Presbyterian Church and Its Theological College in Northern Formosa 1872-1972*[m] presented an historical overview of all aspects of Presbyterian missionaries' activities in a chronological format, - preaching, churches and schools development and organization, and missionaries. The useful information is that the British and Canadian missionaries' activities had been introduced, Unfortunately, no mention was made of music in George Leslie Mackay's activities, and only a little information provided about Mrs. Margaret Gauld's music practice.

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[27] Lin,H.H.(ed.)1958, op. cit.
[28] Chang, H. C. 1991, op. cit.
[29] Lin, C. J. 1988, *A Centennial History of Chang Jung Girls' High School*, Tainan: Chang Jung Girls' High School Press.
[30] Hsu, C. H. 1972, *A Century' of the Presbyterian Church and Its Theological College in Northern Formosa 1872-1972*, Taipei: Taiwan Theological College Press.

- **Curriculum**

Specific details of music curriculum aid practice in schools have been discussed in various sources, particularly government publications. The *Bulletin of the National Institute of Educational Materials*^ included articles about music education policy, the function of music education, talented music students, music in schools (from Kindergarten to Grade twelve), tertiary education including generalist and specialist music education, music in military education, music in society, textbooks, traditional music education, and the development of, and trends in, music education (1877-1977). Within the *Bulletin* different authors presented an overview of the history of music discussing each area briefly and dealing with various structures such as policy in music education, curricular reform, syllabi, teaching strategies, textbooks, equipment, environment and teachers' qualifications, as well as providing concluding remarks. The authors discussed their topics by means of chronological organization and most of the issues explored within these articles were derived from the *Curriculum Standards,* school policy and textbook policy published by the Ministry of Education. An article by Chang entitled 'Music Education of Elementary Schools in the Recent Forty Years'[32] provided valuable data but little interpretation. It was also necessary to obtain much information from volumes such as the 1942, 1962 and 1975 *Curriculum Standards.*

An article by Fan entitled 'Music Education of Junior High Schools in the Republic of China during the Past Forty Years'[33] provided a brief historical account of music education in junior high schools since the late nineteenth century. The most useful data was that provided by the author on the 1962 *Curriculum Standards: Music,*[34] particularly as many of the original government publications he/she discussed are missing.

Chen's 'Looking to the past and future in Taiwanese Music Education'[35] presents a brief overview of different stages of the development of music education in Taiwan and Chen's critique of these events. The article is divided into two topics: music in general and special curricula. Chen's critical review raises several issues such the subordinate role of music relative to other subjects and the drawbacks in the policy for special music curricula, which need to be considered further.

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[31] Although this journal is published regularly only the 1987 edition contained articles about the *Curriculum Standards: Music* and textbook sources.
[32] Chang, T. H. 1987, op. cit., pp. 405-463.
[33] Fan, P. C. M. 1987, op. cit., pp. 315- 404.
[14] Cited **in ibid., pp. 331-341.**
[35] Chen, Y. H. 1999, 'Looking to the past and future in Taiwanese Music Education' in *New Horizon Bimonthly*

- **Missionaries and missionary schools**

A number of works deal specifically with accounts of missionary work generally and specifically the use of music and music education. English author Band's *Working His Purpose Out: The History of the English Presbyterian Mission 1847-1947*™ described the development of Christian churches and the influence of missionaries over a century in Taiwan. Most of the information pertained to the development of schools under the Japanese influence, and provided useful data on the background of the Chang Jung High School and Chang Jung Girls' High School which expanded the school histories mentioned earlier. In a similar way, *Sketches from Formosa* written by Campbell[37] presents a full account of the author's missionary purposes and the introduction of the hymnbook used by the Presbyterian churches in Taiwan and as a classroom musical reference. Canadian missionary MacMillan's *Then Till Now in Formosa*™ presented an overview of the history of Christian missions. MacMillan's Chapter 6 'The Ministry of Education' yielded information of significant value on the development and function of Christian education throughout the different education levels, from kindergarten to higher education. These discussions are relevant for study of the establishment of schools and their activities as they relate to music and music education.

- **Histories of music education in Taiwan: the Japanese protectorate**

In this sub-section the literature review will be divided into five topics including general overviews, curriculum, textbooks and teaching materials, teacher training, and missionaries and missionary schools.

- **General overviews**

Taiwanese Music History™[19] written by Hsu includes a brief introduction that discusses the development of music in schools in addition to the cultivation of musicians during the Japanese protectorate, the contributions of musicians after 1945, music written by native composers and the genesis of new musical styles in Taiwan prior to 1945. While overall the discussion of each

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for Teachers in Taipei, June, no. 100, pp. 28-39.

[36] Band, E. 1948, *Working His Purpose Out: The History of the English Presbyterian Mission 1847-1947,* London: Publishing Office of the Presbyterian Church of England Publishing Office.

[37] Campbell, W. 1996, *Sketches from Formosa,* Taipei: SMC Publishing Inc.

[38] MacMillan, H. 1953, *Then Till Now in Formosa,* Taipei: English & Canadian Presbyterian Missions in Formosa.

topic is fairly cursory and covered in greater depth by Guo and Yang[40] (whose works will be reviewed in the next section), Hsu's book provides important new information concerning music in schools after 1945. For example, he reveals that no formal textbook existed following the Japanese protectorate era. Instead teachers and teacher educators were required to use resources such as wax paper on a board for writing the teaching program and the printing of very simple songs. Apart from details such as these, Hsu presents information concerning aboriginal music, folk music in Taiwan, religious music, and traditional music. Hsu's text has been consulted concerning general music history, and a number of topics discussed by Hsu are also of particular interest to the current work. In his third chapter, Hsu deals with changes in perspective in music practice, such as innovations in music education at different levels, and musical activities including band and orchestra. The section on innovations in music education briefly introduces the music curriculum and textbooks used in schools (elementary and secondary) and teacher education institutions. Despite the value of his discussion, a number of issues surrounding curricula and textbooks remain unknown, for example, in terms of the use of the various governmental curricula in music teacher education.

Similarly, Chen Pi-Chuan's *History of New Music in Taiwan*^ discusses social change during the Japanese protectorate and which provides insights into the relationship between music and the community. Chen's consideration of several stages of Christian musical influence in Taiwan (including Catholic music), the development of Western music in Taiwan during the Japanese protectorate, and the analysis of various styles of composition (including religious, popular and individual work) is insightful.

- **Curriculum**

In terms of government publications, Lee's 'Discussion of Taiwanese Music Development'[42] offered insights into the practical aspects of music education in schools and the community through its autobiographical account of his early life. Lee provided important observations on school practice and the development of social music during the Japanese protectorate and after 1945. For example, he mentioned the popularity of one Japanese music teacher, Akao Nobuyoshi, who taught music theory and reed organ at the Taipei Third Girls'

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[39] Hsu, C. H. 1996, *Taiwanese Music History* vol. 1, Taipei: Ch'uan Yin Yueh Press.
[40] Guo, N. D. 1986, *Essentials of Taiwanese Christian Music History*, Taipei: Kan Lan Culture Press. Yang, L. H. 1986, *Essentials of Taiwanese Western Music History*, Taipei: Kan Lan Culture Press.
[41] Chen, P. C. 1995, op. cit.
[42] Lee, C. C. 1971, 'Discussion of Taiwanese Music Development' in *Taipei Wen Hsien*, combined vols. 19 & 20, June.

High School. This encouraged the elementary school teachers he taugte v» follow his ideas. After 1945 in the Pingtung Girls' High School, following Akao's teaching ^m<egy, resources in the schools such as the number of reed organs and pianos increased, extra student practice times were arranged and the music activities and knowledge of the students were expanded appreciably.

- **Textbooks and teaching materials**

An historical account of music education during the Japanese protectorate period was presented in Lee's unpublished thesis, *An Analysis of Music Education and Textbooks during the Period of the Japanese Protectorate in Taiwan.*[43] In this work Lee discussed the school system, music curriculum and textbooks. Based on her data she traced the development of auricular reforms and textbook innovations according to three stages: 1895-1919, 1919-1937 and 1937-1945. She also included a critical account of each stage, an analysis of documents, and detailed lists and interpretation of songs from the textbooks. All of these served to make her thesis a well-organized account of music education in Taiwan during the Japanese protectorate and a rich resource for the current study.

- **Teacher training**

Sun's *A Study of Music Education in Teacher Training Schools in Taiwan during the Japanese Occupation*[44] provides material of considerable value regarding the education of generalist music teachers in Taiwan. She highlights the benefits of this research as providing an appropriate direction for the understanding of what she termed 'intrinsic music education', music in education, the function of music education in schools, music curricula, pedagogical approaches, and the development of music education in Taiwan. She gives a useful descriptive account of the education of music generalists and related musical activities. Sun also offers a narrative history of music education in Taiwan during the Japanese protectorate. A further advantage of the work is her extensive use of Japanese sources and materials in her discussion of teacher education. The drawback with Sun's work, in the context of the current study, is the lack of specific detail about school music education.

Discussion of Western music influences on teacher education during the Japanese protectorate drew on the article entitled 'The Contribution of Normal Education to the

[43] Lee, S. C. 1990, op. cit.
[44] Sun, C. C. 1997, *A Study of Music Education in Teacher Training Schools in Taiwan during the Japanese Occupation*, unpublished Master's thesis, National Taiwan Normal University.

development of Western music in early Taiwan'[45] written by Hsu. This article is divided into three main areas: the historical background of music teacher education; the transition from accomplished singing during teacher education towards the contribution to Western music education by in-service teachers; and a study of a number of famous music specialists in teacher education. Hsu's article is based on material presented in works such as Yang's *Essentials of Taiwanese Western Music History,*[46] Hsu's *Taiwanese Music History*[47] Chen's *History of New Music in Taiwan*[48] and Sun's *A Study of Music Education in Teacher Training Schools in Taiwan during the Japanese Occupation,*[49] although Hsu's article presents only a summarized account of the information contained within these works.

Many publications discuss music education during the Japanese protectorate. One article in particular focuses on music teacher education. 'Music education in Taiwan during the Japanese protectorate: the Japanese language school for teacher training'[50] by Lee describes the establishment of the Japanese Language School for teacher training by the Japanese government in Taiwan during the protectorate (1895-1945). This article discusses the influence of this school on Taiwanese music education and the significance of various important music educators such as Takahashi Humiyo and Lchijyo Shinzaburo who were significant figures in this inquiry. Lee concludes that the Japanese Meiji government (1867-1912) consciously studied Western methods in an attempt to modernize their society. The contribution of this article lies not only in the depth of the research but also the fact that, although various published or unpublished works have considered this topic, this is the first article to do so in English.

- **Missionaries and missionary schools**

An unpublished Master's thesis entitled *The Influence of Christianity on Taiwan Music Education and Its Importance in the Study of Teaching Material for Taiwanese Indigenous Education* by Lu Wei-Cheng considered the role of Christian missionaries.[51] This work is concerned with the musical development of Taiwan and the influence of Christian missionaries on music education. Specifically, Lu provides valuable details on individual contributors about

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[45] Hsu, L. S. 1998, 'The Contribution of Normal Education to the Development of Western Music in Early Taiwan' in *Journal of the National Taichung Teachers College,* vol. XII.
[46] Yang, L. H. 1986, op. cit.
[47] Hsu, C. H. 1996, op. cit.
[48] Chen, P. C. 1995, op. cit.
[49] Sun, C.C. 1997, op. cit.
[50] Lee, A. H. C. 2001, op. cit., pp. 179-184.
[51] Lu, W. C. 1995, *The Influence of Christianity on Taiwan Music Education and Its Importance in the Study of Teaching Material for Taiwanese Indigenous Education,* unpublished Master's thesis, National Taiwan Normal University.

whom little information had previously been available, such as Miss Isabel Taylor and Mrs. Margaret Gauld, whose contribution will be considered in detail.

The influence of Christian missionaries on music education and music in general was further discussed by Guo and Yang, in their similarly titled works, *Essentials of Taiwanese Christian Music History*[52] and *Essentials of Taiwanese Western Music History*[53] respectively. Guo's book provided a chronology of the development of Christian music: the first stage of Christian musical influence in Taiwan (1624-1858), the second stage of Christian musical influence in Taiwan (1859-1945) and the development of Christian music in Taiwan (1945-present). Individual contributions, musical activities, Christian songs and music were described. While Guo outlined religious music in schools, he did not describe the syllabus in the theological colleges in detail. For example, he introduced Miss Isabel Taylor, a significant educator, but did not elaborate on the manner by which she taught. He may have been unable to locate specific data. Yang's work revealed a similar lack of minutiae regarding music education, for example, in the second chapter of Yang's book: the second stage of Western musical influence in Taiwan (1859-1895). Similarly, much of the information involved an introduction to the musicians and music teachers of the Japanese protectorate. Some materials, such as those on Christian musical development - the church choirs, Tainan Theological College, Mrs. Margaret Gauld and Miss Isabel Taylor - echoed Guo's work. For the introduction to the musicians, Yang mentioned that one of the outstanding musicians, Cheng Fu-Hsing, came back from Japan after studying to become a teacher at the Taiwan Province Teacher education school and editor of textbooks for the elementary schools. She did not however provide further information on the details and content of this textbook. This lack of detail is unsurprising however as neither author was writing with music education as their primary purpose.

A current research paper written by Lee, entitled 'Influence of Christian Missionaries on the Music Education of Taiwan'[54] provides a historical account of early Christian missionary activities in music education in a chronological and narrative format. Specifically, the significant contribution of some advocates in the school curriculum is undeniable. Although this topic and related subject have been discussed by some scholars, this paper was the first to both focus on music education by missionaries and present findings on this topic in English.

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[52] Guo, N. D. 1986, op. cit.

[53] Yang, L. H. 1986, op. cit.

[54] Lee, A. H. C. 2000, 'Influence of Christian Missionaries on the Music Education of Taiwan', Australian Association for Research in Music Education, XXII Annual Conference, "A Community of Researchers", unpublished paper, 30 June - 3 July, 2000, Melbourne University, Australia.

- **Histories of music education in Taiwan: the Chinese restoration**

This sub-section will be divided into five topics including general overview, curriculum, textbooks and teaching materials, instrumental teaching and specific-methodologies. The change in topics to encompass instrumental teaching and particular pedagogies reflects a post world War II expansion of the curriculum.

- **General overviews**

Chang's *The Development of Music Education History at the Taipei Teacher Education Institution after 1945*[55] also falls within Connell's celebratory category. The book provides a detailed explanation of the history of the development of music education in the selected era and institution with some further information on school history. In terms of the curriculum, Chang deals with the aims and syllabus but fails to provide any interpretive discussion. For example, he lists the numerous subjects studied as part of the specialist music course, but offers no further information on which texts were studied. This data is of somewhat limited value for the research into textbooks in Chapters 5 and 6.

This section will review the literature on music education history that provide an overview of the whole era. Chen's 'Looking back and forward in Taiwanese Music Education'[56] presents an overview of the history of the music education and gives a critical account of the implementation of current music education at different levels. For example, she argues that the current *Curriculum Standards: Music* published by the government needed to be reformed because the music curriculum should be balanced between Western culture and traditional concerns. Learning music in the specialists course should not only develop talented musicians but also teach humanism and aesthetics.[57]

- **Curriculum**

Liu's *Discussion of the Importance of Music Education*[58] was also pertinent to research into general music history during the Chinese era. Liu gave a descriptive account of the use of music as an agent of social governance. For example, he discussed the use of music as a means to introduce and implement nationalism, traditional Chinese music theory, Chinese musical thoughts, and K'un Ch'u (a Chinese musical form), and the function of education and musical

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[55] Chang, T. K. 1997, *The Development of Music Education History at the Taipei Teacher Education Institution after 1945*, Taipei: Leyun Press.
[56] Chen, Y. H. 1999, op. cit.
[57] ibid., p. 36.
[58] Liu, L. W. 1977, *Discussion of the Importance of Music Education*, Taipei: Ta Tung Publisher.

responsibility in education. Although the title of book implies that it deals with music in education, Liu was in fact primarily concerned with developing a theoretical or sociological framework that used music as an avenue for understanding, cultural contexts and patriotism. Although Liu provided little information on schooling, his work afforded some valuable insights into links between school pedagogy and influences such as the Greek philosophers, Confucius, and morals, health and discipline.

An unpublished thesis, Chu's *A Study on the Evolution of Musical Curriculum Standards for Elementary Schools in Taiwan from the 1950s to the Present,*[59] presents a chronological overview of the reforms of the *Curriculum Standards: Music*. He also provides an analysis and comparison between the old and new versions of the *Curriculum Standards,* and gives his interpretations of the results. Chu's research furthermore offers an historical account of curriculum development since the late nineteenth century, and provides some valuable and detailed data on the 1942 and 1948 *Curriculum Standards: Music* reforms.

Hsu's unpublished thesis, *Research in Current Musical Programs in Elementary Schools,*[60] gave a brief historical account of the development of music curriculum (approx. 1900 to the present), particularly concentrating on the aims of the 1975 *Curriculum Standards: Music* and the textbook based on these standards. Hsu also drew on her own research concerning the analysis of textbooks and questionnaires from in-service teachers, and then made some comments on her findings. She identified three categories within the aims of the 1975 *Curriculum Standards: Music* which are recognition, technique and affective development. Hsu then classified the aims according to these three categories, although the lack of detailed explanation limited the value of her research.

An unpublished thesis by Wang entitled *The Implementation of Music Programs in Public Elementary Schools,*[61] made recommendations for improving the teaching program in schools. These recommendations were based on the results of surveys and questionnaires from 260 teachers and 320 pupils in the elementary schools in the Taipei area. Her findings showed that the main disadvantages in the music curriculum were that: it focused on teaching singing and notation reading with less emphasis on teaching instrumental playing, creating and listening; the *Music Curriculum Teaching Guide* for teachers did not provide much assistance; and there was a lack of teaching materials and equipment to support the teaching program.

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[59] Chu, J. T. 1998, op. cit.

[60] Hsu, T. T. 1989, *Research in Current Musical Programs in Elementary' Schools,* unpublished Master's thesis, National Taiwan Normal University.

[61] Wang, M. J. 1988, *The Implementation of Music Programs in Public Elementary Schools,* unpublished Master's thesis, National Taiwan Normal University.

Although Wang's research was thorough there was no interpretive discussion of the results.

Chou's 'Research on the Implementation of the Music Curriculum in the Middle and High Grades'[62] presented an examination of school programs based on questionnaires, and made some suggestions. Chou's findings showed the advantages and shortcomings in the teaching programs. This information was relevant for the discussion of textbook reforms in Chapter 6. Chou's methodology was however questionable in some instances, for example, in the variability in the content of questionnaires presented to urban and rural teachers and the subsequent lack of comparability of the results.

Lee's recent research paper, entitled 'Elementary Curriculum in Taiwanese Music Education: Cross-Cultural Comparisons with American, British,, and Australian Curricula'[63] deals with the 1993 *Curriculum Standards: Music* for elementary schools published by the Taiwanese Education Ministry. This paper analyzes the *Curriculum Standards: Music* both in terms of the development of elementary education and its treatment of Western music and traditional music with those of various other countries such as the USA, Britain and Australia. The methodologies for this research comprises analysis, comparison and review. The findings are significant as they include the recommendation that music should become a compulsory subject in the Taiwanese educational system.

Yao's article entitled 'The music subject "research in the aims of basic study ability" - concepts of integration and development'[64] presents a comparison between the 1993 elementary and 1994 secondary *Curriculum Standards: Music.*[65] The findings outline the author's impressions and criticism of the music curriculum and provide suggestions for future developments.

Chi's article 'A brief discussion of the evaluation strategy of teaching listening to music in the elementary school'[66] is a conference paper on music education. She provides several accounts of the current methods of teaching music appreciation based on practical events and surveys by different researchers. She also gives pragmatic suggestions such as how to improve

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[62] Chou, C. T. 1983, 'Research on the Implementation of the Music Curriculum in the Middle and High Grades', cited in Wang, H. N. et al., *Research in Investigation of Implementation of New Music Curriculum of Elementary Schools*, National Education Materials Office.

[63] Lee, A. H. C. 2001, 'Elementary Curriculum in Taiwanese Music Education: Cross-Cultural Comparisons with American, British and Australian Curricula' in Australian Association for Research in Music Education Annual Conference, unpublished paper, September, Faculty of Education, University of Newcastle, NSW, Australia.

[64] Yao, S. T. 1995, 'The music subject "research in the aims of basic study ability" - concepts of integration and development', in *Secondary Education*, vol. 46, no. 4, August.

[05] Ministry of Education 1994, op. cit.

[66] Chi, S. H. 1995, 'A brief discussion of the evaluation strategy of teaching listening to music in the elementary schools' in *Teacher Region*, vol. 77, August, pp. 10-15.

the knowledge and skills of in-service teachers, and hints on music classroom equipment, teaching tools, teaching activities and assessment.

- **Textbooks and teaching materials**

In *Music Teaching Materials and Pedagogy,*[61] Chang bases his analysis on personal experience and the 1993 *Curriculum Standards: Music*[6]* for elementary schools, and presents a comprehensive discussion of musical education including pedagogy in aural training, recognition of musical notation, singing, performing, composing, listening to music and individual lesson plans. The most useful data is Chang's explanation of the 'listen and sing' method and singing instruction.

Elementary Education Monthly™ contained several articles relating to music education, beginning with K'ang's 'Research on the Process of Teaching Music'[70] which provided simple principles concerning the concepts of teaching music, arrangement of schedules, the procedure of teaching musical theory and the process of teaching music in general. Unfortunately, the title of the article is misleading as no obvious research was presented.

Lai's 'Current Developments in Secondary Music Textbooks in Taiwan'[71] presents an account of textbook development including the definition, function and system of textbooks, as well as the editing processes and assessment by the textbook committee. The most useful data Lai provides concerns the change from the textbooks published by the government to those produced by private companies.

Lin's 'Emphasizing traditional and innovational tasks in culture - review of basic music education development'[72] presented his views on the development of traditional and native music in the classroom and provided some practical suggestions on how to promote these activities such as encouraging people to compose folk songs based on native or local culture, inviting professional musicians to engage in workshops and summer holiday camps and teaching students how to sing and study folk songs.[73]

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[67] Chang, T.H. 1997, op. cit.
[68] ibid.
[69] Elementary Education Monthly Committee 1976, 1979, 1980 & 1981, *Elementary Education Monthly,* Provincial Taipei Teachers' College Press.
[70] K'ang, O. 1954, 'Research on the Process of Teaching Music' in *Elementary Education Communication** vol. 4, nos. 10 & 11.
[71] Lai, M. L. 1995, 'Current Development of Secondary Music Textbooks in Taiwan' in *Secondary Education,* vol. 46, no. 4, pp. 56-67.
[72] Lin, C. Y. 1992, 'Emphasizing traditional and innovational tasks in culture - review of basic music education development' in *Taiwanese Symphony Orchestra Monthly Journal,* January, pp. 6-8.

- **Instrumental teaching**

Two works were specifically consulted concerning instrumental teaching. An unpublished thesis written by Wu entitled *An Inquiry into Junior High School Recorder Teaching* explored 'the prevalence of the recorder teaching in the Taiwanese junior high school music curriculum'[74] and provided a discussion of materials, methods, clubs, competitions, and teacher training and placed Taiwanese recorder teaching in a global context. Her thesis presented a study of recorder teaching in music education through a broad discussion and analysis of literature reviews, expert interviews, and questionnaires of teachers and students. These data were of value for the current work for the information that Wu provided on recorder teaching in schools.

Another publication based on experimental research, 'Research in keyboard aids for musical teaching in elementary schools - discussion of the development of aural training'[75] explored the development of children's aural ability through using keyboard instruments. Cheng based this study on a school in Taipei with the results intended to be of value in future reforms of the Curriculum Standards. This research considered current practice in Taiwanese schools.

- **Specific-methodologies**

There are a number of publications that have dealt with the historical development of introduced teaching pedagogies. Liao's 'Discussion of the Orff Approach from an education viewpoint'[76] gives a brief historical account of the development of the Orff approach, its characteristics, an introduction to Orff instruments, the successful adaptation of the approach and its value in music education. There are not many publications that concern historical research on the Orff approach in Taiwan, and thus this article is quite significant.

An article written by Shieh, 'The Dalcroze Method Workshop at the Taipei Teacher Institution,'[77] documented the teaching strategies designed by two Dalcroze advocates, Mr. Sanchez and A. Joseph. Although relatively little is recorded of the workshop activities, this

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[73] Lin, C. Y. 1992, op. cit., p. 7.

[74] Wu, S. W. 1992, *An Inquiry into Junior High School Recorder Teaching,* unpublished Master's thesis, Naitonal Taiwan Normal University.

[75] Cheng, M. C. 1991, 'Research in keyboard aids for musical teaching in elementary schools - discussion of the development of aural training' in *Taiwan I's' Education Theses Conference: Theses Collection,* Taiwan Elementary In-service Teachers Workshop Press.

[76] Liao, K. 1995, 'Discussion of the Orff Approach from an Education Viewpoint' in *Junior High School Education,* vol. 46, no. 4, pp. 68-73.

[77] Shieh, M. H. M. 1994, 'The Dalcroze Method Workshop at Taipei Teacher Education Institute' in *Education Treatise,* 30, pp. 2-10.

article provided useful information.

Further reviews of the teaching methods through comparisons between two countries can be found in A. H. C. Lee's 'Methods and approaches of teaching music: a comparison between Australia and Taiwan.'[78] This was the first article written in English to introduce the development of methods and approaches in Taiwan and compare these with Australia. The significance of the article lies in its relevance for those with an interest in the interrelationship between English speaking countries and music education in Asian countries. The comparison between Taiwan and Australia provided some ideas about the similarities between methods and approaches used in different countries.

Similarly, another article by Lee presents an examination of Taiwanese and Australian books based on the Dalcroze and Kodály approaches. This article reveals an attempt to incorporate wide research and Western methods into the development of contemporary Taiwanese school music. Lee's 'Approaches influencing music education in Australia and Taiwan'[79] describes various significant and influential music education approaches which emerged during the nineteenth and twentieth centuries. Two of these, those of Emile Jaques-Dalcroze (1865-1950), and Zoltán Kodály (1882-1967) are practised widely today in the schools of Australia and Taiwan. These approaches have been to varying degrees translated from the original versions. For Australian and Taiwanese contexts, textbooks have been published in English and Chinese, which will be considered in detail.

- **Histories of music education in general**

This sub-section will be divided into two topics being significant advocates of music education during the Japanese protectorate and Chinese restoration respectively. Secondary data from countries other than Taiwan which discusses such influences will also be reviewed.

- **Advocates during the Japanese protectorate**

Luther Whiting Mason was influential because he collaborated in the establishment of the school music curriculum in Japan and subsequently Taiwan. An early publication about Luther

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[78] Lee, A. H. C. 1998, 'Methods and approaches of teaching music: a comparison between Australia and Taiwan' in *Victorian Journal of Music Education,* Australian Society for Music Education (Victorian Chapter) Incorporated.

[79] Lee, A. H. C. 2001, 'Approaches influencing music education in Australia and Taiwan' in *Proceedings,* Australian Society for Music Education, XIII National Conference, a musical odyssey, a journey of discovery in music education, July, Adelaide University, South Australia.

Whiting Mason was written by Arnett entitled * Rediscovery of a Unique Music Educator.'[80] This work presented a brief account of Luther Whiting Mason's work and life. The most useful information for this thesis referred to Mason's background and his contribution to Japanese music education. An unpublished thesis entitled *Luther Whiting Mason: Contributions to Music Education in Nineteenth Century America andJapan*^ by Howe provided a deep and insightful examination of Luther Whiting Mason's contributions to music education in America and Japan. The most pertinent information from Howe's research concerned the relationship between Mason and Isawa Shuji, Mason's *The National Music Course,* the methodologies and ideas of some European scholars that influenced Mason, and a brief biographical introduction to Isawa. Three books, Birge's *History of Public School Music in the United States?*[2] Keene's *A History of Music Education in the United States.,*[83] and Mark and Gary's *A History of American Music Education*^ considered Mason's *The National Music Course.* Birge gave a short account of Mason's life and *The National Music Course* and included some positive reviews of the latter however he provided no further interpretive information. After a few decades, Keene offered a brief biography of Mason and review of *The National Music Course.* Mark and Gary similarly briefly introduced Mason's background and *The National Music Course,* including aspects of rote singing and song material.

Similarly, an article also written by Howe, entitled 'Luther Whiting Mason's Textbooks in Three Countries: National Music Course, Shokashu and Neue Gesangschule,'[85] offered a brief discussion and comparison of three textbooks based on similar procedures that were used by Mason. Specifically, the information of the Sho kasbu (Song Collection) published in 1881-1883, as explained and interpreted by Howe, provided helpful data for research on the song collections used in Taiwan.

Again, Berger's 'Isawa Shuji and Luther Whiting Mason: Pioneers of Music Education in Japan'[86] echoed some aspects of Howe's works such as the backgrounds of Isawa and Mason, and their relationship. The section 'blending two cultures' simultaneously documented the

[80] Arnett, E. 1973, 'Rediscovery of a Unique Music Educator' in *Music Educators Journal,* vol. 59, no. 9, May.
[81] Howe, S. W. 1988, *Luther Whiting Mason: Contributions to Music Education in Nineteenth-Century America and Japan,* unpublished doctoral thesis, University of Minnesota Press.
[u] Birge, E. B. 1988, *History of Public School Music in the United States,* Virginia, U.S.A.: Music Educators National Conference, reprinted 1988.
[83] Keene, J. A. 1982, *A History of Music Education in the United States,* Hanover, [N. H.]: University of New England.
[8"] Mark, M. L. & Gary, C. L. 1992, *A History of American Music Education,* New York: Schirmer Books.
[85] Howe, W. S. 1991, 'Luther Whiting Mason's Textbooks in Three Countries: National Music Course, Shōkashu and Neue Gesangshule' in *Canadian Journal of Research in Music Education,* no. 33, December.
[86] Berger, D. P. 1987, 'Isawa Shuji and Luther Whiting Mason: Pioneers of Music Education in Japan', in *Music Educators Journal,* October.

ideas of music education in both Japan and the West and gave an insight into the influence of Western culture in Japan. The same theme can also be seen in Ogawa's 'American Contributions to the Beginning of Public Music Education in Japan'[87] which offered an introduction to Isawa and a more detailed account of Mason's contributions. The author reviewed the existing literature and collated and critically evaluated the information concerning Mason's work. Ogawa's interpretation provided important and novel ideas about Mason's contributions which were of relevance in the current inquiry.

Kim's article 'The Introduction of Western Music to Korea Through the Government General of Chosun'[88] focused on the policy behind the use of music textbooks for the elementary schools in Korea. Kim briefly introduced the textbook and the characteristics of songs in "Shin-pen-sho-ka-shu" during the Japanese occupation. It is of particular interest that the "Shoka" was similarly encountered in Taiwan during the Japanese protectorate. This text thus assisted in an understanding of the use of school syllabus and teaching materials in the colonization of two different countries by Japan.

Creel's 'Confucius and the Chinese Way'[89] provided clear explanations about Confucian philosophy and introduced his disciples. The most useful information was the description of the relationship between // and music, and the Confucian emphasis on the value of music for the individual and society. Confucian concepts are of particular relevance due to their advocacy by some Japanese scholars and in the later discussion of the *Curriculum Standards: Music.*

Conclusion

The literature review of historical research in music education in Taiwan reveals works representing a variety of theoretical themes and genres, and historical approaches. Connell's categories of celebratory, including nostalgic, expository, analytical and interpretive, and politicising historical inquiry are all represented. For the most part, however, the historical research belongs to the genres of chronological, thematic and narrative, while further approaches which document individuals, schools and institutions are also informative but somewhat lacking in interpretative analysis.

To summarize, the literature survey reveals that while a reasonable volume of celebratory literature has arisen addressing the centenary of music education history in Taiwan, no

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[87] Ogawa, M. 1991, 'American Contributions to the Beginning of Public Music Education in Japan' in *The Bulletin of Historical Research in Music Education,* vol. 12, no. 2, July.
[88] Kim, Y. H., op. cit., pp. 65-68.
[89] Creel, H. G. 1960, *Confucius and the Chinese Way,* New York: Harper & Row Publisher.

publications or unpublished articles contain a comprehensive and integrated description of the development of music education. Thus, the current research utilizes research from a wide variety of sources, organized according to broad thematic or chronological categories. For example, only two publications relating specifically to an overview of the history of Taiwan are reviewed because the more general information of relevance to this thesis, such as historical inquiry into the response of different education systems to economic and political changes and the general development of education in Taiwan, have been discussed in more detail in the works dealing with the history of education. Some of this information on historical background was also used by authors reviewing the history of music education. Works on the history of education essentially contain histories of educational events, administrative developments, systems, policies, structures, and personalities with little consideration of the history of institutions.

In terms of histories of music education, prior research has been divided into different topics including an overview of the whole era, the Japanese protectorate and the Chinese restoration. Obviously, each topic represents only a part of the history of music education however the ideas and practices considered for each can be amalgamated to yield a more complete picture of the history of music education in Taiwan.

The review of the relevant literature also reveals that various important questions relating to Taiwanese music education have not been addressed. In terms of the significance of missionary works, British and Canadian missionaries introduced religious music into classroom musical practice. The literature has discussed their development and sought to celebrate their achievement. Little attention has been given however to the music used in and outside the schools or its study and practice. Detailed discussion of the teaching materials and methods employed by individual contributors such as George Leslie Mackay, Margaret Gauld and Isabel Taylor, in the schools is also lacking. In terms of institutions, integrated information on curriculum and pedagogy in, for example, the history of the Japanese Language School and the later Taipei Normal School (1919-1945) has been limited. Although there are several texts dedicated to the topic, only brief or sketchy details are ultimately revealed. Similarly the relevant research by Taiwanese scholars on school textbooks and music teaching reference texts for teacher education is informative but limited in analytical discussion. Likewise, while Chang provided a history of the progress of the National Taipei Teacher Institution and its various predecessors from 1945-1996 which concentrated more on the aims, syllabus and assessment of the generalist course than on the specialist course due to a lack of material. Finally, a search of the literature concerning the implementation of the Dalcroze, Kodaly and Orff methods and

approaches has identified a reasonable body of writings, although most of these are teaching references, not research inquiries. Two articles by the author discuss and evaluate these approaches, however more works are required to support these teaching references through processes of criticism and review.

The review of the relevant substantive literature on history of music education in Taiwan reveals a lack of secondary source material for Taiwanese contexts. This material is therefore augmented by texts from countries outside Taiwan such as Japan, USA, Europe and Great Britain, to provide a comparison and aid in understanding about international recognition, achievements and developments.

Chapter 4

Japanese Protectorate (1895-1945)

Introduction

Japan started to take its involvement in Taiwan seriously after the Meiji Restoration (1868-1912). The Restoration re-defined Japanese society, replacing feudal divisions with a centralized system focused on the Emperor. There was a deliberate effort to modernize Japan through adapting Western influences, to meet the growing presence of Europe and America in Asia. Beasley summarized the Meiji Restoration:

> In Japan, men succeeded in "using the barbarian to control the barbarian" so as to initiate policies that produced a "modern" state, powerful enough in the end to meet the West on equal terms. Hence Japan ... moved to empire and industry, not poverty and civil war ... For Japan, therefore ... it is the point from which modern history can be said to begin.[1]

The Japanese had seen the neighboring Chinese Empire invaded and ridiculed by the powerful Western nations since the Opium war (Anglo-Chinese war).[2] The Japanese felt that to avoid being pressured by powerful nations from Europe and America, Japan needed to expand its territory and strengthen its military presence. Nariakira Shimazu, an early pioneer of this ideology promoted the argument that to avoid foreign invasion, Japan needed to obtain Fukien and Taiwan provinces, to be used as bases from which to enter eastern Asia.[3]

The successful adoption of this ideology of military expansion is exemplified by the Jiawu war in 1894 between Japan and China which resulted in defeat for the Chinese. The Shimonoseki Treaty was signed the following year,[4] forcing the Ching government to cede Taiwan to the Japanese. During the subsequent occupation, the colonizers deliberately sought to 'Japanize'[5] Taiwan through education and other cultural influences. It was not until 1945 that Taiwan was re-possessed by China after the defeat of Japan in World War II.[6] This period of fifty-one years, from the Shimonoseki Treaty to the re-accession of Taiwan, was called the era

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[1] Beasley, W. G. 1972, *The Meiji Restoration*, Stanford, California, Stanford University Press, pp. 1-2.

[2] In 1838, Chinese Emperor Tao-Kuang (1821-1850) officially appointed imperial commissioner Lin, Tse-Hsu to enforce the ban on opium-smoking and the opium trade in Kuangchou City. Imperial commissioner Lin set up very strict rules for British businessmen, which the British government rejected, triggering what was called the "Opium War". China was defeated. The Nanching Treaty, the first treaty in Chinese history, forced the Ching Government to cede Hong-Kong to the British. Hsu, C. T. 1996, op. cit., p. 155.

[3] ibid., p. 156.

[4] The treaty was signed by Lee Hong-Chiang (1823-1901) and Ipo Hirobumi (1841-1909), representatives of the Chinese and Japanese governments respectively.

[5] The term "Japanize" was described by Arnold as "To convert 3,000,00 Chinese into loyal Japanese subjects." Arnold, J.H. 1908, op. cit., p. 61.

[6] To fulfill the Cairo Declaration (1st December 1943), as agreed in the Cairo conference by Chiang, Roosevelt

of the Japanese protectorate.[7]

Stevens argues that the Meiji Government of Japan opened the door to foreign influences in its aim to produce a modern industrialized society and that 'education was seen as one of the major means of achieving modernization.'[8] As part of this modernization, education and, particularly, music education in Japan were strongly influenced by European and American methods. Western music education came to Taiwan through the Meiji reforms of Japanese education. In addition, direct contact with European and American missionaries also influenced music education in Taiwan, in various ways, which will be discussed.

Under the Japanese protectorate, the colonial government built many schools in Taiwan, in an effort to enforce the use of the Japanese language in the colony. Control of education was an important aspect of Japanese administration, as the curriculum in Taiwanese schools was imported directly from the Japanese mainland. The development of music education in Taiwan, which reflected these changes, will be considered on three levels. Firstly, there is discussion about the influence of Western religious music on the growth of music education in Taiwan as this was the earliest school music education in Taiwan. This provided the foundation upon which music education was built and was a strong influence during the Japanese protectorate. In this section, the role of foreign missionaries in establishing schools that promoted music education and Western music is discussed. The development of music education at the Chang-Jung Boys' Middle School, the Chang-Jung Girls' High School and the impact of three influential people, George Leslie Mackay, Mrs. Margaret Gauld and Miss Isabel Taylor,[9] on music education in Taiwan is considered. Secondly, the introduction of American and European music education which influenced Japanese and Taiwanese culture during the last part of the nineteenth century needs to be considered to understand the music instruction and associated material of this period. Then, a brief outline of the elementary education system for Taiwanese and Japanese students as well as school curricular reforms is presented. The textbook, *Pedagogy of Singing for the Elementary School* (1915), will be used as a case study to review the curriculum aims, syllabus and pedagogy for the elementary schools for Japanese students in Taiwan. Details of music in the Public Schools for Taiwanese students will also be briefly considered. Thirdly, the training of music teachers in Taiwan, prior to the establishment of the Japanese Language School, is described. This focuses on two streams, the contributions of

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and Churchill representing China, the United States and Great Britain.

[7] Hsu, C. T. 1996, op. cit., pp. 168-172.

[8] Stevens, R. S. 1999, op. cit., p. 1.

[9] See Appendix B.

Takahashi Humiyo[10] and Ichijyo Shinzaburo (1874-?)[11] two significant music educators. Second, the role of the Japanese Language School (1895-1919), Taipei Normal School (1919-1945),[12] and the Tainan Theology College (1876-present), three teacher training institutions, will be explored.[13]

Influence of Christian missionaries on music education in Taiwan

Music education during the Japanese protectorate, while representing the principal period of early expansion and development, did not constitute the genesis of formalized musical tuition in Taiwan. This occurred with the arrival of missionary workers in Taiwan in the seventeenth century. It is thus worthwhile to consider these early developments as a background to both governmental policies during the Japanese protectorate and the later missionary work during this period. The discussion will be divided into two parts: the activities of the Christian church in Taiwan both prior to and during the Japanese protectorate period; and music education in the secondary schools of southern and northern Taiwan. As these latter schools were designed to prepare students for the ministry they dealt with older children. Presumably the missionaries also provided elementary schooling but almost no information is available.

• Historical background

There were two stages in the expansion of Western music in Taiwan: the Dutch-Spanish period and the British-Canadian colonial rule. The first stage began in 1624, when the Dutch invaded Taiwan, and ended with their expulsion by Cheng Cheng-Kung[14] in 1662.[15] The Dutch Protestant missionaries were then forced to leave,[16] and their music was banned by the government. These early Dutch missionaries brought Western religious music into Taiwan. The

[10] His dates of birth and death are unknown.
" His date of death is unknown.
[12] The Taipei Normal School (1919-1945) was initially called the Japanese Language School.
[13] The above mentioned schools were selected partly because of the way music education developed in each, and partly because of the availability of school archives and other sources for their histories. Although there were more institutions that offered teacher training, information about them was lacking.
[14] Cheng, Cheng-Kung (also known as Koxinga) was a Ming Loyalist. When the Manchu troops (also known as the Ching government) occupied northern China, Cheng brought his troops to Quemoy in 1661. He opened Taiwan to Chinese settlers but did not return to China.
[15] Chen, P. C.I995, op. cit., p. 47.
[16] In 1662, under the Koxinga family, the island had become increasingly Chinese; the government destroyed all of the churches and Training Ministers schools which the foreign church ministers had built during the Dutch protectorate.

missionaries built churches[17] and schools, and taught singing and religious ceremonies to the indigenous population. The church choir lessons at the schools were the first attempt at Western music education in Taiwan.[18]

From 1626 to 1642, the Dutch influence was challenged by Spanish Dominican friars after Spain captured the northern part of Taiwan. The Spanish Catholic missionaries spread their own faith through music.[19] In 1642, the Dutch took possession of the whole of Taiwan and expelled the Spanish, ending the religious activities of Catholic missionaries. The first stage of Western musical influence in Taiwan therefore mixed the efforts of Dutch Protestant and Spanish Catholic missionaries to spread music in support of their religion. Music activities were limited to learning basic musical theory, hymns for the church choir and music for church worship. Chen believed the music in this period was only for "service" and "preaching", rather than a general education in music.[20] No specific details can be found about what actually occurred in these music classes.

The second stage of Western musical influence in Taiwan began in 1860, when the Ching Government signed the Tienchin Treaty with Great Britain and France. This opened Tamsui Harbor, and soon after the Keelung and Kaohsiung ports in the North and South respectively for commercial activities.[21] Missionaries brought Western music into Taiwan for the second time.[22] In September 1860, Reverend Douglas and Mr. Mackenzie of the British Presbyterian Church came to Taiwan to spread their faith in Tamsui and Monchia. From this time, churches not only brought Western music into Taiwan, they also promoted and influenced the development of music education in schools. The two most influential churches at this time were the British Presbyterian Church in the south, and the Canadian Presbyterian Church in the north.[23] These churches incorporated both Western secular and religious music into the music lessons and religious activities of the school.

These later influences had no links to the work of the early Dutch and Spanish missionaries, as their teachings were rejected completely by the Chinese government after 1662. Indeed, two hundred years would probably have erased all recollection of Western music. The British and Canadian missionaries were more successful than the Dutch and Spanish in creating

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[17] Arnold described the church's function thus: 'all educational work undertaken by the Dutch in Formosa was done in the interests of the Dutch church.' Arnold, J. H. 1908, op. cit., p. 11.
[18] Chen, P. C.1995, op. cit., p. 47.
[19] Yajig,L. H. 1986, op. cit., p. 25.
[20] ibid., p. 48.
[21] See Appendix C.
[22] ibid., p. 35.
[23] ibid., pp. 38-39.

education institutions and these survived the change from Chinese to Japanese rule. The second introduction ofWestern music and music education methods marked a milestone in the history of music in Taiwan.

9 The Christian church of Southern Taiwan

The Christian Church of Southern Taiwan was founded by British Calvinists. Reverend Campbell was the first missionary to establish a school for the blind and mute in Taiwan in 1871. This school published a Bible and sacred poems and included piano and singing instruction in its curriculum.[24] A letter written by Campbell in 1872 indicated that the sacred poem hymn-book played an important role in church worship. He said 'the worship in Lord's Sabbath sessions starts at ten in the morning and two in the afternoon; the activities are as follows: sacred poem, prayer, recitation of the Ten Commandments, brief explanation, sacred poem, prayer, sermon, preaching, prayer, doxology, benediction.'[25] At these services the 'hymn-book used on both occasions is a small collection which was prepared by several of the missionaries in Amoy.'[26]

The hymn-book, called the *long-Sim Sin-Si*[27] in Fukien dialect, was introduced into Taiwan by Reverend Douglas in 1860.[28] A later edition (1871), edited by Reverends Burns and Douglas, was published in native dialect. It contained fifty-nine hymns, and was later expanded to 122 hymns in 1910.[29] In this hymn-book:

> The collection made use of by the Church in Formosa (Long-Sim Sin-Si) during many years contains only fifty-nine hymns, some of them being original compositions, and others well-known hymns in circulation among English-speaking Christians. So far as can be ascertained, all of them seem to have been composed or translated by the earlier missionaries at Amoy.[30]

Douglas was influential through the Chinese hymn-book and in music education generally. Perhaps his chief accomplishment was to prepare a Sol-fa music book for his students. This achievement is highlighted by his contemporary, Seward, who put the matter as follows:

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[24] Wang, I. 1967, 'Sketches from Missionaries' in Kong, S. S. et al. (ed.), *Church and Theology*, vol. 6, nos. 3 & 4, Tainan Theological College Press, p. 159.
[25] Guo, N. D. 1986, op. cit., p. 16. It may be that these signs were tonic solfa handsigns.
[26] Campbell, W. M. 1889, op. cit., vol. II, pp. 220-221.
[27] There was a hymn-book, Seng-Si-K.uia, published by the Southern Taiwan Presbyterian Hymns Committee in 1900. MacMillan, H. 1953, op. cit., pp. 67-68. See Appendix D.
[28] Yang,L.H. 1986, op. cit., p. 38.
[29] ibid., p. 72. Books containing a further, 151, 161 and 171 hymns were also published although evidence is lacking regarding the dates.

> He got up a Sol-fa music book for it [hymn-book], adapting good tunes to the native voice, which does not easily sound semi-tones. From this book, when time allowed him, he taught not only the students in the Training Institutions, but the children in the juvenile schools, with much success, and with enjoyment to himself as well as to the receivers of a music education so novel, and so much in advance of their national music.[31]

Reverend David Smith introduced music as a subject when the Tainan Theology College was established in 1876. Other schools, which were established by the Presbyterian missionaries prior to the occupation by the Japanese (1895), included Chang Jung High School, and Chang Jung Girls' High School. All these schools combined religion and education, and music was emphasized.[32] More is known about the development of music education at the Chang Jung High School and the Chang Jung Girls' High School. These schools will subsequently be discussed in some detail.

- **Chang Jung High School (1885 to 1945)**

Chang Jung High School, which originally catered for boys only, was established on September 21,1885. The school was located in Tainan City.[33] Music classes were first taught by Mrs. Johnson.[34] These lessons included sacred poems, sports songs, and musical instruments.[35] Under the third principal, Mr. Edward Band, the high school course was four years long with music remaining an important subject.[36] The music textbook was based on the Fukien dialect hymn-books[37] Mr. Singleton and Mr. Lin were in charge of the music lessons.[38] Students also had the opportunity to participate in extra-curricular musical activities such as the singing club and the harmonica club.[39] In 1927, for the 50th anniversary celebration of Reverend Barclay's promotion of Christianity in Taiwan, the school held a joint concert with the Tainan Theological College and the Chang Jung Girls' School.[40]

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[30] Campbell, W. M. 1915, op. cit., pp. 244-246.
[31] Seward, T. 1880, 'Does the Tonic Sol-fa system simplify the study of music?' in *Tonic Sol-fa Reporter*, October, p.227.
[32] The author did not mention what sort of materials or methods were used in these schools. Yang, L. H. 1986, op. cit., p. 124.
[33] Chang, H. C. 1991, op. cit., p. 12. See Appendix A.
[34] 'Mrs. Johnson not only has the devotion in her beliefs, but also has profound musical talents. Mrs. Johnson had enriched the content of the new lessons taught in school ... organ and ... all other musical subjects.' ibid., p. 56.
[35] ibid., p. 55.
[36] ibid., p. 113.
[37] See appendix E. These materials were copied from the Museum at the Chang Jung High School. Permission from the librarian.
[38] British Reverend L. Singleton was an enthusiastic pioneer of the church choir, which later became the YMCA church choir. Under Reverend Singleton's direction numerous choirs were amalgamated to form the 'Messiah chorus' in Tainan.
[39] ibid., p. 158.
[40] Barclay was appointed as the first principal at the Tainan Theology College in 1876.

During the term of *iie fourth principal, Kato Chotaro (1935-1945), the school underwent several major changes. Music lessons were taught in the first three years, however, the choir and harmonica cluhs continued to function.[41] Lin became the instructor for the music class and extra-curricular music club. In 1941, the school's military brass band participated in a street parade and performed in the joint concert of elementary and secondary schools of Tainan City.[42] After the Japanese attack on Pearl Harbor, and the ensuing Pacific war, education became more militaristic. The Japanese military asked music specialists to compose military songs, so the school began to teach such songs[43] in music classes.[44] This inclusion of varied music such as organ, harmonica, and orchestra demonstrated that the school considered musical education to be an important part of the curriculum.

- **Tainan Presbyterian Girls' High School (Chang Jung Girls' High School)**

The Tainan Presbyterian Girls' School had a long history in Taiwan. In 1867, Reverend Hugh Ritchie joined the missionaries and, with his wife, planned to develop education for women and girls in the south. In 1887, a school was opened with Mi?s Stuart and Miss Butler. They had been sent out in 1885 by the English Presbyterian Women's Missionary Association.[45] In addition to the regular secondary school curriculum of Japanese education,[46] the girls' school paid special attention to bible study, music, athletics, art and home-making.[47] Mrs. Margaret Gauld 'taught music to several generations of middle school... She will be long remembered as "the mother of music" in the church in Formosa [Taiwan].'[48]

In 1927, Tug-Men church, located in Tainan City, organized a choir called the "CJGC[49] Praise Group", which included students from the Chang Jung Boys' and Girls' Schools. Gauld and Miss Mackintosh[50] took turns in conducting this choir, which practised for two hours every Friday afternoon. The choir's Sunday service was particularly popular. In 1939, Kasho Tetsuo (1939-1945), a trained educationalist and missionary, came from Japan to take charge of the

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[41] ibid., p. 201.
[42] ibid., p. 249.
[43] Evidence of the content of these military songs is not available.
[44] ibid., p. 266. After the end of the Japanese protectorate, Principal Kato was escorted back to Japan, ibid., p. 275.
[45] Band, E.1948, op. cit., pp. 116-117. In 1904, Miss J. A. Lloyd became the first principal. She served from 1904-1927.
[46] The regular secondary school curriculum of Japanese education will explain later.
[47] MacMillan, H. 1953, op. cit., p. 82.
[48] ibid., p. 83.
[49] Chang Jung Girls' Choir.
[50] Miss Mackintosh was a music educator, who had been sent out by the English Presbyterian Women's Missionary Association.

choir. The school still emphasized music education, such as teaching harmonium and individual piano. Music concerts took place twice yearly and a music recital, attended by all students, was held weekly.

- **Missionaries and teachers**

This discussion traces two remarkable missionaries and a significant piano teacher, George Leslie Mackay and Mrs. Margaret M. Gauld, and Miss Isabel Taylor, respectively, and their influence on music education in Taiwan in the late nineteenth and early twentieth centuries. The music curriculum of the Tamsui High School (established 1914)[51] needs to be considered because of the role of Gauld and Taylor at this school.

In 1872[52] Dr. Mackay,[53] a Canadian Presbyterian minister, arrived in Tamsui.[54] From 1872 to 1901, Mackay not only trained many students for service in the church and undertook missionary works but also encouraged people's Christian faith through music. As one of the missionaries testified for the newly converted, faith and music often went together: 'I sang a hymn "the road close to home" to him, afterwards he was very moved and said: the hymn you sang I liked it and it also comforts my heart, I believed your preaching of the Gospel ... I have decided to be a Christian.'[55] William Campbell, a fellow missionary, described one of Mackay's services as combining not just music and faith, but also Canadian and Chinese influences. Campbell wrote that 'proceedings were commenced by singing one of our beautiful Chinese hymns,[56] and then Mr. Mackay and myself tried to make them understand something about repentance toward God and faith in our Lord Jesus Christ.'[57]

Mackay's work in bringing Christian education to the north of Taiwan included establishing sixty chapels.[58] He also established Oxford College in 1882, which became the Taipei Theological College (1918), and Tamsui Girls' School in 1884. Apart from these schools, the only others established during the period of the Japanese protectorate (1896-1945) were the

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[51] Despite extensive searches, no details were located about the music curriculum of the Tamsui High School, during the Japanese protectorate.
[52] This day is still celebrated as the religious declaration day in Formosa for the Canadian Presbyterian Church. Yang, L. H. 1986, op. cit., p. 39.
[53] Mackay graduated from Toronto University. Lu, W. C. 1995, *Influence of Christians on Music Education and the Study of Important Local Folk Arts in Taiwan,* unpublished Master thesis, National Taiwan Normal University Press, p. 42.
[54] See Appendix C.
[55] Chen, H. W. 1972, *Dr. Mackay's Diary,* Taiwan Church Public News Press, pp. 41-42.
[56] It is difficult to define 'Chinese hymns', due to the lack of extant materials.
[57] Campbell, W. M. 1889, *An Account of Missionary Success in the Island of Formosa,* vol. I, London: Kegan Paul and Trubner, pp. 290-291.
[58] Yang, L. H.1986, op. cit., p. 39.

Women's School (established 1910) and the Tamsui High School (1914).[59] The subject of music was emphasized by all these schools.[60]

Margaret Gauld, a representative of the Foreign Missionary Society of Canada, was an influential music teacher. With her husband, she undertook pioneering work for thirty-one years bringing Christian education to northern Taiwan.[61] Gauld was one of the first to introduce music education formally and systemically to north Taiwan. After she arrived in Tamsui she taught simple theory, reed organ, piano and singing, using the Tonic Sol-fa[62] method, in churches and schools. She also trained several musicians and encouraged them to develop music education.

Gauld composed hymns, although only one called *If You Get Lost and Disappointed*[63] remains in existence. She was also the first person to advocate choirs singing in harmony in local churches. Before 1918, Gauld taught the choirs at Tamsui High School, Tamsui Girls' School, and Taipei Theological College, and was the director of local church choirs such as at the Shuanglien, Monchia and Taipei Presbyterian churches.[64] Gauld's ability to conduct school choirs untrained in Western music to sing Haydn's *Creation*[65] and Handel's *Hallelujah Chorus* in public concerts demonstrated her skill in music instruction.[66] The function of the school choirs was to participate in school concerts, spread Western music through middle and southern Taiwan and Japan[67] and record music for transmission by local radio stations.[68] One of her students, Dr. Chen, described Gauld's contribution thus: 'the churches in Taiwan were applauded by the world as "The Singing Church" because of Mrs. Gauld's efforts. She encouraged people to love music and sing the hymns.'[69] Gauld's mission to bring religious music education to Taiwan succeeded. Many years later, this music is considered by the Taiwanese as their own.[70]

Apart from missionary teachers, there were other foreigners who came to Taiwan to live and work as missioners and educators during and following the Japanese protectorate. One such

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[59] Rev. George W. Mackay, son of Rev. George Leslie Mackay, who was the first principal (serving from 1914-1935). Hsu, C. H. 1972, op. cit., pp. 15-16.
[60] Chen, P. C. 1995, op. cit., p. 68.
[61] Yang, L. H. 1986, op. cit., p. 129. Her husband was Dr. William Gauld.
[62] Unfortunately, information is lacking to explain how Gauld used this method.
[63] See Appendix F. ibid., pp. 93 & 191.
[64] ibid, p. 130.
[65] As Haydn's *Creation* is a very difficult oratorio, it is questionable as to whether the students possessed the capability to sing the work, particularly given the limited amount of teaching time.
[66] Lu,W.C. 1995, op. cit., p. 46.
[67] ibid., p. 46.
[68] When the radio stations were initially established, they possessed a limited repertoire of music due to a lack of providers. Afterwards, religious music continued to be played due to its popularity. Yang, S. Y. 1962, *Biographies of Important Christians in Taiwan,* Tainan: Taiwan Church News Press, p. 128.
[69] Hwang, L. T. 1972, op. cit., p. 643.

person was a Canadian music teacher, Isabel Taylor. She was born in Scotland in 1909 and at eighteen months of age migrated with her parents to Canada. She graduated from the Royal Conservatory of Music of Toronto,[71] majoring in piano and singing. In 1931, at the age of twenty-two, Taylor traveled from Toronto to Taiwan. On arrival in Taipei, she commenced teaching music at the Tamsui Girls' School where she taught general music and piano. Later, upon recognizing a lack of conductors for the church choirs, she went to Westminster College in America to study conducting. On her return, she taught church choirs in many locations. In 1940, she formed a chorus from these various church choirs to perform J. Stainer's *The Crucifixion* (1887).[72] A review from the *Church News Report* stated that 'this concert, which presented religious music in Taiwan, moved church music forward a big step, it has written a new page.'[73] In the forty years prior to her death in 1992, Taylor promoted Western music, specifically theory and piano technique. Throughout her life in Taiwan, Taylor demonstrated her care for and love of her pupils and country through her extensive efforts as a music educator.

Taylor's contribution to music education was in three areas. Firstly, her music background was very strong and her piano skills outstanding. Accordingly, her introduction of musically and technically sound systematic piano teaching meant that students were able to gain solid musical skills. In addition, she taught skills, styles and repertoire different from those of Gauld who used only one book of late nineteenth century music, *Giant King.*[14] In Taylor's piano classes she mainly taught elementary piano techniques using a method and materials from the examination board of the Toronto Conservatory of Music.[75] Secondly, in addition to her work at the Tamsui Girls' School, she also taught the choir at the Tamsui High School and the Taiwan Theological College. She reformed Gauld's practice so that school choirs now performed outside the school. Taylor believed the school choir should belong to the school and it's church.[76] Taylor believed that the school choir should sing during the Sunday service and that it should be managed by a church committee.[77] Thirdly, in 1958, she was a member of the Presbyterian Hymns Committee

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[70] Lu,W.C. 1995, op. cit, p. 47.

[71] Formerly called the Toronto Conservatory of Music (1886-1947).

[72] The text was written by J. S. Simpson with selections from the Bible. Kennedy, M. 1994, *The Oxford Dictionary of Music,* New York: Oxford University Press, p. 1743.

[73] Yang, L. H. 1986, op. cit., p. 132.

[74] *Giant King* was the only music book in Taiwan before Miss Taylor came. No further information has been located about this book.

[75] Green, J. P. & Vogan, V. F. 1991, *Music Education in Canada,* Canada: University of Toronto Press, p. 180. This information was obtained from an interview with one of her students' daughter, Chan Huai-Te (4. 11. 1997).

[76] She was also both director and conductor of local church choirs such as those at the Tamsui, Monchia and Toa-tiu-ia churches. These churches were located at the Taipei city.

"Lu,W.C. 1995, op. cit., p. 49.

and, with other members at the Tainan Theological College, prepared a hymnbook. This hymnbook, which included five hundred and twenty-three hymns sung in Fukien language, became a model for hymnbooks in all Presbyterian churches in Taiwan.[78]

The elementary education system

During the Japanese occupation era, elementary education had three different categories of schools for different social groups. There were schools for the Japanese, the Taiwanese and the aborigines. The previous school system of the King Government was either discontinued or the curriculum changed by the new Japanese authorities.[79] In the first period of the Japanese protectorate (1895-1919), the government had little experience in organizing the colony and as a result the policy for elementary education was the same as in Japan.[80]

This section firstly introduces the initial steps taken by the Japanese in terms of music education in Taiwan. Second, the background of Luther Whiting Masos and Isawa Shuji[81] and their contributions to music education, principally in terms of their influence on the structure and content of music textbooks for elementary schools in Japan and Taiwan, and their role in the introduction of Western music, will be examined. Third, an outline of the elementary education system for Taiwanese and Japanese students as well as school curricular reforms will be presented.

Japanese plans for Taiwanese music education

The first educational plan in Taiwan was introduced by Isawa Shuji (1851-1917), former head of the Tokyo Normal School (1879-91). He served in Taiwan from 1895-1897 as the chief of the Educational Bureau.[82] The main purpose of Isawa's education plan was to make Japanese the official language of Taiwan, to emphasize the development of elementary education and teacher training institutes, to establish schools for the agricultural and industrial sugar industry to improve and extend industrial production,[83] and to move toward fulfillment of a "Japanized"

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[78] ibid., pp. 132-133.
[79] Hsu,N.H. 1993, op. cit., p. 96.
[80] ibid., p. 97.
[81] See Appendix G.
[82] Howe, S. W. 1988, op. cit., p. 81.
[83] Taiwan Education Association 1944, op. cit., pp. 12-14.

spirit.[84] His plan included remaking school music education along conservatory lines. From 1898-1909, the Japanese language became the principal subject of study in public elementary schools, which incorporated both language and teacher training departments.

Some Taiwanese students were permitted to study in Japan beginning in 1899, when the linguistic department of the Japanese Language School issued regulations for such study. However, students were restricted to the study of agricultural, mechanical, and economic subjects. Nevertheless, some outstanding Taiwanese music students studied in Japan during this time, including Lee Chin-T'u (1901-1980) and Chang Fu-Hsing (1886-1954). The latter acquired a government scholarship for his overseas study.[85] Isawa established his educational plan successfully during his years in Taiwan (1895-97), particularly with respect to music education. This plan continued to serve as the basr for educational development during the Japanese era.

The status of Taiwan as a Japanese colony, the policy of the latter to "Japanize" the former, the Japanese ethnicity of the head of the Educational Bureau, and the governmental procedure of directly applying Japanese administration and curriculum to Taiwan, dictated that music education in Taiwan was essentially developed in a Japanese context.

- **Education and Western Music in Japan**

Western influences played a fundamental role in the development of education in Japan. Stevens argues that the Meiji Government (1868-1912) opened the door to foreign influences in Japan in its aim to produce a modern industrialized society. Stevens also maintains that 'education was seen as one of the major means of achieving modernization,' and that 'during the "period of establishment" (1868-85), numerous Japanese officials visited the United States and European countries to study foreign education systems. In addition, many foreign education experts were invited to Japan as advisers.'[86]

Similarly, Ogawa has argued that through the school curricula, the Japanese government wanted to Westernize and modernize Japan as fast as possible. Ogawa stated that 'direct adaptation of the educational system from Western countries provided models for the Japanese. Once the wholesale adoption of Western curricula was undertaken, the Meiji government was

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[84] The term "Japanize" spirit was described by Isawa as 'the process of taking possession of the island of Taiwan not only through military force but also by occupying the soul of the people, to give up the old dream and pursue new Japanese Spiritual life.' Kaminuma, H. 1962, *Isawa Shuji*, Tokyo, p. 213.

[85] Chang, T. H. 1955, 'My Father Chih-Ting Chang's Life' in *Taipei Wen U*, vol. 4, no. 2, Taipei: Wen U Publisher, p. 72.

[86] Stevens, R. S. 1999, op. cit., p. 1.

responsible for making it work.'[87]

In Japan, one of the significant reforms during the Meiji Restoration occurred in music education, which was strongly influenced by European and American methods. Thus, Western music education went to Taiwan indirectly.[88]

Western influence on Japanese music education was particularly reflected in the work of Isawa Shuji and Luther Whiting Mason (1818-1896). Isawa had studied music with Mason raid had collaborated with him in establishing music education in Japan's public schools.

- **Influences on Mason's music pedagogy**

The music training techniques of Luther Whiting Mason[89] were influenced by a number of significant music educators, including Lowell Mason (1792-1872), Johann Heinrich Pestalozzi (1746-1827), Michael Pfeiffer (1771-1849), Hans Georg Naegeli (1773-1836), and Christian Heinrich Hohmann (1811-1861), all of whom will be briefly considered. Of these, Lowell Mason, a pioneer educator who stressed the importance of rote singing,[90] was the only one Mason personally studied with, when the latter attended the Boston Academy early in his career. Although direct evidence is lacking regarding the extent of Lowell Mason's inlluence over Mason, the importance of rote singing in the teaching programs of both suggests that Lowell Mason was significant in Mason's development.

Pestalozzi's pedagogy[91] argued for "sense-impressions" about which Efland said, 'Pestalozzi believed that the foundation of all human learning was based upon sense-impressions received by the mind.'[92] Efland outlined basic Pestalozzian teaching principles:

> To strengthen sense-impressions of important objects by allowing them to be experienced through different senses; to arrange knowledge in graduated steps so that differences in new ideas shall be small and almost imperceptible; to make the simple perfect before going on to the complex.[93]

Pestalozzi stressed the importance and function of singing: 'nature has two principal and general means of directing human activity towards the cultivation of the arts ... they are singing

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[87] Ogawa, M. 1991, op. cit., p. 119.
[88] A discussion of this topic will appear in Lee, A. H. C. 2002, 'The Influence of Japanese Music Education in Taiwan during the Japanese Protectorate' in *Journal of Historical Research in Music Education,* April, (in press).
[89] For clarity Luther Whiting Mason will be referred to as Mason and the full name of Lowell Mason will be used.
[90] Arnett, E., 1973, op. cit., p. 61.
[91] Pestalozzi's principles on the education of children were described in *Leonard and Gertrude* (1781-1787) and *How Gertrude Teaches her Children* (1801).
[92] Efland, A. D.1984, 'Pestalozzi and Nineteenth Century Music Education' in *International Journal of Music Education,* no. 3, May, p. 21.
[93] ibid., p. 22.

and the sense of the beautiful/[94] He also pointed out the value of nursery songs in early education and the later use of folk and national songs in schooling. In Pestalozzi's initial educational experiments, music (in the form of recreational singing) was perceived as a means of strengthening social cohesion and inculcating national and moral values. One of Pestalozzi's colleagues was Johannes Buss, who taught singing at Pestalozzi's school at Burgdorf (1800). Buss organized informal recreational singing for the students, who learnt songs through imitation, mainly chosen from traditional Swiss and German melodies.

Pestalozzian teaching principles strongly influenced music educators such as Pfeiffer and Naegeli, whose teaching principles and practices were subsequently adopted by Mason and Isawa in Japan. The ability of recreational singing to instruct in moral and social values directly influenced Pfeiffer,[95] who was impressed by Pestalozzi's writings and experimental teaching. Pfeiffer designed a program, entitled *The Pestalozzian Method of Teaching Music as Contrived by Pfeiffer* (1809)[96] which involved the teaching of music theory based on Pestalozzian principles and was designed to facilitate mastery of the simple before progressing to the complex. Rainbow wrote that:

> Pfeiffer devised a 'Pestalozzian' syllabus which ensured that children were made familiar with particular phenomena before encountering the symbols which represented them, and that the complexities of notation were broken down into their simplest elements before children were required to study them.[97]

Pfeiffer's teaching methods influenced Naegeli, a Swiss composer, music publisher and administrator.[98] He helped disseminate Pfeiffer's school music text *The Pestalozzian Method of Teaching Music as Contrived by Pfeiffer* (1809) through wide publication in Switzerland and Germany.[99] Naegeli's *Singing Course* (1810) was based on Pfeiffer's school music text. Naegeli's book started with an introduction to singing and classroom management. Rainbow stated that the *Singing Course* 'took the form of a beautifully printed manual for teachers, giving precise guidance upon the manner in which the music lessons should be conducted.'[100] The *Singing Course* was widely used and spread Pestalozzian ideas on music teaching. The general theory, singing pedagogy, aspects of notation and marriage of notes and lyrics from Naegeli's *Singing Course* was followed by Mason, particularly in his *National Music Course.*

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[94] Rainbow, B. 1967, *The Land Without Music,* Aberystwyth, Wales: Reissued by Boethius by agreement with Novello, p. 67.
[95] Pfeiffer, a native of Bavaria, came to Switzerland in 1792.
[96] ibid., pp. 69-70.
[97] ibid., p. 71.
[98] Sadie, S. (ed.), 1980, *The New Grove Dictionary of Man and Musician,* London: Macmsllan Publishers, p. 611.
[99] Rainbow, B. 1967, op. cit., p. 72.
[100] ibid., p. 76.

In 1857, Mason began teaching in the schools of Cincinnati at which time 'he became acquainted with the music text of Hohmann, the great German teacher.'[101] Keene stressed that 'Hohmann's small graded books in four parts were based on Naegeli and his Pestalozzian interpretations.'[102] As Birge argued, Pestalozzi and Naegeli directly influenced Hohmann.[103] Hohmann's *Practical Course,* a translation of Hohmann's method, was published in America in 1856 and became a model for Mason's music books.

- **Mason's Teaching Materials**

Mason's development as a music educator and his subsequent ability to compose teaching materials was built on a solid foundation of teaching experience.[104] He designed instructional material in the form of the *National Music Course,*[m] published in the 1870s,[106] for the needs of children of various ages. The *National Music Course* consisted of seven books: five readers, an intermediate book, and an abridged fourth reader. The series was accompanied by sets of charts to help students learn music reading.[107] In fact, the aim of the *National Music Course* was to teach children to sing correctly by the rote method rather than by sight-reading.[108] Mason had this to say about his rote method: 'Genuine rote-singing implants at the beginning true musical impressions. It leads to discrimination between a musical and unmusical style.'[109]

Mason promoted an eclectic teaching system that drew upon European and American sources, including the English tonic sol-fa method for interval-based pitch instruction and the French Chève system of time notation.[110] Much of the song material was based on German folk music.[111] The American music education historian Edward Bailey Birge wrote that 'the *National Music Course* was not only the first completely planned course to receive national recognition - it was also the prototype of all the many methods that followed it.'[112]

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[101] Tellstrom, A. T. 1971, *Music in American Education Past and Present,* "New York: Holt, Rinehart & Winston, p. 76.
[102] Keene, J. A. 1982, op. cit., pp. 191-192.
[103] Birge, E. B. 1988, op. cit., p. 102.
[104] Early in his career he gained significant experience as an instructor of vocaJ and instrumental music.
[105] Oliver Ditson translated Hohmann's method and the subsequent volume, entitled Hohmann's *Practical Course,* was published in 1856. Mason used it as model to write the *National Music Course.*
[106] Keene, J. A. 1982, op. cit., p. 192.
[107] Mark, M. L. & Gary, C. L. 1992, op. cit., pp. 174-175.
[108] Oliver Ditson Company had Hohmann's method translated. The subsequent volume, entitled Hohmann's Practical Course, was published in 1856. Mason used it as a model for his National Music Course. See Keene, J. A. 1982, op. cit., p. 192; Howe, S. W. 1988, op. cit., pp. 52-53; and Mark, M. L. & Gary, C. L. 1992, op. cit., pp. 174-175.
[109] Mason, L. W. 1879, *Second Music Reader,* Boston: Ginn & Heath, p. iii.
[110] Stevens, R. S. 1999, op. cit., p. 1.
[111] Howe, W. S.I991, op. cit., p. 70.
[112] Mark, M. L. & Gary, C. L. 1992, op. cit., p. 177. He was deemed 'the father of the American graded series,

- **Mason and Isawa's curriculum developments in Japan**

Mason's influence on music education in Japan commenced with his relationship with Isawa Shuji. In 1875, the Japanese government sent Isawa to the United States to study educational methods,[113] where he worked closely with Mason for three years.[114] He had vocal training based on the solfège method, and maintained that: 'In this way my ears were gradually made to hear and my voice to sound.' Through Mason, Isawa based his vocal skills and materials on the "do re mi fa" rather than the local language "hi fu mi yo" sol-fa syllables and as a result sowed 'the seed of present-day development of school songs in [Japan].'[115] Mason and Isawa further contributed to Japanese music education through the development of 'a set of musical charts which were printed in Japanese characters, for teaching vocal music.'[116]

Furthermore, Isawa developed the belief that music was an expression of feelings, and he recognized that the arts were lacking in the Japanese curriculum:

> At that time, Japanese overseas students including me grew up during the war and we did not have music or painting education, thus nobody could sing. So, the higher emotions could not develop, we could only have the low culture of the nation ... [117]

In 1878, Isawa returned to Japan and, with Megata Tanetar, wrote a letter to the Ministry of Education about the importance of music education:

> European and American educators are all convinced that education needed music in its curriculum. The direct function of music education could be to enhance children's spirit, reduce tiredness from work, build a healthy body, and further, to develop a person's entire being. Through use of the voice in singing in tune, it is possible to achieve both good internalized and intellectual development, moreover, to cultivate a person's happiness and generosity. The indirect function of music education could be to make people listen to good music far from the evil, and as a tool for the spread of aesthetic culture and maintenance of social morality, to make people respect the Constitution and observe the law, resulting in happiness and peace in the nation ... [118]

The influence of singing on the health of people and their moral education was considered a concept of some importance by music educators during the nineteenth century. For instance, in *Music and Education* (1848), Mainzer suggested that:

The National Music Course.' Keene, J. A. 1982, op. cit., p. 191.

[113] 'The government counted on Isawa and others like him to piU Japah *on* an equal footing with the technologically advanced nations of the world.' Insert quote from Berger, D. P. 1987, op. cit., p. 33.

[114] ibid., p. 33.

[115] Howe, W. S. 1988, op. cit., p. 80.

[116] ibid., p. 80.

[117] Isawa, S. 1912, *Records of Expedition around the Pedagogical World,* Tokyo, (n. p.), p. 29.

[118] Korino, S. 1973, op. cit., p. 29.

> Singing has been found a powerful means of strengthening the lungs, throat, and chest.... music must again become an agent in the moral training of the people. Associated with poetry, simple and true, as a source from which heart and memory will, throughout life, draw lessons of virtue and morality, it will again be called the friend of humanity, the sister of wisdom."[9]

This idea of music as an adjunct to moral training was particularly resonant in Japanese and colonial Taiwanese education.

In 1879, Isawa was appointed head of the Tokyo Normal School and director of the Editorial Bureau of the Ministry of Education, which included the Music Study Committee. He remained in hoth these positions until 1891. In 1884, in his book entitled *Music Instructional Methods of the Music Investigation Committee,* he outlined topics of interest for music reform:

> 1. To undertake a comparative analysis of the structure of Western and Japanese melody and scales. 2. To research music reform. 3. To produce a series of textbooks. 4. To discuss instrumentation. 5. Japanese folk music reform. 6. How to compose the national anthem "Meiji Song."[120]

In June 1879, Isawa formally invited Mason to lapan to assist with the introduction of music into the Japanese public schools,[121] after which the *National Music Course* was introduced into the curriculum. Although the *National Music Course* had been successfully adopted in the public schools in Boston (1870-75), various problems arose when Mason taught in Japan. One was that 'Mason introduced an American version of Pestalozzi to Japan which was somewhat different from the original version.'[122] Second, some sections of the *National Music Course* were not translated into the Japanese language and thus the curriculum taught to the students was incomplete. For example, Mason's solfège system was not properly introduced to Japanese students. Third, problems appeared during attempts to teach singinig by sight because that form of teaching had not been used previously. The Music Study Committee used solrnization rather than rote singing, which resulted in parts of the syllabus being ignored and some confusion between fixed-do and movable-do. Another problem emerged when Mason taught intervals in his harmony class. Yoshihisa Fujiwara surmised the content of Mason's class from a notebook that had belonged to Sen Nakamura, one of Mason's best students. In his class Mason 'introduced transposition, modulation, and transition simultaneously, which suggests that even Mason himself was not altogether clear on teaching music theory to college-age students."[23]

Despite these criticisms of Mason's teaching, Arnett pointed out that Mason occupies the

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[119] Mainzer, J. 1948, op. cit., pp. 81 & 87.
[120] Sun, C. C. 1997, op. cit, p. 9.
[121] Berger, D. P. 1987, op. cit., p. 33. Hsu, Y. C. 1989, *Music Education: a comparison between Japan and Taiwan,* Taipei: Chuan Yin Yueh Pu Publisher, p. 16.
[122] Ogawa, M., 1991, op. cit., p. 122.

important position of having introduced Western music concepts and notation into the Japanese schools, and that Mason himself called his years in Japan the 'most successful of his life,'[124] Osbourne McConathy[125] later wrote of Mason's contributions in Japan:

> He **would have the Japanese poets set patriotic verses of home and family to simple songs in the Scottish pentatonic scale, and would transcribe a large number of their favorite old songs into our notation and print them all in little Japanese school books with Japanese words and our notes. He would train the teachers to teach these songs to their pupils, and encourage the children to sing the songs at home so that their parents might also learn them.**[126]

- **Mason and Isawa's development of teaching materials**

Mason and Isawa also played a pivotal role in music education through their development of teaching materials. With Mason and other members of the Agency, Isawa produced a series *of Shσkashα* (school song) books. These included *Shōgaku Shōkashū {Elementary School Songs,* Parts Mil; Part I, 1881; Part II, 1883; Part III, 1884) and *Yochien Shokashu {Kindergarten Songs;* 1887). These song books were based on new melodies as well as Japanese adaptations of American, British and German tunes such as *Lightly Row,*[121] *Auld Lang Syne, May Song* and *Blue Bells of Scotland,* with Japanese poetry used for the lyrics (see figures 1-4).[128]

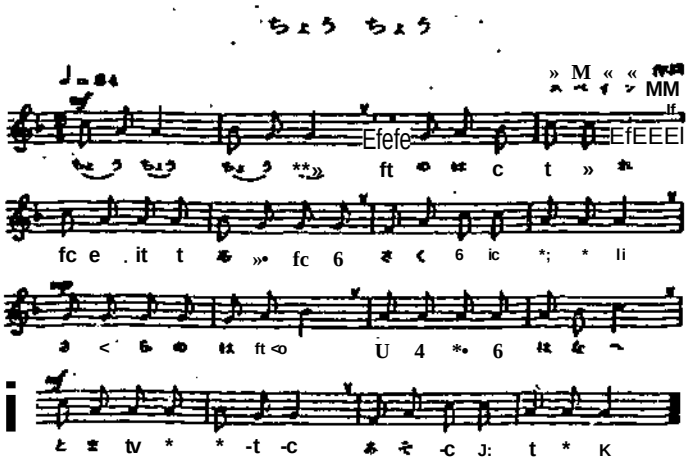

Figure 1: No. 17 from Part I

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[123] ibid., p. 123.
[124] Arnett, E. 1973, op. cit., p. 61.
[135] This quotation was obtained from Osbourne McConathy's unpublished biography of Mason.
[126] ibid., p. 61.
[127] Berger maintained that the song "Cho Cho", which survives today in Japan, was based upon the American school song "Lightly Row" Berger, D. **P.** 1987, op. cit., p. 36.
[128] Inoue, T. 1973, *Japanese Songs,* Tokyo: Ongaku no tomo sha, pp. 22 & 24-26. See Appendix H.

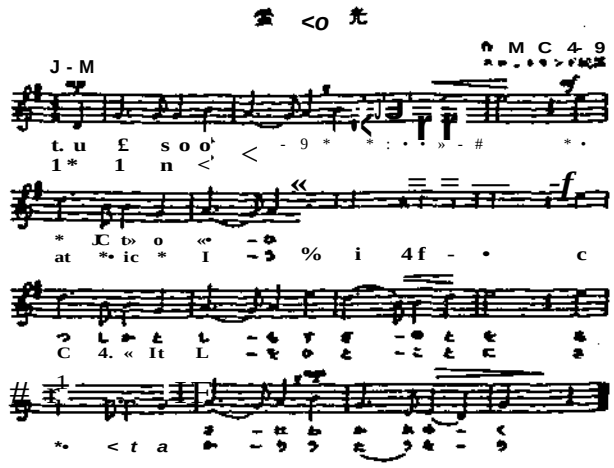

Figure 2: No. 20 from Part I

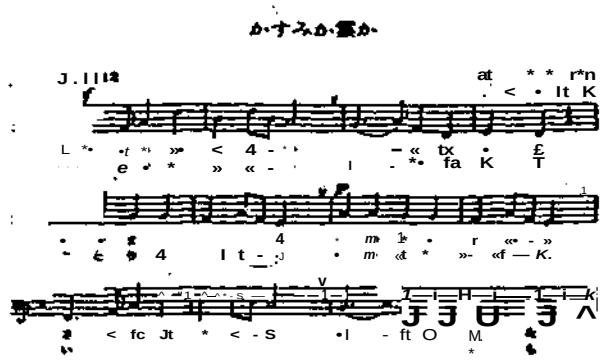

Figure 3: No.35 fixwn Part II

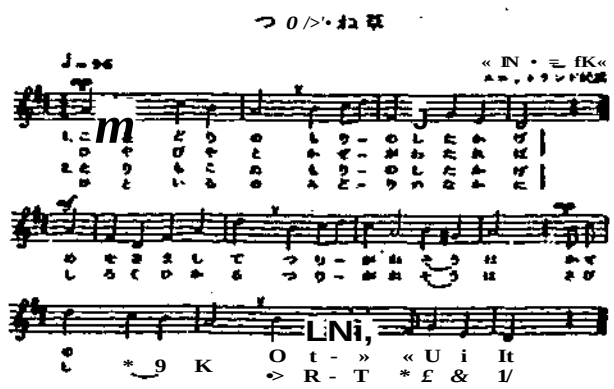

Figure 4: from Part I

The song books were not only based on Western folk song melodies. The compilers also adapted traditional Japanese songs, Western folk song melodies with Japanese poetry, and new songs based on traditional Japanese instruments: the koto (zither) and the shakuhachi (end-blown flute). The resulting book, *Shōgaku Shōkashū,* functioned as part of an important experiment in Western music education for the Meiji Restoration Government.[129]

Ogawa commented that 'the ministry had ultimate authority and the officers in the

[129] Sun,C. C. 1997, op, cit., p. 59.

Ministry of Education were more concerned about the language of the textbooks than about the music' Mason used a large amount of material from his *National Music Course,* but he was forced to modify some of the melodies to match Japanese texts. Ogawa noted that 'Mason resisted this, but lost out in some instances.' The Part I of *Shōgaku Shōkashū* consisted of exercises in intervals and thirty-three songs. Ogawa described the content:

> The book was very much like Mason's *National Music Course,* second reader. The first twelve pieces of *Shōgaku Shōkashū* were the same as in the *National Music Course,* and eight of the remaining twenty-one pieces were from the American edition. The pieces in *Shōgaku Shōkashū,* Part I, were neither Japanese nor *National Music Course* songs. Mason himself composed one tune for the book, and one was the work of the Japanese composer, Shiba.[130]

Part II included exercises in basic music theory and sixteen songs (one of them a three-part canon). Part III included fourteen songs in single melody, two songs with single and two-part melodies, five songs in canon, twelve two-part songs, and nine three-part songs.[131] Mason's books were so popular that, following his two years in Japan (1880-82), they continued to be known as "Mason Song."[132] These three books were based on characterizations of the Pestalozzian method, such as emphasizing basic teaching, arranging knowledge in graduated steps from the simple to the complex, and sense-impressions of object (music charts) teaching. Isawa continued his efforts to bring the Pestalozzian method to the Tokyo Normal School. Afterwards, this method had a dramatic influence on Japanese schools and became the first Western teaching method during the Meiji period (1880-90).[133]

Pestalozzian and *Shōgaku Shōkashū* music methods were also brought by Isawa to Taiwan. The purposes of the *Shōgaku Shōkashū* were stated in the preface:

> There are three important branches in the educational program: morals, knowledge and gymnastics. In the elementary schools morals are a most important subject. The music acts on the feelings. Good music promotes good feelings and behavior and thus creates a good society. Good emperors would advocate and develop it throughout the whole nation.[134]

Morals, as demonstrated in music education, represented a fundamental starting point in music education in Taiwan. Isawa collaborated with Mason in establishing music education in Japan's public schools and consequently in Taiwan. Almost all Taiwanese children studied music from the *Shōgaku Shōkashū* and this book influenced the majority of Taiwanese in forming their sense of Western and Japanese music. Those Taiwanese educated during the

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[130] Ogawa, M. 1991, op. cit., p. 125.
[131] Okuda, M. (ed.) 1985, op. cit., pp. 395-396.
[132] Mason arrived in Japan in March 1880 and stayed for two years before leaving for the United States. Berger, D.P. 1987, op. cit., p. 35.
[133] Okuda, M. (ed.) 1985, op. cit., pp. 140-141.
[134] Yamazumi, M. (ed.) 1971, op. cit., pp. 161-162.

Japanese protectorate still recall the songs learnt in childhood. The lasting effects of this early introduction to Western music remained as a determinant -** nusical taste for that generation.[135]

Isawa, with the help of Mason, had laid a sound fouiiJation for school music in Taiwan. Although admittedly imposed, the system formed the basis for all future curricular developments.

A **separate curriculum for Taiwan**

In 1919, the Japanese Education Department issued a separate curriculum for Taiwan.[136] Under the Japanese, the government published the *Taiwan Education Law*[137] in 1919, which included regulations for the structure of elementary education; the schools were divided into three classes based upon ethnicity - elementary (for the Japanese), public (for the Taiwanese) and aboriginal.[138] Subsequent reforms were introduced in 1922[139] and 1941.[140] In the reforms of 1922 the elementary schools were divided into two - the Elementary Schools for Japanese children and the Public Schools for Taiwanese children. In the Elementary Schools, the curriculum included moral behavior, Japanese, mathematics, history, geography, painting, singing and athletics, with home-making also available for female students for the first four years. Japanese history, geography, natural science and drawing were included with these subjects for the last two years of study.[141] In 1941, the Elementary and Public Schools were changed to First Curriculum Elementary Schools and Second Curriculum Elementary Schools respectively.[142]

The curriculum for the Public Schools was similar to the Elementary Schools except that Chinese was taught alongside Japanese, and, in the final two years of study, courses included manual training, agriculture and commerce.[143] Despite the similar curriculum, the textbooks for the Public Schools were of a lower standard and published by the Japanese Education Department in Taiwan.[144]

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[135] My mother told me that my grandfather still could sing some songs which he learned in elementary school during the Japanese protectorate. However, my mother cannot identify the names of the songs.
[136] Hsu,N.H. 1993, op. cit., p. 100.
[117] Cited in ibid., p. 100.
[138] ibid, p. 109.
[139] ibid, p. 100.
[140] ibid, p. 103.
[141] Arnold, J. H. 1908, op. cit, p. 52.
[142] ibid., p. 103.
[143] ibid., p. 36.

Table4.1:Chasses for Public Schools

Subject	Hours per week					
	First year	Second year	Third year	Fourth year	Fifth year	Sixth year
Morais	2	2	2	2	2	2
Japanese	9	12	13	13	14	14
Arithmetic	4	4	5	5	5	5
Chinese	5	5	5	4	4	4
Gymnastics	2	2	2	2	2	2
Music	1	1	1	1	1	1
Sewing	0	0	3	3	4	4

From the above Table, it is clear that Japanese language was considered to be more important than Chinese in teaching, although music lessons remained a constant part of the education program.

Tsurumi suggested that the teaching of Confucian ethics in the early common school curriculum facilitated communication between the Japanese and Taiwanese, as:

> Confucian ethics were presented as Japanese ideals or universal principles shared by but not unique to the Chinese people. The Confucian value of loyalty, for instance, was portrayed as loyalty to the Japanese emperor and the state he headed. Whatever they may have thought of this, many gentry parents were probably not unhappy to know that their youngsters were being urged to behave in a filial fashion during daily Japanese language drills and the weekly ethics lesson, as well as during the Chinese class when a Chinese teacher taught the *Classic of Filial Piety.*[us]

The Japanese government prepared school curricula for both Elementary and Public Schools. The school books for Elementary Schools were the same as those used as in Japan, although they were 'to be supplemented by books especially adapted to Formosa.'[146] The textbooks for Public Schools were specially written and published by the Ministry of Education in Taiwan. *Singing for the Public Schools*,™[1] for example, contained simple melodies and lyrics for each class.[148]

A *Curriculum Standards* for music was published by the Japanese government but an extant copy has not been located.[149] To understand the music program followed in the schools, the most useful sources are the 1915 *Pedagogy of Singing for the Elementary Schools*, written

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[144] ibid., p. 96-98.

[145] Altbach, P. G. & Kelly, G. P. 1984, *Education and the Colonial Experience,* New Jersey: New Brunswick, p. 60.

[146] Arnold, J. H. 1908, op. cit., p. 52. For example, Lee referred to a number of textbooks including *Song books for elementary school, singing in elementary school, music theory textbook* and *teaching reed organ.* The criteria for music in the official examination for the qualification of teachers in both elementary and public schools. These books came directly from Japan. Lee concluded that the official examination used Japanese references as required. Lee, S. C. 1990, op. cit., p. 68.

[147] *Singing for the Public Schools* contains fifteen songs for Grade One. Taiwan Sotokufu Office 1936, *Singing for the Public Schools,* volume 1, Taiwan Sotokufu Office Press.

[148] See Appendix I.

[149] It is probable that following the Japanese government's withdrawal from Taiwan after 1945, most official

by experienced music teachers,[150] and the 1931 *Pedagogy of All Subjects for the Public Schools,* written by Kusumi Eiichi and Fujimoto Motojiro. The 1931 *Pedagogy of All Subjects for the Public Schools*[151] contained a synopsis of the musical curriculum guides used by elementary school teachers, in addition to musical curriculum regulations, and thus provides a basis for discussion.

The 1915 teaching reference provided detailed assistance and comprehensive activities. The textbook contained three chapters: principles, syllabus, and theory. The principles involved a number of features such as goals, the standard of selection of teaching materials, and singing in ceremonies and events.[152]

The 1931 teaching reference, written by Kusumi and Fujimoto, stated that it functioned as a tool for teachers - a reference book for in-service workshops, an examination guide for in-school assessment of teachers, and a set of guidelines for the professional examinations for specialist and beginner teachers.[153] Also, the authors used curriculum policies to create a planned program and provided comprehensive explanations such as those concerning the importance of psychological learning, and the production of lesson plans. This text will be discussed fully later.

- Curriculum aims

Consideration of the aims of the music education curricula of the Japanese government at home and in Taiwan reveals various emphases and highlights various differences. The Elementary School Regulations were promulgated by the Board of Education in Japan. One of the music regulations indicated that the *Shoka* (school songs) were important to nurture aesthetic values in music and to cultivate the moral character through singing simple songs.[154] Based on this regulation, the aims in the 1915 teaching reference contained three principles: first, physical cultivation through aural and vocal developments, and awareness of various singing styles; second, psychological development through cultivating aesthetics, artistic taste, noble behavior, and morals; and third, practical matters which dealt with correct breathing and tone production that could help the lungs and blood and improve health and well-being. Music,

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documentation was destroyed or returned to Japan.

[150] The experienced music teachers were from the Japanese Language School and the Elementary School attached to the Japanese Language School. Taiwan Sōtokufu Office 1915, op. cit.

[151] Kusumi, E. & Fujimoto, M. 1931, *Pedagogy of All Subjects for the Public Schools,* Taipei: Hsin Kao T'ang Publisher.

[152] The syllabus was designed for three semesters per year.

[153] ibid., op cit.

[154] *Elementary School Regulations,* clause 9, no. 1.

it was argued, could assist the individual to recover from tiredness, relieve sorrow, provide encouragement, and comfort the heart. The teaching of songs of "high quality" could improve education and society, and music should be integrated with other subjects. It reflected the idea that music was good for the other facets of life such as "health" and "psyche". Such views were widely held about music at this time. Contemporary music educator Mayne maintained that 'next to the gift of life itself must assuredly be placed that of the blessing of good health, and it is indisputable that music is one of the greatest factors toward the attainment and preservation of that end.'[155]

In Taiwan the Public School Regulations were issued by the Board of Education under the Japanese Government. One of the music regulations also indicated that the *Shoka* was important for enhancing culture and morals.[156] Kusumi and Fujimoto's textbook was founded on this regulation. Based on the *Shoka*, the course initially focused on training the children's auditory senses and vocal organs to consolidate the foundation of singing, and foster their abilities to appreciate the beauty of songs. Children should sing simple songs that stimulate their interest, touch their emotions through the melody, hamiony and the content of songs, and nourish their hearts with a pure and noble artistic sense. Children were encouraged to enhance their artistic taste, develop their socialization skills and nationalistic character as citizens, and cultivate morality.[157] Singing should be integrated with language teaching to achieve the best results in public school education.

- **Syllabus**

As the textbook for the Public school published during the 1920s has been unbeatable, the discussion of the syllabus and pedagogy will be based on the 1915 *Pedagogy of Singing for the Elementary Schools.* In the 1915 teaching reference for Japanese schools, the schedule for songs required the teacher to follow a specific formula as presented in the text. For example, a teaching program for two weeks included singing the song *Japanese Flag*, and practising 2/4 time signature, intervals of the second and the fifth, and tessitura from C to D^1.[158] Detailed explanations were also provided for each activity. The selection of songs included four objectives: the purpose of selection, general concerns, texts and musical elements. For the purpose of selection, the song should be easy and sung in unison, and the selection of songs

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[155] Mayne, T. R. 1935, *Music in the Modern School*, London: J. M. Dent & Sons, p. 18.

[156] *Public School Regulations*, clause 31, no. 1, published in 1924, revised in 1931 and cited in *Pedagogy of All Subjects for the Public Schools*, 1931.

[157] For example, the dislike of vulgarity and the avoidance of vice.

[158] Taiwan Sōtokufu Office 1915, op. cit., p. 23.

should be assessed and approved by the Ministry of Education.[159] For general concerns, the songs should connect with other subjects, social events, seasons and be child-centered. For example, the books of nursery rhymes used in schools entitled *Akai Tori* [Red Bird] (1918-1929) were based on child-centred music education concepts, whereby 'the Akai Tori nursery rhymes movement... [used] children's own songs which drew upon experiences from their everyday lives.[1160] Texts should be easy to understand, include biographical details of famous people, and be based on the natural environment. They could also be based on folk music and educational maxims.[161] Musical, elements encompassed intervals and beats. The first to fifth intervals were to be used for Grades One and Two, the first to sixth for Grade Three to Four and the first to octave intervals for Grades Five to Six. Two and four beats were to be used for Grade One and Two. Two, three and four beats for Grades Three to Four, and two, three, four and six beats for Grades Five and Six.[162] Music theory was based on a music dictionary or other reference books of the teacher's choosing.

- Pedagogy

In the 1915 teaching reference for Japanese schools, there were two different approaches to teaching: aural training and sight-singing. Aural training involved three steps: preparation, teaching and exercises. Preparation included breathing and tone production, and teaching required an explanation of the texts, the teacher singing and students listening, the teacher singing one phrase and then the students imitating and, finally everybody singing in unison. Exercises involved the whole class singing with instrument accompaniment, singing in unison and separating into groups, and reviewing previous songs.[163]

Sight-singing involved three steps: preparation, singing and exercises. Preparation included breathing, tone production, practising the scale and tessitura, explanation of texts, the teacher singing and students listening, teaching notes and time signatures, the teacher demonstrating the entire piece, and practising difficult intervals. Teaching involved the musical elements based on the song to be taught, recognizing the time signatures and forms, and the imitation of the singing of good students by average and poor students. Exercises included singing by the whole class divided into several groups, practising singing in unison, parts and

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[159] ibid., pp. 2-3.
[160] Koizumi, K. 1994, 'Creative Music Education in Japan during the 1920's: The Case of the Elementary School Attached to Mara Women's Higher Teachers College' in *British Journal of Music Education,* 11, p. 157.
[161] Taiwan Sōtokufu Office 1915, op. cit., p. 3.
[162] ibid., pp. 3-4.
[163] ibid., p. 7.

solo, and reviewing the previous songs.[164] Teaching songs should follow the syllabus and difficult tessitura should be practised. Attention should be paid to the lyrics with descriptions of locations accompanied by detailed explanations.[165] The 1915 *Pedagogy of Singing for the Elementary Schools* was used as a model and reference for the designing of teaching programs for Public Schools.

- **Japanese influence**

It may be assumed that, in terms of education, the events in 1i van under the Japanese protectorate mirrored developments on the Japanese mainland. For exa \>le, one of the earliest native music educators was Lee Chih-Chuan, who attended the Pubic School in Wantan village[166] in 1909. He recalled his music education at school as follows:

> The principal and teacher, Peiei Rikuzan, brought a violin to school where there were no other instruments. He played the \ Mn as an accompaniment with our singing lesson. The teaching materials included the Japanese national anthem, folk songs such as 'The Emperor's Birthday' and 'Respect for the Achievements of the Emperor', and *Elementary School Songs* (vols. 1-3) which were edited by the Japanese education department [in Formosa]. We sang the scales using Hi Hu Mi Yo Yi Mu Na (which was the sound of pronouncing the Japanese numbers 1. 2. 3...) rather thdii Do Re Mi. We used the names of numbers (1 2 3 4 5 6 7) for the notes. Afterwards, Rikuzan brought a small accordion and a small upright reed organ for singing the Japanese national anthem or the school song at the morning assembly, and for singing or playing for lessons.[167]

From the above description, it is clear that few instruments were used in the school and those that were included were the provenance of the teacher. Music classes focused on singing, particularly in the Japanese language. For the Japanese authorities, music was an important means for Taiwanese students to learn Japanese. Arnold saw the advantage of integrating singing and Japanese language tuition and stated that:

> The Chinese child is fond of singing and has a better ear for music than tw* Japanese lad. He enters into his singing with a spirit of enjoyment far in excess of that which he exhibits in any of his other work, and for this reason much good language instruction may be imparted through this medium.[168]

Due to the lack of a textbook for the Public School, Lee's quotation provides an opportunity for comparison of the syllabus with the 1915 Japanese teaching reference. One similarity between these two is that the teacher used the violin as an accompaniment in the singing lesson described

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164 ibid., pp. 7-8.

165 For example, teaching the song *Japanese Flag* progressed according to several steps: the whole song is then practised based on crotchet and sing the melody fluency; practise changing breath within each four bars; the last two bars are then sing decrescendc, the speed is based on «1 = 120; and finally the song is sung with full breath, ibid., p. 57.

166 Wantan village is part of Pingtung Prefecture located at the southernmost district in Taiwan. See Appendix A.

167 ;,ee,C. C. 1971, op. cit, p. 2.

168 Arnold, J. H. 1908, op. cit., p. 37.

by Lee which mirrors the description in the 1915 text, although the instrument is unspecified in the latter case. Lee also stated that the teaching materials included the Japanese national anthem, folk songs and the three volumes of *Elementary School songs*. These and the musical scales and notes that were sung were also mentioned in the 1915 text. One of the differences between Lee's account and the textbook are that the latter included information on musical theory, aural training, sight-singing and details on the selection of songs. Despite the lack of an early twentieth century textbook, Lee's statement provides a primary source insight into what was actually happening musically in his schooling.

Teacher training in music education

During the period of the Japanese protectorate (1895-1945), the Japanese government established the Japanese Language School (1896-1918) for teacher training in Taiwan. This school was later renamed the Taipei Normal School (1919-1945). This section firstly discusses the beginnings of teacher training in Taiwan, as manifested in the activities of Dutch missionaries and colonialists. Second, the influence of the Japanese Language School on Taiwanese music education and the significance of various important music educators such as Takahashi Fumiyo and khijyo Shinzaburo will be considered. In addition, the value of the music curriculum at the Japanese Language School and Taipei Normal School will be considered. The developments in the music curriculum in the Tainan Theological College during the same period will then be outlined.

• Early teacher training in Taiwan

Under the Dutch Protectorate (1624-1662), Arnold stated that 'all educational work undertaken by the Dutch in Formosa was done in the interests of the Dutch church.'[169] The church missions established schools using Dominican Fathers and Brothers as teachers. The students learnt to use Romanized characters and were trained for work in the church as lay preachers and teachers. There were over fifty native Chinese school teachers in Taiwan a decade later. Also, Dutch ex-soldiers acted as school teachers. Arnold stated that 'after teaching for a short period [these ex-soldiers] were elevated to the position and rank of schoolmaster.'[170]

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[169] For example, in 1635, a Dutch missionary taught seventy native boys how to read and write using an English translation of the Bible based on the Fukien dialect, ibid., p. 11.

[170] ibid., p. 12.

However many of these former soldiers lacked the qualifications to teach, and the salary they were offered was too low to encourage them to remain in teaching.[171] It appears that no formal government teacher-training course existed in Taiwan at this time, although the education of native Chinese teachers at the mission schools suggests that some informal training of teachers occurred.

In 1662 China, under the ruling Koxinga family, ousted the Dutch from Taiwan. During Chinese rule, most of the teachers in Taiwan came from Mainland China.[172] In 1683, the Ching government ousted the Koxinga family in China and consequently gained control of Taiwan, with one of their policies being to force out any missionaries. From that time, school teachers were employed by the local administration. In 1887, Liu Ming-Chuan became the first governor of Taiwan.[173] Liu introduced fiscal, administrative and educational reforms. He established a Western-style modern school in Taihoku (Taipei). The teachers included an Englishman, a Dane and an educated Chinese man from Mainland China.[174] No evidence exists of any teacher training system during this period.

- **Teacher education during the Japanese protectorate**

In 1896, one year after Japan took formal possession of Taiwan, a department of education was established at Shirin in Taipei. A Japanese Language School for the training of teachers was also established at this time. Arnold wrote of the Language School's first students that 'after three months' study, the progress made by these [twenty native Chinese] students had been so rapid as to warrant their being sent out as teachers in the elementary schools.'[175]

Nevertheless, various problems emerged with the introduction of Japanese-based teacher training in Taiwan. Initially, few native Chinese in Taiwan understood Japanese. As instruction was delivered in Japanese, this limited the number of students enrolling in the classes. This problem later disappeared because Japanese language classes were implemented in Taiwanese schools.[176] Arnold wrote that 'the salary paid to the native male teacher is at present too low to induce the better class of young men to remain with the work for many years. Many of these after completing their three years' agreement take positions in other fields at higher pay.'[177]

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[171] Lin. Y. F. 'The Development of Teacher Training Education in Taiwan', cited in Hsu, C. H. 1996, op. cit., p. 33.
[171] Lin, Y. F., op. cit., p. 33.
[173] Arnold, J. H. 1908, op. cit., p. 19.
[174] ibid., p. 19. See Appendix A.
[175] ibid., p. 29.
[176] Lin, Y. F., op. cit., p. 39.
[177] ibid., p. 34.

Teacher training was thus limited in terms of both the numbers of graduates and the duration of their careers. The Japanese administration established three further schools for teacher training at Taipei, Taichung and Tainan in 1899.[178] This is the first time that native Chinese in Taiwan had an opportunity to receive specialist teacher training.

Takahashi's teaching philosophy, method and material

On December 15,1896, Isawa, Director of Education for Taiwan, brought a large number of elementary school teachers from Japan.[179] Takahashi was the only music teacher among them. He was a music teacher at the Japanese Language School until 1906, after which he returned to Japan to teach at schools in Kyoto. Effectively, Takahashi was the first established music teacher in the schools of Taiwan.[180]

Takahashi's system of music education was based on the philosophy that good music raises the spirit and morals of humanity and, moreover, that singing promotes a healthy body and lungs.[181] Takahashi's view reflected that of Isawa who believed that 'music education was advantageous for recreation, turning people away from evil, "for praising royal virtue, and for the enjoyment of peace."'[182] Isawa, in considering the relationship between morals and music, believed that music can engender an emotional reaction. For example, happy music makes people happy and sad music makes people sa1 He also believed that good quality music could make people behave well. Thus, such music should be taught from childhood to create good citizens.[183] Both Isawa and Takahashi argued that a person's musical education should begin with morals and health.[184]

Although direct evidence regarding the influences on Takahashi's philosophy of music education is li ,?k ng, similarities between his philosophy and those of various educators imply both Japanese and Western origins. In 1887, a German professor, E. Hausknecht (1853-1927) was invited to teach by the Tokyo Imperial University. He was the first to introduce the theories and methodology of German philosopher-psychologist J. F. Herbart (1776-1841) to Japan.[185] Herbart theories of education were also used in America. He •.•bait's chief aim of education was

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[178] ibid., p. 39.
[179] Arnold, J. H. 1908, op. cit., p. 29.
[180] *Taiwan Education Society Magazine* 1906, no. 50, May, p. 20, cited in Sun. C. C. 1997, op. cit., p. 15.
[181] Takahashi, F. 1900, 'Choosing Singing IVlaterials' in *Magazine of the Taiwan Government Japanese Language School Past Students Society*, no. 5, pp. 18-20, cited in Sun, C. C. 1997, op. cit, p. 16.
[m] Howe, S. W. 1988, op. cit., p. 86.
[181] The influence of Confucian philosophy can be found in the discussion of Isawa's thoughts on music and morals.
[184] Sun, C. C. 1997, op. cit., p. 17.
[m] Okuda, S. (ed.) 1985, ; p.'cii., p.142.

to cultivate moral development.[186]

Herbart's four step system of education was described in his *Outline of Educational Doctrine.*[m] These successive stages were clearness, association, system and method, which were to be observed in the classroom.[188] These steps were revised later by Ziller (1817-1882) and Rein (1847-1929), to become five steps: (1) aim and preparation, (2) presentation, (3) comparison and abstraction, (4) generalization; and (5) application.[189] Although Herbart did not specifically discuss the teaching of music, his ideas were influential. Tomei's (1867-1940) *Education and Pedagogy* (1894), reflected Herbart's education theory. Tomei based his vocal pedagogy on Herbart's principles and Ziller and Rein's five step process. He also emphasized Parker's (1837-1902) concept of unity and the "correlation and unification of subject areas" [190] and Herbart's idea of the many-sidedness of the goodness of man.[191]

In 1915, the Taiwanese government office published *Pedagogy of Singing for the Elementary Schools*[2] which modified Tomei's system into a three step music education process:

> Firstly, practise breathing and singing exercise, and then explain the title of the lesson. Secondly, read the words and explain the content of the song, then listen to the teacher's performance. Afterwards, imitate the teacher in singing phrase by phrase. Thirdly, practice: singing with an instrument, and singing separately and in unison, and review songs v,'hich have been sung before.[193]

Tomei's system of teaching was also adopted in the *Public Schools Songs Guide,*[m] published by the Japanese government in Taiwan.[195] This system, with its Herbartian philosophies remains influential in Taiwan to the present. Some textbooks still contain a three-step structure for music pedagogy. Takahashi's adoption of these philosophies and use of Tomei's texts for his teaching also ensured their wide acceptance and use. Takahashi believed that teaching materials, especially in tonality and songs, must connect with other subjects. For example, in terms of tonality he commented that scales were associated with emotions.[196] Similarly, Isawa, stated that 'the major scale was the best scale from an educational point of

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[181] Weber, C. O. 1960, *Basic Philosophies of Education,* New York: Holt, Rinehart and Winston, p. 182. In America, the National Herbart Society, which later became the "National Society for the Scientific Study of Education, was established in 1895 and published important yearbooks in education.
[187] Weber, C. O. I960, op. cit., p. 187.
[188] ibid., p. 186.
[189] Okuda, S. (ed.)1985, op. cit., pp. 142-143.
[190] Weber, C. O. 1960, op. cit., p. 110.
[191] ibid., p. 182.
[192] Taiwan Sōtokufu Office 1915, op. cit.
[193] ibid., pp. 6-7.
[194] Taiwan Sōtokufu Office 1936, *Public Schools Songs Guide,* Taipei: Taiwan Sōtokufu Office Press.
[195] Sun, C.C. 1997, op. cit., p. 20.
[196] Major scales were strong and happy, while minor scales were weak and sad.

view.'[197] Songs should therefore be chosen which are based on major scales, to assist children to develop strong musicality and a sense of morality.[198] Takahashi used the music textbooks published by the Music Study Committee[199] because he believed these songs most resembled his ideas.[200] Takahashi was also influenced by ancient Greek concepts of music as reflecting strength and power,[201] in which the choice of strings, for instance, symbolized the god Apollo, and encouraged vitality and courage.[202]

Tomei also stressed the importance of integrating singing with other subjects[203] which combined Herbart's and Parker's[204] pedagogy.[205] Herbart stated that 'the principle proposed was to teach each subject in a way that would bear upon and integrate with other related subjects.'[206] Parker echoed this idea: 'each study was viewed as completely dependent upon its interrelation to all other subject areas.'[207] In 1915, the Taiwan Government Office publication, *Public Schools Songs Guide,* stated that 'teaching materials for other subjects in each semester should match the content of the song books.' For example, songs such as 'Respect for the Achievements of the Emperor'[208] and 'The Emperor's Birthday'[209] should teach respect for the empire and history; singing the 'Japanese Flag' and 'The National Song'[210] should teach history in Japanese study; singing 'Ninomiya Kinjiro'[211] should teach details of moral study; and sports campaigns should be held in conjunction with learning sports songs.

Clearly Herbart's and Parker's systems of education were influential in Japanese and Taiwanese schools at the beginning of the twentieth century, especially in connection with the

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[197] Howe, S. W. 1988, op. cit., p. 154.

[198] Takahashi, F. 1900, op. cit., pp. 18-19.

[199] The *Music Study Committee* was formed in 1879. Isawa was the chairman and members included Luther Whiting Mason, court musicians, and poets. Howe, S. W. 1988, op. cit., p. 137.

[200] For example, in the three volumes of the Shōkashū (Song Collection) used in the elementary schools, which were published by the Music Study Committee, most of the songs, are in the major mode, ibid., pp. 148-150.

[201] These concepts are reflected in the writing of Plato (eg. Plato *The R-.public)* who associated emotions of courage and self-control with specific music scales.

[202] Yamazumi, M. (ed.) 1971, op. cit., pp. 106-107. This was also expressed by Naegeli, who stated that 'music teaching was concerned not merely with the development of the physical organs of song, but with the whole organization of man'. Rainbow, B. 1967, op. cit., p. 72.

[203] Japanese Music Education Institution 1934, *Japanese Music Education History,* Toyko, (n. p.), p. 186, cited in Sun, C. C. 1997, op. cit., p. 19.

[204] Horatio Parker was dean of Music at the Yale University and his opera *Mona* had just won a Metropolitan Opera prize. Mark, M. L. & Gary, C. L. 1992, op. cit., p. 187.

[205] Kimura, N. 1968, *Creative Music Education,* Tokyo: Ongaku no tomo sha, p. 102.

[206] Weber, C. O. 1960, op. cit., p. 186.

[207] Tellstrom, A. T. 1971, op. cit., p. 110.

[208] Lee, S. C. 1990, op. cit., p. 132. See Appendix J.

[209] ibid., pp. 133-134. See Appendix J.

[210] See Appendix K.

[211] "Ninomiya Kinjiro grew up in a lower class family but succeeded in his career, and was therefore, a great role model for the Japanese people. Karataku, F. 1956, *History of the Textbook,* Tokyo: Sobunsha, pp. 676-677. See Appendix K.

teaching of morals, history and geography. As Kimura wrote, 'acquire the knowledge from the words of the songs.'[212] Takahashi drew on this system. For instance, he imitated the *Geography Training Railway Song* (Figure 5),[213] in his composition *New Taiwan Geography Song* (1902) with lyrics by Sugimura Bungo. Subsequently, he composed the *Taiwan Travelling Song* (1910, Figure 6)[214] with lyrics by Morii Hide which was included in *Public Schools Songs*.[215]

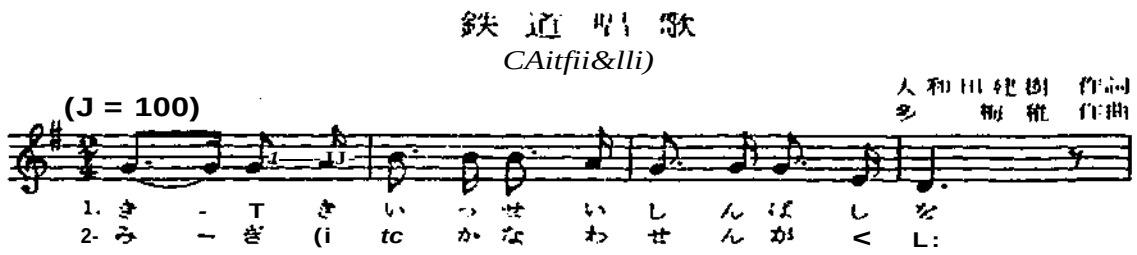

Figure 5 New Taiwan Geography Song

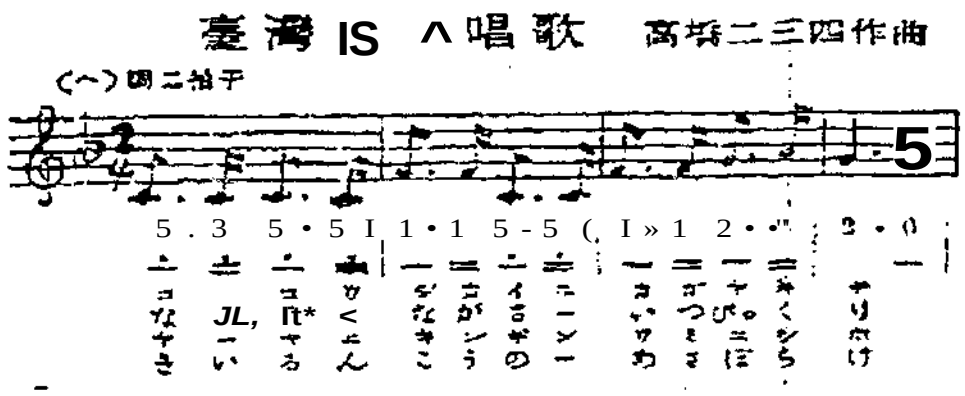

Figure 6 *Taiwan Travelling Song*

9 The Japanese Language School and Takahashi's teaching materials

On September 25, 1896, the regulations of the Japanese Language School were issued. The school comprised two departments: linguistics and teacher training. The two year teacher training course included music for two hours per week. The content was unison singing and

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[212] Kimura, N. 1968, op.cit., p. 134.
[213] Inoue, T. 1973, *Japanese Songs,* Toyko: Ongaku no tomo sha, p. 76.
[214] Sun, C. C. 1997, op. cit., p. 61.
[215] Taiwan Sōtokufu Office 1921, 'Singing Subject teaching Guide' in *Public Schools Teaching Guide,* Taipei: Taiwan Sōtokufu Office, p.50.

orchestration.[216] Attendance at this school was restricted to Japanese students until 1902. After this time the regulations permitted Taiwanese students to attend a modified three year teacher training course which included two hours of singing per week. Unison singing was taught in the first year and theory and orchestration in the second and third years. Takahashi taught piano, reed organ,[217] singing and composition. For teaching materials, Takahashi employed not only his creative works but also used the *Elementary School Song Book* which was introduced by Isawa from Japan. Sun states that this text was very poplar and widely used by teachers.[218] Some of the songs remain popular today including *Butterfly* (Figure *T)*[2i]*$_t$ *Aidd Lang Syne* (Figure 8)[220] and *May Song* (Figure 9).[221]

1b *x* 5 *-h x.5*

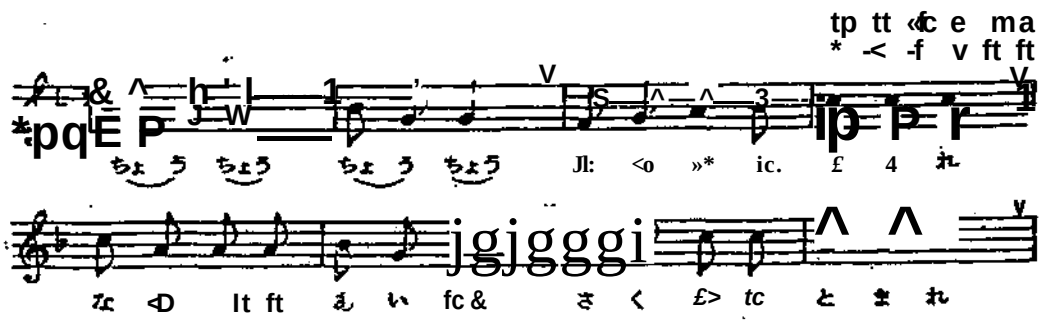

Figure 7 *Butterfly*

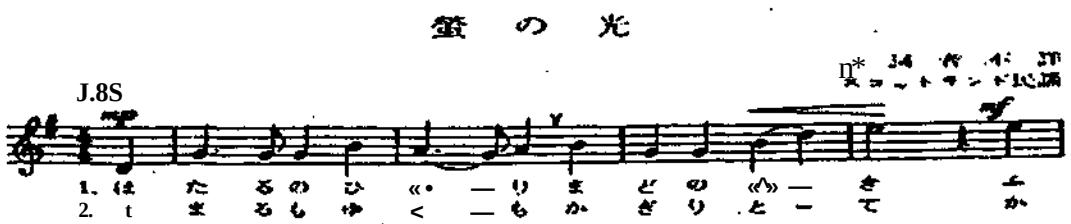

Figure 8 *Auld Lang Syne*

[216] "Orchestration" probably refers to learning about the instruments of the orchestra.
[217] a small, portable, organ with air pumps operated by foot pedals.
[218] Sun, C. C. 1997, op. cit., p. 59.
[219] Nomura ShOsoku, Isawa's teacher, composed "Lightly Row" based on a Japanese version of the American song. This song "Cho Cho" (Butterfly) was the first instance of a combination of Western melody and Japanese text used in schools. Howe, S. W. 1988, op. cit., p. 77. Figure 7 is from *Shōgaku Shdkashū {Elementary School Songs,* 1881) Part I, No. 17. Inoue, T. 1967, op. cit... p. 22.
[220] Figure 8 is from *Shōgaku Shdkashū* Part I, No. 20. ibid., p. 25.
[221] Figure 9 is from *Shōgaku Shdkashū* (1883) Part II, No. 35. ibid., p. 26.

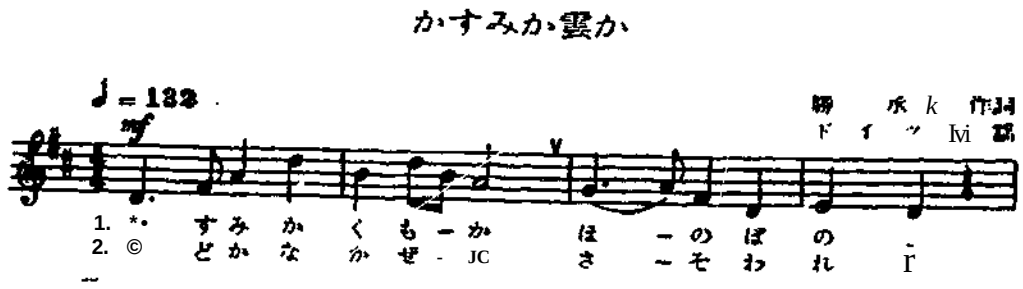

Figure 9 *May Song*

The new songs adapted from Japan could be seen in the programs of the "Students' Society Music Concert". From 1904 onwards, Takahashi organized an annual school concert for past students wbicn became a tradition. In 1904, the repertoire included mostly unison singing, with few accompanying instruments. In 1905, students from the teacher training department sang in harmony. For example, Ohshima Imako recalled that:

> It was terribly difficult sometimes due to the voice and pronunciation that were characteristic of Taiwanese. However, we eventually made enough progress to sing 'Moon on the Lake[1] in harmony in the concert held by the Japanese Language School. Today, I am proud of how remarkably the school has grown.[222]

From 1905, the concert program contained teachers' professional recitals and students' practice performances, and music experts from outside the school were invited to participate.

The changing repertoire of school songs reflected changing political environments. This can be seen in the selections of songs for the "Students' Society Music Concerts". For example, following the commencement of the Russo-Japanese War in February 1904, many songs were written about war, specifically mines, battleships, and recruiting.[223] Further concert material came from various Japanese music textbooks such as *Meiji Songs* (1888-1892), *New Education Songs* (1896),[224] *Girls' Songs* (1900)[22S] and *Young Children's Songs* (1903).[226]

The students at the Japanese Language School were required to learn the reed organ. Asaka maintained that the advantage of the reed organ was its soft sound which was good for

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[222] Ohshima, I. 1933, 'Recall of the teaching music' in Third Taipei Girls' Senior High School Committee, the 30'" *Anniversary Publication of the Third Taipei Girls' Senior High School,* Third Taipei Girls' Senior High School Press, p. 418.

[223] For instance, in contrast to the war themes used in the Third Music Concert, the earlier Second Concert (February, 1905) included ballads such as Song of the *Suma, Island Farewell,* and *Camping Dream* written by Japanese composer Kitamura Hideharu,

[224] *Taisho gunka* (1896).
Tetsudo shoka (1900)

[220] *Kyoiku shōkashu* (1906) cited in Sun, C. C. 1997, op. cit., p. 60.

school music lessons, and the ease with which it could be learnt.[227] In addition, the reed organ was a good accompaniment for singing at ceremonies, including formal government occasions during the Japanese protectorate.[228]

- **Ichijyo's contribution to music education in Taiwan**

Ichijyo, a graduate of the Tokyo Music School, taught music lessons in various schools including the Taipei First Teacher Training School, the Taipei Senior High School, and the Taipei First Senior Girls' School between 1911 and 1946. He was also in charge of the Taipei Choir, and JFAK[229] orchestra, composed many opera works, arranged folk and aboriginal songs and wrote textbooks for both small and public schools.[230] Ichijyo believed that, unlike their Japanese peers, Taiwanese students were able to accept music lessons well because they had been influenced by the Confucian philosophical concept of 'respect for the teacher and knowledge'. He wrote that 'based on comparisons of the elementary school students I encountered ^tiinng my teaching experiences in Japan and Formosa, I found that… the students ir, Formosa liked music lessons very much more than those in Japan.'[231]

The music education brought from Japan not only fitted well into a systematic scheme for music education in Taiwan but also introduced various styles such as Western music, and traditions! Japanese and Chinese music. Although the quality of teaching was not of a very high standard as Sun argued,[232] these efforts were designed to bring the pupils and teachers to 2 noint where they could learn about other cultures.

- **The Taipei Normal School (1919-1945)**

The Taipei Normal School (1919) was the new name for the Japanese Language School (1896). Comparison of the 1919 and 1922 regulations indicates little change, except that the name 'primary education' replaces the earlier 'public school'. In the 1922 regulations, the aims were to acquire knowledge and skills, then understand the pedagogy, and finally achieve high morals. Sun suggests that the aims of both sets of regulations can be summarized as music

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[227] Asaka, J. 1983, 'Lecture note 2 for music education in the primary school' in *Music Education History,* Toyko- Ongaku no tomo sha, p. 31.
[228] Sun,C.C. 1997, op. cit, p. 62.
[m] Unfortunately, there is no information about what these initials stood for.
[230] The Small schools and public schools were for Japanese and Taiwanese students respectively. Lee, S. C. 1990, op. cit., p. 148.
[231] Ichijyo, S. 1936, 'Two or Three thoughts on Coming to Taiwan' in "Naito, T., *A Review of the Last 40 Years in Taiwan Reviews,* pp. 15-16, cited in Sun, C. C. 1997, op. cit., p. 62.
[232] ibid., p. 63.

concepts based on morals and music education emphasizing abilities.[233]

From 1927 to 1943, the Taipei Normal School WPS divided into two schools: the Taipei First Normal School and the Taipei Second Normal School. Between 1943 and 1945, the schools were recombined and renamed the Taipei Normal School. In 1933, educational reforms issued by the Education Board in Taiwan stipulated that for music, the goal was to 'acquire musical knowledge and techniques, cultivate aesthetics, [and] noble emotion, and these should supply moral education. These should be applied in the singing pedagogy for primary education.'[234] In 1943, the Teacher Training Schools' Regulations, issued by the Taiwanese government, stated that the music subject should be combined with and named an arts subjects. The aim was for:

> Arts to address the needs of the people's lives, train them to have creative abilities and appreciation, cultivate people's characters in morals and fulfillment, nourish people's beliefs in contributing their arts towards development, and the elevation of the dignity of teachers.[235]

Sun has identified five points concerning the differences between these and the earlier regulations. In the content of teaching, the 1943 aims indicated that the concepts of "creativity" and "appreciation" provided a new direction for the teacher training during the latter part of the Japanese protectorate. While the 1933 aim was to acquire musical knowledge and techniques, the 1943 :;im had evolved into arts to address the needs of people's lives. Terminology such as "aesthetics" and "emotion" were replaced by the "people's moral conduct" and "fulfillment of national character". For the physical needs, "practice" and "fulfil" were replaced by "acquire", "understand", and "supply", 'for evaluation, use of extrinsic behaviors such as "technique" and "ability" were combined with intrinsic cultivation such as "moral conduct", "character" and "belief, that became a learning process involving "knowledge and fulfillment". The concern with the elevation of teachers and their inner dignity "completely" indicates the educational trend of "unity with one". The educational concepts present an apparent emphasis on the principles of dictatort/hip.[236] It is not difficult to understand that political and social changes impacted significantly on educational policy and the direction of curriculum development.

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[233] ibid., p. 35.

[234] Taiwan Kyōiku Kai (ed.) 1995 (2nd edition), *A Record of the Development of Education in Taiwan,* Taipei: Nan-T'ien Book Store, pp. 680-681.

[235] Taiwan Education Society Committee (ed.) 1943, *Taiwan Education Regulation,* Taipei: Taiwan Education Society Press, p. 580.

[236] Sun, C. C. 1997, op. cit., p. 53.

- **Comparison of the 1919 and 1933 teacher training syllabi**

The 1919 music syllabus included unison singing, music theory, two-part singing, "orchestration", and instructions for teachers. Specific evidence of the content of this syllabus is lacking. Unison singing was for the preparatory class, and Years One to Four. Music theory was from Years Two to Four, two-part singing and orchestration were from Years Three to Four, and instructions for teachers was only for the final year students. The time-table was two hours per week throughout the year. The 1933 music syllabus included unison and part singing, musical theory, orchestration, and pedagogy. Unfortunately, evidence is again lacking regarding which lessons were taught in which year and their content. The time-table for music for Years One and Two was one hour per week, from Year Three and Four two hours per week, Year Five one hour per week, and the final two years, termed School Practice, being one hour per week. This syllabus applied to male students. For female students, there were two hours per week for music throughout.[237] The syllabus did not undergo significant changes in terminology, although the term for teacher instructions was changed to 'pedagogy'. The 1933 syllabus allocated less class time for males but it remained the same for females. The 1919 syllabus began with a preparatory level followed by a four year course, while the 1933 syllabus included a five year course and a two year teaching round for male students, and a four year course and two year teaching round for female students.[238]

The 'Teacher Training Schools' Regulations' (1919) suggested that 'the textbooks for the teacher training schools must use the Taiwanese government publisher, [but] if there is no appropriate books from the government publisher, the principals could select [material] from other sources with permission from the head of the regional administration.'[239] Similarly, the 1922 regulation added that 'textbooks should be checked by the government publisher of Japan and then should be recognized by the Taiwanese government.'[240] Sun makes the criticism that the Taiwanese government never produced textbooks for teacher training schools during the Japanese protectorate, with ail textbooks coming from Japan.[241] However, this limitation is understandable in a highly regulated protectorate. The regulations in 1943 were essentially those of 1922 but with the addition that 'textbooks registered by the Education administration

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[237] 1943, *Taiwan Education Regulation,* pp. 696-700.
238 1943^ *Ta!wan Education Regulation,* pp. 696-700.
[239] Taiwan Education Society 1919, 'Taiwanese Government Teacher Training Schools' Regulations' in Taiwan Education Society 1995, op. cit., p. 635.
[240] Taiwan Education Society 1922, cited in Taiwan Education Society 1995, op. cit., pp. 685-686.
[241] Sun, C, C. 1997, op. cit., pp. 68-69.

within Taiwan'[242] could also be used. This is the first time that the principals had the opportunity to adapt textbooks and scholars could produce their own textbooks within Taiwan, albeit still requiring administrative approval.

- **The role of music education at the Taipei Normal School**

Music maintained an important position within Japanese education at the Taipei Normal School. Wang noted that:

> During the Japanese protectorate, enough equipment was available for music, arts, athletic, and home-making at each of the teacher training schools. There is not much time for these subjects, but the requirements are very strict. Therefore, the students graduating from these schools were able to play, sing, draw, write, and dance.[243]

Similarly, Wu maintained that:

> Although there is not much time for lessons on music, arts, and athletics etc. each week, the school still tries to invite experts and encourage the students to join in the performing activities. If there are some students who are outstanding they may get a scholarship from the government to go to Japan for further study, such as K'e Ting-Ch'ou and Chang Fu-Hsing in music.[244]

In addition, teacher training schools could become significant places to train students as specialists for the future. Hsu writes that:

> The teachers' education pays attention to music and other arts subjects and encourages the students in the teachers schools to greet these subjects with enthusiasm. While there is no music institution such as the Tokyo music school in Japan, however, the Teacher Training Schools play an important role in training the teachers to teach music subjects.[245]

It can thus be concluded that, from 1919 to 1945, curriculum development in teacher training paralleled social and political trends.

- **Comparison of the Japanese Language School (1896-1919) and the Taipei Normal School (1919-1945)**

The two stages of development within the school differed on a few points. The 'Teacher Training Regulation' (1922) suggested that the name of the singing subject should be changed to the 'music' subject. The aims of the 1896 teacher training syllabus indicated that the teaching of singing should adapt and practise noble and pure texts and music within an educational

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[242] Taiwan Education Society 1943, cited in Taiwan Education Society 1995, op. cit., p. 582.
[243] Wang, C.T. 1978, op. cit., p. 111.
[244] Wu, W. H. 1983, *Research in Taiwan Teachers Education during the Japanese Protectorate,* unpublished Master's thesis, Taipei: National Normal University Press, p. 126.
[245] Hsu, L. S. 1998, op. cit., p. 581.

framework. At the same time, musical knowledge and the meaning of the texts should be taught.[246] By contrast the 1919 and 1922 aims emphasized morals and personal musical abilities whereas the 1943 aims stressed psychological and sociological characteristics.

The music syllabus (1896) included unison singing, with 'arranging' being taught in Years One and Two for two hours per week.[247] The 1902 syllabus expanded to include unison singing for Year One, and unison singing, music theory, and 'arranging' for Years Two and Three for two hours per week.[248] The 1902 syllabus contained a three year program rather than the earlier two years, and 'arranging' was introduced in the second year. By 1919 the syllabus consisted of a five year course (with the first year being a preparatory course). 'Arranging' began in third year. Part singing in Year Three and instructions for teaching in Year Four were added to the syllabus in 1919.

One major change is that from 1896 until 1902 the Japanese Language School only accepted Japanese students, but after this time a 'Second Level' was established for Taiwanese students, the only requirement being that the students must have graduated from public school. This was the first time that Taiwanese students had attended higher education. Tsurumi commented that the 'irresistible Taiwanese demands for higher education were to be channeled into professional studies which would produce the kind of trained natives the colony required.'[249]

Prior to 1919 the Taiwan government did not issue any regulation for the selection of teaching materials or textbooks. Generally speaking, most of the textbooks came from Japan directly or music educators such as Takahashi and Ichijyo edited textbooks themselves. By 1919, clear regulations were presented on the choice of teaching materials and books. During the same period, significant work was done by the British Presbyterian missionary society. The institution they established, the Tainan Theological College, will now be discussed.

- **Tainan Theological College (1876)**

The Tainan Theology College was established in 1876, with Reverend Thomas Barclay[250] as the first principal (serving from 1876 to 1925). Music was taught by Reverend David

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[246] 1896, 'Taiwanese Government Japanese Language Schools Regulations' chapter 2, clause 17, in Taiwan Education Society 1995, op. cit., p. 551.
[247] 1896, 'Taiwanese Government Japanese Language Schools Regulations', no. 38, ibid., op. cit., p. 552.
[248] 1922, op. cit., pp. 546-547.
[249] Tsurumi, P. E. 1977, op. cit., p. 214.
[250] Band gave a clear description of Dr. Barclay's sixty year missionary career. 'During the first twenty years (1975-1892) he was laying the foundation of his missionary work ...The middle period, (1895-1912)... was to maintain the already existing institutions... The final period (1913-1935) was almost entirely occupied

Smith[251] from 1879 to 1882. Smith was the first person to teach music formally at the school. This was the first Western music education since the Dutch expulsion in 1860. Smith was followed by two remarkable women, both foreign missionaries, Mrs. Margaret Gauld (serving from 1931-1937) and Mrs. W. E. Montgomery (1928-1949).[252] Both taught music at the Theological College. Montgomery taught many students who became outstanding musicians in the churches of southern Taiwan. Macmillan observed of the two women that 'they will be long remembered as "the mothers of music" in the church in Formosa."[253]

Missionaries were the prime movers in establishing the College Choir that was part of the music course at the Tainan Theological College. Beside the Choir, the College's music education also included music in church services and Western band music. There is no beatable information about what actually occurred in these music classes. The College Choir was more popular than any other club in the extra-curricular activities at the College. Kuo explained the popularity of the Choir as follows:

> The beautiful voices from the singers lifted their listeners to Heaven, especially students such as Tan Yueh-Han, Hsu Te-Chieng, Chou Chin-Ao, Chung Tsu-Shih, Lin Tsai-Shou and Hwang Wen-Chin who were the most outstanding. When these six students came together they formed the best four part singing chorus. When they sang, the passer-by would stop suddenly and listen, afterwards they received very good reviews.[254]

Yang argued that the school also offered practical training subjects included both conducting the 'church choir' at local churches and teaching hymns in the middle of semester.[255] As a result, music education in the school supported the churches as follows:

> Apart from during the school day, the students were invited by the local churches that conducted the 'church choir', taking part with young people in all programs of activities; sometimes they were able to lead the family worship and prayer.[256]

> Two students together took charge of a church service and would conduct Sunday school, teach hymns and lead worship ... At that time, (about 1922-1926) services at churches such as Tawan, Yungkang, Hsinhua, Shuishang etc. were taken by these students. They were also active in the Tungmen and Taipinching churches as Sunday School principals.[257]

The Tainan Theological College organized a "musical band", which was one of the

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with translation work.' Band, E. 1936, *Barclay of Formosa,* London: Christian Literature Society, pp. 85-86.

[251] Yang, L.H. 1986, op. cit., p. 63.

[252] Montgomery primarily work in teacher training so her contribution to Taiwanese music education will be discussed in this section.

[253] MacMillan, H. 1953, op. cit., p. 83.

[254] Kuo, T. J. 1967, 'A Happy Time' in Kong, S. S. et al. (ed.), op. cit., p. 142.

[255] Yang, L.H. 1986, op. cit., p. 125.

[256] Tainan Theological College (ed.) 1967, '90 Years of history of the Tainan Theological College' in Kong, S. S. et al. (ed.), op. cit., p. 46.

[257] ibid., p. 125.

earliest Western musical bands in Tainan. Chi wrote of the band that:

> There were three teachers [258] from Liuyuan church in Taichung who were invited by the school to teach the school band. The students all practiced hard. When the students went out to preach the Gospel, the musical band accompanied them on each Friday. This activity was welcomed by their audiences.[259]

The development of the school band was linked to the Theological College's efforts to extend its preaching activities. The Taiwanese students at Tainan Theological College were not only being trained for service in the church, but also were learning to become good musicians for service in the home and churches. Tainan Theological College carried on important music educational activities during the Japanese protectorate, as its students were active in different churches across Taiwan in spreading Western religious music. It is unfortunate that the details of how this was taught are unknown.

This comparison of the Japanese Language School and Tainan Theological College and their music programs can be summarized in four points. First, the College was established in 1876 which was twenty year's earlier than the School (1896). Second, music tuition commenced earlier at the Tainan Theological College than at the Japanese Language School. Third, a difference existed between the two institutions in terms of the music curriculum. While the College taught conducting, Western religious music, singing hymns and organized a Western musical band, the school taught war songs, Western music, traditional Japanese music and Chinese music, and did not support bands. Fourth, while the church choirs performed in public or in churches, the school choir performed only in the school. The main similarity between these institutions lies in their emphasis on music as part of school curriculum and of music as a medium to achieve their objectives.

Conclusion

During the period of Japanese rule in Taiwan, the colonizing nation made conscious attempts to "Japanize" Taiwan by taking control of education and influencing agricultural and industrial development. Japan attempted to make Japanese the official language of Taiwan, and in schools the study of Japanese was the primary subject in the curriculum. During the time of the Meiji government in Japan, education changed due to Western influences from the United

[258] Teachers: Shih Tu, Hwang Cheng, Chien-Cheng Chao. Chi, W. J. 1967, 'My Recollections' in ibid., p. 124.

States and Europe. As a Japanese colony, Taiwan was similarly influenced as evidenced by the extensive use of Western music in the form of songs and other teaching materials in the Taiwanese schools. Almost all Taiwanese children studied music from the Japanese *Shōgaku Shokashu.* Consequently, this book influenced the majority of Taiwanese in forming their sense of Western and Japanese music. Taiwanese people who were educated during the Japanese protectorate period still recall the songs they learned in childhood. The lasting effects of this early introduction to Western music remained as a determinant of musical taste for that generation.

The lack of historical evidence for Taiwan makes it difficult to analyze and reconstruct the development of music education in that country directly. However, the fact that the period of development of music education in Taiwan coincided with the influences and control of the Japanese government ensures that considerable insight into developments in Taiwan may be obtained through examination of events in Japan. Important influences on Japanese music developments, such as the European and American composers and educators, were subsequently directly transplanted into Taiwan. The development of music education in Japan and Taiwan thus offers an interesting example of the cross referencing of historical data to explore a history of music education that would otherwise prove inaccessible.

Music played an important role in both the level and spread of colonial influences under the Japanese and Chinese governments and the extent to which these contributed to the formation of a Taiwanese identity. For instance, the degree to which music education, particularly school singing, was utilized as a basis for spreading Japanese culture in Taiwan is clear from various attempts to "Japanize" the colony. With the arrival of the British and Canadian missionaries, Western music, particularly religious music encompassing music education, was introduced into churches and schools. The context for the development of music education in Taiwan was obviously influenced by aspects of both Japanese and Western culture.

The second stage of missionary music in Taiwan was significantly more important for the development of music education than the first. During the Dutch-Spanish period Western religious music was only employed for services and preaching and not utilized in the school music education. In the second stage, the British and Canadian missionaries were more successful than their predecessors in developing Western music. They did not limit themselves to church music and encompassed music education as well. These developments, including the introduction of singing clubs and other extra-curricular activities, have persisted in Taiwan to

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[259] ibid., p. 124.

the present day. This was evidenced in the school music curriculum at the Chang Jung High School and Chang Jung Girls' High School, and the teaching references such as hymn-books and others materials introduced by Gauld and Taylor. Missionaries and their schools formed a foundation for the future development of Western (religious) music in Taiwan. These developments were also important in religious education, as the first step in learning the Bible was considered to be through music. The use of music to convey religious doctrine was also highlighted as the first instance of using music to achieve a premediated outcome in Taiwan.

The development in the second phase of music education was at least partially attributable to the significant efforts of a few notable individuals. Gauld and Taylor initiated many developments which are still evident. These included the introduction of training for conductors, the composition of music books and the organization of musical performances. Their aims were essentially to share their musical training and experience with the pupils in the religious schools of Taiwan. The contributions of these music teachers to the development of music education in Taiwan are still evident in the current curriculum.

As an extant copy of the textbook used for the Public schools during the 1920s could not be located, the syllabus and pedagogy from the 1915 *Pedagogy of Singing for the Elementary Schools* was examined. This revealed a basis of Western-style musical training with an emphasis on the correlation of music with other subjects, morals, imperialism and folk songs. Presumably, the 1915 teaching reference was the model for the teaching program in the Public Schools.

Both the Japanese government and British Presbyterian missionaries exerted a powerful influence over the development of music education in Taiwan. They developed music education gradually, and taught students irrespective of their background or class. Both groups tried to assimilate and convert their students through music education by developing the people's love of music. The success of these bodies in promoting music can be seen in the growth in popularity of music teaching as a profession. Sakurai argued that in 1907: 'teaching materials were short and music teachers even shorter,' whereas by 1926 'there were many music educators who advocated and searched for new pedagogies that were suitable for the children.'[260] Music education continued to grow as a discipline due to the efforts of those committed to it.

The importance of skilled advocates for music education in Taiwan is evident from the impact of a number of significant music educators, including Luther Whiting Mason, Isawa

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[260] Sakurai, K. 1933, 'Teaching singing in the sub-school' in Third Taipei Girls' Senior High School Committee,

Shuji, George Leslie Mackay, Mrs. Margaret Gauld, Miss Isabel Taylor, Takahashi Humiyo and Ichijyo Shinzaburo. A small number of skilled individuals played a highly significant role in the direction, nature and style of music education in Taiwan.

The efforts of the Japanese government and British and Canadian missionaries in music education included the promotion of music performance in schools, churches, and the community and developing music as an integral part of education during and after the Japanese protectorate. Following the transfer of political sovereignty in Taiwan from Japan to the Republic of China in 1945, dramatic changes were evident in the Taiwanese culture; however a number of the influences from these groups persisted.

During the Japanese protectorate *Curriculum Standards: Music* and associated teaching materials for elementary music education were intended to aid the ' Japanization' of Taiwan. Mason and Isawa's development of the music curriculum was an integral part of this process. The *Curriculum Standards: Music* influenced the 1915 *Pedagogy of Singing of All Subjects for the Elementary Schools*[26]* and 1931 *Pedagogy of All Subjects for the Public Schools.*[262] *A* comparison of the 1919 and 1933 teacher training syllabi in music at the Japanese Language School/the Taipei Normal School, and Takahashi and Ichijyo's teaching materials, revealed development independent of the *Curriculum Standards: Music.*

A prominent contention in the consideration of the Japanese protectorate era was the obvious domination of music education by European and American sources, although these arrived indirectly via missionary activities or from Japan. For example, Isawa brought Pestalozzian and *Shōgaku Shōkashū* music methods to Taiwan. The latter was fundamentally adapted from Mason's *National Music Course.* Another significant contention of this chapter is that music was employed to convey a particular message and was used as a medium for specific purposes by the colonizers. For example, British and Canadian Presbyterian missionaries set up churches and schools, and taught religious education through music, as exemplified by the activities of individual advocates such as Mackay, Gauld and Taylor. Similarly, under the Japanese protectorate, Isawa and Takahashi emphasized a philosophical basis to music involving morals, health and patriotism as is apparent in Isawa's *Shōgaku Shōkashū.*

The following chapter contains three main themes: the impact of Chinese policy on the development of Taiwanese music education in the period 1945 to 1968, developments in the school system and curriculum in elementary, secondary and teacher training schools, and the

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op. cit., pp. 360-361.

[261] Taiwan Sōtokufu Office 1915, op. cit.

[262] Kusumi, E. & Fujimoto, M. 1931, op. cit.

methodologies, syllabi and materials of music instruction.

Chapter 5

The Age of Changes (1945-1968)

Introduction

In August 1945, after fifty-one years as a Japanese protectorate, Taiwan was returned to China as part of the Cairo Declaration at the end of the Second World War.[1] During the time of the Japanese protectorate, education was systematically developed in Taiwan, whereby 'the educational authorities redoubled their efforts to foster the Japanese national spirit and assimilate the Formosans [Taiwanese] to Japan.'[2] After 1945, however, the Chinese educational authorities tried to reform the colonial Japanese government's education system in Taiwan. This involved adapting the educational system to that used in China to provide the same educational opportunities to the people of Taiwan.[3]

During 1946, the second director of the Education Bureau for Taiwan, Fan Shou-Kang, demanded that education should be based on Chinese culture and that the Japanese language must be forbidden from September.[4] This was a major change, as the Japanese language had been compulsory from 1895. Regarding education, Fan also indicated an intent:

> To destroy imperial colonialist education by the Japanese, to develop nationalist education as used in the Republic of China and to achieve the following principles: use of the Chinese language, equal opportunity in education, and the promotion of consciousness of motherland and the concept of the *Three Principles of the People** in the people's mind in Taiwan.[6]

Opinions differ as to the educational significance of this period. Chen stated that, when the government of Mainland China took over Taiwan, one of the most important tasks was to implement changes to pre-existing educational strategies. This was because the Taiwanese suffered from a complete lack of Chinese culture and language during the period of the Japanese protectorate. There was now an emphasis on fulfilling 'equal opportunity in education: [because] during the Japanese protectorate, the Taiwanese only could study until secondary

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[1] Hsu, D. C. T. et al. 2000, op. cit., p. 64.
[2] Band, E. 1948, op. cit., p. 173.
[3] Yeh, H. C. 1993, op. cit., p. 108.
[4] Yeh, L. Y. 1994, op. cit., p. 24.
[5] The Three Principles of the People: nationalism, democracy, and social well-being. Hsu, D. C. T. et al. 2000, op. cit., p. 3.
" Report on recent educational development, delivered at a party at government house. 25. 7. 1946, in Civilization newspaper, no. 333. Hwang, W. T. 2000, op. cit., p. 22.

school level, [and] were not allowed to study some subjects such as literature and history.'[7] Yeh believed that this period was the turning point of Taiwanese contemporary school education and that: 'to explore secondary school education in this period was not only to understand educational and social phenomenon but also to recognize social change in the future.'[8]

The music scholar Hsu, describing his feeling on the first assembly following the end of the Japanese protectorate period, states that 'I will never forget when I stood on the ground at the school assembly in the high school, and I saw the flag rising up the flag-pole as we sang 'flag song' by Huang-Tsu for the first time. From then on, the 'flag song' has been sung everyday around Taiwan. This is very significant because the music in Taiwan is back to the music of the Chinese nation.'[9] From 1949, the government of Chiang Kai-Shek was established in Taiwan. Many musicians and music educators from Mainland China came to Taiwan and collaborated with the local musicians to initiate a new era in Taiwanese music.[10]

Hsu reviews the teaching structures from this period and argues that the transfer from Japanese to Chinese textbooks, although both provided a similar level of knowledge of the basic standards, involved a significant change in cultural content. For example, the songs used in the textbooks had differences of style and culture between the Chinese and Japanese versions. Hsu considers that, with the return 'to the motherland', Taiwan would be cultivated by Chinese contemporary music culture and develop national Taiwanese music." Ou makes the criticism that 'the edition of the textbooks is based on the advantage and purposes of the governor. Both the Japanese protectorate and Republic of China did the same when they took over.'[12] Music continued to be used as a vehicle for change, both in the musical style itself and in the words of the selected songs.

At the time of the transfer of Taiwan, the Republic of China made no preparations for the administration of the island. The school music textbooks still used extensive Japanese materials, despite the fact that they did not correspond with educational policies and social needs.[13] In addition, there were many kinds of unofficial publications written by individual teachers for different schools. The contents of such textbooks were quite varied in standard and not necessarily in line with the standard curriculum. Due to these circumstances, the educational

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[7] Chen, C. T. 1989, op. cit, p. 157.
[8] Yeh, L. Y. 1994, op. cit., p. 17.
[9] Chen, P. C. 1995, op. cit., p. 56.
[10] ibid., p. 56.
[11] Hsu, C. H. 1996, op. cit., p. 305.
[12] Ou, S. Y. 1997, op. cit., p. 145.
[13] From 1946 onwards, all of the elementary schools were required to use the textbooks from government publisher or individual textbooks that had been assessed by the textbook committee. Only three bookstores were allowed to publish these textbooks. He, C. C. 1980, op. cit., pp. 63-64.

administration decided that from 1947 onwards every school should adopt textbooks from the government publisher.[14]

School curricula were to be based on the 1942 *Curriculum Standards*, issued in Mainland China. In January 1946, *The Interim Course and Schedule*[15] was published by the local Taiwanese government.[16] This policy ended in June and, from August 1946, the government again adopted the 1942 *Curriculum Standards.*[11] This text, which was originally designed for the needs of China during World War II, was invaluable. Following the reform of 1948 the *Curriculum Standards* was published by the Education Department.[18] This will be discussed in detail in the next section.

He, a general educator in Taiwan, stated that during the Japanese protectorate 80% of the elementary schools were Japanese.[19] When the Japanese left Taiwan in 1945, there were few native teachers and it was problematic for teachers to travel from Mainland China. As a result, there was a serious lack of teachers. In an effort to improve the quality of teachers the government provided some training strategies. The Taipei, Taichung, and Tainan teacher education schools were opened to increase the number of students to be trained as school teachers.[20] The Chinese government was also able to capitalize on advances made during the Japanese protectorate. The Japanese government had established the music education curriculum in Taiwan, which produced many outstanding musicians who studied further in Japan. Upon the return of these students to Taiwan, knowledge and experience helped build a strong music curriculum in schools.[21] The discussion on teacher education will focus on the curriculum and textbooks used because these are the only available source of information.

In 1949, the democratic government of Chiang Kai-Shek relocated its offices to Taiwan.[22] This period, until 1968, was a time of consolidation for the Chinese authorities. This chapter contains four sections: section one deals with elementary education, section two, secondary education, section three, teacher training education, and section four provides a conclusion. This chapter will focus on one main question: how was the change of sovereignty reflected in music education? This question has two aspects: what were the changes in music education

were allowed to publish these textbooks. Hê, C. C. 1980, op. cit., pp. 63-64.

[14] Ou, S. Y. 1997, op. cit., p. 145.

[15] Hê, C. C. 1980, op. cit., p. 60.

[16] Music was mentioned - classes were afforded eighty minutes per week but there were no details regarding teaching strategies.

[17] ibid., p. 60.

[18] Chu, J.T. 1998, op. cit., p. 27.

[19] He does not provide further information about the other 20% of elementary schools.

[20] Hê, C.C. 1980, op. cit., p. 72.

[21] Hsu, L. S. 1998, op. cit., p. 583.

during this period? and how did the school music curriculum, pedagogy and textbooks develop? These issues will be discussed in terms of developments in elementary and secondary schools, and in teacher training education within two main phases: first, the transition from the Japanese protectorate to the Chinese government and, second, the systems and reforms under the Chinese government prior to and following Chiang Kai-Shek's government. In addition, the ideas presented in the music curriculum guides and textbooks of some influential music educators from around the world are considered in order to provide a wider framework for discussion. This is particularly appropriate as the influence of Western ideas has been apparent since the beginning of school music in Taiwan.

Elementary school music

From August 1945, teachers of school music were required to use the *Curriculum Standards for Elementary Schools,* originally issued by the Board of Education in Mainland China in 1942.[23] This text was used until the local Taiwanese authorities issued their own *Curriculum Standards* in 1948. These documents will be discussed and there will be a comparison of the *Curriculum Standards* used prior to and following the transition from Japanese to Chinese rule in 1945 in order to obtain an impression of differences in the development of music education under the two governments. Thus the 1942 Chinese *Curriculum Standards for Elementary Schools,* used in Taiwan after 1945, is contrasted with the 1931 *Pedagogy of All Subjects for the Public Schools* used in Taiwan during the Japanese protectorate.[24]

The 1948 *Curriculum Standards* involved significant reforms by the Education Department in China. These reforms were required to improve the quality of the education system and the social environment in Taiwan generally, following the formal surrender by Japan. In addition, the ideas of some influential international music educators mentioned in the *Curriculum Standards* for music are considered. Also the content of the textbook *hdusic* 1952,[25]

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[22] Hsu, D. C. T. et al. 2000, op. cit., p. 66.

[23] Ministry of Education 1942, *Curriculum Standard for Elementary School,* Shangha: Shang U Publisher, p. 180.

[24] The 1931 *Pedagogy of All Subjects for the Public Schools,* written by Kusumi and Fujimoto, was used for this study, due to the lack of an available *Curriculum Standards* for music during the Japanese protectorate.

" K'ang, O. 1956-1957, vols. 1-8, Taipei: Cheng-Chung Bookstore, referred to as *Music* 1952, vols. 1 & 7 (3rd ed.) published in 1956, vols. 4 & 6 (4th ed.) published in 1956, vol. 8 (4lh ed.) published in 1957, vol. 2 (5th

drafted by the government in Taiwan, is reviewed. Further a comparison will be made between the curriculum standards from Taiwan and various other countries, as clear evidence of international influences will be demonstrated.

1942 *Curriculum Standards: Music*

The 1942 Chinese *Curriculum Standards* encompassed six sub-headings: aims, syllabus, teaching songs, 'listen and sing' method, study schedule and pedagogical advice. Each of these will be considered in turn. The contents of the *Curriculum Standards* 1942 will then be reviewed with reference to the earlier Japanese *Pedagogy of All Subjects for the Public Schools.*[26] An explanation of the Japanese syllabus will follow. A comparison of the aims of the music curriculum, an analysis of the teaching songs used in the Japanese and Chinese schools, and an exploration of use of the 'listen and sing' method of teaching reveals various similarities and differences. These comparisons will be discussed, and the nature and success of these reforms considered.

- **Aims**

The *Curriculum Standards* had the following objectives: 1. To develop natural and enjoyable programs to teach children to listen to music; 2. To emphasize the development of singing and an understanding of musical notation; 3. To encourage the children's ability and interest in singing and performing; and 4. Songs for children should be beautiful, vigorous and patriotic, and selected to encourage liveliness and courage, the spirit of enterprise and unity and, further, to fulfill the function of music education.[27] These objectives continue to resonate both in the Taiwanese context and internationally. In contemporary England Scholes stated that music teaching:

> must be alive ... an integral part of the lives of all of us ... If children are taught the processes of musical thinking they will find not only a great pleasure, but a continually increasing facility in understand the thoughts underlying music.[28]

The second principle may be interpreted as learning music theory. The advantage of teaching music theory with the practice of music itself can be identified in Gehrkens'[29] belief that while 'years ago music teaching in the public schools consisted solely of a combination of

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ed.) published in 1957, vols. 3 & 5 (6th ed.) published in 1957.

[26] Refer to the discussion of syllabus under the Japanese protectorate in Chapter 4.

[27] Chang, T. H. 1987, op. cit., pp. 408-409.

[28] Scholes, P. 1945, *'Music Appreciation' in Schools Why-and How?,* London: Oxford University Press, p. 5.

[29] K'ang, O. 1956-1957, op. cit., Introduction.

practicing sight-singing and committing to memory quantities of music theory,'[30] it is important that 'teaching the theory of music is always to be related to music itself, and that if these theoretical matters are to mean anything to the child, they must be linked up closely with his actual singing, playing, and listening.'[31] Gehrkens' work was not cited as a direct influence in the shaping of the Chinese curriculum until 1954 when it was discussed in a textbook entitled *Music* (1952).[32] Nevertheless the movable-Jo approach appears to have been adapted from his ideas[33] suggests that his work was clearly influential from the 1940s. Indeed the Taiwanese curricula from that time mirrored many of his theoretical concepts.

Gehrkens' *Music in the Grade Schools* presented an outline and extracts from key texts which address the importance of psychological and educational theory to music studies. The book is divided into several chapters; each lists useful texts and topics directly relevant to the chapter. Indeed the textbook *Music* 1952 adapts Gehrkens' principles for the textbook design itself.

In terms of encouraging performance Thorn commented that 'the ability to sing is one of the most pleasurable experiences in life ... [children] must be helped to acquire this singing ability in order that their lives may be enriched from beginning to end.'[34] Both Thorn and the Taiwanese curriculum writers believed that it was important for the child to be interested in music and sing spontaneously to the best of his/her ability. Mayne provides various song types, which were presented in the elementary school repertoire in Britain during the 1930s. Some of these songs, including patriotic songs, emotional songs and traditional songs, parallel those considered desirable in the 1942 aims in Taiwan.[35] The principles of patriotism and courage expressed in the fourth Taiwanese aim are reflected in Malvern's observation that 'childhood became the site for the reproduction of nationhood and national inheritance.'[36] The use of music as an expression of patriotism is almost universal.

- **Comparison with the** *Pedagogy of* ***All*** *Subjects for* ***the*** *Public Schools* **(1931, Japanese government)**

An examination of the aims of the music education curricula of the Japanese and Chinese governments respectively highlights various differences in their objectives. In contrast to the

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[30] Gehrkens, K. W. 1938, *Music in the Grade Schools* (Grades 1-6), Boston: C. C. Birchard & Co., p. 126.
[31] Gehrkens, K. W. 1938, op. cit., p. 144.
[32] K'ang, O. 1956-1957, op. cit.
[33] K'ang, O. 1956-1957, op. cit., introduction.
[34] Thorn, A. G. 1929, *Music for Young Children*, New York: Charles Scribner's Sons, p. 6.
[35] Mayne, T. R. 1935, op. cit., p. 130.
[36] Cox, G. 1993, op. cit., p. 63.

Chinese aims, the Japanese reforms emphasized the *Shoka* to promote culture and good morals. The intention was to encourage the acquisition of technical skills as well as cultivate cultural awareness, develop morals and enhance Confucian principles.

In the Japanese curriculum, an emphasis was placed on philosophical principles such as aesthetics, morals, desirable attitudes and conduct. In addition, Japanese language played a crucial role in the school curriculum. Mackerras et al. stated that,

> In an effort to destroy the cultural practices that Taiwan had inherited from the Chinese, the Japanese introduced Japanese-style schools. The purpose of these schools, in which neither Mandarin Chinese nor the local dialect were taught, was to indoctrinate Taiwanese children with Japanese language, culture and traditions."

By contrast, the aims in the Chinese *Curriculum Standards* (1942) focused on the development of musicianship and placed greater stress on the spirit of militarism and patriotism. The different periods and political contexts of these two school curricula can explain the differences in the aims. Clearly, there would not need to be the emphasis on language teaching in the Chinese aims that appears in those of the Japanese. Further, the Japanese were hardly likely to promote patriotism in an occupied territory.

- **Syllabus**

The Chinese teaching materials in the syllabus for Grades One to Six are presented in a table for clarity.[38] One unusual item in the table, the 'Observation Song', needs explanation. In the 1942 *Curriculum Standards for Elementary Schools* the 'Observation Songs', were termed 'confirmation songs', which translated as the use of songs for aural training and sight-singing. This process involved using aural training to teach recognition of the tonality of the song, memorizing the song, and then using sight-singing to which reinforced aural recognition raised notational understanding from the musical score. This explanation is complicated, however the terminology of the explanation is very close to Gehrkens' ideas of 'Observation Songs'. He defined 'Observation Songs' as a pedagogic device for 'introducing musical notation' to lower grades.[39] Gehrkens advised that:

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[36] Cox, G. 1993, op. cit., p. 63.
[37] Mackerras, C. et al. 1994, op. cit., p. 119.
[38] In contrast to the other areas discussed in the textbook, the authors did not include an outline of the syllabus guidelines as provided in the *Curriculum Standards* but instead based their discussion entirely on their own interpretations.
[39] Ministry of Education 1942, op. cit., p. 42. Cited in Chu, J. T. 1998, op. cit., p. 47. Gehrkens, K. W. 1938, op. cit., p. 57.

> Through the frequent singing of these Observation Songs the pupils become thoroughly familiar with them and as they repeat each song in turn they are taught to observe with their ears such details as phrase repetition ... When notation is introduced the children are reminded of these various structural details and are shown how the notation corresponds with the music: how a high tone is represented by a high note on the staff.[40]

Although direct evidence is lacking regarding the teaching strategies used in Taiwan for the 'Observation Song', it is probable that an approach similar to that outlined by Gehrkens was in place.

Table 5.1: Syllabus of the 1942 *Curriculum Standards*

Grades	Grades One to Four	Grades Five to Six
category	teaching materials	teaching materials
Listening	1. Teacher sings or students listen to the portable record player. Children sing. 2. Children should sing and criticize each other's performance. (Grade Two) 3. Review the previous year. (Grade Three) 4. Review the previous year and take part in concerts. (Grade Four)	1. Teacher sings or students listen to the portable record player. 2. Students sing. 3. Review the previous year. (Grades Five and Six)
Basic training - recognize the music notation	1. Use of 'listen and sing' method to learn the syllables.(Grade One) 2. Using 'Observation Song' (practice notation recognition). (Grade Two) 3. Recognition of staff, notes, dotted notes, 4 beats and 4/4 time signature. (Grade Three) 4. Gain familiarity of C, G, and F major tonality through sight-singing; Quaver rest, dotted-crotchet, intervals (major 2nd and 3rd), and 3/4 time signature. (Grade Four)	1. Sing songs based on C, F, G, and D major tonality by sight-singing, Perfect fourths and fifths, semi-quaver rest, dotted quaver, and 6/8 time signature. (Grade Five) 2. Sing songs in C, G, F, D, A, and E major tonality through sight-singing; familiarity with the structure of the major scale, intervals of sixth and octave, triplet, and accidentals. (Grade Six)
Basic training- voice	1. Gain accuracy in tone production through interesting activities and singing ten songs. (Grade One) 2. Review the previous year and add ten songs. (Grade Two) 3. Review the previous year and add ten songs; Interval training. (Grade Three) 4. Review the previous year, and add ten songs, paying attention to individual and part singing. (Grade Four)	1. Review the previous year and add ten songs. (Grade Five) 2. Review the previous year, and add ten songs. Pay attention to singing in two-parts and practicing scales. (Grade Six)
Basic training - rhythm	1. Listen to recordings or sing a song with movement. (Grade One) 2. Review the previous year and practise ten rhythmic patterns. (Grade Two) 3. Add ten rhythmic patterns and practise simple conducting. (Grade Three) 4. Practise ten rhythmic patterns, which are based on dance movements. (Grade Four)	1. Review the previous year and add ten rhythmic patterns. (Grade Five and Six)

[40] ibid., p. 57.

Grades	Grades One to Four	Grades Five to Six
Songs	1. Use thirty to forty simple songs to learn 'listen and sing' methods,[41] and four songs for ear training and memory. (Grade One) 2. Use twenty to thirty songs for the 'listen and sing' method, ten to fifteen songs for the 'Observation Song', and four songs for ear training and memory. (Grade Two) 3. Use ten to twenty songs by rote, ten to fifteen songs for the 'Observation Song' method, ten to fifteen songs for sight-singing (with a focus on unison singing), and three songs for ear training and memory. (Grade Three) 4. Use twelve to twenty songs by rote, six to fifteen songs for the 'Observation Song' method, twelve to twenty songs for sight-singing (focusing on unison singing and rondo), and three songs for ear training and memory. (Grade Four)	1. Ten to fifteen songs for the 'listen to sing' method, ten to fifteen songs for unison singing through sight-singing, ten to fifteen songs for sight-singing (focus on two-part singing and rondo), and three songs for ear training and memory. (Grade Five) 2. Five to ten songs by rote, five to ten songs for unison singing through sight-singing, five to ten songs for sight-singing (focusing on two-part or three-part singing), and three songs for ear training and memory. (Grade Six)
Performance - school band	1. Rhythm band (one note and one beat). Teacher uses the piano or recording to accompany. (Grade One) 2. Rhythm band (two notes and two beats). (Grade Two) 3. Percussion band, practising complex rhythmic patterns, and using simple scores. (Grade Three) 4. Adding melodic instruments. (Grade Four)	1. Practise five songs for percussion band; Child conduct. Use five pieces of orchestra music, based on the recorder and drums. (Grade Five) 2. Review previous year, add five pieces. (Grade Six)
Performance - children's opera	1. Use the same songs from the song list and emphasize expression. (Grade One) 2. Review the previous year. (Grade Two) 3. Review the previous year, adding expression. (Grade Three) 4. Use four scenes of musical drama for unison singing or solo. (Grade Four)	1. Use two to four scenes of opera for solo, unison, rondo, and two-part singing. (Grade Five) 2. Use two to four scenes of musical drama for solo, unison, and round with the children's band. (Grade Six)

There are a few differences between the material for the upper and lower grades which is, typically concerned with the degree of complexity. The 1942 syllabus intended various activities to be included in the music program, however, singing activities and the selection of songs are mentioned more frequently than other kinds of activities. It appears that singing songs was the main activity in the school music lessons. Moreover, this table also suggests that the teachers possessed a range of musical abilities, such as singing, musicianship, orchestration, and the ability to form a school band and prepare a school musical drama. This may have been different from the reality of the possibly limited musical skills of the generalist teacher.

[41] 'Songs for singing' for grade one is 20-40 songs, grade two is 20-30 songs, grade three is 10-20 songs, grade four is 12-20 songs, grade five is 10-15 songs and grade six is 5-10 songs. Chang, T. H. 1997, op. cit., p. 11.

Chu[42] divides the above syllabus into four categories as follows: listening to music, which focused on listening to songs and singing training; musicianship, which included basic theory recognition and pedagogy involving the rote method; the 'Observation Song' method; and sight-singing. The content included notes, rests, intervals and beats. Voice training involved exercises including interval, solo, scale and chord singing, while rhythm phrases encompassed movement, simple conducting and dance. Ear training dealt with the concepts of tempo, duration, timbre, style, and aural dictation tests. The song section only indicated how many songs needed to be sung for different purposes but did not show the songs themselves. Performing involved the children's band, initially the percussion band, then the recorder band. In the fourth year, ensembles played arrangements of instrumental and orchestral music and two to four scenes were performed of a children's opera.[43]

In 1930s America, the division of rhythm training into various forms of expression was already in practice. Gehrkens maintained that 'first of all there is the folk dance with all its possibilities of graceful rhythmic movement... there is the rhythm orchestra with its emphasis upon listening to piano or phonograph ... Many teachers show their pupils how to make the conventional movements used by conductors.'[44] It may be that these strategies were influential on the instructional material presented in the 1942 syllabus.

In contemporary England, Mayne saw the advantage of singing in unison as being its simplicity and, as such: 'must be regarded as the basis of all good school singing.'[45] Chang also emphasized the importance of unison singing as it encouraged co-operation and group participation.[46] This is in accord with the Chinese objective to develop a 'spirit of enterprise and variety.'

The 1942 *Curriculum Standards* emphasized the inclusion of a percussion and recorder band, but did not specify which instruments should be added in the fourth or upper levels. However, it may be said that the school bands common in Britain during the 1930's presented a greater variety of instruments than is apparent for the school bands in Taiwan.[47] This is possibly a reflection of the different resources available.

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[42] Chu, J.T. 1998, op. cit., p. 31.
[43] ibid.
[44] Gehrkens, K. W. 1938, op.cit., p. 104.
[45] Mayne, T. R. 1935, op. cit., p. 131.
[46] Chang, T. H. 1997, op. cit., p. 5.
[47] For example, Southcott states that at the time of their inception 'percussion instruments were intended to satisfy the musical needs of children just as they satisfied the musical need of "primitive men in the childhood of the race."' Southcott, J. E. 1992, 'The Percussion Band - Mere Noise or Music?' in *British Journal of Music Education*, no. 9, p. 112.

Teaching Songs

The Chinese teaching songs for the first four grades included songs for listening and singing, aural training, sight-singing, ear training and memory. Grades Five to Six included songs for listening and singing, sight-singing, singing in unison, canon, two and three parts, and ear training and memory.[48] The songs in the Chinese guide emphasized the development of musicianship.

- **Comparison with the *Pedagogy of All Subjects for the Public Schools* (1931, Japanese government)**

An examination of the outline of teaching songs of the music education curricula of the Japanese and Chinese governments various differences in their objectives to be identified. The Japanese teaching songs differed considerably from those presented by the Chinese. The regulation concerning the choice of teaching materials and arrangement stated that the Japanese *Shoka* (songs) should be taught in single melody and harmony. Grades Five and Six should be taught more advanced principles. The texts and melody should be simple and elegant, as well as cheerful, naturally beautiful and appropriate for the children.[49]

The Japanese *Pedagogy* interpreted these guidelines concerning the selection of teaching songs as follows: for basic practice the songs selected for singing should be simple, iively and beautiful. The teaching of singing should include breathing exercises, vocal exercises, aural training, and exercises to teach scales, intervals, beat patterns and rhythm. Song texts should be of a literary and expressive form, and related to the child's everyday life and interests. Texts should be at the same level as language development and should be thematically chosen, and should include nursery rhymes, legends, history, morals, folk-songs, the seasons, and school events. The arrangement of lessons based on intervals, tessitura, melody, and rhythm should be dependant on the child's development. The children should start with unison songs and, later, advance to simple polyphony.

The principles of selection of teaching songs in the Chinese and Japanese guides are quite different. The Japanese version stressed comprehensive development, particularly language, through songs, whereas the songs in the Chinese guide stressed musicianship.

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[48] Chu, J. T. 1998, op. cit., pp. 149-150.
[49] *Public School Regulations,* clause 31, points 2-4.

- **The 'listen and sing' method**

The Chinese *Curriculum Standards* did not provide any details on the use of the 'listen and sing' method but, presumably, it was a form of rote teaching. It was prescribed that Grades One and Two should use the 'listen and sing' approach, Grade Three students extended this to sight-singing; and Grade Four students used sight-singing solely. Chang explained that singing instruction involved the teacher singing a phrase, which the students listened to, then repeated. He argued that the number of songs used for 'listen and sing' emphasized its importance. Further, Chang discussed instances where elementary students had impaired abilities in sight-singing because they had been taught sight-singing alone, without the 'listen and sing' method.[50] This method appears in many music pedagogies.[51]

- **Comparison with the *Pedagogy of All Subjects for the Public Schools* (1931, Japanese government)**

The *Pedagogy of All Subjects for the Public Schools* similarly indicated that singing instruction should be based on the 'listen and sing' method. The teacher should select songs based on a range of simple patterns. Initially simple musical patterns should adopt simple words. Later, a variety of patterns should be used involving complex words. Hsu believed that the 'listen and sing' method came from Pestalozzi's method in which the teacher read texts to the students, and then the students imitated.[52]

- **Study Schedule**

Under the Chinese systems, Taiwanese schools had Music for four hours per week for Grades One to Two[53] and one and half hours per week for Grades Three to Six.[54] In contrast, in Japanese elementary schools Grades One and Two received four hours of music per week and Grades Three to Six, two hours per week.[55] Thus it could be deduced that music was more important under the Japanese protectorate, which would seem appropriate if music was also to

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[50] Chang believes that the teacher should start teaching the 'listen and sing' method at elementary level and, then, based on this method, teach rhythm and songs with pentatonic scale. Afterwards, the teacher can easily introduce notation and sight-singing. Chang, T. H. 1997, op. cit., p. 11.

[51] For example, *The National Music Teacher* outlines a similar approach to the 'listen and sing' method, 'the little ones should have the opportunity to hear melodious sounds, as much as possible, and their attention should be directed to the quality of the sound, whether in musical instruments, in song, or in the speech of those about them. Thus will be established in their minds a standard of excellence as to quality of voice.' Howe, S. W. 1997, *Luther Whiting Mason: International Music Educator*, USA: Harmonie Park Press, p. 46.

[52] When using the 'listen and sing' method, the teacher should obviously be familiar with the songs and must have ability in a range of skills. Hsu, L. S. 1998, op. cit., p. 582.

[53] Singing and playing lessons for grades one and two combined singing and games.

[54] Chinese government reform in 1946.

"Lee, S. C. 1990, op. cit., p. 62.

be used to support the Japanese language institution.

- **Pedagogical advice**

Chinese pedagogical advice can be divided into three categories: textbooks, teaching method and equipment. The official position on textbooks was that the content of the materials should be based on the contemporary national character and era,[56] which was particularly important during the World War II. Singing was based on *movable-do,* but *fixed-do* was optional. The equipment used included the piano, reed organ, accordion or strings.[57]

Fang suggested that the *Curriculum Standards* emphasized the connection between moral training and music as it was perceived that music could elevate children's natural personality and cultivate their moral attitude.[58] This idea has a long history in music education. Pestalozzi claimed that moral education 'should combine with intellectual and practical education to develop the child into a fully balanced individual.'[59] As discussed, Isawa, Director of Education for Taiwan, brought Pestalozzi's singing method to Japan and Taiwan. Isawa argued that a person's musical education should commence with morals and health.

The belief that religious and moral knowledge could be gained from school singing lessons has a long history in music education. In Britain in the nineteenth century, 'singing had been introduced into schools as an attempt to improve the quality of church music, where the singing of the 'yokel choirs' had caused a musical scandal.'[60] Turner provided examples of vocal music in government approved schools in Germany, the Tyrol, and the Gennan cantons of Switzerland, where 'in schools more especially designed for general instruction it ranks next to the Bible in importance. He quoted Luther, 'next unto theology, I give the place and highest honor unto music'.[61]

- **Summary**

Based on the above comparisons, it is clear that various aspects of the curricula highlight cultural differences. While the Japanese syllabus was comprised of the more general characteristics of music and focussed on the use of songs to reinforce language acquisition, the

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[56] Songs from other countries.

[57] If a teacher capable of teaching major scales was not available, a number notation could be used. The assessment should consider both everyday music activities as well as the attitude of the students to learning. Chu, J.T. 1998, op. cit., p. 31.

[58] Fang, Y. M. 1981, 'Elementary Education' in Kuo, W. F. (ed.), op. cit., p. 391.

[59] Heafford, M. 1967, *Pestalozzi: His thought and its relevance today,* London: Methuen & Co Ltd., p. 60.

[60] Shepherd, J. et al 1977, *Whose Music?: A Sociology of Musical Languages,* London: The Hollen Street Press, p. 203.

[61] Turner, J. 1841, *A Manual of Instruction in Vocal Music, Chiefly with a view to Psalmody. With A Historical*

characteristics of music and focussed on the use of songs to reinforce language acquisition, the Chinese *Curriculum Standards* paid greater attention to technical groundwork and demonstrated an awareness of the contemporary political environment through songs written specifically about contemporary events.[62] The 1942 *Curriculum Standards* used in Mainland China had very similar fundamental concepts to the Japanese syllabus which meant that the 1942 *Curriculum Standards* could be easily introduced to the Taiwanese after 1945.

1948 Curriculum Standard: Music for Grades Three to Six

In 1945, Japan returned Taiwan to Mainland China. The Chinese education department undertook a series of reforms of the school curriculum so that it could be used as a means of preparing students for citizenship under the new government. The innovations, embodied by the 1948 *Curriculum Standards: Music*[6i] for elementary school involved changes to the purpose, structure and content of the music curriculum. Most noticeably the 1948 reforms concerned only Grades Three to Six whereas the handbook for Grades One and Two remained unchanged. A comparison of this document with that of 1942 will be provided below. This sub-section considers the aims of music curriculum, the music schedule, the music syllabus, and an analysis of teaching materials and pedagogy following the 1948 reforms. The notable differences between 1948 and 1942 *Curriculum Standards* are that, for the main topics, the 'listen and sing' method and study schedule were not mentioned in the 1948 *Curriculum Standards*. The 1948 version added simple composition, integration with other subjects, and more detailed pedagogical advice. There has been a discussion of the Chinese 1942 *Curriculum Standards* (syllabus and pedagogical advice) which provides a basis for comparison with the Taiwanese 1948 *Curriculum Standards. A* range of other music educators' views will be considered to provide a wider framework of interpretation as educational ideas from outside Taiwan continued to be influential.

- **Aims**

The aims of the music curriculum in the 1948 *Handbook* differed from those of its predecessor. The new aims were: 1. To cultivate children's use of music and improve their ability to listen to, learn and apply musical theory. 2. To cultivate children's interest and skills in

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Introduction, London: John W. Parker, West Strand, pp. 29-30.

[62] This consideration can be found in the fourth aim: songs for children should be beautiful, vigorous and patriotic and selected to encourage liveliness and courage, the spirit of enterprise and unity and, further, to fulfill the function of music education.

[63] Chang, T. H. 1987, op. cit., pp. 409-417.

singing and performing with simple instruments. 3. To develop the enjoyment of music by children, their mental and physical wellbeing, and inculcate a spirit of enthusiasm, co-operation and cohesion.[64]

American educator, Gehrkens, similarly defined the aim of school music as 'to develop ... a genuine love of good music based on an intelligent appreciation of its moods, its structure, and it notation.'[55] He also stated that one of the specific objectives for attainment in the first six grade was to achieve a 'definite enjoyment on the part of the majority of children in producing true, beautiful tone, together with growing ability to sing in tune with as good voice quality as the individual child's vocal organs make possible.'[66] Further, Gehrkens saw the great advantage of singing and performing in being that 'children will study high grade vocal and instrumental compositions seriously and happily up to the point where ... the children themselves derive real aesthetic satisfaction from their singing and playing.'[67]

The third of the 1948 aims, that music has a functional value in contributing to the general well-being of the individual, also has a long and widely agreed pedigree. In contemporary America, Youngberg maintained that,

> Music offers an opportunity to develop moral and spiritual values and satisfy aesthetic needs ... [music] can be a powerful influence for good ... As music educators you have the privilege of helping these young people live well-adjusted lives and thus become better, happier citizens.[68]

Co-operation and cohesion were encouraged through school bands, orchestra, and choirs. Youngberg stated that 'these activities provide an outlet for self-expression and for belonging ... [and] cooperation.'[69] This American writer was echoing Fang's[70] assertions in Taiwan.

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[64] ibid., pp. 409-410.
[65] Gehrken, K. W. 1938, op. cit., p. 1.
[66] ibid., p. 2.
[67] ibid., p. 190.
[68] Youngberg, H. C. 1955, 'Music in General Education' in Morgan, H. N. (ed.) *Music in American Education, music education source book,* no. 2, Washington Office: Music Educators National Conference, p. 3.
[69] ibid., p. 3.
[70] Fang, Y. M. 1981, op. cit., p. 391.

- **Comparisons with 1942 curriculum aims**

Various differences are apparent between the aims of the 1942 and 1948 curricula.

Table 5.2: The 1942 and 1948 aims

1942	1948
1. To develop natural and enjoyable programs to teach children to listen to music.	1. To cultivate children's use of music and improve their ability to listen to and learn and apply musical theory.
2. To emphasize the development of singing and an understanding of musical notation.	2. To cultivate children's interest and skills in singing songs and performing with simple instruments.
3. To encourage the children's ability and an interest in singing and performing.	3. To develop the enjoyment of music by children, and their mental and physical wellbeing, and fulfill the spirit of enthusiasm, co-operation and cohesion.
4. Songs for children should be beautiful, vigorous and patriotic and selected to encourage liveliness and courage, the spirit of enterprise and unity and, further, to fulfill the social function of music education.	

The first aim from 1948 outlines a learning process involving a love of music followed by listening to and then studying music, which does not appear in the 1942 handbook. Secondly, the 1948 version provides clearer and more detailed explanations. Thirdly, the 1948 aims omitted the fourth point of the 1942 aims concerning song selection. Also, in 1948, children were encouraged to develop a sense of morality through learning music, rather than a sense of vigor and patriotism. »

It may be said that both sets of aims were strongly influenced by Confucianism. Specifically Creel stated that: 'Confucius was deeply interested in music.'[71] Confucius recognized a relationship between music education and personal character development insofar as 'he talked ... about music, but he may have expected [his students] to study it in detail with other teachers. He once said that the complete man must become versed in /* and music as the final adornments of his character.'[72] Confucius also considered that the character of the student was 'stimulated by the study of poetry, established by the study of//, and given its finish by the study of music' Creel stated that 'Confucius associated music with // as a teacher, not merely of the intellect, but also of the emotions and the spirit.'[73] Liu mentioned that there is a great deal in the Chinese theories concerning // and music's role in moral education, as well as the use of moral standards to assess music.[74]

[71] Creel, H. G. 1960, op. cit., p. 89.
[72] Creel identifies the practice of// in the Confucian sense as 'a knowledge of the traditional practices of society plus the ability to modify them as the circumstances and common sense might require.' ibid., p. 85.
[73] ibid., p. 89.
[74] Liu, L. W. 1977, op. cit., p. 57.

Rainbow, in discussing the power of music education to develop personal character, argued 'its ability to do so through a capacity to stimulate emotional response and nurture sensitivity.'[75] Such aims are found throughout the history of music education. For example, Aristotle recognized that 'music has a power of forming the character, and should therefore be introduced into the education of the young' while Plato stated that 'musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul.'[76] The influence of Confucian philosophy thus formed a basis for both editions of the guidelines.

- **Syllabus**

The syllabus of the 1948 curriculum reform is quite detailed and is outlined in Table 5.3.[77]

Table 5.3: Teachin!I materials of the 1'948 *Curriculum Sttmdards*

Grade & Category	Grade Three	Grade Four	Grade Five	Grade Six
Study schedule- Minutes per week	90	90	90	90
Listening to music - story	Stories about composers.	Review previous curriculum. -	• Review previous curriculum. • Explain the stories used in the textbook.	Review previous curriculum.
Musicianship - aural training and vocal training	• Distinguish between high-low, long-short, fast-slow, loud-soft sounds. • Learn a song by imitation. • Practice basic scales. • Correct posture/ expression • Vocal warm up and breathing exercises.	• Review previous curriculum. • Interval exercises (third and octave).	• Review previous curriculum. • Add fifth interval.	• Review previous curriculum. • Identify sound in writing from listening.
Musicianship - conducting	• Practice conducting songs in two and four beats.	• Review previous curriculum. Practice songs in 3/4.	• Review previous curriculum. Practice 6/8 songs.	• Review previous curriculum.

[75] Rainbow, B. 1989, op. cit., p. 3.
[76] Creel, H. G. 1960, op. cit., p. 88.
[77] Each lesson was scheduled for thirty minutes.

Grade & Category	Grade Three	Grade Four	Grade Five	Grade Six
Performance - musical theory	• Awareness of notation. • Symbols for notes and rests for minim, crotchet and quaver. • Two and four beat patterns. • Introduce C and G major scales.	• Review previous curriculum. • Practice semi-quaver and rest. • Introduce 3/4. • Introduce F major scale.	• Review previous curriculum. • Recognition of accidentals symbols. • Introduce semibreve and rest. • Introduce other time signatures.[78] • Introduce D, E and A major scales.	• Introduce other major scales.[79] • Introduce the elements of simple. composition. • Introduce simple melodic instruments. • Understand repairs.
Performance -singing and opera	• Sing a repertoire of children's literary songs (at least fifteen songs). • Singing.	• Singing: canons and two parts. • Performing simple opera. • Children's choir practice.	• Review previous curriculum.	• Review previous curriculum. « Reinforce rounds in two parts.

Several contemporary educators discussed the syllabus content in more pragmatic detail. Regarding the musical theory category, K'ang, a music educator, provided a teaching method involving singing, sight-singing, aural training, theory and listening to music which concentrated on a particular theoretical topic to help children memorize and understand the material. It was recommended that teaching musical theory should be based on easy and interesting activities[80] and progress from the simple to the complex. The syllabus for K'ang's method, which contained five to ten minute lessons for Grades Three to Six, can be summarized as follows:[81]

Table 5.4: Syllabus of music theory

Semesters Grades	First semester	Second semester
Three	» Introduce the lines and spaces. • Sing solfa notes at pitch.	• Teach the pitch names of the staff. • Teach the duration of notes but not the name. • Teach the tonal number but not the name of each scale.
Four	Introduce the symbols.	Teach the name of each scale.
Five	Teach the name of each scale.	No information provided.
Six	Review from Year three to Year five.	No information provided.

[78] There is no further information.
[79] There is no further information.
[80] This may involve making connections between the shapes of the notes and rests and other objects. For example, a semibreve rest resembles a 'father wearing an upside down hat' and crotchet rest can be 'the flying swallow'.
[81] K'ang, O. 1954, op. cit., p. 11.

K'ang explained that, as an introductory activity, simple notation exercises or reviewing songs that have been sung before will help concentration. This should be followed by a new song. If, after a few minutes of this, the children tire, other activities can be introduced such as aural training, listening to music, telling stories or reviewing more previously learnt songs.[82]

Regarding singing, Wang, another Taiwanese music educator, suggested that teaching singing should include the rote method whereby the teacher first sings the whole song, while the students listen. The teacher patterned the first phrase which has imitated by the students, then, similarly, the next phrase, continuing for two or three sections. The teacher sang with the students, then, accompanied them on the piano. Further, the teacher should play the whole song on the piano, then the students sang the song with the teacher clapping the beat. The class was then divided into several groups which either sang or used their second finger on the right hand to hit the left hand softly. Finally the teacher should ask individual students to sing.[83]

Beat pattern - a basic form of conducting - was introduced in Grade Three. Contemporaneously, Rusette argued for the benefits of learning conducting at an early stage through percussion band training. She believed that conducting could be taught to children from four years of age, earlier than suggested in the 1948 *Curriculum Standards.*™ Similarly, Adair admitted that in 'groups or school classes, it has been found that children of six years can make a very good beginning.'[85]

The idea of a children's choir was formally introduced in Grade Four. Although the choir was part of the curriculum in 1948, it probably functioned as an extra-curricular group. Teng believes that the children's choir could lead to a desire to continue musical education. He provided some ideas on organization and drilling which would reflect established practice in Taiwanese schools. Each school should have a choir, including children aged nine years and above, and participants should have beautiful voices, good intonation and the ability to sight read music. The children should sing in two or three, but not four parts. The third part should be sung by the Grades Five and Six boys. Children's choir training should pay attention to the production of a sweet musical tone, preservation of the voice, distinct and correct pronunciation, singing expressively and artistically, and performing by memory.[86] Through this, it was hoped

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[82] ibid., p. 11.

[83] Wang, S. Y. 1954, 'Demonstrations of "singing and playing" teaching', in *Elementary Educauion Communication*, vol. 4, no. 3, p. 8.

[8"] De Rusette, L. E. 1935, *Children's Percussion Bands,* London: Kegan Paul, Trench, Trubner & Co., pp. 40-41.

[85] Adair, Y. 1952, *Music Through the Percussion Band,* London: Boosey & Co., p. 115.

[86] In addition, children should be trained to obey the regulation of the group. With normal drills, children should see the conductor when they sing, listen to other people's singing, listen to the accompaniment part, with the whole group paying attention. Correct tone-production should use the natural pitch of children's voices. Boy

that children could also learn such concepts as happiness, cooperation, and, even, love of people and country,[87] thus fulfilling the aims of the music curriculum.

The 1948 *Curriculum Standards* also contained four additional objectives: 1. Music and athletics should be combined into one subject, 'singing and playing', for years one and two. 2. Listening materials should include listening to stories. 3. Conducting should include 2/4, 3/4, 4/4, and 6/8 exercises. 4. The term 'theory' should replace 'recognizing the notation'. Staff and cipher notations should not be used simultaneously.

Chang defined the 'singing and playing' lesson as comprising singing, music, and athletic games. To illustrate the interconnection between singing and playing, Chang cited an example in which the children sang or played a brass instrument, and practised deep breathing using the abdominal region, accompanied by Chinese boxing exercises.[88] This combination recognized that music may impact on people's health.

- **Comparison of the 1942 and 1948 *Curriculum Standards***

Comparison of the 1942 and 1948 *Curriculum Standards**[9] reveals that the category of 'song materials' has been omitted in the latter. Further, there are notable similarities and differences within the three remaining categories of listening to music, basic musicianship and performance. This comparison discusses similarities, additions and deletions. In terms of similarities, both the 1942 and 1948 versions suggested attending school or local concerts and the use of a portable record player to assist in listening to music for Grades Four and Three to Six respectively. Opera performance[90] was included in both editions.

Several new components were added to the 1948 *Curriculum Standards*, being stories in listening to music and conducting in musicianship. With performance, listening to songs from mainland China and other countries, while focussing on musical styles, were introduced. It may be that there were more opportunities to hear live music performances in the post-war period than before. The content of musical theory in the 1948 *Curriculum Standards* was more comprehensive than the 'recognizing notation' section in 1942. For example, the students had to learn six major scales (C, G, F, D, E, A) in Grade Five and other scales in Grade Six,[91] which

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should be taught to sing softly from the head rather than the chest, and to use high pitch exercises so that they will retain a beautiful voice following their voice change.

[87] Teng, C. K. 1961, 'The organization and training of Children's choir' in *Primary Education Monthly*, vol. 10, no. 10, p. 1.

[88] Chang, T. H. 1997, op. cit., p. 5.

[89] Cited in Chang, T. H. 1987, op. cit., pp. 409-417.

[90] Small children's music theatre pieces in the Western music tradition.

[91] ibid, p. 412.

were more complicated than those in the 1942 *Curriculum Standards*, however the musical theory studies were easier.

A number of deletions or reductions are apparent from one set of *Curriculum Standards* to the other. With rhythmic training, the 1942 *Curriculum Standards* included rhythm in basic training, whereas the 1948 version did not. Recognizing rhythm was present in 1942, but omitted in 1948. With aural training and basic tone production, the 1948 *Curriculum Standards* outlined easier exercises than those in the 1942 edition. For example, the 1948 *Curriculum Standards* suggested using intervals of the third and octave for Grade Four and the fifth in Grade Five.[92] By contrast, the 1942 edition included the second and third intervals for Grade Four, the fourth and fifth for Grade Five, and the sixth and octave for Grade Six.[93] In terms of singing, the 1942 *Curriculum Standards* indicated that songs for sight-singing should include six major scales (C, F, G, D, A, E).[94] By contrast, the 1948 *Curriculum Standards* only implied the introduction of six major scales. The 1942 *Curriculum Standards* suggested employing dotted notes and triplets, which were not offered in the 1948 version. A section on singing performance in 1948 was replaced by band in the 1942 *Curriculum Standards.*

- Songs

This section is divided into two subdivisions: song selection and song teaching. Song selection will discuss how and why specific songs were chosen and will include a review of the relevant literature to determine the relative influences form other countries. Following this, there will be a discussion of how songs were taught.

- **Song selection**

The guidelines for the selection of music in the 1948 *Curriculum Standards* were as follows:

1. Simple and expressive forms of songs were more suitable for children (with no use of augmented and diminished intervals, or the seventh and ninth).
2. Songs should have a comfortable singing range for children (from middle C to E^1).
3. Simple rhythmic patterns should be chosen.
4. Simple musical forms were preferred.
5. The music should come from happy, peaceful, beautiful, or strong, solemn styles, but not

[92] ibid., p. 411.
[93] Chu, J. T. 1998, op. cit., pp. 148-149.
[94] ibid., p. 409.

include bad language or sad music.

6. Materials should be based on Chinese folk music.
7. Singing materials should more complicated than musical theory. For example, C and G major may be the focus of a theory lesson but songs may involve the use of other tonalities. The theoretical learning sequence should not restrict the choice of songs.[95]

Again, these points mirrored widely held beliefs about school music. Regarding the musical aesthetics and songs as shown in points five and six, Pestalozzi reflected a similar principle whereby to encourage a sense of 'comradeship within the school community ... [the child] should now learn other [songs] of equal simplicity drawn from folk tunes and national airs.'[96] Kodály whose principles and practices were to be successfully introduced into Taiwan concurred that: 'as a child naturally learns his mother tongue before foreign languages, he should learn his musical mother tongue-i.e. the folk music of his own country-before other music.'[97] Points one to four of the guidelines for the selection of songs, however, reflect a lack of specific direction which would potentially make the guidelines difficult for teachers to follow.

According to the 1948 version, song lyrics (texts) should:

1. Use Chinese language and be sung in Mandarin.
2. Be simple and easily understood.
3. Be based on the children's everyday life and related to the children's interests.
4. Be of a literary and not low class content.
5. Involve moral education but not be doctrinal.
6. Include themes of nature, the environment and the seasons.
7. Encourage children in the use of movement and cultivate their emotional development.
8. Develop the spirit of nationality and teach the principles of democracy.
9. Promote peace and happiness for human life.
10. Complement the music in terms of rhythm, tempo, form and style and should include a noun in the first beat and five stressed accents in Chinese.[98]

This comprehensive and restrictive list could make acceptable songs difficult to find. The emphasis on children's interests and lives reflected the principles of early Japanese music educators.

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[95] Chang, T. H. 1987, op. cit, pp. 413-415.
[96] Rainbow, B. 1989, op. cit., p. 136.
[97] Choksy, L. 1988, *The Koday Method: Comprehensive Music Education from Infant to Adult,* New Jersey: Prentice Hall, p. 4.
[98] Chang, T. H. 1987, op. cit, pp. 413-414.

The nationalistic quality of the teaching materials was a trend common to school music curricula internationally. In Taiwan this was demonstrated by an emphasis on Chinese music and its style, content and lyrics. In Great Britain, Sharp defined his choice and definition of national songs as those:

> Which are traditional, and being chiefly of folk origin, are of assured humanity. I have further selected only those which are British, believing that such will appeal more directly to boys and girls, and will form a better educational ground%vork than those songs which reflect the customs and ideas of other nations."

The perceived impact of the choice of song types was a pervasive theme for music educators. In Britain, during the nineteenth century, John Turner stressed the beneficial moral influence of singing, not so much because of the music itself but because of the 'partially subconscious effect of these frequently repeated maxims and moral ditties which formed the texts of the songs concerned.'[100] He cited Dr. Brown's observation that, 'the art of poetry and music being again properly united and improved, may possibly by degrees be made a part of education, and applied to the culture of the youthful mind in subjects religious, political, and moral.'[101]

The selection of children's songs tried to link text and expression to form an integrated approach. Songs should be appropriate to the age of the children, with content related to the child's experience. The lyrics should be of a literary and not low class content. The children should sing in Mandarin with five stressed accents.[102]

- **Song teaching**

Songs were taught using various activities such as singing, practising, listening to the recorder, performing, breathing, clapping the rhythm, rote singing, singing in unison, singing solo, and singing with separate groups. The teacher sang without accompaniment or just played an instrument to provide an aural model to encourage children to sing solo accompanied by the teacher on an instrument without any improvisation. The teacher should attend to appropriate tessitura and breathing. Boys experiencing voice change were permitted to avoid singing. Children with singing problems should be seated at the front and receive special attention. The children must sing in Mandarin rather than Cantonese or Southern Fukienese dialect. The

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[99] Cox, G. 1992, op. cit., p. 74.
[100] Shepherd, J. et al. 1977, op. cit., p. 203.
[101] Turner, J. 1841, op. cit., p. 30.
[102] Five stressed accents are identified as 'e' pronounced with the sound going up, normal, retroflex, down and short. Chou, C. T. 1961, 'The process of teaching singing at primary schools' in *Primary Education Monthly*, vol. 10,no. 10, p. 4.

teacher should introduce the meaning and style of the song using facial actions to indicate whether it is sad, happy, joyous or serious.

A contemporary Taiwanese educator Chou[103] provided comprehensive details on teaching singing. Tone-production should involve correct breathing exercises, singing a tune to a chosen vowel sound, singing softly with an open and relaxed throat, not straining while singing, and consideration for the older boys. Rhythmic training should support song teaching. Chou gives what he terms both extrinsic and intrinsic reasons for incorrect pitch.[104]

The use of additional materials to support music learning as suggested in the 1948 *Curriculum Standards* is shown in a Taiwanese lesson plan *Demonstrations of 'singing and playing' teaching* written in 1954, which would have reflected established practice. In this, Wang explained that the teacher should draw a series of pictures based on the song content with the lyrics beneath. For example, the song *Going to the War Together* contains the lyrics: 'Listen! Listen! Da Da Di Di, the soldier blows the horn.' The teacher could draw a soldier blowing a horn and other soldiers listening to the horn. This was thought to promote the children's interest in and understanding of the texts.[105] In addition, Wang considered that this approach encouraged students to learn national pride.[106]

- **Solmization**

In relation to solmization it was recommended that traditional Western based notations, both movable and fixed-do, rather than number notation should be used. It was suggested that, as teachers might not know which one is more advantageous, there may be confusion. There was also a 'vocalization system' that was developed before the eleventh century in China. The whole song could be sung to 'la' or 'lu' - a rote system that does not require either the fixed or movable do. Mu, however, argued that there were some problems with classroom teachers using three systems such as movable-Jo, fixed-cfo and vocalization vowel system, with no underlying scheme. Mu concluded that teachers should choose the movable-do system which is simple, flexible and easy to learn..[107]

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[103] Chou, C.T. 1961, op. cit., p. 4.
[104] Extrinsic reasons include a lack of training, incorrect breathing, bad weather or strenuous physical exercise causing a lower pitch voice, excitability causing a higher pitch voice, or a limited *tessitura*. Intrinsic reasons include 'monotone' singers.
[105] Incidentally the teacher uses the soldiers to correspond with in correct mathematical proportions relationships.
[106] Wang, S.Y. 1954, op. cit., p. 8.
[107] Mu, Y. I960, 'Problems from the Teaching Music' in *Primary Education Monthly*, vol. 9, no. 1, p. 2.

- **Integration**

Music, itself, should be taught in a musically - integrated manner. For example, singing lessons should teach theory and vice versa. Similarly, performance in singing and opera should teach skills in listening and aural training. Further, music pedagogy should integrate with other subjects such as literature, history, natural science, gymnastics, and special events. Songs could support all these subjects.

The teaching of music integrated with other disciplines was apparently widely practised. A report from a teaching conference at Panchiao Elementary School suggested that combining Chinese knowledge with 'singing and playing' would make the lesson more interesting. Once children understand the meaning of texts, they are encouraged to design performing actions which will heighten their physical development. The teacher should provide suggestions, not directions and should use any opportunity to teach mathematics, health and national pride during the 'singing and playing' lessons.[108]

The often quoted American, Gehrkens, suggested that:

> The teacher will try to understand how music is related to other parts of school life and will encourage his pupils to become intelligent about these relationships. He will also make an attempt to interest teachers of other subjects in music, to such an extent that they will all desire to correlate their subjects with music, even as the teacher of music is trying to integrate his subject into the general educational scheme.[109]

In addition, instrumental music can be used to illuminate the teaching of social and political history.[110]

- **Curriculum pedagogical advice**

Aspects of pedagogical practice were organized in different categories: the selection of listening sources, teaching points, equipment and assessment. All of them will be discussed in detail as they demonstrate a shift in emphasis from 1942 to 1948.

  - **Selection of listening sources**

Primarily, the curriculum suggested that the music chosen should be beautiful and elegant

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[107] Mu, Y. 1960, 'Problems from the Teaching Music' in *Primary Education Monthly,* vol. 9, no. 1, p. 2.

[108] For example, a song about a rabbit will include activities and games based on a rabbit. 'Summary from the "singing and playing" teaching conference in Panchiao Elementary School', in *Elementary Education Monthly,* 1954, vol. 4, no. 1, p. 10.

[109] Gehrkens, K. W. 1938, op.cit., p. 147.

[110] In England Brocklehurst gave an example 'the music of such composers as Smetana and Dvorak can be of special interest to [students] who have been studying the resurgence of nationalism in nineteenth-century Europe in their history lessons.' Brocklehurst, J. B. 1962, *Music in Schools,* London: Routledge & Kegan

Chinese music. Popular music should not be included. Similarly, classical music from other countries should be selected but jazz music omitted. A conscious decision clearly existed to avoid jazz and popular music styles. This was echoed by many contemporary music education philosophers, even in America, the home of jazz. For example, Dykema and Gehrkens, two contemporary American music educators 'warned of the dangers of using jazz as part of the school music program, whether as a performance or listening activity.' Similarly, Mark indicates that 'any mention of jazz and popular music in articles and books throughout the 1940s and 1950s would usually argue for the avoidance of such music.'[111] All music chosen should be interesting with engaging stories. Scholes in England agreed that using pictures and stories in association with music listening examples could make the music meaningful.[112]

- **Teaching points**

The guidelines for teaching in the 1948 *Curriculum Standards* involved six points that were organized into nine main themes:[113]

1. To teach children musical elements through using pictures, cards and hand signs[114] from Grade Three, with musical elements generally being taught throughout.
2. To teach about Western and traditional instruments, including those of different cultures in fourth year.
3. To compose songs which draw on imagination, creativity and develop talent.
4. To encourage students to perform in concerts or operas.
5. The teacher should have a warm personality, speak with clarity and wear neat suits. The teacher needs to prepare the lesson plan well and use a good voice, attitude and emotions to motivate and interest the children.
6. Extra-curricular time should be used to arrange musical activities such as children's band, or choir. The children should be encouraged to attend musical concerts regularly, to promote opportunities for learning and performing.

- **Equipment**

The piano and reed organ should be used, as can other accompanying instruments which are comparatively easy to play. Teaching tools should include pictures, cards, staff boards,

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Paul, p. 88.

[111] Mark, M. 1978, op. cit., p. 149.

[112] Scholes, P. A. 1935, *Music the Child and the Masterpiece*, London: Oxford University Press, p. 169.

[113] Chang, T. H. 1987, op. cit., pp. 415-417.

[114] Unfortunately, further documents regarding this are lacking.

portable record players and the radio. Music classes should include, finance permitting, both Western and Chinese instruments for teachers.

- **Assessment**

Assessment should test the students' ability to distinguish sounds, performance, notation, tone-production, sing and play instruments. Testing is compulsory but no indication is actually given about how this should occur. K'ang later provided further details of what was probably standard practice. In recognizing various shortcomings including a lack of universal standards he mentioned that only written examinations were used. He believed that musical assessment should employ various aural training facilities[115] for evaluation.[116] K'ang argued that attention should be paid to students' results to detect problems and try to rectify them; and that assessment should use objective tests including both theoretical and practical musical knowledge - for example, sight singing or, adding phrasing to an unmarked melody. K'ang argued that assessment material should be organized by a department or committee whose responsibility it was to invite experts to experiment, research and reform. From this it can be ascertained that the 1948 *Curriculum Standards* only assessed via written tests and that teachers set their own examinations.

- **Discussion**

In summary, the above findings indicate that the teaching content of the 1948 *Curriculum Standards* was more comprehensive than that of 1942. For example the 1948 *Curriculum Standards* included six important pedagogical points about the choice of textbooks, which included the selection of listening sources, music, and lyrics, the composition of music, the integration of lessons and the complexity of the materials. By contrast, the 1942 *Curriculum Standards* emphasized the content of the materials. The children's band in the 1948 *Curriculum Standards* became optional rather than compulsory. Further, the 1948 *Curriculum Standards* included a number of points which were not present in the 1942 document. Particularly, music and athletics were combined into one subject, 'singing and playing', for Grades One and Two in 1948, whereas they stood separately in 1942. Chu confirmed that this combination of music and athletics was a notable difference. These two subjects were subsequently taught together until

[115] Projector, radio and portable phonograph.
[115] K'ang, 0. 1958, 'The Innovation of the Musical Assessment' in *Primary Education Monthly,* vol. 6, no. 11, p. 5.

1993 after which they were again taught separately.[117]

Music teaching reference text

In 1962 Chu's reference book for elementary teachers, *Teaching Material and Pedagogy for Singing and Playing* was published.[118] In it he described what must have been established practice in the 1940s and 1950s. This text introduced movement training into music education which subsequently appeared in other books.

Teaching Material and Pedagogy for Singing and Playing began with a discussion of the significance of 'singing and playing' in music education. The subsequent text was divided into two main parts: Part One dealt with music and Part Two with playing games. Part One involved five chapters which dealt with the aims of teaching music, its content, the standard and choice of material, and pedagogical advice. There were two further sections introducing movement training which are of particular interest. In the introduction, Chu stated that there was wide recognition that children are interested in a 'singing and playing' subject because it allows them to develop their feelings, and gain happiness and well-being. Further, he argued that music class involved teaching singing in most schools but playing games provided the center of children's lives. A lack of games meant that children were not happy and stimulated, whereas they should be lively, active, and playful. Thus, games should be used as a teaching tool to assist children in acquiring skills and knowledge through playing.[119]

In Chapter Two, section two, Chu described how rhythmic movement could be taught through bodily movement and provided three exercises. The first activities developed from listening to the piano - for example, marching, walking, running, jumping or skipping. The second included a range of activities set to music, which included walking patterns, listening to different animals' sounds or music and imitating them, and learning to dance in specific styles such as the traditional, in which attention is paid to posture and facial expression.[120]

Chapter Four, section two concerned movement pedagogy. Regular movement should follow the rhythm of the songs, which should be popular music or songs with a very strong rhythm. The teacher taught each action as required, asking the children to follow the piano. The teacher could divide the whole class into small groups for easier observation, or choose a student as leader from each group to help the children learn responsibility. Reviewing past

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"[7]Chu,J.T. 1988, op. cit., p. 35.

[118] Chu, C. I. 1962, *Teaching Material and Pedagogy for Singing and Playing*, Taipei: National Educational Collection Library.

[119] Chu, C. I. 1962, op. cit., p. 1.

[120] ibid., pp. 4-5.

exercises could also promote the children's learning ability and interests because once the children were familiar with the song, they could respond, using the teachers' guidance, with natural movement.[121]

Almost sixty years previously, the integration of music and movement had taken place internationally, particularly in Dalcroze's Eurhythmies. However, Chu's ideas appear to be closer to Gehrkens's interpretation of Dalcroze Eurhythmies and folk dancing. Gehrkens concluded that 'eurhythmies is principally musical education and only incidentally physical training.'[122] These ideas have been influential since their introduction to Taiwan in 1962.

Class **music student text**

In 1952, the 1948 *Curriculum Standards: Music* was reprinted. The name 'elementary school' was changed to 'common school' but otherwise the syllabus remained unchanged. In 1954 a class textbook was created that expanded the *Curriculum Standards* into a teaching program and was referred to in all of its incarnations, as 'Music'. This section will discuss *Music* 1952,[123] understand the development of the music curriculum in Taiwan. *Music* 1952 was chosen for detailed discussion due to the lack of availability of earlier volumes.[124]

Music 1952 began with a short introduction after which there was an extensive set of teaching materials. For each year level (3, 4, 5 and 6) there were twenty lessons presented in two volumes, each lesson to be taught over two weeks. Thus a full year's work (forty lessons) was printed for each of the upper levels of elementary schooling. Each chapter contained guidelines on sight reading, singing, and basic practice, which involved voice training, intervals, scales, sight-singing, aural training, basic chords, and rhythmic training. The choice of songs was intended to reflect the qualities of liveliness, courage, beauty, acceptance, and meaningful structure and develop the spirit of nationalism. Texts should follow the guidelines in the 1948 *Curriculum Standards.*

In the 1952 *Curriculum Standards,* the transition between aural training and sight-singing was considered most appropriate in Grade Three. The staff was introduced by progressing from

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[121] Shy or quiet children should be encouraged to participate from the beginning, ibid., pp. 9-10.
[122] Gehrkens, K. W. 1938, op. cit., p. 110.
[123] This textbook is referred to an Music 1952 in this discussion as it was based on the 1952 *Curriculum Standards.* The textbook was however published in a series of volumes from 1954 to 1957. K'ang, O. 1956-1957, op. cit.
[124] This is the earliest music curriculum for primary schools that could be located. This textbook covers Grades Three to Six. It is assumed that a companion text would have covered the earlier years of schooling. This text cannot be located.

simple to complex principles.[125] The textbook adapted Gehrkens' ideas[126] based on the movable-do approach,[127] sight-singing based on classical music, and used Chinese pronunciation as a teaching tool. It emphasized good results in both sight-reading ability and rhythmic training, and especially focused on Howard's 'hand signal' method.[128]

In *Music* 1952 basic practice involved four stages. In Grade Three, tone production and vocal registers were taught for the first semester, and sight singing for the second. In Grade Four, aural training focused on harmony and rhythm to cultivate children's music listening ability and develop their love of music. Grade Five emphasized teaching chords and discrimination of tonality. In Grade Six, simple musical theory was taught and the last three years curriculum were systematically reviewed.

As stated before, the textbook contained eight volumes, with two volumes each of ten chapters per grade. The content of each volume is summarized as follows:

Table 5.5: The content of each volume of *Music* 1952

Grades	The content of each volume
Grade Three Volume 1 Semester 1	1. Staff notation exercises vocal registers; the staff, treble and bass clefs; names and position of notes from C to C; leger lines. 2. Tone production exercises, ranging from C to F '. 3. Recognize time signatures, rhythm notation and pitch involving notes such as semibreve, minim, crotchet, and quaver; clapping and singing such as o : £7 Y—Y—Y — Y and J~3 *ml:* frY*7Y*7Y$7Y -[129] 4. Nursery rhymes. 5. Listen to music including Haydn's *Toy Symphony* and Gluck's *Gavotte.*
Grade Three Volume 2 Semester 2	1. Review staff notation exercises. 2. Introduce diatonic major scales such as C, G, and F. 3. Sight singing involving the G and F major scales; rests; dotted rhythms. 4. Aural training based on the musical elements (taught each lesson). 5. Songs involving nursery rhymes and listening to classical music.
Grade Four Volume 3 Semester 1	1. Exercises based on the third interval. 2. Aural training based on harmony triads and their inversions. 3. Notes adding the semi-quaver and demisemi-quaver. 4. Recognize the time signatures including 2/4, 3/4 and 4/4. 5. D and B flat major scales. 6. Conduct in 2/4. 7. Songs involving nursery rhymes and national songs, and listening to classical music.
Grade Four Volume 4 Semester 2	1. Exercises based on the fourth interval. 2. Aural training based on harmony involving simple exercises on triads and their inversions. 3. Simple rhythmic exercises. 4. Dotted notes and rests 5. Sight singing based on D and B flat major scales. 6. Singing aided by rhythmic finger movements. See appendix L.

[125] For example, the staff should be wide and the third line should thick and black. New signs should be explained. Attention should be paid to students' learning effectively, and their abilities and interests.
[126] Gehrkens' ideas are outlined in *Music in the Grade Schools* published in 1938.
[127] The authors did not provide further information about Gehrkens' movable-do system.
[128] Materials which further describe Francis E. Howard's 'hand-signal' are lacking.
[129] This is essentially same as the time names ta-a-a-a and ta ta ta ta.

Grades	The content of each volume
Grade Five Volume 5 Semester 1	1. Exercises based on the fourth and fifth interval. 2. Aural training based on harmony triads, their inversions, and broken triads. Write the major and minor third triads. 3. Conduct 2/4, 3/4, and 4/4 exercises. 4. Sharp and flat. 5. Sight singing based on D, B flat, A and E flat major scales. 6. Songs chosen from nursery rhymes, folk, and national songs; listening to Wagner's music. ('Wedding Chorus' from *Lohengrin)*
Grade Five Volume 6 Semester 2	1. Exercises based on the fifth and octave intervals; exercises combined diatonic intervals; chromatic intervals. 2. Review the C, G, F, D, B flat, A, and E flat keys. 3. Sight-singing based on E flat and 6/8. 4. Review notes, rests, and dotted notes and rests; introduce double dotted notes and rests. 5. Harmony in two parts based on root position triads. 6. Recognize the 6/8 beats and clap the rhythm in two patterns: 123456 and 1 • • 2 • •. 7. Introduce syncopation and the slur. 8. Songs chosen from folk song, national song and Western classic songs; listening to percussion and string music, and classical music.
Grade Six Volume 7 Semester 1	1. Interval exercises: intervals within the octave and chromatic. 2. Harmony exercises: the singing chorus in three parts based on cadential patterns (perfect only). 3. Conduct in 6/8. 4. Introduction of the diatonic and chromatic C major scales. 5. Rhythmic exercises based on syncopation and dotted notes. 6. Introduce the grand stave with treble and bass clefs. 7. Review notes and rests. 8. Sight singing exercises based on E and A flat major scale. 9. Recognize the E and A flat major scales. 10. Songs include folk song, national song, Western melodies with Chinese texts; listening to chorus music and music composed by Chinese.
Grade Six Volume 8 Semester 2	1. Interval exercises: intervals within triplet. 2. Review the time signatures of the previous curriculum. 3. Introduction of the *a* minor scale and melodic *e* flat minor scale. 4. Review syncopation and the tie. 5. Sight singing exercises based on the *e* flat minor scale and E major scale. 6. Review accidentals; dynamic marks; signs such as fermata, slur, tie and staccato; metronomic, indications; repeating marks; general directions to the performer (segno, first and second time bars etc.). 7. Introduce all diatonic major scales and their having signatures. 8. Songs including folk song, songs by Western and Chinese composers, national song; listening to classical music by late 19th and early 20th century composers, and brass and woodwind music.

In a contemporary article Chang provided more detailed instructions on the pedagogy of rhythmic training. He stated that the 'hand signal' method is good for rhythmic training. In this method, the child used his/her second and third fingers together to hit the center of the left hand. The movement down I and up T should take an equal amount of time (see Appendix L), use various rhythms that complement the texts should be used, and melodic patterns should be added. Chang stated that when a teacher introduced a new song it should be based on the above processes. For instance, the teacher may choose the *Happy Farmer* and divide it into four measures and practise each of the sour measures with the 'hand signal' method. Then rhythmic patterns could be created which could then be used with melody and text added. These

instructions were intended for Grades Three and Four. Grades Five and Six should learn a mixture of rhythmic patterns.[130]

The choice of songs in the eight volumes can be divided into nine categories are shown in Table 5.6 as follows:

Table 5.6: Categories of songs

Song types	Vol. 1	Vol.2	Vol.3	Vol.4	Vol.5	Vol.6	Vol.7	Vol.8
Children's morals and attitude	3			1	1			
Children's emotion	1		1		1			
Children's study and school	2	2		1	1			
Children's living environment	1		1					
Lullabies				1		1	1	
Songs about adults, and their attitudes and emotion			1	1			1	5
Festival songs				1				
Patriotic songs	1	1	6	2	4	3	6	4
Natural world m	2	7		4	3	8	2	1

Apparently in *Music* 1952 patriotic songs and the natural world were the first consideration. The songs used in the textbook appeared to reflect the children's learning and social environment.

In summary, *Music* 1952 is demonstrably based on the design of the 1952 *Curriculum Standards.* A number of differences are nevertheless noticeable. For example, the outline of teaching materials for listening to music stories in the 1952 syllabus is not mentioned in *Music* 1952. The pedagogical advice in the 1952 *Curriculum Standards* covers orchestration, and the structure of Western, Chinese and ethnic instruments. By contrast, these are not shown in *Music* 1952. While *Music* 1952 applied the two methods of Gehrkens and Howard, these are not present in the 1952 *Curriculum Standards.* It may be that these authors were of particular relevance to Chu. With the selection of songs, *Music* 1952 placed greater emphasis on patriotic songs. The Education Board, which published *Music* 1952, also issued optional guidelines which provided assistance for teachers and defined the level of knowledge expected of students. It is difficult to ascertain whether these guidelines were followed because often the reality of day-to-day teaching does not match the theoretics, 1 expectations of the syllabi.

[130] Chang, T. C. 1961, 'How to teach rhythmic training' in *Pr mary Education Monthly,* vol. 10, no. 10, pp. 5-6.

Secondary school music

This section will begin with overview of the *New Edition Secondary Music Textbook* (1957)[132] and the *Pei-K'ai Secondary Music Textbook* (1958)[133] and an evaluation of their content and development. Secondly, there will be a discussion of the degree to which American music education influenced developments in Taiwan, through a comparison of a representative general music syllabus from 1958 in America with that from Taiwan in 1962. It has already been made clear that the elementary syllabus was, from its inception, influenced by American music educators.

In terms of historical background, after the Republic of China took over Taiwan, the Chinese government continued to operate the school system. They introduced a secondary school system consisting of three years each of junior and senior high school. The government emphasized studies in Chinese and accomplishment in Mandarin, the official language. These measures were intended to develop nationalism and Chinese culture.[134] The 1948 *Curriculum Standards: Music* had been introduced into Taiwan from Mainland China, prior to the occupation of Taiwan by the democratic Chinese government in 1949. After two years, the 1952 *Curriculum Standards: Music*[135] reforms were published. This curriculum included songs that introduced the themes of the reclamation of China from the communists and recovery from the heavy Allied bombing during the war.[136] The next series of reforms in 1955[137] emphasized a reduction in the workload of students across all subjects. Thus music lessons were reduced to two per week for Grade Seven and one per week for Grades Eight and Nine. Unfortunately, extant copies of all of the above mentioned *Curriculum Standards* are lacking and thus the analysis is based on the 1957 and 1958 textbooks. It is likely that these textbooks will reflect the contents of the *Curriculum Standards* upon which they are based.

- **School music textbooks**

After 1945, the earliest extant textbooks are the *New Edition Secondary Music Textbook* (1957, second edition) and the *Pei-K'ai Secondary Music Textbook* (1958). The 1957 textbook

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[131] The 'natural world' is considered to encompass the seasons, nature, out of doors, animals, and plants.
[132] Lee, C. T. 1957 (2nd ed.), *New Edition Secondary Music Textbook,* vols. 2-6, Taipei: P'uhsing Bookstore.
[133] Pai, C. S. 1958,.*Pei-K'ai Secondary Music Textbook,* vols. 1-6, Pei-K'ai Culture Company Publisher.
[134] Lin, P. & Hwang, Y. J. 1981, op. **cit.,** p. 327.
[135] The only information is that there was one music lesson per week from Grades Seven to Nine.
[136] Hsu, D. C. T. et al. 2000, op. cit., p. 70.
[137] The 1962 *Curriculum Standards* presents a more detailed content than the 1955 *Curriculum Standards,* however, this is not relevant for this chapter.

was an edited version of the 'Curriculum Standards for Junior High Schools' which was issued by the Education Department in 1948.[138] The Preface of the *Pei-K'ai Secondary Music Textbook* stated that it followed the 1948 and 1955 government reforms of education. In the absence of the curriculum itself, both textbooks can be used to assess the development of music education. These books were both designed for use by students. This section will examine the 1957 textbook, and variations incorporated into the 1958 version. Apparently, both books were used concurrently.

- **The *New Edition Secondary Music Textbook***

The *New Edition Secondary Music Textbook* covered Grades Seven to Nine. Each Grade consisted of two volumes, one for each semester.[139] Each half-yearly textbook was divided into four parts: basic practice, songs, music theory, and listeningto music.[140] There is no extant copy of Volume One, however its contents can be extrapolated from Volumes Two to Six.[141] For basic practice, each volume contained scales and intervals (including rhythmic exercises) which should be taught from the simple to the complex with the addition of creativity to enhance the children's interest. The songs were supposed to include 'higher level meaning' and beautiful melodies. Volumes One and Two each contained sixteen songs, and Volumes Three to Six fourteen songs each. The teacher could choose the appropriate number of songs to teach. The requirements for basic practice and song choice are shown in Tables 5.7 and 5.8.

Table 5.7 Basic practice

Grades and semesters	Syllabus
Grade 7, Volume 2 Semester II	1. C major and A minor scales. 2. Diatonic intervals and their inversions, rhythmic exercises.
Grade 8, Volume 3 Semester I	As above.
Grade 8, Volume 4 Semester II	As above but adding irregular rhythmic exercises.
Grade 9, Volume 5 Semester I	As above.
Grade 9, Volume 6 Semester II	As above.

[138] A copy of the 1948 *Curriculum Standards* for junior high schools is lacking however the similarity with the 1957 textbook allows some insight into the contents of the former.
[139] A copy of the first volume of Grade Seven was unavailable for comparison.
[140] As the Teacher's Guidebook is missing it is impossible to be contain exactly when each section taught.

Table 5.8 The choice of songs within the five volumes divided into six categories:

Song types	Vol.2	Vol.3	Vol.4	Vol.5	Vol.6
Songs about people's morals and attitude[142]	5	0	0	0	0
Patriotic songs[143]	5	5	6	4	4
Songs of people's emotion and feeling[144]	4	7	5	10	10
Songs of nursery[145]	0	1	0	0	0
Songs of natural world[146]	2	1	3	0	0
Songs based on Western melody including folk or classical music, some with Chinese lyrics	5	4	5	7	11

Among the songs selected, those about people's emotions and feelings are the most prevalent, with patriotic songs being second, and songs about seasons third. The prevalence of these topics suggests that song choice emphasized the social and political context of the child's learning. This is not surprising as, at that time, Taiwan was attempting to establish its own unique identity.

With music theory, the teacher was expected to provide easy and systematic explanations, and give examples for new terms. In listening to music, the teacher had to give simple explanations of the titles of the music and use recordings.[147] The requirements for music theory and listening are shown in Tables 5.9 and 5.10.

Table 5.9 Music theory

Grades and Semesters	Syllabus
Grade 7, Volume 2 Semester 11	Notes and rests.
Grade 8, Volume 3 Semester I	Rhythm, beats (simple and compound), and speed marks.
Grade 8, Volume 4 semester II	Chromatic scales, accidentals and interval.
Grade 9, Volume 5 Semester I	Major and minor scales and their key-signatures, modulation, fixed-a'o, and movable-rfo.
Grade 9, Volume 6 Semester II	Dynamic marks; expression marks; legato; staccato; pizzicato; fermata; repeating marks; general directions to the performer (dal segno, da capo, first and second time bars etc.); tremolo; appoggiatura; turn; inverted turn; trill; arpeggio.

The music theory material encompassed a reasonable degree of difficulty although its delivery

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141 An outline of the content of each volume was given in the Preface.

142 For example, the *Independence Song* encouraged self sufficiency.

143 For example, the *Young People's revolution* described how young people should join in the battle t: take over the motherland of Mainland China and destroy the Communist Party.

144 For example, *Everybody Singing and Laughing* which describes the fishes swimming in the river, the birds singing in the branches, the moon smiling, the owl hooting and everyone singing and laughing loudly.

145 For example, *Dream Home* described children sleeping and the moon reflected on the pond. Then the children dream that they are standing in a beautiful place with green grass, hand in hand and they sing in unison. Their delightful voices spread everywhere.

146 For example, *Spring Trip* described the beautiful scene of spring time and an outing with the family. Similarly *Lotus Flower* described how beautiful the lotus flower is.

would have depended on the skill of the teacher.

Table 5.10 Listening to music

Grades and semesters	Syllabus
Grade 7, Volume 2 Semester II	Introduction to two-part music, and classical music (form and general appreciation).
Grade 8> Volume 3 Semester 1	Introduction to composers from the Classical and Romantic periods.
Grade 8, Volume 4 Semester II	Introduction to the forms of madrigal, motet, chorale, aria and recitative; vocal music; the forms of prelude and fugue; sonata form; other forms such as overture, fantasia, symphonic poem, nocturne, barcarole, impromptu, waltz, polka, mazurka, variation, passacaglia, chaconne.
Grade 9, Volume 5 Semester I	Introduction to J. S. Bach and his works, piano music from the Classical and Romantic periods.
Grade 9, Volume 6 Semester II	Introduction to violin works including those from Italy, and by J. S. Bach, Handel, Mozart, Beethoven, Brahms, H. Wieniawsky, Frank, Saint-Saens, Faur£, and Sarasate.

This curriculum was fundamentally based on Western music, as can be seen by its parallels, specifically in terms of music theory, with such syllabi as the one set by the Trinity College of Music, London.[148] These parallels will be discussed in the sub-section on the 'comparison of the 1957 and 1958 textbooks'.

- ***Pei-K'ai Secondary Music* Textbook (1958)**

Contemporary music educator Pai's *Pei-K'ai Secondary Music Textbook* (1958)[149] consists of six volumes, one for each semester as before. However, each volume contained five sections: music theory, ear training, basic practice, songs, and listening. The section on music theory, as listed in Table 5.11, emphasized basic principles.

'" Lee, C. T. 1957, op. cit., preface.

[148] Trinity College of Music 1921, *Calendar of Trinity College of Music London for the Year 1921*, Mandeville Place, London.

[149] Pai.C. S. 1958, op. cit.

Table 5.11: Music theory

Grades and semesters	Syllabus
Grade 7, Volume 1 Semester I	The staff, with treble and bass clefs; the names and position of notes; leger lines, note lengths and rests; dots.
Grade 7, Volume 2 Semester 11	Rhythm; time-signatures; irregular beats; beats exercises; bar-lines; double bar-lines; bars; syncopation.
Grade 8, Volume 3 Semester I	Accidentals; diatonic major scales and their signatures; minor scales; chromatic scales.
Grade 8, Volume 4 Semester 11	Key-signatures; transposition from clef to clef (G, C, and F), from key to key; modulation; interval: diatonic and chromatic, simple and compound, direct and inverted.
Grade 9, Volume 5 Semester 1	Terms and signs in general use; abbreviations; embellishments; dynamic marks.
Grade 9, Volume 6 Semester II	Speed marks; metronomic indications; expression marks.

Pai used systematic charts to illustrate music theory, which were also designed to encourage sight reading ability. As for the general music program, the degree of difficulty in the musical theory is obvious and suggests an inappropriate level of skill being required when compared to the amount of training received in music by generalist teachers. This will be discussed further below. Again, this list was only intended to be used as a reference and as such the degree of difficulty of the class depended on the teacher.-

The aural training section shown in Table 5.12 was based on the government's regulation that 'every school should pay attention to aural training and rhythm.'[150]

Table 5.12: Aural training

Grades and semesters	Syllabus
Grade 7, Volume 1 semester I	Chord recognition; broken chord recognition; sing; sing in unison and in canon.
Grade 7, Volume 2 semester II	Review previous semester; combinations of broken chords and single melody practice; arpeggios of common chords; sing in unison and in two parts.
Grade 8, Volume 3 semester I	Review previous semester; solid and broken chords in choir practice; cadences in choir practice.
Grade 8, Volume 4 semester II	Review previous semester; singing in C major and minor scales and singing the intervals based on these scales; sing in three parts.
Grade 9, Volume 5 semester I	Review previous semester; singing in cadences.
Grade 9, Volume o semester II	Review previous semester; sing unessential notes such as anticipation notes, passing notes, and pedal-notes; sing in canon with cadences.

[150] ibid., preface.

Table 5.13: Basic practice

Grades and semesters	Syllabus
Grade 7, Volume 1 semester I	Combine interval and rhythmic exercises: Major second; practice in C, G, and F major scales.
Grade7, Volume 2 semester II	Combine interval and rhythmic exercises: Major third; practice in the G, F, and D major scales; dotted notes.
Grade 8, Volume 3 semester I	Combine interval and rhythmic exercises: Major fourth; practice in the B major scale; semi-quaver note; 6/8 beat.
Grade 8, Volume 4 semester II	Combine interval and rhythmic exercises: Major sixth; combination of the dotted notes and triplet; E major scale; accidentals.
Grade 9, Volume 5 semester 1	Combine interval and rhythmic exercises: seventh and octave; syncopation; inversion.
Grade 9, Volume 6 semester Z	Combine interval and rhythmic exercises: fifth; triplets; E flat and A major scales.

The approaches to music theory, ear training, and practice have not changed significantly between 1957 and 1958.

The choice of songs in the six volumes can be sorted into categories as shown in Table 5.14. The choice of songs with piano accompaniment reflected the perceived educational value of Western and Chinese styles. These songs were to be taught using *fixed-do* with tonality developing from the simple to the complex.

Table 5.14: Songs

Song types	Vol. 1	Vol.2	Vol.3	Vol.4	Vol.5	Vol.6
Nursery songs [151]	0	1	1	0	0	1
Patriotic songs [152]	11	12	7	5	6	6
Songs of people's emotion [153]	4	2	2	4	3	6
Natural world [154]	1	1	4	4	5	1

Among the songs selected for children in the 1958 textbook, patriotic songs were most popular, with songs relating to people's emotions second, and songs about the natural world third. Again an emphasis on the social and political situation is apparent in the choice of songs.

For listening, as shown in Table 5.15, portable phonograph recordings were used and listening materials based on classical music were to be incorporated with ear training. Composers such as Beethoven, Johann Strauss, Richard Strauss and Stravinsky were stipulated.

[151] For example, *Lullaby* and *Lullaby Song.*
[152] For example, *Courage Man, Revolutionary Bell Rings, Attending Military Song* etc.
[153] For example, *Never Forget the Past, Farewell for the Graduation* etc.
[154] For example, *Early Spring, Early Summer, Red Rose, Chrysanthemun Flower, Autumn Insects, and Cicada.*

Table 5.15: Listen to music

Grades and semesters	Syllabus
Grade 7, Volume 1 Semester I	Dvorak *New world symphony,* Haydn *Toy symphony* and Schumann *Nachtstuch,* op. 23, no. 4.
Grade7, Volume 2 Semester II	Haydn *Surprise symphony* and Schubert *Military march.*
Grade 8, Volume 3 Semester I	Beethoven *The Pastoral Symphony, Moonlight sonata* and *Turkish March.*
Grade 8, Volume 4 Semester II	Schubert *Ave Maria,* Rossini *William Tell* and Schubert *Unfinished Symphony.*
Grade 9, Volume 5 Semester I	Beethoven *Symphony* No. 5 and Mendelssohn Piano *Concerto* in E minor.
Grade 9, Volume 6 Semester II	Beethoven *Appassionato sonata,* Handel *Hallejah chorus,* Prokofieff *Concerto* No. 1 in D Major and Chopin *Scherzo* in B flat Minor, op. 32.

This listening program reveals that Western classical music was strongly emphasized in the textbook. The program also mainly focused on works from the Classical and Romantic periods, with the exception of the work of Prokofieff.

- **Comparison of the 1957 and 1958 textbooks and summary**

Despite expectations that the content of the 1957 and 1958 textbooks would be the same, a number of differences are apparent. An obvious similarity is that eight of the songs selected for children in the 1957 text are the same as in those in 1958. A difference however is the addition of aural training to the syllabus in 1958. There were some changes in the degree of difficulty in basic practice. While the 1958 textbook used simpler intervallic and rhythmic exercises, the 1957 edition employed diatonic intervals and their inversions. As another example, the music theory in the 1958 version was more comprehensive than that in the 1957 version. The 1958 version included the staff, with treble and bass clefs; the names and position of notes; leger line; note lengths and dots whereas in 1957 only notes and rests were considered. By contrast, the 1957 version had fixed-Jo and movable-Jo studies whereas the 1958 edition did not mention these. With regard to songs, the 1957 version emphasized songs about people's feelings whereas the 1958 textbook stressed patriotic songs. In listening to music, the 1957 version introduced musical form, style and various composers as discussion topics. By contrast, the 1958 textbook more specifically described listening to recordings such as Schubert's *Ave Maria* and Beethoven's *The Pastoral Symphony* with background explanations.

The syllabus for the theory of music in both texts resembles Western approaches, as exemplified by the syllabus set by Trinity College of Music.[155] The syllabus for the

[155] Trinity College of Music 1921, op. cit. Trinity College examinations are still used in Taiwan in the local private musical centers.

examinations in the theory of music for Trinity College contains seven divisions, these being preparatory, junior, advanced junior, intermediate, advanced intermediate, senior, and higher local. The two Taiwanese textbooks closely resemble the first to fourth divisions from the Trinity College of Music.

Curriculum Standards: Music 1962

The *Curriculum Standards: Music*[m] published in 1962 provides the earliest instance of integrated information for study during this period. The aims and syllabus will be discussed. Furthermore, this text will be compared with a 1958 American *Curriculum Standards* to assess the extent of parallels with international trends, particularly considering the established strength of American influence in Taiwanese curricula.

- Aims

The Taiwanese syllabus aimed to: cultivate students' singing and performing skills; promote students' basic music knowledge and literacy; develop a lasting appreciation and enjoyment of good music and cultivate the student's ability and love of music; and develop the student's spirit of happiness, encouragement and enterprise, and the morals of cooperation, courage and patriotism.[157]

- **Syllabus**

The 1962 Taiwanese version suggested explanations for each term used in the syllabus. For clarity the syllabus contents are presented in Tables 5.16, 5.17 and 5.18.

Table 5.16: Music theory

Grades	Content of the music theory[158]
Grade 7	1. Scales: C, G, and F major scales. 2. The great staff, treble bass, alto and tenor clefs, leger lines, letter names of notes and rests. 3. Time signatures: 2/4, 3/4, and 4/4. 4. Intervals: recognize the number names and major, minor and perfect. 5. Cadences: listen to three-voice harmonic patterns. 6. Musical terms. 7. Rhythmic patterns: triplets. 8. Beats: practice in 3/8 beat with 'hand signal[1] method through fast and slow tempo.

[156] Ministry of Education 1962, *Curriculum Standards for Junior High Schools*, cited in Fan, P. C. M. 1987, op. cit., pp. 331-332
[157] ibid.
[158] ibid., pp. 332-335.

Grades	Content of the music theory
Grade 8	1. Scales and key signatures: adding D, A, B flat, and E flat major scales. Practice minor and chromatic forms of the scales. 2. Time signatures: 2/2 and 6/8. 3. Time values: simple and compound meter. 4. Intervals: add diminished and augmented. 5. Transposition: perform simple transpositions involving change of clef.

Table 5.17: Singing

Grades	Content of the singing[159]
Grade 7	1. Sing in unison, canon, round, and two parts. 2. Tonalities of songs correlating with music theory. 3. C, G, and F major scales for sight singing except for special songs for events and ceremonies. 4. Simple and complex intervals in songs. 5. Chinese traditional songs, in C, G, and F major. 6. Listen to a short song, then, sing using the vowel sound. 7. Simple songs for sight-singing, with 'hand signal' method practice. 8. Acquire good health through posture and breathing exercises; develop a natural, good quality singing voice. 9. Attention to the adolescent voice with respect to dynamic and tessitura. 0. Pronunciation - improving accuracy. 11. Chromatic chords - increasing awareness. 12. Aural training based on chords and singing harmonic cadences in three-voices. Familiarization with voice and accompaniment.
Grade 8	1. Focus on two and three part chorus work. 2. Review major scales, incorporating various rhythms and intervals; chromatic scale. 3. Sing in the treble clef then the bass clef. 4. Practice staccato and legato tones. 5. Sing by memory and then write the memorized song. 6. Practice the major and minor scale, with attention to chromatic intervals. 7. Review the previous year.

Table 5.18: Music appreciation

Grades	Content of the music appreciation[160]
Grade 7	1. Recognize the rhythm, tonality, time values, speed, mood, and expression of each composition. 2. Recognize and compare typical compositions written for solo, duet, trio, quartet, small orchestras, and symphony orchestras. 3. Listen and recognize that music paints pictures and gives ideas.
Grade 8	1. Find the beauty of music through listening based on sound quality, harmony, performing style, and font). 2. Understand the instruments by their appearance and by their sound quality. 3. Recognize the main themes and accompaniment. 4. Discriminate between the major and minor scales and their characteristics, as well as the characteristics of melodies, to recognize the tonalities.

[159] ibid., pp. 333-336.
[160] ibid., pp. 334-336.

Comparison with an American music syllabus (1958)

This section compares the Taiwanese general music syllabus (1962) with a representative contemporary syllabus from America, the *Syllabus in Music Grades 7-12* from New York.[161] As discussed in Chapter Four, important influences on Japanese music education by European and American composers and educators were transplanted into Taiwan. This influence continued under the Chinese government. A number of differences are however evident between later American and Taiwanese syllabi. The New York State syllabus from 1958 may be considered representative of American syllabi at that time. Hooft indicated that the 1958 syllabus 'presents a variety of courses sufficiently interesting to challenge every pupil to profit from the opportunities music offers.'[162] The extensive construction of this syllabus was guided by the general policies decided upon by the State Advisory Committee on Music Education, while the materials and methods were based on the experiences of the best music teachers in the State.[163] It must be noted however that were is no evidence of any consultation in the development of the Taiwanese curriculum.

The 1958 American syllabus included a variety of courses covering General Music 1 and 2 in Grades Seven and Eight respectively, with Music Electives above Grade Eight.[164] By contrast the 1962 version from Taiwan did not "provide alternatives for the more musically committed students, including only a general music program comprising music theory, voice/songs, aural training, sight-singing, and listening to music. Elective music programs were not available in Taiwanese secondary schools at this time. This comparison of the American and Taiwanese syllabi focuses on the general music Grades Seven and Eight programs,[165] and considers the aims, time requirements, the requirements for music theory, voice, and music appreciation, and other issues. Grades Seven and Eight were chosen in this instance because both systems had general music at this stage, thus permitting comparisons.

- Aims

An examination of the aims of the general music syllabus of the American and Taiwanese

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[161] Hooft, G. E. Van & Frier, E. A. et al. 1958, *Syllabus in Music Grades 7-12,* Albany: The University of the State of New York Press. This syllabus from New York was selected because it was available.

[162] ibid., p. 5.

[163] ibid.

[164] These electives were divided into two sections which included different amounts of theoretical music knowledge. The course for general education included general music 3. The course for music specialization included theory 1, 2, 3, music appreciation, band, orchestra, choruses, conducting, voice 1,2, 3, and private music study.

[165] General Music 3 for Grades Nine to Twelve in the American syllabus is difficult to compare with the Taiwanese syllabus due to its vastly different structure.

governments respectively highlights various differences in their objectives. The Taiwanese syllabus aimed to: cultivate student's singing and performing skills; promote student's basic music knowledge and literacy; develop a lasting appreciation and enjoyment of good music and cultivate the student's ability and love of music; and develop the student's spirit of happiness, encouragement and enterprise, and the morals of cooperation, courage and patriotism.[166] By contrast, the America version offered a more extensive list of objectives:

> 1. To gain a lasting enjoyment of good music; 2. To discover how to work effectively for and with others in group activities; 3. To use knowledge and skills acquired in the elementary grades and supplement them through further music experiences; 4. To explore the area of music as a language, an art and as a cultural heritage; 5. To correlate music with other school courses and activities. 6. To acquire good habits of posture, breathing and singing; 7. To develop special musical talents; 8. To discover an enjoyment in music that will carry over into adult life; 9. To find a means of expression through participation in simple music experiences; 10. To cultivate a taste for good music; and 11. To understand the basic essentials of the music language and the mechanics of its production.[167]

Both sets of aims thus included singing, performing, a knowledge of music and its literacy (points 1 and 2 in the Taiwanese syllabus, and points 6, 11, and 3 in the American). Both also gave considerable emphasis to a lasting appreciation and enjoyment of good music, the cultivation of a love of music and the encouragement of the student's ability (point 3 in the Taiwanese syllabus, and points 1,8,10, and 4 [cultural heritage] in the American syllabus). But, concerning the perceived uses of music, point 4 in the Taiwanese syllabus differed from points 2, 5, 6, and 9 in the American syllabus. In the American syllabus, point 2 (group work) and 5 (integration with other subjects) were non-musical requirements. These themes were not mentioned in the Taiwanese version which instead contained references to happiness, encouragement and so on. Point 3 in the American aims indicated the education of special musical talent which suggests elective music, and point 9 presented individual experiences. Both sets of aims recognize music as an important socializing force in their respective societies, but while Taiwanese music education contained a nationalistic character, Confucian concepts, and determinedly optimistic outlook, the American aims also recognized the individual.

In terms of time allocations for class music the 1958 American version contains one-and-a-half to two hours per week for each of two years, and the 1962 Taiwanese version contains two hours per week for Grades One and Two. In this instance the provisions for music were therefore the same.[168]

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[166] Ministry of Education 1962, op. cit., pp. 331-332.
[167] Hooft, G. E. Van & Frier, E. A. et al. 1958, op. cit., pp. 21& 25.
[168] Fan, P. C. M. 1987, op. cit., p. 332.

- **Syllabus**

This sub-section is divided into three topics, these being musical theory, singing and music appreciation. Each topic provides a comparison between Taiwanese and American syllabi.

- **Musical theory**

Comparison of the Taiwanese and American syllabi for music theory, reveals one notable difference - the 1958 American syllabus provided only a list of musical terms, while the 1962 Taiwan version suggested definitions for each term.

Compared with the American syllabus,[169] there are two main additions in the Taiwanese syllabus. The Chinese form of the scales[170] was included in the Taiwanese version but not in the American syllabus which is logical in a Chinese context. Transposition and modulation were used in the Taiwanese version but not in the American syllabus. The Taiwanese version was closer to the American elective course in music theory. The music theory course in the Taiwanese version was very difficult particularly as it was designed for general music students. It is also important to consider that the Taiwanese version included Chinese traditional forms for study. This was the first time Chinese music scales were included.

- **Singing**

Both the American and Taiwanese syllabi gave considerable emphasis to singing. The American syllabus introduced group singing, but also focused on voice training. The Taiwanese syllabus provided considerable detail on technical vocal work.

The selection of songs in the Taiwanese syllabus indicated that they should be happy, and courageous and include Western folk songs, but not popular music. Songs could also include national or international classical music. In contrast, the American syllabus required the study of various types of songs such as folk, hymns, ballads, madrigals, art songs, and shanties, and these could be incorporated with activities in and out of school. In the Taiwanese syllabus song texts should be based on 'elegant'[171] arts to encourage young people to develop nationalism, and patriotic concepts. Songs from other nations should be translated into Chinese for singing. Songs should be based on the C, G, and F tonalities and Chinese pentatonic scales in C, G, and

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[169] See Appendices M&N.
[170] See Appendix O.
[171] The term 'elegant' derives from a Confucian' ideal of'politeness and music to educate people'. Confucius claimed that this concept should be a custom whereby music should be used everyday to cultivate moral education and values and promote dignity. Liu, W. L. 1977, op. cit., p. 98.

F. This syllabus emphasized technical work and patriotic music to a greater extent than the American version. The choice of texts is not discussed in the American syllabus, however, the American syllabus offers a greater variety of music types than the Taiwanese version, as would seem appropriate in a more diverse culture.

- **Music appreciation**

The American syllabus in General music 1 and 2 required that:

> Attention should be focused upon the field of music and the values that may be obtained from it. Development of good taste, imagination and a rich cultural background can be gained by a well-organized program of listening to carefully selected recordings and worthwhile programs on television and radio, exploring community resources and attending concerts of professional musicians and civic groups.[172]

By contrast, the Taiwanese syllabus had seven points for consideration. These required students to undertake the study of general musical structure with considerable emphasis on music theory (see Table 5.18).

The American syllabus focused on broad types of music for study, such as popular music, folk music, American local and national music, contemporary musicians, and musical drama. The Taiwanese version did not cover a broad range of styles but indicated specific topics or pieces to study. However, the Taiwanese version provided a number of points, concerning the use of interpretation in program music, listening to examples of the best music of various periods and composers in order to recognize the different styles, and listening to the folk music of other nations to recognize national characteristics.

There are also various points that are discussed in either one or the other syllabus but not both. For example, several units of study were only mentioned in the American syllabus - such as instruments of the orchestra and band, nationalism in music, and integrated music activities. Each unit was to be developed through and adapted to the school resources and local community. In contrast, there are three points that appear only in the Taiwanese syllabus. These are that the after-school program should include the school choir and band training; pupils could gain experience in music through practice in the school assembly; and a half-yearly written assessment should take place to increase efficiency in music education. All these are very localized and pragmatic suggestions.

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[172] Hooft, G. E. Van & Frier, E. A. et al. 1958, op. cit., p. 22.

- **Discussion**

It is clear that the basis of these programs was similar despite differences primarily due to culture, society, and politics. Although the music curriculum in Taiwan and New York demonstrated considerable confluence there are certain differences that make the former syllabus identifiably Taiwanese. These included songs based on the Chinese pentatonic scales, songs texts based on the 'elegant' arts, the encouragement of young people, and the developing of nationalistic and patriotic concepts.

Music teacher education

Introduction

This section will focus on one significant issue: the impact of the transition in Taiwan from Japanese to Chinese rule on teacher education. This will be explored in two ways: through a comparison of the textbooks used before 1945 and those produced after the reforms of 1945, and a study of the influences on teacher training using the Taiwan Provincial Taipei Teachers College (1961) as an example, to see to what degree the traditions of the Taipei Normal School (1919-1945) were passed on. This discussion is limited by the comparatively few materials dating from this period. Considering the political changes and the ephemeral nature of many education-related documents, this lack is understandable.

Teacher education was founded during the Japanese protectorate. After the Republic of China took over Taiwan in 1945, the change of sovereignty was reflected in contemporary practices, including the published materials used in Taiwan's teacher training colleges. Chen indicates that after 1945, the system and textbooks used in Mainland China were modified for Taiwan. Initially, musical teaching materials were edited by music educators based in Mainland China. These included Western music and its theory, and folk songs plus a few works composed by Taiwanese musicians.[173] This section will provide an analysis of the textbook published in China in 1931 and give a basic framework for understanding the future development of music curriculum. This textbook, used from 1931 (and modified in 1932), is likely to resemble closely that introduced to Taiwan in 1945. This is particularly the case as the upheavals caused by World War II would have meant that major music syllabus changes would have been most unlikely during this period.

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[173] Chen.Y. H. 1999, op. cit., p. 31.

The textbooks, the *Treatise of Music* (1931)[174] and the *New China Application Music for Elementary School Teachers* (1932)[175] will be considered in order to identify the significant features for educational development at the beginning of the Chinese takeover. There will be greater consideration of the earlier text as the latter was intended as a supplement to the first. Hsu, the author of the *Treatise of Music,* intended the textbook to be used for four years of teacher education. The content of the textbook presented a clear, detailed and comprehensive program of music study and activities. Singing was important and was perceived as an important moral force in teacher education.[176] The preface of the *New China Application Music for Elementary School Teachers* explained that it was not only for teacher education but also provided detailed assistance for in-service elementary school teachers, attempting to build on children's psychological development, interests, and musical skills. It emphasized musical skills and encouraged students to succeed.[177] This book was based on current educational ideas, courses of instruction, the author's teaching experiences, and the social context. The book also gave solutions to study and teaching problems during teacher training.[178]

Discussion of the textbook used in Mainland China - *Treatise of Music*

New textbooks were available following the end of the Japanese protectorate. Classroom music teaching remained the province of the generalist teacher. Textbooks were designed to provide both content and pedagogy. The Chinese *Treatise of Music*[119] contained three parts, of three, seven and ten chapters respectively. Part One introduced musical acoustics, while Part Two discussed musical theory, including notation, rhythm (conducting), scale structures, expression, terms, signs, ornaments and intervals. Part Three provided very practical pedagogical explanations, which included teaching purpose and method, vocal production, melodic and rhythmic exercises, song choice, teaching strategies, time-tables and the music classrooms. The contents of Parts One, Two and Three are outlined below.[180]

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[174] Hsu, P. J. 1931, op. **cit.**

[175] *The New China Application Music for Elementary School Teachers* was only used as subsidiary material for comparison with the 1931 textbook as extensive details were not available on its content. Chu, S. T. 1932, op. cit.

[176] Hsu, P. J. 1931, op. cit., p. 1.

[177] Chu, S. T. 1932, op. cit., pp. 1 & 2.

[178] For example, if the teacher provided meanings for the songs which are too complex, the children would not be able to understand them. The teacher should subsequently follow the children's taste and choose less complex songs, although these might not be suitable for teaching purposes.

[179] Hsu, P. J. 1931, op. cit.

- **Part One: Introduction to acoustics**

The first of the three chapters in Part One discussed acoustics. The second chapter concerned musical sound and noise, while the third chapter considered sound character including pitch, duration, intensity and timbre.[181]

- **Part Two: Introduction to musical theory**

This section outlines the approach to music theory (Table 5.19) which is most concisely presented as a table.[182]

Table 5.19: The music theory in the *Treatise of Music*

Title	Contents of each section
Staff notation and Time	• notation; names and position of notes; treble and bass clefs. • grand stave with treble and bass clefs; bracketted staves (two, three and four lines); notation of melody and piano accompaniment parts; orchestral scores. • notes including semibreve, minim, crotchet, quaver, semiquaver, and demisemiquaver; dotted notes (all except the two briefest); double dotted notes; tie. • rests including semibreve, minim, crotchet, quaver, semiquaver, demisemiquaver; dotted rests; double dotted rests; extended bar rests.
Rhythm	• bar-lines and double bar-lines. • beats; time-signatures include 2/2,2/4,4/4,4/8, 3/4, 3/8, 6/4,6/8; regular and irregular grouping of notes; syncopation. • conducting patterns including 2/4,4/4, 3/4, and 6/8 measures; tapping beats; breathing marks. • syncopation and accent; tempo markings (eg. presto, adagio, largo; metronomic indications. • sharp, flat, double sharp, double flat, and natural.[183]
Scales	• diatonic major scales and their signatures; minor scales; chromatic scale.
Terms	• dynamic marks; expression marks; staccato marks; ties or slur; fermata.
Ornaments	• appoggiatura; turn; inverted turn; trill; arpeggio.
Intervals	• intervals within the octave derived from major scales only.
Abbreviations	• repeating marks; general directions to the performer; tremolo.

This was an ambitions program for generalist music teachers.

- **Part Three: Pedagogy**

This section was quite comprehensive, discussing many issues for classroom music teaching. The first chapter provided an outline of the purpose of teaching primary music. It was stated that teaching easy songs would encourage children to develop a sense of aesthetics, aid in moral training, and develop the ear and voice. High pitched and difficult songs which are not suitable for children's capacity and natural development should not be taught. Further, music

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[180] Hsu, P. J. 1931, op. cit., pp. 2-7.
[181] ibid., p. 2.
[182] ibid., pp. 6-71.

teaching should act to promote nationalism, the development of music, and the morals of Confucius. The methodology presented in the second chapter argued for the benefits of an integrated teaching method, which will be discussed subsequently.[184]

The third chapter discussed vocal exercises in two sections. The first section discussed appropriate tessitura and vocal tone that emphasized light sounds and efficient breathing. In the second section correct posture and mouth shape were emphasized. It was also recommended that The classroom should be clean and tidy and attention be paid to the children's health.[185]

The subsequent chapters became even more specific in their instructions. Various singing exercises and strategies were provided in the fourth chapter.[186] The fifth chapter dealt with rhythmic exercises based on tapping, breathing, and clapping.[187] The sixth chapter provided guidelines on creating "interesting" exercises by such methods as: the choice of materials, the addition of expression marks, the teacher summarizing the texts and modeling the correct singing voice for the children.[188] The seventh chapter focused on the selection of appropriate songs which were to be of good quality with lyrics well suited to the music. The subjects of the songs should both reflect and extend the children's feelings and experiences. It is suggested that "courageous and lively" music should be taught to the boys and "soft and beautiful music" taught to the girls - reflecting the overarching belief in the use of music to develop character. Music should also be integrated with other subjects such as history, science and morals, essentially through the choice of the song texts.[189]

The last three chapters discussed the strategies for teaching the chosen materials. The eighth chapter outlined various patterns for teaching. Rote method was explained[190] and sight-singing discussed in terms of number notation, staff notation, and practice and application. The ninth chapter discussed the duration of lessons.[191] Advice was given that reflected the points made in chapter seven.[192] Finally, the tenth chapter considered the music classroom and gave

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[183] The accidentals were included in the section of rhythm.
[184] ibid., p. 71.
[185] Various breathing processes were possible as conducted by the teacher (slow in and out, slow in and quick out, quick in and out, and quick out and in), ibid., pp. 71-76.
[186] These included listening to the teacher's playing and singing, students singing with the teacher, singing do-mi-sol or do-fa-la in each scale, singing scales, practising in simple intervals; and discrimination of high and low sounds through playing an instrument, ibid., pp. 76-78.
[187] ibid., pp. 78-79.
[188] **ibid., pp. 79-81.**
[189] ibid., pp. 81-84.
[190] For Grades One and Two, the students listen to the teacher play one or two bars and then imitate him or her. For Grades Four and Five, the teacher conducts and the students sing.
[191] For young children, those in Grades One to Four, the tone-production faculty is still considered to be undeveloped and consequently singing class should only be of thirty minutes duration.
[192] The music lesson should emphasize morals, however if children become restless they can be quieted with

detailed guidelines.[193] Teaching equipment should include a piano, blackboard with a music staff, and musical pictures. These should be maintained and cleaned often. Students should enter the classroom with marching music (supplied in text) and salute to the sound of an instrument, to train in obedience and solemnity.[194]

The content of the *Treatise of Music* appears to be musically too detailed. The level of the theoretical knowledge is much too high. For example, concepts such as the double dotted rhythms and inverted turns are too advanced for children at elementary level. This syllabus is indeed more appropriate for training a professional musician, as it is not only too difficult for the children, but also for the non-musically trained generalist elementary teacher. It is possible that some teachers experienced considerable difficulty in teaching this curriculum.

- **Comparison of the 1931 and 1932 textbooks**

The *New Music Program for Elementary School Teachers* written in 1932 involved two parts: Part One focused on teaching skills and knowledge and Part Two emphasized teaching materials and methods. The advantage of this book, as the authors suggested, was that elementary school teachers were not only taught musical technique but there was also an emphasis on the psychology of children. Further, the teachers must place practical skills in the context of good behavior and morals.

The notable differences between the 1931 and 1932 textbooks lie in the inclusion of Instrumentation, Introduction to the Curriculum, Music History, Music Education History, Composition, Teaching Creativity, Performing, Movement, Opera, and Solo Performance, Assessment, Conceits, Teaching Equipment (such as pictures and card making), Teaching Rounds, Observation Teaching, The Teacher's Attitude, and Teaching References. These were not present in the 1931 textbook. It may be said that the 1932 textbook contained a greater variety of activities and programs than the 1931 version, however there is no explanation for this curricular expansion. The curriculum may have been rewritten after 1932 however the lack of later versions precludes investigation of this hypothesis. The next sub-section will discuss a textbook which was adapted after 1945.

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small arithmetic exercises, but not with gymnastic activities as these were deemed to be too unsettling, ibid., pp. 84-89.

[193] For example, taller students should sit at the back and shorter students at the front. Good students should sit with poorer students to assist them and provide a good role model. The learning environment should be clean and decorated, as this is seen to encourage the development of aesthetics and emotions.

[m] The salute should accompany the music for three or four bars. This activity trains students to be ordered and

The textbook used in Taiwan - *Teaching Materials and Pedagogy of Music for Elementary School* (1948)

This section discusses the contents of a textbook dating to 1948, the earliest textbook available for comparison following the 1945 reforms. This section will also provide a comparison with the 1931 and 1932 textbooks, and the variations incorporated into the 1948 version. The preface of Fei's *Teaching Materials and Pedagogy of Music for Elementary School*™ stated that this book was for in-service elementary school teachers and students in Year Three of the teacher education program. The book was based on the 1942 *Curriculum Standards* and gave details of musical materials and pedagogy. Each topic was based on the curriculum guide and provided examples to support teaching. Teachers were permitted to refer to other books and their own personal experience in developing their teaching. The content of this book was readily understandable, gave essential explanations, and included some illustrations.

The *Teaching Materials and Pedagogy of Music for Elementary School* contained seven chapters: introduction, listening to music, musical study and activity 1, musical study and activity II, assessment, equipment and teaching aids, and the teacher's moral conduct. The contents of each chapter involved the study of various important issues in detail. The author also discussed his own philosophy, editorial principles, and questions about how curriculum can be converted into textbooks. As this was the first textbook for teachers after the change of government and one which laid the foundation for teacher training in school music up to the present it is worth considering in some detail.

- **First chapter**

The first chapter of the 1948 textbook provided an introduction, which included five sections illustrating the purposes for children learning music, an introduction to the music syllabus, the relationship between materials and pedagogy, and the choice, arrangement and organization of music materials. Concerning the rationale Fei stressed the cultivation of the children's spirits of love, courage, encouragement and unity. He stated that music has the power to affect people, and provided examples: victory songs might cheer people up and sorrowful songs might make people feel depressed. Children are sensitive and when they hear such music they will express what it portrays. The teacher should select beautiful and noble songs to help

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sincere.

[195] Fei, H. Y. 1948, *Teaching Materials and Pedagogy of Music for Elementary Schools,* Shangha: Shang-U Publisher.

children develop kindness and noble moral conduct. This was, apparently, in step with contemporary educators in other countries.[196]

From this viewpoint, the functional value of music is not only the effects of music on children's physical and psychological growth but also in the community, society, and the nation. Music education was considered a kind of emotional education, which could affect the human spirit and promote the human response. The power of music education was advocated for its effect on a sense of nationalism. Considering the political enviornment, music education in school was seen to play an important role.[197] This section of the first chapter is therefore reminiscent of the first, second and fourth aims[198] of the 1942 *Curriculum Standards* but fails to discuss the third aim.[199]

Concerning the choice, arrangement and organization of music materials, Fei stated that the teaching materials should cover three areas. Firstly, they should be concerned with children's physical and psychological needs, and also their learning ability. For instance, materials used for listening to music should be familiar to the children and easily practised, and the lyrics readily understood. Secondly, the teaching materials should be adapted from the children's daily lives[200] and correlate with other subjects. This, it was believed, could help the children develop their conceptual skills (mathematics), deepen awareness (science), and cultivate strong interests.[201] Music education also included themes of special events and the seasons. Thus *Spring Prayer* should be taught in spring time and celebration songs taught on the national birthday.[202] Similarly at the same time in England, Rainbow saw the benefit as follows: '[the teacher] will find that correlated work of this kind is doubly effective, and will often win the musical interest of many of those children who otherwise fail to respond. Besides this, it helps a music specialist to see a sense of perspective and to know more of the children themselves.'[203] With cultural recognition, Sunderman stated that 'music teachers in school rooms are beginning to integrate song experiences with various subject matter areas in order to

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[196] For example, Mayne maintained that 'under favorable conditions, [people can] employ music as a means of expressing their emotions.' Mayne, T. R. 1935, op. cit., p. 13.

[197] Fei, H. Y. 1948, op. cit, p. 2.

[198] The first, second and fourth aims were to develop natural and enjoyable programs to teach children to listen to music, to emphasize the development of singing and an understanding of musical notation, and that songs for children should be beautiful, vigorous and patriotic and selected to encourage liveliness and courage, the spirit of enterprise and unity and, further, to fulfill the function of music education.

[199] The third aim was to encourage the children's ability and an interest in singing and performing.

[200] ibid., p. 8.

[m] ibid., p. 9. For example, teaching about *Swallows* and *Nanching* (one of the cities in China) in the science and geography subjects should integrate with song experiences such as singing *Small Swallow Flying* and *Nanching.*

[202] ibid., p. 17.

[203] Rainbow, B. 1956, *Music in the Classroom,* London: William Heinemann, p. 95.

develop appreciation for the cultures of many nationalities.'[204] Thirdly, teaching materials should relate as closely as possible to children's natural interest in music and encourage in them a sense of dignity in their arts.[205] The above statements are closer to those in the 1948 *Curriculum Standards* than to those in the 1942 version. The 1948 *Curriculum Standards* included points 2, 3, 4, and 6 in its 'pedagogical advice: textbook,'[206] as well as 'pedagogical advice: pedagogy.' Both were adapted by Fei in the first chapter.

- **Second chapter**

The second chapter concerned listening to music, and was divided into six sections that dealt with the importance of listening to music, materials used, and specific pedagogy (vocal and instrumental music, and musical stories). Concerning the importance of music listening, Fei suggested that everybody should gain experience in listening. Those with musical skills could improve their skills through listening to experts' performances. Those without an ability in performing could relax their body and mind, and cultivate their spirit by means of listening to music.[207]

Teaching Listening to the Music of the Sounds of Nature involved three stages: first, the discrimination of different natural sounds (representing glory, silence, clarity, turbidity, grace, and noise). Each of these could provide a psychological reaction.[208] Second, discrimination of natural sounds was taught in terms of low, high, slew and fast, such as the rhythm of insects singing and water flowing.[209] Children should then learn to distinguish the pitch and dynamic of the different nature sounds. Third, students should learn to imitate natural sounds using the voice, which may assist in tone production.[210] With teaching listening to vocal music, there were five principles: first, the teacher should teach the students to understand the meaning of the texts, then to become interested in and appreciate them. Second, the teacher should sing skillfully and often to the students. Third, the teacher should teach the text before the melody so that the students can then be asked whether the text match the music. Alternatively, the students may be asked to listen to the music first, then find texts to match. These are intended to help students

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[204] Sunderman, L. F. 1965, *School Music Teaching Its Theory and Practice*, London: The Scarecrow Press, p. 13.
[205] ibid., p. 8.
[205] 2) the selection of music; 3) the choice of lyrics; 4) the composition of music and 6) the complexity of the materials.
[207] Fei, H. Y. 1948, op. cit., pp. 18-19.
[208] For example, listening to a bird's song can make people feel comfortable.
[209] For example, listening to a strong wave sound can make people feel excited; the sound of steadily flowing water can make people feel quite, and roaring and sharp sounds can make people sad. The sounds of nature should be introduced by a nature field trip, such as a visit to a waterfall to listen to and define the sounds which could be strong, quiet, noisy, delightful, or clear.

improve their listening skills. Fourth, the teacher should express and interpret the feeling of the song through the use of voice and body movement.[211] Fifth, students were to listen to beautiful songs and then sing them.[212] With listening to instrumental music, there are five stages. First, differentiate between instrumental types.[213] Second, if the music has lyrics, the teacher should explain them. Third, students should listen to and then clap the rhythm of the music. Fourth, the instrumental music should have beautiful melodic lines, which should impact on the students' emotional responses. Fifth, listening to music should be brief but often repeated.[214]

For listening materials, Grades One and Two should use easy and expressive songs, Grades Three and Four should use songs written for the classroom and folk songs, and Grades Five and Six should listen to Chinese opera. Instrumental music listening should be divided into three levels. Grades One and Two used lullabies, Chinese nursery rhymes, march music, and Chinese percussion music, Grades Three and Four included military songs, and Chinese music and Grades Five and Six studied Chinese orchestral and operatic music, with additional English songs.

Musical stories, added to the 1948 version, should be based on Chinese history and Western composers. The teaching process was detailed. Children should understand the content of the story and the power of the music. Stories used should feature specific musical instruments. Photographs of composers could be an useful adjunct and in a suitably integrated manner the history of various songs such as *La Marseillaise* might be explained.

- **Third chapter**

The third chapter discussed music education practice and was divided into nine sections that dealt with the significance of classroom activities, voice training, song selection, sight reading based on aural training, the *'fix-do'* method, and the teaching of songs. Singing training included exercises in tone production, scales, intervals, aural training, and breathing. For tone production, the first formal exercises involved practicing different English vowel sounds.[215]

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[210] Fei, H. Y. 1948, op. cit., pp. 21-22.

[211] For example, the singer sings a delightful song which make the listeners feel happy and want to wave their arms.

[212] ibid, pp. 25^-26.

[213] For example brass instruments are deemed glorious, strings instruments graceful, and percussion exciting.

[214] Radio music should not be used in the music lesson because listening materials are difficult to prepare as programs were not available, ibid., pp. 31-32.

[215] Each vowel-sound should be made using the correct jaw and tongue position. This is followed by the practice of singing the vowels in different exercises such as where one vowel stands for a single note and five vowels stands for a single note.

Interval exercises dealt with broken chord, pentatonic scales,[216] and ascending and descending scales, using Curwen's hand signs to encourage visualization. Intervallic exercises were linked to the songs.[217] Aural training involved recognizing high and low pitch, loud and soft sounds, and different tonalities and style. Advice was given concerning music notation.[218] The staff could be taught by using the fingers of the hand as a representation. Long and short sounds can be represented by symbols.[219] Breathing exercises were to be included for two or three minutes at the start of the lesson.[220]

Song selection was based on ten criteria. The texts should be musically interesting and close to daily lives of the students. The children's imagination, emotion and particularly courage should be stimulated to enhance national spirit. Music should be integrated with other subjects and should include moral training, and songs for playing and performing should be included. Development of the children's ability in sight reading based on their aural training should start from the second semester of Grade Two. The students therefore had two years of aural training and then sight reading in the third year. Between aural training and sight reading an appropriate method should be applied to solve any problems. There were three suggestions: use graphic symbols to indicate the pitch, use- symbols to indicate the times, and use a simple music score to practice.[221]

A single lesson plan for Grade Three gave an example of the sight-singing expectations. It covered the staff, treble clef, notes and rests, C and G major scales, time-signatures, bar-lines, and singing. Initially the teacher should introduce the lines and spaces on the staff, using their left hand as a reminder of the staff placement of notes and use the finger of the right hand to point to the "lines" and "spaces" of the left hand.[222] Next the treble clef was introduced and then the position of the eight notes was added. Then the students were asked to read the six notes (C, D, E, F, G, A) in a different order while the teacher played them on the piano. Next the duration of the notes and rests, and bar-lines was discussed and everything revised. This is a great deal to cover in one lesson for students aged eight.

The teaching of songs should include rounds and part singing (in two, three, and four

[216] Pentatonic scale can be applied to the vowel-sound exercises and texts.

[217] The new exercise should be taught by piano or reed organ and the teacher should demonstrate. After the children are familiar with these exercises they should sing unaccompanied.

[218] For example, children should concentrate on the ear during aural training, and then use their eyes in sight-singing.

[219] For example, the whole circle is one beat, the half circle is a half beat, two half circles equals one beat, a triangle is a quarter beat, four triangles equal one beat, and an 'x' shows the rest.

[220] There should be attention to posture, the students should sing with inhalation through the mouth and nose at the same time, and the teacher points out that when the students see the V symbol they should breath.

[221] Fei, H. Y. 1948, op. cit., pp. 80-83..

parts). Teaching singing should involve three principles: demonstration, imitation, and leadership. The teacher demonstrated, modeling a beautiful voice, then the children imitated the teacher's voice with a very soft tone. Leadership was demonstrated with all the phrases sung consecutively and correctly. Practice thus involved singing in different ways.[223]

- **Fourth chapter**

The fourth chapter again discussed practical aspects of music education, and was presented in eight sections: movement training; teaching other activities; rhythmic training; writing exercises; introducing instrumental performing; children's creative work; the structure and repair of instruments; and the teaching process. With movement training, the children (for Grades One and Two) were required to listen to the piano and respond in movement to train their aural skills and develop their muscular movements.[224] Other activities for teaching involved instrumental playing, opera and musical drama with the latter encompassing singing, movement, and playing.[225]

The section on rhythmic training involved several detailed suggestions.[226] Children should practice the rhythm of known songs, particularly after they have sung the texts. A particularly musical child should frequently demonstrate conducting with the teacher and stage performances should be carefully organized.[227] Writing exercises also trained children's muscles, and sharpened their ears. These exercises contained three aspects: basic musical notation, copying, and aural training. As before, the instructions were very detailed.[228]

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[222] This method also can be found in Choksy, L. 1988, op. cit., p. 107.

[223] In a normal voice, in a soft voice for imitation, from the heart, listening to the teacher sing, unison singing, part singing, solo, singing while standing, seating, and walking postures, singing with expression, singing accurately, attending to enunciation and correct interpretation of the melody, and singing in canons, rounds, and call and response. Fei, H. Y. 1948, op. cit., pp. 102-105.

[224] For example, marching music could be played by the teacher on the piano. The tempo of walking by the children should match the rhythmic patterns of the music. When the children are walking and clapping at the same time, the music can change dramatically such as from slow to fast, strong to soft, and so on. The teacher played different music and the children had to change their movements. Parallels with Dalcroze eurhythmies will be discussed in Chapter 7. ibid., pp. 106-107.

[225] The content of the drama should be child-centered, and contain educated and literary values; the songs sung in the drama should be appropriate for each Grade; musical drama should include singing, performing, acting, and dancing; the stage scenery should deal with children's topics, be educational, and include painting; the teacher should try to find a suitable role for each of the children; and the teacher who taught the musical drama should follow the libretto and should not follow the habits of the audiences.

[226] For Grades One and Two, the teachtr should play the music on the piano a few times and explain the tempo and the rhythm, for example, by using the triangle and two drum sticks to practice. The first beat is hit on the triangle and the two sticks hit the table at the same time. Then for the second beat the two sticks only hit each other. These activities are repeated four times.

[227] For example, the front row of musicians should include triangles, bells, drums and so on. ibid., pp. 131-133.

[228] For example, for the aural training component, listening and writing dealt with three steps: 1) listening to the teacher playing a scale and writing down the tonality; 2) the teacher played the first bar then asked the students to write it down using only the dot, with the stem added after a few repetitions; 3) recognizing and

Learning about instruments introduced both Chinese and Western instruments. Chinese instruments include the shang, zheng, pipa and sanxian (literally 'three string'), which are quite difficult to learn, and the di,[229] xiao[230] and huqin[231] which are easier.[232] Western instruments include the piano, reed organ, violin, flute, clarinet, and harmonica. The reed organ and harmonica are appropriate instruments to teach. The structure of instruments and repair should be explained in children's words.[233]

Children's creative work included some elements of composing. Several strategies were recommended, for example, the teacher used a known song, to which the children wrote new lyrics or extended the original text. Grade Six children, who might be able to write poetry, were taught rhythmic patterns and form. The teacher might choose a text and ask the children to attempt to compose music, which is based on musical form, rhythm, and expression.[234]

The process of teaching a song contained twelve steps: motivation, selecting a song, awareness and discussion of a song, sight-singing and sight reading, listening to piano sounds, imitating, discussing the texts, sight-singing the texts, imitating, practicing, assessing and correcting, and performance. Regarding teaching, the theory should be taught in higher levels. When the teacher taught a new song the relevant musical theory should be introduced or previous knowledge reviewed.

- **Fifth, sixth and seventh chapters**

The fifth chapter concerned assessment, and involved four sections which considered the importance of assessment and strategies for testing listening and music practice. The content of assessment focused on affective development, musical technique and musical knowledge. For example, the method of assessment for listening to instrumental and vocal music in the music appreciation subject was based on three aspects. First, the. students should be able to discriminate between music of varying quality, listen to and discuss the musical accuracy of

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notating the long-short notes, time signatures and bar lines. Finally the teacher played the entire piece of music and the children corrected it. ibid., p. 137.

229 The di transverse flute, with seven holes and was introduced early in the Han period (206BCE-220CE)

230 The xiao is a vertical flute and was introduced in the Han period.

231 Huqin is a bowing instrument with 'a thin, round, fretless neck mounted in a relatively small resonating chamber of varying shapes, with two strings between which the hair of the bow passes.' Sadie, S. (ed.) 2001, *The New Grove Dictionary of Music and Musicians,* second edition, vol. 5, London: Macmillan Publisher Limited, p. 659.

232 The shang is not easy to learn and hurts the children's lungs. The sanxian is not an appropriate instrument to teach at elementary level because it is too difficult.

233 For example, the reed organ is very popular in schools however if the teacher explains technical knowledge the children may find it very difficult to understand. The teacher should attempt to tell an interesting story.

234 ibid., pp. 142-145.

performance and singing, recognize various musical styles, recognize the different rhythm, and understand the form and structure of music to enhance enjoyment. Second, the teacher should pay attention to students' individual performances during the lessons. Finally, assessment should be individual. The sixth chapter dealt with equipment and teaching tools - their importance, types and use.[235] The last chapter described the teacher's moral conduct, stressing both their attitude and literary cultivation. Teachers were encouraged to integrate various teaching strategies.

Comparison of the 1931 and 1932, and 1948 textbooks

Various differences are apparent between the 1931 and 1932, and 1948 textbooks. Listening to music, the connection between aural training and sight-singing, fixed-cfo training, instruments and repairs, assessment, and the teacher's moral conduct were not thoroughly explored in the earlier textbooks but were discussed in detail in 1948. The later text also stated that music for listening should come from four sources: the sounds of nature, vocal music, instrumental music and musical stories.

In the 1948 textbook, vocal music could be taught in three ways in comparison to the single method available earlier. Listening materials and musical stories were specified in the 1948 version but not mentioned in either the 1931 or 1932 textbooks. The later version furthermore gave more details regarding the connection between aural training and sight-singing, with the best time to introduce sight-singing being identified as the last half of second semester of Year Two.[236]

The 1948 textbook provided a new direction for music education after 1945. The textbook content contained various teaching programs but without a systematic scheme. For example, the fourth chapter involved eight sections: movement training, teaching other activities, rhythmic training, writing exercises, introducing instrumental performance, children's creative work, the structure of the instruments and repair, and the teaching process. This touches on all aspects of class music teaching from practices to principles. If this textbook could have been re-organized, it would have been easier for the teacher to follow and implement. After 1945, due to the lack of teaching references, this textbook remained definitive and continued to be adapted for different contexts as was most appropriate.

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[235] These involved, for example, the blackboard with clef; instruments including the piano, reed organ, percussions and baton; teaching aids including recordings and radio; and charts including the musical staff, notes and rests with Chinese names indicated, key signatures, and the value of notes and rests.

[236] No reason was given for this.

Teachers training institutions

After 1945, teacher training in music education underwent reforms. Chen pointed out that there were two main streams of teachers who shaped the direction of contributions to music education from 1945 to the present. One group of teachers consisted of music educators who followed the government of Chiang Kai-Shek to Taiwan. Most of these music educators graduated from the Fu-Chien Music College and Shang-Hai Music College. The second group were those teachers who graduated from missionary colleges and teacher training colleges in Taiwan during the Japanese protectorate. Hwang maintains that teachers played an important role in helping the government in the process of reconstructing the culture. The importance of the teacher training schools was emphasized by the government of the Republic of China.[237] The primary issue in this section is an assessment of the Taipei Normal School prior to and following 1945. The following section discusses of the aims, syllabus, and time-table. Then, the understanding and interpretation of a past teachers at the Taiwan Provincial Taipei Teachers College (1961) is considered, to see to what degree the traditions of the Taipei Normal School were passed on.

- **The Taiwan Provincial Taipei Teachers' Training School/College (1945/1961)**

The Taiwan Provincial Taipei Teachers College (1961) was initially called the Taiwan Provincial Taipei Teachers' School (1945). Graduates qualified as elementary school teachers. Music was included in this course from 1948 onwards, which was open to successful graduates from Junior High School. Between 1961 and 1967 the music course was made elective. In 1968, the music course was re-established with a five-year full-time program. Graduates qualified as elementary school teachers and were required to undertake five years compulsory service.[238]

Although the music curriculum was established in 1948 details regarding its content cannot be found. However, in 1949, the reformed music curriculum included the following:

[237] Hwang, W. T. 2000, op. cit., p. 22.
[238] Chang, T. H. 1997, op. cit., p. 4.

Table 5.20: Timetable, content and hours per week of music syllabus at teacher training, 1949.

Years / Semesters / Subjects	First Year		Second Year		Third Year	
	First semester	Second semester	First semester	Second semester	First semester	Second semester
Music history					2	
Composition					2	2
Conducting					1	1
Introduction to music	2	2				
Aural training and sight singing	2	2	2	2	2	2
Singing in unison	1	1				
Chorus	2	2	3	3	3	3
Vocal training	1	1	1	1	1	1
Keyboard music	1	1	1	1	1	1
Chinese music	1		1	1	1	
Harmony			3	3		
Music theory			2	2		
Music pedagogy					3	3

Aural training, sight singing, chorus, vocal training, and keyboard music were all compulsory subjects from Years One to Three. Introduction to music and singing in unison were only taught in Year One, harmony and musical theory only in Year Two, and conducting, composition and music pedagogy only in Year Three, with music history only taught in the first semester of Year Three. In addition, singing, piano, musical theory and composition were compulsory subjects.[239]

Chang commented that there were no music education textbooks at the time that the music course was established, with the content of music pedagogy only being written by the teacher in charge of this subject.[240] The curriculum was apparently quite limited. For example, with keyboard music, Chang argued that this should include organ, harpsichord, piano, reed organ, electronic keyboard, accordion and harmonica, whereas in fact the students only learnt piano.[241] Ear training involved rhythm, form and harmony, divided into three parts: listening and singing, discrimination of timbre, and listening and writing.[242]

K'ang was one of the earliest music teachers to work at the school.[243] He stated that there were five important issues in training during this period. Firstly, the purpose of the music course was to develop the music teachers who taught the formal music curriculum in the primary schools. Teachers were taught to adapt other resources[244] to follow the aims of the curriculum

[239] As mentioned by K'ang.
[240] ibid., p. 140.
[241] ibid., p. 141.
[242] ibid., pp. 141-142.
[243] No details about K'ang's life have been located.
[244] K'ang referred to these only in general - he provides no detailed information.

guides which included developing the children's aesthetic sense and training the children's spirits in happiness, liveliness and academic competitiveness.[245] Secondly, individual piano lessons should be of twenty minutes duration, although since 1968 this has changed to thirty minutes per student.[246] Thirdly, two school concerts should be held where students could practise their skills and gain confidence. These two concerts had different functions: one concert involved performing in the classroom while the other concert was for outstanding students to represent their classes in public. After the concert, examiners would give critical comments on each of the students, to assist their further development.[247] Fourthly, Chinese music focussed on musical theory, analysis of form, counterpoint, harmony and performing instruments.[248] Fifthly, K'ang provided extra time to teach students to play the violin, although, after 1968, violin lessons became an optional subject in the curriculum.[249]

- **Comparison of the Taipei Normal School (1919-1945) and the Taiwan Province Taipei Teachers College (1945-1960) renamed the Taiwan Provincial Taipei Teacher Training College (1961)**

Under the two very different governments (Japan and China) teacher training in music changed. Unsurprisingly, many of these changes concerned the expansion of the curriculum in the later period. In 1943 the aims of the Taipei Normal School emphasized 'doing', such as improving people's moral conduct and the fulfillment of national character. By contrast, the 1961 aims stressed a child centered approach. Further the reasons for teaching music had changed. Music was no longer emphasized for its support of Japanese language teaching. Under the Chinese the emphasis was on the education of the citizen. Before 1945, music teaching was restricted to a subject in the Taipei Normal School curriculum, but by 1968 a five year full-time music program had been established at the Taiwan Province Taipei Teachers College. In terms of syllabus, the 1949 version showed a range of activities in the music course, whereas, the Taipei Normal School did not offer these choices. With music pedagogy, neither school had formal textbooks for students, using instead materials developed by the teachers. With keyboard and instrumental music, the Taiwan Provincial Taipei Teachers College provided more activities than the Taipei Normal School including, for example, reed organ, piano, electronic

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[245] ibid., p. 432.
[246] ibid., p. 433.
[247] ibid., p. 434.
[248] Performing instruments included strings such as nanhu, pipa, zheng, konghou and yunqin; wind instruments included the di, sheng, and suona. ibid., p. 434.
[249] ibid., pp. 433-434.

keyboard, accordion, harmonica, and violin.

Chinese music was taught at the Taiwan Provincial Taipei Teachers College, but not at the earlier Taipei Normal School. During the Japanese protectorate, the music subject was first established by Isawa and later developed by the efforts of committed teachers, most of whom came from Japan. The government education authority controlled the music curriculum and intended to provide people with practical information on methods to improve their wellbeing and society. After 1945, although there were unsteady political and social conditions initially, educational development gradually improved. In addition, many musicians and composers such as Fu-Hsing Chang, Chin-T'u Lee, Chih-Ch'uan Lee, and Ch'uan-Sheng Lu graduated from teacher training schools in Taiwan, obtained certification in Japan and returned to Taiwan to work. These educators subsequently made a notable contribution to music education in Taiwan. Some of the music teachers such as Erh-Hua Hsiao, Ou K'ang, and Wei Liao also came from Mainland China.[250]

Conclusion

The change of Taiwan's sovereignty from the governments of Japan to the Republic of China affected music education in various ways before and following reunification, as reflected in a number of significant differences. Comparison of the 1931 *Pedagogy of All Subjects for the Public Schools*[251] and the 1942 *Curriculum Standards*[252] for elementary school music education revealed various socio-cultural differences reflected in the curricula. This was seen in the emphasis in the Chinese *Curriculum Standards* on technical groundwork and contemporary political events whereas the Japanese curriculum pays greater attention to general music. These differences can be understood in light of the revision of the 1942 *Curriculum Standards*[253] for emerging social needs during World War II.

The 1948 curriculum encompassed a more detailed, planned and varied pedagogy than the 1942 version. Chu however criticized the lack of integration between the aims, syllabus, and pedagogical advice. For example, the objective of the second aim in the 1948 *Curriculum Standards*,[254] to cultivate children's interest and skills in singing songs and performing with

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250 No details about their life have been located.
251 Kusumi, E. & Fujimoto, M. 1931, op. cit.
252 Ministry of Education 1942, op. cit.
253 ibid.
254 Chang, T. H. 1987, op. cit,

simple instruments, was not then referred to and elaborated on in the syllabus or pedagogical advice. As another example, in the 1948 version there were no teaching sources or methodologies discussed, although pedagogical advice was provided.[255] In any case, the music curriculum initiated under the Japanese protectorate developed steadily under the Chinese government through the 1942 *Curriculum Standards*[256] and culminated in a curricular expansion in the 1948 version as discussed. Publications relating to 'singing and playing' were few, with Chu's *Teaching Material and Pedagogy for Singing and Playing*[251] being a rare example which provided a brief description on the subject matter. Although this book was published later, it was a confirmation of established practice.

The *Music* 1952[258] textbook used for elementary schools encompassed the essential features of Western music which has been the staple of school music in Taiwan since its inception in the nineteenth century. It also mapped the transition from love of the Japanese emperor to Chinese nationalism. *Music* 1952[259] did not completely follow the requirements for music teaching as specified in the 1952 *Curriculum Standards*.[260] This may suggest that the authors believed that the textbook should have some flexibility and allow teachers to develop their own teaching programs. If this was the case this would signify a novel and significant step in the development of music education in Taiwan.

In the discussion of'secondary school music' two textbooks, the *New Edition Secondary Music Textbook* (1957)[261] and the *Pei-Kai Secondary Music Textbook* (1958)[262] revealed a strong emphasis on Western approaches and classical music from different periods, particularly in terms of music appreciation. This contention has emerged in a previous chapter in the effects of American and European influences on music in Taiwan as transmitted via the Japanese colonizers. After 1945, when schools were adapted by the Chinese government in Taiwan, the music curriculum was essentially a Western invention. Thus, school music again reflected Western culture.

The elementary textbook offered specific structures whereas the secondary textbooks only gave a broad outline - greater detail, paralleling that provided at the elementary level, would have been advantageous for teachers. The difficulty with planning a sequential

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[255] Chu, J. T. 1998, op. cit., p. 43.
[256] ibid.
[257] Chu,C. I. 1962, op. cit.
[258] K'ang, 0. 1956-1957, op. cit.
[259] ibid.
[260] Chang, T. H. 1987, op. cit.
[261] Lee, C. T. 1957, op. cit.
[262] Pai, C. S. 1958, op. cit.

curriculum across all the levels of school music is the same in Taiwan as elsewhere. Secondary schools are usually separate to elementary schools and staffed by different teachers with secondary school teachers being specialists unlike their generalist elementary counterparts. Given this situation, the scope of textbooks could be expected to show greater flexibility and breadth, with the result that teachers can still develop their own teaching strengths.

For the 'music teacher education' section, the three textbooks, the *Treatise of Music* (1931),[263] the *New China Application Music for Elementary School Teachers* (1932),[264] and the *Teaching Materials and Pedagogy of Music for Elementary School* (1948)[265] were examined and discussed. Each textbook possessed strengths, and expounded the syllabus. The most significant factor among these three textbooks is that the 1948 textbook developed more diverse objectives, and greater detail and practical assistance in terms of the techniques and materials in the classrooms, than the 1932 revision, with the 1932 version being again more developed than that from 1931. Although publications and relevant documents relating to the Taiwan Provincial Taipei Teacher Training College are limited, much of the framework in music education still remains in place today. Also, despite the unstable economic and social environments at the beginning of the Chinese takeover period, teacher education in music was still supported by the government.

This demonstrates one of the contentions of this inquiry, namely that texts carry social messages and purposes which were used by government to precipitate and augment change. For example, the *Pedagogy of All Subjects for the Public Schools*[266] indicated that texts should be at the same level as language development and should be thematically chosen, including legends, history, morals and folk songs. As another example, the selection of song lyrics in the 1948 *Curriculum Standards* aims used Chinese language, with songs sung in Mandarin, and for the spirit of nationality and principles of democracy to be taught.

The next chapter will contain three main themes: a continued focus on the development of the *Curriculum Standards: Music* and elementary and secondary textbooks from 1968 to 1995, and a discussion of music teacher education in terms of music curriculum and teaching references at the one of the institutions for training preservice teachers in Taiwan.

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[263] Hsu, P. J. 1931, op. cit.
[264] Chu, S.T. 1932, op. cit.
[265] Fei, H. Y. 1948, op, cit.
[265] Kusumi, E. & Fujimoto, M. 1931, op. cit.

Chapter 6

Reforms and Achievements (1968-1995)

Introduction

In 1968, the government of Taiwan introduced a system of nine years of compulsory education, for children from 6 to 14 years of age,' and on September 9, opening ceremonies were held by all high schools.[2] Fang states that the extension of compulsory education served as a means of raising the quality of people's knowledge relative to international standards which was a common goal for countries after the Second World War.[3]

Initially, during the Japanese protectorate in 1943, there were only six to eight years of compulsory education. Tsurumi states that:

> In the autumn of 1939 a government-general committee that had been investigating ways to initiate mandatory schooling recommended that compulsory education be enforced from the school year of 1943 and that it be made equally binding on Japanese, Taiwanese, and aborigine children. All children were to be required to attend school either between the age of six and fourteen or until they had completed either the ordinary six-year common school or primary school course.[4]

Governmental policy was that all children should attend school:

> By 1943 when compulsory education made its debut, school authorities had managed to raise the Taiwanese elementary school-going percentage to 65.7. One year later 71.1 percent of Taiwanese school-aged children were attending school.[5]

In 1949 the government of the Republic of China moved to Taipei. Regarding economic growth and education development, Hsu maintaines that:

> In the initial years, two factors stablilized the situation and laid the foundations for a future economic takeoff: aid from the US and the land reform program. From 1951 to 1965, large amounts of economic aid came from the US as part of its Cold War efforts to preserve this valuable ally in Asia... Advisors and programs that sent Taiwanese abroad for education were directed at rebuilding the economy ... Much of the credit for Taiwan's steady economic growth must go to the spread of universal education throughout the island. After 1949, the government expanded education and raised literacy rates. From 1950 to 1990 the number of university students, including those at private colleges and universities, increased by more than 90 times.[6]

Prior to 1968, shortages were apparent in educational growth, despite highly successful

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[1] Hsu, D. C. T. et al. 2000, op. cit., p. 292.

[2] Chen, C. T.' 1989, op. cit., p. 167.

[3] For instance, the British government introduced ten-year of education (from 5 to 15 years old) through the Butler Act in 1944, the Japanese government nine-year of compulsory education in 1947, and both the French and Western German government ten-year of compulsory education (from 6 to 16 years old) in 1959.

[4] Tsurumi, E. P. 1977, op. cit., p. 113.

[5] ibid., p. 113.

[6] Hsu, D. C. T. et al. 2000, op. cit., p. 292.

land reform policies, industrial modernization, steady economic growth, and a rise in attendance rate in schools from 79.98% in 1950 to 97.16% in 1966. Due to this increase inadequate places were then available, thus requiring higher standards among the students trying to enter high school.[7] The advantage of the introduction of compulsory nine-year education was that education evolved and expanded to cater for the increased numbers of students. Accordingly, this raised the education standard of the population and assisted with the recovery of Chinese culture.[8] However, the rapidity of the reform, taking only four months,[9] resulted in various shortages and problems in the school system. Low teaching standards, increased class sizes, lack of equipment, lack of continuity in the curricula between elementary and secondary schooling, increased numbers of students graduating from junior high schools, and the subsequent difficulty of their entry into senior high schools, all posed problems.[10] The compulsory nine-year education system also precipitated changes in music education. This longer period of schooling meant that curricula and textbooks were revised in an attempt to build an appropriate program. These changes will be discussed in three sections: music in elementary schooling, secondary schooling and teacher training.

The discussion of elementary school music will be divided into two sub-sections: the contrast between the 1975 and 1993 *Curriculum Standards: Music* and a comparison of selected music textbooks published within this period. The first sub-section follows the same sequence as in previous chapters and will discuss two important phases of curricular reform, which occurred in 1975 and 1993." The second sub-section will discuss two publications: the eight volume textbook entitled *Music*[u] based on the 1975 *Curriculum Standards* and a further eight volume textbook based on the 1993 curricular reforms also entitled *Music.*™ There will be a consideration of how the textbooks interpreted the official curriculum and how they indicated the influence of social change. The success of the implementation processes for the two *Curriculum Standards,* as reflected in the content and structure of textbooks will be assessed. The textbooks will be described and other texts and sources considered. For the purposes of this discussion the two texts will be identified by the year of the *Curriculum Standards* that they

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[7] Numerous 'after-school coaching centers' were developed; however these impacted negatively on students through the increased workload and stress. Many children therefore finished their education after elementary school but had low skill levels and were too young to gain employment. Unemployment and criminal activities therefore emerged as major problems in society. Fang, Y. M. 1981, in Kuo, W. F. (ed.), op. cit., pp. 399-400.

[8] Wang, C. T. 1978, op. cit., p. 386.

[9] Planned from September to December, 1956, issued January 1957 and implemented by September 1957.

[10] Chu, J. T. 1998, op. cit., pp. 68-69.

" Two reforms of the *Curriculum Standards* occurred during this period in 1962 and 1968. This section however will concentrate on the 1975 and 1993 *Curriculum Standards.*

[12] Lee, P. C. 1981-1986, op. cit.

accompanied — *Music* 1975 *and. Music* 1993.[14]

School textbooks were published by the government publishing office from 1968 to 1989. After this time textbooks were increasingly published by local companies, although approval by the Textbook Assessment Office was still required. The government continued to publish some textbooks, however Lai suggestes that the more open policy 'gave the music textbooks a new face.'[15] Whether the 'new face' was actually a change in more than appearance will be considered.

The secondary school music section continues the discussion in Chapter 5 but focuses on the aims of the 1994 Secondary *Curriculum Standards*[16] for music, and compares them with the aims of the 1993 Elementary *Curriculum Standards."* This section also explores the trends of global music education by comparing the Taiwanese aims with those of another country - from the secondary section of the American 1994 *School Music Program.*™ The influence of Western educators in Taiwan has been demonstrated throughout the development of school music. Further, although each reform was reflected to some degree in each new textbook, it is useful to consider to what degree these new textbooks adapted the *Curriculum Standards,* particularly in the music program. Specifically, *Music* 1994[19]"will be considered.

The section on music teacher education will consider the two main institutions for training pre-service teachers in Taiwan.[20] Elementary generalist and specialist teachers were trained in music at the Taiwan Provincial Taipei Teacher Institution, while specialist secondary music teachers attended the National Taiwan Normal University. The National Taiwan Normal University will be briefly mentioned as the course is very similar to the elementary specialist training. The training of secondary specialists began in 1946. A second course was offered at the National Kao Hsiung Normal University in 1970. This study will focus on the former due to limited materials about the latter. Discussion will focus on the year 1995 because this is the most recent document available. The discussion of teacher training will also consider three

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[13] Yang, W. P. 2000-2001, op. cit.
[H] Lee, P. C. 1981-1986, op. cit. Yang, W. P. 2000-2001, op. cit.
[15] Lai, M.L. 1995, op. cit., p. 56.
[16] Ministry of Education 1994, *Curriculum Standards for Secondary Schools,* Taipei: Education Department Press.
[17] Ministry of Education 1993, *Curriculum Standards for Elementary Schools,* Taipei: Education Department Press.
[18] Lehman, P. R. 1994, *The School Music Program: A New Vision,* Music Educators National Conference.
" Yang, W. P. 2000-2001, op. cit.
[20] Apart from the National Taipei Teacher Institution, there are seven additional teacher institutions for preservice teachers: Provincal Taipei Teacher Institution, Hsinchu Institution, Taichung Institution, Tainan Institution, Pingtung Institution, Hualien Institution, and Taitung Institution. Chiayi University also includes an elementary teacher course.

books that have been used for both elementary and secondary music teacher education in Taiwan during this time: Chen's *Music Pedagogy?* Fan's *Music Pedagogy*[11] and Chang's *Teaching Program and Pedagogy of Elementary School Music.*[23] Other relevant teacher education materials will also be reviewed.

Elementary school music (1968-1995)

This section is divided into a discussion of the contrasts between the 1975 and 1993 *Curriculum Standards: Music* and an examination of the school music textbooks -*Music* 1975[24] and *Music* 1993 *Teaching Guides.*[25] There will be an exploration of the differences between the official curricula and the textbooks based on them.

Comparison between the 1975 and 1993 *Curriculum Standards: Music*

This sub-section will compare the 1975[26] and 1993[27] versions of the *Curriculum Standards,* focussing on the principal and subsidiary aims. Details of the syllabus prescribed in the *Curriculum Standards* will be considered as part of the discussion of the textbooks based upon them. During this period, interest in *Curriculum Standards* reforms had increased, as is evident from the abundant literature and many reviews which will be discussed below. Another important issue concerns the ways in which the two curricular reforms were influenced by trends and reforms in other countries.

- **Principal aims (1975 and 1993)**

In this sub-section the aims of the 1975 and 1993 *Curriculum Standards* will be introduced. There are two different categories of aims: principal and subsidiary. The 1975 *Curriculum Standards* included aims for the middle Grades (Three and Four) and higher Grades (Five and Six). The 1993 *Curriculum Standards* added aims for the lower Grades (One and Two). Chang, a Taiwanese music educator and the author of *The Program and Pedagogy of*

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[21] Chen, Y. H. 1979, op. cit.
[22] Fan, C. M. 1990, op. cit.
[23] Chang, Y. I. 1995, *Teaching Program and Pedagogy of Elementary School Music,* Taipei: Unan Bookstore Publishing.
[24] Ministry of Education 1975, op. cit.
[25] Ministry of Education 1993, *Curriculum Standard Guides for Elementary Schools,* T'ai-Chieh International Culture Company Publisher.
[26] Ministry of Education 1975, op. cit.

Elementary School Music,[2]* provides a detailed comparison of the 1975 and 1993 aims which will be discussed and then a broader explanation of the results will be offered. For comparability only the grade levels that appeared in both documents will be discussed (Grades Three to Six).

In order to make a comparison between the aims from 1975 and 1993, the objectives of both aims have been tabulated (Table 6.1).

Table 6.1: The principal aims of 1975 and 1993

Aims of 1975	Aims of 1993
1. To deveiop children's interests and abilities in appreciating, listening to, and studying music.	1. To cultivate children's interests and abilities in feeling, understanding, and performing music.
2. To cultivate children's interests and skills in singing songs and performing with instruments.	2. To help children to be aware of, listen to and learn traditional music.
3. To cultivate children's abilities and confidence in performing and composing.	3. To encourage children to appreciate music in their daily lives, and become more effective participants and learners in music.
4. To teach children to recognize, appreciate, and study national music.	4. To develop children's wisdom, create aesthetic sensitivity, and make life happier leading to the enhancement of delight, liveliness, hard work and courage.
5. To develop children's wisdom, and an aestheticism for music that leads to an enhancement of happiness, liveliness, optimism, and courage.	5. To educate children to improve unity in groups, serve society, and encourage love in one's home, local community, country, and world.
6. To encourage children to love their home and country, and to co-operate and serve society.	

Chang recognizes limitations in the 1975 aims. For instance, regarding the first two aims, as music lessons in the elementary schools were only undertaken for six years, Chang questions how many students would be able to develop an interest and ability in performing with instruments, unless they paid for private tuition and attended music centers or schools.[29]

Several differences are apparent between the principal aims of the 1975 and 1993 *Curriculum Standards.* The intention of first aim of the 1975 version was for children to 'appreciate' music, whereas the 1993 version encouraged children to 'feel' music. At the same time, the first aim of the 1975 version directed students to 'study' music, while the 1993 version required the students to 'perform' music. Chang suggests that the 1993 *Curriculum Standards* used the words 'feel' and 'perform' as activities worthy of development because music catered for man's senses and spiritual needs. Through the use of physical and psychological feelings to absorb and understand music, a child's capacities for and interest in performance could be

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[27] Ministry of Education 1993, op. cit.
[28] Chang, Y. 1. 1995, op. cit.
[2<] > ibid., p. 76.

developed.

The first aim of the 1975 *Curriculum Standards* and the second aim of the 1993 version both emphasized performing, however singing was not specifically identified in the former. Some concepts not mentioned in 1975 appeared in the third aim in 1993, which clearly encouraged children to appreciate music in their daily lives and become more effective participants and learners in music. Chang remarks that the meaning of the phrases to 'appreciate music' and be an 'effective participant' were more explicit and understandable rather than simply aiming to 'cultivate children's ability for performing and composing' or their 'interests and skills in performing instruments.'[30]

The 1975 *Curriculum Standards* emphasized patriotic national music while the 1993 version stressed traditional (folk) music. Chang argues that the range of traditional music in the latter was too vast and included either Chinese or Western traditional music, or both. In addition, it was desirable for there to be continuity from elementary to secondary level. The sixth aim in the 1975 version was restricted to encouraging love of one's home and country, whereas aim five of the 1993 *Curriculum Standards* was to encourage love of the local community, country and world. Chang argues that the concepts in the final aim of the 1993 *Curriculum Standards* are logical and, furthermore, universal in their appeal whether they directly affect music or not.[31] In fact, the final aims of each *Curriculum Standards* were not specific to music. There appears to be a move from the intemalization of musical understanding and aesthetics in the 1975 *Curriculum Standards* to a greater emphasis on its external realization in the later version.

Hsu[32] stated that the 1975 principal aims could be divided into three categories (see Table 6.2): 1) recognition, 2) technique and 3) affective development.[33] Recognition encompassed understanding and knowledge; technique covered technical skills and application; and affective development dealt with aesthetics, and psychological and philosophical developments.

Table 6.2: Hsu's classification of the 1975 principal aims

categories	aims
Recognition	1. To develop children's interests and abilities in appreciating music, listening to, and studying music.
Recognition	2. To cultivate children's interests and skills in singing songs and performing with instruments.
Recognition	3. To cultivate children's abilities and confidence in performing and composing.
Technique	4. To teacli children to recognize, appreciate, and study national music.

[30] ibid.
[31] ibid., pp. 62-63.
[32] Hsu, T. T. 1989, op. cit.
[33] ibid., pp. 22-25.

categories	aims
Affective development	5. To develop children's wisdom, and an aestheticism for music that leads to an enhancement of happiness, liveliness, optimism, and courage.
Affective development	6. To encourage children to love their home and country, and to co-operate and serve society.

From this Hsu argued that the principal aims placed a greater emphasis on recognition over technique and affective development. Chu[34] similarly divided the 1975 principal aims according to the same three categories (Table 6.3), however his classifications differed considerably from those of Hsu.

Table 6.3: Chu's classification of the 1975 principal aims

categories	aims
Recognition, technique and affective development	1. To develop children's interests and abilities towards an appreciation of music, listening to music, and studying music.
Technique and affective development	2. To cultivate children's interests and skills in singing songs and performing with instruments.
Technique	3. To cultivate children's abilities and confidence in performing and composing.
Recognition, technique and affective development	4. To teach children to recognize, appreciate, and study national music.
Affective development	5. To develop children's wisdom, and an aestheticism for music that leads to an enhancement of happiness, liveliness, optimism, and courage.
Affective development	6. To encourage children to love their home and country, and to co-operate and serve society.

Chu remarks that this shows that recognition was less important than technique and affective development.[35] Comparing both views, Hsu believed that recognition was the most important concept, while Chu's results indicate the opposite. This suggests that the *Curriculum Standards* could be interpreted differently depending upon the individual. Indeed, Hsu concluded that the aims catered to a wide range of needs. The authors of the *Curriculum Standards* clearly decided upon the aims intended for children to learn from a variety of music programs and activities in school music lessons and for them not to be constrained by limited musical skills, but also to experience the cultivation of interests, spirit, and moral conduct, and understand, recognize, and appreciate music in its entirety.[36] Overall, the 1993 aims were more specific and easier for teachers to follow. They also reflected a more secure political environment in Taiwan by placing school music in a global context and encouraging the study of traditional Chinese music.

[34] Chu, J.T. 1998, op. cit., p. 72.
[35] ibid., p. 73.

- **Subsidiary aims (1975 and 1993)**

The subsidiary aims of the 1993 *Curriculum Standards* were compared to those of 1975. Both sets of subsidiary aims are tabulated below (Table 6.4) to aid in comparison. The format of the comparison is based on the three sets of subsidiary aims, however, as the first subsidiary aims of the 1993 *Curriculum Standards* were lacking in the 1975 version, these will not be discussed.

Table 6.4: The subsidiary aims from 1975 and 1993

Grades One and Two subsidiary aims, 1975	Grades One and Two subsidiary aims, 1993
Unavailable.	1. To cultivate children's ability in aural training and emphasize perception and reaction.
	2. To cultivate children's ability and interest in sight reading based on their aural training.
	3. To cultivate children's interest and attitude in singing softly.
	4. To cultivate children's interest and ability in using simple percussion instruments to accompany singing.
	5. To cultivate children's interest and ability in creative composition.
	6. To cultivate children's interest and ability in listening to music.
Grades Three and Four subsidiary aims, 1975	**Grades Three and Four subsidiary aims, 1993**
1. To develop children's ability in sight reading based on their aural training.	1. To cultivate children's ability in aural training, and emphasize rhythmic, melodic and harmonic discrimination and response.
2. To cultivate children's interests and ability in sight-singing.	2 To cultivate children's interest and ability in recognition of musical notation.
3. To emphasize rhythmic feelings, responses, and practice in aural training.	3. To cultivate children's ability in singing from the head.
4. To cultivate children's interests and abilities in singing, performing and composition.	4. To cultivate children's technique in playing percussion instruments, and studying simple melodic instruments.
5. To stress the learning of percussion instruments and ensemble performance.	5. To cultivate children's interest in composing a short melody.
6. To cultivate children's interest and ability in listening to music.	6. To cultivate children's listening to music based on tone color, rhythm and the beauty of phrasing.

[36] Hsu, T.T. 1989, op. cit., p. 25.

Grades Five and Six subsidiary aims, 1975	Grades Five and Six subsidiary aims, 1993
1. To develop children's ability in sight reading.	1. To cultivate children's aural ability, emphasizing integrated rhythmic, melodic, and harmonic development.
2. To improve children's techniques in singing, performing and composition.	2. To develop children's ability and application in recognition of musical notation.
3. To focus on harmonic feeling and melodic writing in aural training.	3. To improve children's singing skills and enable them to sing with a bright voice.
4. To cultivate children's ability and spirit of performance as an individual and in groups.	4. To cultivate children's ability in ensemble of non-melodic and melodic instruments.
5. To emphasize ensemble of non-melodic and melodic instruments.	5. To develop children's interest and ability in composition.
6. To extend children's appreciation of music.	6. To expand areas of listening to music, and emphasize the recognition of musical structure and style.

Various similarities and differences are apparent between the 1975 and 1993 subsidiary aims. In the second sets of subsidiary aims both emphasized rhythmic response in aural training and both encouraged techniques in singing, and playing in ensembles of melodic and non-melodic instruments. Other aims are essentially the same, but presented in more detail in the later document. Two examples demonstrate this: in the 1975 aims teachers were encouraged to cultivate children's ability in singing, but the 1993 aim specifically mentioned 'singing from the head.' Another example is that in 1975 teachers were to cultivate children's ability in performing whereas in 1993 this was expanded to 'technique in playing percussion instruments.'[37]

Other similarities are also apparent. For example, in the third set of subsidiary aims, the second point from 1975 aimed to improve children's techniques in composition whereas the fifth point from 1993 encouraged an 'ability in composition.'[38] A number of deletions are also apparent in the second subsidiary aims, 1975 and 1993. For example, while sight reading, sight-singing, rhythmic feeling and practice were mentioned in 1975, they were absent in 1993.[39] For the third subsidiary aims, 'sight reading and the spirit of performance as an

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[37] The fourth point from the 1975 aims also encouraged the cultivation of children's ability in composition whereas the fifth point from 1993 added 'composing a short melody'; finally, the sixth point from 1975 aimed to cultivate children's ability in listening to music whereas the sixth point from 1993 encouraged understanding of 'tone color, rhythm and the beauty of phrasing.' By contrast, the second subsidiary aims from 1993 presented melodic and harmonic discrimination and response, musical notation and studying simple melodic instruments which were absent from the 1975 version.

[38] The sixth point from 1975 aimed to extend children's appreciation of music whereas the sixth point from 1993 gave more specific direction by adding the objective to 'emphasize and recognize musical structure and style.' While the 1993 version included integrated rhythmic, melodic and harmonic development, and musical notation, these guidelines were missing from the 1975 version. Similarly the third point from 1975 focused on harmonic feeling and melodic writing in aural training, which emphasized individual development, whereas the first point from 1993 provided a broad approach by suggesting 'the integrated development of an aural ability through melodic and harmonic discrimination.'

[39] This can also be seen in the fifth point from the 1975 aims which stressed the learning of percussion instruments and ensemble performance and thus gave specific directions whereas the fourth point from 1993

Chang makes the criticism that the subsidiaiy aims from the 1975 *Curriculum Standards,* while only for reference, would be too difficult for most students to achieve if used as a guide for minimum requirements. The aims for the middle and higher grades were more easily understood and useful in the second syllabus.[40] It could be said that these omissions actually freed individual teachers to develop their own programs to some degree. For example, rather than linking aural training to sight singing, after 1993 the teacher could use a number of strategies (unspecified) to undertake aural training.

Chang makes various comments regarding the aims for the lower grades in the 1993 *Curriculum Standards.* First, the linking of aural training, perception and reaction emphasized the cultivation of children's aural perception. Second, the development of children's ability and interest in sight reading based on their aural training raised issues concerning their order of introduction. Some music educators considered that the teaching of the elements of musical notation and sight reading should coincide with the commencement of lessons, whereas others believed that teaching of the discrimination of sounds by ear should form the first stage.[41]

Regarding the second group of subsidiary aims, Chang states that the 1993 aims were again more specific. These examples have already been given.[42] Again Chang makes the criticism that the third subsidiary aims from 1975 should be goals only for those who wish to train as professional musicians. He aiso questions how, if the schools do not have rehearsal rooms or enough instruments, students could develop abilities in solo and ensemble performing skills. By contrast, the first point of the 1993 aims was 'to cultivate the children's aural ability, emphasizing rhythmic, melodic, and harmonic integrated development', which demonstrated a connection between the low, middle and higher grades as these all stress aural training. Chang also highlights the emphasis on recognition of musical notation and its application, which should form the foundations of music education.[43]

Hsu similarly divided the second subsidiary aims of the 1975 *Curricuh-m Standards* into the three categories of: 1) recognition (of musical elements), 2) technique and 3) affective

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only recommended 'playing percussion instruments'.

[40] Chang, Y. I. 1995, op. cit., p. 66.

[41] For example, if the students want to sing Schubert's 'Rose', the record or CD selected could be sung by the Vienna Children Chorus. As this record was sung by children, the students can more readily imitate it. Chang suggested that this is the teacher's decision. Chang also suggested that the music selected to encourage an interest and ability in listening to music (point six) should be of a high quality to provide good musical models for imitation, ibid., pp. 77-78.

[42] ibid., pp. 78-79.

[43] Chang provided an example of some adults who liked to appreciate, study and listen to music, and the manner in which concert-going had become a noble behavior for them.

development.[44] Hsu considered that the second subsidiary aims all involved recognition and technique. Chu reclassified these aims using Hsu's categories and considered that technique was given the greatest emphasis followed by affective development and recognition. Hsu also sorted the third subsidiary aims according to the same classifications and found that recognition and affective development comprised the most important categories, followed by technique, By contrast, Chu believed that recognition alone was most important. Both Hsu and Chu based their analyses on questionnaires given to a range of teachers.

- **Aims - summary**

Based on the above discussions of the 1975 and 1993 *Curriculum Standards,* it is clear that both curricula attempted to contribute to music education during the reform periods. The *National Curriculum Standards: Music* could be used as a basis for schools to create or revise their own programs and frameworks, although the degree to which schools could achieve this was limited by time constraints, the abilities of the teacher and financial resources. Two issues that emerge from this are the degree to which teachers were successful in implementing standards-based curricula and how the sequence of the music program derived from the aims.

Comparison between the 1975 *Curriculum Standards* and *Music* 1975

This sub-section will discuss the eight volume class text entitled *Music* based on the 1975 *National Curriculum Standards* and a further eight volume textbook based on the 1993 curriculum reforms also entitled *Music.*[45] These two textbooks will be compared and evidence of the influence of social change on curricular reform sought. The success of the implementation of the *Curriculum Standards* will be assessed. Other relevant texts will be considered.[46]

- *Music* **1975**

The aims of this textbook were to develop children's interests and abilities leading to an appreciation of music; to teach children awareness, enjoyment, and the study of traditional music; to cultivate children's abilities in performing and composing; to foster children's happiness, delight, courage, patriotism, and co-operation; and to establish the foundation for a

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[44] Hsu, T. T. 1989, op. cit., pp. 22-25.
[45] Lee, P. C. 1981-1986, op. cit.
[46] Yang, W. P. 2000-2001, op. cit.

contemporary citizenship.[47] Each volume included eight chapters, containing practical teaching instructions, with one chapter to be taught every two weeks.[48] Each chapter involved a single topic with comprehensive support materials. Six supplementary songs were provided to be used at the teacher's discretion. Aural training was undertaken in Grades One and Two. Grade Three included a transition from aural training to sight singing. The textbook was based on the principle of progression from the easy to the complex to introduce the musical theory needed for sight singing. This textbook emphasized two principles: acquiring teaching efficacy and children's interests and abilities. Therefore, the teaching materials within this textbook stressed simplicity and understanding, various teaching methods, and the promotion of good teaching results.[49] It was argued that music education was a very important subject in the curriculum of ancient scholars as it develops morality, and physical and psychological well-being. Therefore, parents should encourage their children to attempt a diversity of musical activities. Aural training was intended to promote hearing sensitivity and, indirectly, to develop people's wisdom.[50]

The contents of Volume One are shown in Table 6.5. This program covered a half year's instruction for Grade Three. The instructional material of the other volumes was divided into eight topics including music theory, aural training, rhythmic studies, the 'hand signal' method and conducting, performance, creative activities and listening to music.[51]

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[47] ibid., introduction.
[48] Each year has two semesters.
[49] Ministry of Education 1975, op. cit., preface.
[50] ibid., preface.
[51] Not all volumes addressed each of these topic areas.

Table 6.5: Contents of Volume One, *Music* 1975

Chapters	Syllabus
1	• Staff notation and solfa. • Song: *Health* • Sight-singing • Briefly introduce the percussion instruments.
2	• Position of the solfa syllabus • Song: *Flag* • Listen to music • Imitate animals' voices such as a dog.
3	• Sing in pentatonic scales. • Pitch: high and low • Story: Chinese classical literature • Introduce and practise the wood block.
4	• Recognize and listen to the Chinese pentatonic scale in Do. • Song: / *Will Be a Good Child* • Introduce sole and unison singing. • Game: clapping based on 4/4 time
5	• Introducing the Chinese pentatonic scale in Re. • Recognizing the major and minor thirds. • Song: *Chinese People*[52] • Listen to vocal and instrumental music. • Introduce and practise the triangle
6	• Notes • Read the notes with rhymes • Song: *Old Crow* • Story: J. S. Bach • Game: the teacher sings first and the students catch the last note and continue.
7	• Tone production • Sing with vowels such as a, e, i, 0, u • Song: *Rowing* • Story: Chinese • Body movement with the rowing song
8	• Notes • Use Da to sing different notes with duration. • Song: *Victory Song* • Story: Handel • Practise the ensemble music based on the song *Victory Song* including voice, triangle, guiro, and piano or reed organ.
Common songs	• *National Anthem, Flag Song, National Birthday Song, The Memorial of Sun Chung-Shan Song, The Memorial of Chiang Chieh-Shih Song, Rebellion Communism* and *Recovery Mainland China Song.*
Supple-mentary songs	• *Shining Moon," Playing and Working,*[54] *Flowing Water,*[55] *Hungry Rabbits,*[56] *Our School*[57] and *Good Children.*[58]

The texts of above songs were intended to promote 'usefulness' amongst young children. From an historical and social viewpoint, the content and themes of these songs are understandable due

[52] *Chinese People* described people developing Chinese culture and patriotism.
[53] *Shining Moon* described people working hard in the fields which helps the country become wealthy and strong.
[54] *Playing and Working* described people being active and, subsequently, healthy.
[55] *Flowing Water* expressed times past and the value people place upon it.
[56] *Hungry Rabbits* described people working hard to get food.
[57] *Our School* described the usefulness of the school curriculum and its value for children.
[58] *Good Children* described the respect children should have for others and encouraged good behavior.

to the focus on economy and agriculture during this period.[59] The following sub-section examines the relationship between the textbook and the *Curriculum Standards*, considering the different curriculum components in turn.

- **Music theory, Volumes 2-8**

This sub-section compares the study of music theory as presented in *Music* 1975[60] (Table 6.6) and in the teaching program of the *Curriculum Standards*[61] (Table 6.7). The tables present the syllabus in summary and the differences are discussed below.

Table 6.6: The content of the music theory, *Music* 1975

Vols.	Syllabus
Vol.2	• treble clef, position of notes, high and low pitch, notes and rests (semibreve to quaver), rests, bar-lines, simple time-signatures, accent, dotted notes, recognition of Chinese pentatonic scale in Sol and Re, and the perfect 4th.
Vol.3	• naming the notes and rests (semibreve to semi-quaver) and dotted notes (minim and crotchet), bar-lines, the Chinese pentatonic scale in La, and articulation (slur and fermata).
Vol.4	• naming the rests, dotted rests (quarter and eighth), major third triad, Chinese pentatonic scales (beginning on doh, re, me, soh and lah), Chinese pentatonic scale in Mi, and dynamic marks {crescendo, decrescendo, and repeat).
Vol.5	• accents, anacrusis (upbeat), triplet, time-signature (2/2), Perfect 4th, C major scale, and dynamic marks (f and mf).
Vol.6	• chromatic scales, accidentals, time-signature (3/8), note and rests revision, Perfect 5th, sonata form, and dynamic marks (mp, p, and pp).
Vol.7	• G and F major scale, time-signature (6/8), dotted notes (crotchet and quaver) and double dotted notes (semibreve, minim, and crotchet), grand staff, and major 6th and interval revision.
Vol.8	• the position of notes on the staff, key signatures (G and F majors), natural scale, the Chinese pentatonic scales revision, octave, repeat signs, staccato, and metronome mark.

Table 6.7: Outline of the music theory in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Recognize and practice the notes and rests (semibreve to quaver), dotted notes (minim and crotchet). • Recognize and practice staff, treble clef, and sing the note names on the staff. • Learn to count the 2/4, 3/4, and 4/4 meters.
Grade Five	• Review the previous year and add the triplet. • Recognize and practice the 2/2 and 3/8 meters. • Recognize and practice the C major scale and accidentals such as F sharp.
Grade Six	• Review the previous year and add the double dotted notes and rests. • Recognize and practice the 6/8 meter. • Recognize and practice G and F major scales, accidentals such as F sharp and B flat. • Learn signs such as staccato and repeat.

There are several differences between the music theory presented in the textbook and in the guidelines. In Grade Three, the theory of pitch (high and low) and accents for two and three

[59] These matters have been addressed in the Introduction to this Chapter.
[60] Lee, P. C. 1981-1986, op. cit.

beats were not shown in the *Curriculum Standards.* For Grade Four, dotted notes and rests, articulation, and signs were also additions. For Grade Five time-signature 2/2 and 3/8, and accidentals can be found in the curriculum but the other *Music* 1975 expectations were additions. For Grade Six the G and F major scales, double dotted notes, repeat signs, and staccato were in both the textbook and the *Curriculum Standards,* but the rest of the terms in the textbook were new. It is clear that *Music* 1975, while based on the *Curriculum Standards,* also included independent development.

- **Aural training, Volumes 2-8**

Not all the volumes of *Music* 1975 contained aural training activities. For Volume Two of the class book, *Music* 1975, there were two exercises: listening to the Chinese pentatonic scale in G and listening to Perfect 4ths. In Volume Three, only one exercise was included - listening to the Chinese pentatcnic scale in A. Volume Four included listening to the Chinese pentatonic scale in E and Volume Six listening to Perfect 5ths. Volume Seven outlined listening to melodic phrases and major sixths. Volumes Five and Eight of the textbook lacked material on aural training. Aural training in the *Curriculum Standards* is as follows (Table 6.8):

Table 6.8: Aural training 1975 in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Discrimination of the sound in long-short, high-low, and loud-soft. • Listen to and sing the short scale and melody. • Listen to and sing or move a single note, third and fourth intervals.
Grade Four	• Review the previous year and adding rhythmic exercises. • Recognize the Perfect cadence in C major, sing and listen to the broken chords, and practise the single melody.
Grade Five	• Beats and rhythm exercises • Singing harmony in the Perfect cadence, C major scale. • Aural test in short melodic phrases (about two to four bars).
Grade Six	• Review the previous year. • Sing harmony in the Perfect cadence, G and F major. • Aural test in simple melodic phrases within four bars.

A comparison reveals that aural training was less important in the textbook than in the *Curriculum* which provided a wider syllabus, with some of the instructions appearing in the singing section. One notable difference is that Chinese pentatonic scales were presented in the textbook but not mentioned in the *Curriculum* which suggests that an early interest in Chinese traditional music was not maintained. It may be that the curriculum writers did not feel that they could mandate teachers to include it. Not all teachers would have received training in traditional

[61] Ministry of Education 1975, op. cit.

Chinese music. It could be argued that the *Curriculum Standards* contained too much to cover in the time allocated for lessons. As the later texts were simpler and more specific it would appear that the curriculum writers agreed.

- **Rhythmic studies, Volumes 2-8**

The rhythmic exercises in Volumes Two to Six, and Eight are outlined in Table 6.9.

Table 6.9: The content of rhythmic exercises, *Music* 1975

Vols.	Syllabus
Vol.2	• Read using Da and imitate various sounds such as a starting engine and a clock.
Vol.3	• Clap and sing in sustained vowels on Da, La, Ma, and Na.[62] • Clap with crotchet, quaver, and semi-quavers notes based on 2/4 and 3/4 meters.
Vol.4	• Sing sustained vowels on So, Da, and La. • Clap the rhythms in 4/4 meter, especially rests and including half, quarter, eight, sixteenth, dotted eighth, and repeat signs.
Vol.5	• Sing or clap So, Da, and La, in 2/2 and 4/4 meters. • Clap 2/4 and 4/4 meters.
Vol.6	• Clap in 3/8,2/4 and 3/4 meters with slur.
Vol.8	• Clap with 6/8 meter including rhythmic patterns.

The textbook emphasized rhytlimic exercises very much more than the *Curriculum Standards* which only provided very brief statements such as 'practice rhythmic exercises.'[63]

- **Singing, Volumes 2-8**

Table 6.10 summarizes the study of singing including tone production and sight-singing as presented in Volumes Two to Eight *of Music* 1975.

Table 6.10: The content of singing, *Music* 1975

Vols.	Syllabus
Vol.2	• Exercises sung with vowel-sounds, softly, with correct mouth shape and size. • 3/4 with dynamics (including loud-soft) • 2/4, 3/4 and 4/4 with notes, dotted notes and rests
Vol.3	• Sing melody with 2/4 meter with 'breath' signs. • Sing melody with 4/4 meter with broken chords in three in versions. • Intervals of Major second and Major third • Use Da to sing different rhythmic patterns using semiquavers, quavers and dotted crotchets. • Sing rhythmic variations on a given melody. • Listen to and sing the broken chord and inversions. • Sing two exercises with vowel-sounds, soft and head voice, and practice high notes.
Vol.4	• Sing in three parts together and separately • Sing melody with 2/4 meter • Sing revision of broken chords

[62] In singing 'Na', the first consonant is passed over quickly, the vowel is sustained.
[63] Chu,J.T. 1998, op. cit.,p. 156.

Vols.	Syllabus
Vol.5	• Practice high notes • Sing Perfect fourths • Sing the chords with accents • Sing the upbeat melody with 4/4 meter • Sing the chords based on Perfect cadences • Sing the melody with 4/4 and 2/2 meters • Sing the melody with 'breath' signs based on 4/4 meter • Sing the melody with 'breath' signs, and add the dotted quaver and semi-quaver.
Vol.6	• Sing two exercises with vowel-sounds, soft and head voice, and practice high notes. • Sing the melody with 2/4 and 3/4 meters • Sing in two parts • Sing the melody with 4/4 meter and combined notes and rests. • Sing Perfect fifths • Sing in canon
Vol.7	• Sing the melody with 2/4, 3/4, 4/4 meters • Sing the melody with dotted crotchet and quaver • Sing the chords based on G major cadences • Sing Major sixth • Sing the melody with triplet, and dotted quaver and semi-quaver • Sing an exercise with vowel-sounds, a soft voice, staccato, and chromatic scale.
Vol.8	• Sing the chords based on F major Perfect cadences • Sing with the octave with 'breath' signs • Sing the melody with 4/4 meter and notes with dotted quaver and semi-quaver, and staccato • Sing the melody based on G major and 4/4 meter, and repeat signs such as *D. C.* and fermata, and tempo (J = 60, J = 96, and J = 120) • Sing the melody based on C major and 4/4 meter, and repeat sings such as fermata and *D. S.* • Sing chords with 2/2 meter based on cadences of the C, G, and F majors

This program is demonstrably repetitive and detailed. This would make it easy for teachers to use but not necessarily interesting to teach. It could be hoped that the songs might alleviate some of this problem. Without direct evidence it is difficult to say but, it might be, that teachers and children spent more time on the more appealing songs than on the music theory.

Singing in the *Curriculum Standards* is outlined in Table 6.11:

Table 6.11: The outline of singing in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Use teaching materials suitable for aural training and sight-singing • Teach and practise simple scores up to two parts • Sing in unison • Practice basic vocal exercises such as breathing and relate these to the songs including tempo, interval and speed.
Grade Four	• Develop sight-singing • Develop sight-reading ability • Practice basic vocal exercises such as breathing, unison and canon. In addition relate to these to the songs including tempo, interval, speed and dynamics.
Grade Five	• Promote sight-singing teaching • Improve sight-reading ability • Practice basic vocal training skills such as rhythm, interval, accidentals, speed, dynamics, breathing and chorus.

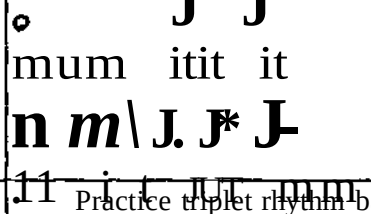
Grades	Syllabus
Grade Six	• Familiarity with sight-singing • Improve sight-reading ability • Practice vocal training skills such as expression and conducting.

Comparison suggests that the textbook contained a more comprehensive program than was provided by the *Curriculum Standards.* The textbook provided a careful plan to teach a large number of skills in the limited time available per lesson.

The 'hand signal' method and conducting, Volumes 2-8

Table 6.12 concerns the 'hand signal'[64] as presented in the textbook. This method differed from the tonic solfa and Kodály hand sign methods.

Table 6.12: The content of the 'hand signal' method and conducting, *Music* 1975

Vols.	Syllabus
Vol.4	
Vol.5	• Practice triplet rhythm based on 2/4 meter with the 'hand signs' method. • Conduct a straightforward two-beat pattern, (down, up) as they sing.
Vol.6	• Conduct a three-beat pattern, as they sing.
Vol.8	• Conduct a six-beat pattern, as they sing.

The 'hand signal' method and conducting as presented in the *Curriculum Standards* are included in the Table 6.13:

Table 6.13: The content of the 'hand signal' method and conducting in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Practice the 'hand signal' method based on notes and rests within this year.
Grade Four	• Continue last year's program.
Grade Five	• Continue last year's program. • Conduct 2, 3, and 4 beats and songs.
Grade Six	• Continue last year's program. • Conduct 6/8 meter and songs.

Various differences are clear between the two tables. The Grade Three (Volumes 1 & 2) program in the *Curriculum Standards* was not shown in Volumes One and Two of *Music* 1975.

[64] As mentioned in Chapter 5, Chang stated that the 'hand signal' involved the child using his/her second and third fingers together to hit the center of the left hand. Chang, T. C. 1961, op. cit., pp. 5-6.

The Grade Four (Volumes 3 & 4) program in the *Curriculum Standards* continued the work of the previous year but Volume Four of the textbook introduced the 'hand signal' method. Volumes Five and Six of *Music* 1975 still did not follow Grade Five of the *Curriculum Standards* which included practising triplet rhythms in 2/4 meter and conducting the two-beat pattern. For Grade Six (Volumes 7 & 8), Volume Eight of *Music* 1975 only presented conducting 6/8 meter but did not require the other activities specified in the *Curriculum Standards*. The textbook was more demanding.

- **Performance, Volumes 2-8**

Tables 6.14 and 6. 15 outlines the instructional materials for performance as presented in the textbook and the *Curriculum Standards*.[65]

Table 6.14: The content of performance, *Music* 1975

Vols.	Syllabus
Vol.2	• Introduce and practise castanets, tambourine, and the small and medium drums. • Ensemble work based on the song *Spring God Coming* for voice, triangle, guiro, tambourine, small drum, and piano or reed organ.
Vol.3	• Introduce and practise the big drum, cymbals, harmonica, and recorder (plastic). • Ensemble work based on the song *Turkish March* for harmonica, recorder, triangle, guiro, tambourine, small and big drums, and piano or reed organ.
Vol.4	• Introduce and practicse the xylophone. • Chinese bamboo flute key in D. • Xylophone in solo or duet. • Ensemble work based on the music *Grand March* from *Tannhauser* for harmonica, recorder, xylophones one and two, triangle, tambourine, small and big drums, and piano.
Vol.5	• Introduce and practise the keyboard harmonica and metallophone. • Keyboard harmonica in duet. • Ensemble work such as the *Cradle Song* by J. Brahms for recorders, harmonicas, xylophone, metallophone, triangle, tambourine, and piano and reed organ.
Vol.6	• Introduce and practise the reed organ and accordion. • Ensemble work such as the *Cake Walk* from Debussy for harmonica, accordion, xylophone, metallophone, triangle, big and small drums, cymbal, and piano.
Vol.8	• Choosing some of the instruments that have been taught and practice. • Ensemble work such as *Jasmine Flower* edited by Lee Yung-Kang for voice, Chinese flutes, Yang-Chin, xylophone, triangle, guiro, tambourine, and piano or reed organ.

[65] Volume three was excluded as it contained no material on creative activities.

Table 6.15: The content of performance in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Practice percussion instruments such as guiro, triangle, wood blocks, tambourine, cymbal, and small and big drums. • Practice ensemble, emphasize expression, with piano and violin teaching after school.
Grade Four	• Review the previous year and add melodic instruments such as the metal lophone, harmonica, and recorder. • Practise ensemble in percussion and melodic instruments.
Grade Five	• Review the previous year and add xylophone, keyboard harmonica, and reed organ or accordion. • Ensemble work or add string instruments and emphasize expression, with the piano, violin, cello, Erhu, and Bengdi[65] being taught after school.
Grade Six	• Review and improve on the previous year.

There are a number of differences between the *Curriculum Standards* and the textbooks. The *Curriculum Standards* included requirements for Grades Three, Four and Five that were not mentioned in the textbook.[67] Conversely the textbook also included items not mentioned in the curriculum.[68] In particular the xylophone and Chinese bamboo flute were to be taught in Grade Four and the yang-chin in Grade Six. It may be observed that the textbook followed the *Curriculum Standards* but also created its own direction and placed greater emphasis on Chinese traditional instruments.

Chou found that 17.98% of teachers could not follow the planned program of the *Curriculum Standards'. Music* due to the lack of instruments, especially expensive ones such as pianos, and that extra classrooms were not available for instrumental practice.[69] This suggests that the teachers used the textbook as a reference but were forced to adapt it to their particular school environment.

- **Creative activities, Volumes 2-8**

Tables 6.16 and 6.17 list the instructional materials for creative activities presented in the textbook[70] and in the *Curriculum Standards* respectively.

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[66] The Bengdi 'with an extra hole to be covered by a vibrating membrane' was played in the military ensembles and court entertainment ensembles in early periods. By the 20th century, it was also employed as a solo instrument in the concert Hall. Sadie, S. (ed.) 2001, op. cit., p. 657.

[67] These included for Grade Three: practising the symbal and big drum, and piano and violin teaching after school; Grade Four: metallophone and the practising of ensemble in percussion and melodic instruments; and Grade Five: expression as an element and the erhu and bangdi introduced after school.

[68] Grade Three: voice and reed organ applied to ensemble work.

[69] Chu,C.T. 1983, op. cit., p. 277.

[70] Volume Three was excluded as it contained no material on creative activities.

Table 6.16: The content of creative activities, *Music* 1975

Vols.	Syllabus
Vol.2	• Clapping activities including singing, and patting the thighs. • Use the right hand index finger to point to notes and sing melodies in 2/4 and 3/4.
Vol.4	• Rhythmic card games including two, three, and four beats.
Vol.5	• Use cards with different rhythm patterns to create a new melody based on 2/4, 3/4 and 4/4 meters. • Point to the chart and sing the three different rhythmic patterns based on the C major scale.
Vol.6	• Use notes and rhythm patterns that have been pointed at to create a new phrase.
Vol. 7 & 8	• Use the rhythm patterns that have been given to create a new melody.

Table 6.17: The content of creative activities in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• Discrimination of long-short, high-low, fast-slow and loud-soft sounds based on imitate the sound of animals or other options. • Sing and practise imitating a simple melody then changing its rhythms. • Sing with creative games.
Grade Four	• Discrimination of long-short, high-low, fast-slow, loud-soft sounds and tone color. • Sing and practise inventing original melodic patterns. • Continue with the creative games.
Grade Five	• Sing games based on short texts of the song. • Imitate a favorite song to invent a simple melody (from two to four bars). • Indicate a song and improvise accompaniment with percussion instruments.
Grade Six	• Sing games with short lyrics. • Set and create a new melody based on texts. • Indicate a song and improvise accompaniment with percussion instruments.

There are notable differences between these two tables. For example, the directions for Grade Three in the *Curriculum Standards* in relation to sound discrimination, singing and practicing a simple melody and then changing its rhythms were not shown in the textbook, although there was a brief point included about imitating animals' voices. As is evident, completely different strategies were used in the textbook for Grades Four to Six. Clearly the *Curriculum Standards* was not considered to be definitive.

- **Listening to music, Volumes 2-8**

This sub-section concerns the study of instructional materials for listening to music, including musical stories, as presented in Volumes Four, Five, Six, and Eight and outlined in Table 6.18. In contrast, materials for listening to music in the *Curriculum Standards* are as in Table 6.19. A review of the relevant sources will also be included. Materials for listening to music either came from annual government educational funding for schools or teachers provided their own.

Table 6.18: The content of the listening to music, *Music* 1975

Vols.	Syllabus
Vol.2	• Listen to solo and ensemble music. • Sing with piano accompaniment, with explanations. • History and story: J. Haydn, Mozart, Chinese instruments: jiao-wei qin (zheng) • Introduce the instruments : percussion including guiro, triangle, tambourine, cymbals, small and big drums, keyboard (piano, reed organ, keyboard harmonica, and accordion), string, brass, various pianos, reed organ. : different voices.
Vol.3	• Musical story : briefly introducing Chinese musical development in ancient periods such as the *Bayin* instruments. : introducing the Chinese musicians: Kao Chien-Li who specialized in playing Zhu and Lee, and Mo who specialized in Chinese bamboo flute. • Introduce: sting quartet, violin, and cello. : Beethoven's and Schubert's backgrounds briefly.
Vol.4	• Continue Chinese music history in the ancient periods. • Introduce: chorus and duet. •.Chinese instruments (wind, string, and clappers and wood, blocks), zheng[71] and Erhu.[72] :Wagner's background and listen to his music.
Vol.5	• Listen to : various vocal music styles such as solo, unison, round, opera. : folk songs and art songs such as Schubert and Chao, Yuan-Jen. • Introduce and listen to : P. I. Tchaikovsky's and J. Brahms's story and music : flute and clarinet music. • Musical story: 'Suzi' notation and xiao (horns)
Vol.6	• Introduce and listen to: the March, dance, sonata form and symphony music : G. Mahler's and Debussy's background and music. : Chinese opera such as *Kunqu*[13] : trumpet and French horn music. • Musical story: continue Chinese music history development
Vol.7	• Introducing and listen to : children's choir. : Dvorak's and Lee, Li-Weng's[74] and Hsio, Yiu-Mei's[75] story and music. : Western and Chinese operas, cantata, and symphony orchestra music.
Vol.8	• Introduce and listen to : ensemble instruments such as piano, violin and cello. : variation music; and Pai-Siau.[76] : Kuang-Chi Wang's[77] Tsu Huang's[78] and Sch6nberg's story and music. • Introducing music festival and concerts.

[71] Zheng has sixteen metal strings and is a common practice instrument today.

[72] The erhu belongs to the broad family of bowed instruments and has a thin, round, fretless neck mounted on a relatively small resonating chamber, with two strings between which the hair of the bow passes. (Sadie, S. (ed.) 2001, op. cit., p. 659).

[73] Kunqu belongs to a sophisticated style of opera and was performed in the Suzhou area of east-central China during the 16th century. Although it influenced the later development of Beijing opera it decreased in popularity by the 20th century. 'It is an aristocratic style characterized by a slow and regular 4/4 rhythm with much melisma, accompanied by di transverse flute and sanxian three-string lute.' (ibid., p. 661).

[74] Lee composed musical drama based on romantic stories that were very popular during the Qing dynasty.

[75] Hsiao was the first to establish new music education in Mainland China.

[76] Pai-Shiau contains twenty-three and sixteen bamboo pipes.

[77] Wang was a music educator and wrote numerous books on music theory, history and orchestration. In addition, he tried to use music to save his country.

[78] Huang was a music educator and composer.

Table 6.19: The content of listening to music in the *Curriculum Standards*

Grades	Syllabus
Grade Three	• The attitude and recreation of listening to music. • Introduce and practice various instruments such as vocal and instrumental music. • Knowledge on keyboard, strings, woodwind and brass instruments. . • Listen to two or three music types in one lesson. • Musical story: introducing some important Western musicians in the classical period and Chinese music in the ancient period.
Grade Four	• Emphasize musical expression and feeling. • Introduce violin and cello through recognizing their tone color, shapes, and sound. • Knowledge of Chinese music (including popular usage instruments). • Introduce some important Western musicians in the romantic period and Chinese music in the Han and Tang dynasties.
Grade Five	• Emphasize musical expression, feeling, and appreciation. • Recognize western wind instruments. • Recognize and listen to folk and classic music. • Introduce some important Western musicians in the contemporary period and Chinese music in the Song, Yuan, Ming, and Qing dynasties.
Grade Six	• Review the previous year. • Listen to famous vocal and instrumental music. • Knowledge of Chinese pentatonic scales and listen to Chinese music. • Introduce some important musicians in the most recent period and Chinese music in the contemporary period.

There is a notable difference between both tables in the inclusion of 'attitude towards and recreation of listening to music' in the *Curriculum Standards* but not in the textbook. It may be said that the *Curriculum Standards* provided broad guidelines which could be adapted by teachers for their program whereas the textbook offered more limited and specific details. Hsu investigated student participation in listening to music according to the textbook requirements[79] and found that over 20% of teachers considered the Chinese instruments and musical stories too difficult to teach and for children to understand because they did not connect with the children's daily lives. The teachers also considered the sonata and symphonic music to be too long and of too high a standard for children.[80] For introducing instrumental music, the teachers wanted more support equipment such as cassettes, CDs, video tapes, and instruments.[81] Perhaps the textbook committee should have considered the teacher's ability and children's experience first to ensure that the textbook was useful and not too difficult.

- *Music* **1975 - summary**

Chi, a Taiwanese music educator, prefers a broader music syllabus and considers that the focus on singing in the program was too narrow, although observational research contradicted

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[19] Hsu, T. T. 1989, op. cit., pp. 131-132.

[80] Amongst the musical stories, some, such as *Suzi* notation and *Kunqu,* contain explanations that are too complex and do not connect with children's experiences.

[81] Chi, S. H. 1995, op. cit., pp. 11-12.

this.[82] Music lessons often included singing, notation recognition, tone production and vocal exercises, whereas performing, aural training, listening to music, and composing were taught infrequently or not at all. Moreover, the content of music lessons was not interesting to children who liked singing best, and listening to music and performing second. Unfortunately, the latter two subjects were only taught infrequently. Most teachers believed that teaching aids were inadequate, especially in terms of audio equipment and instruments. Wang also discovered that different districts, educational backgrounds of teachers, and job positions affected the teaching quality and standard. For example, in the central city the teachers applied the music curriculum at a higher standard than in the suburbs and had higher qualifications, and there were more full-time than part-time teachers.[83] Both Chi and Wang found that singing was the favored activity in music lessons. This suggests that although *Music* 1975 was based on the *Curriculum Standards: Music* it incorporated independent development, a comprehensive program, and provided a more demanding program. Nevertheless, the findings reveal the shortcomings of the textbook. The 1975 school textbook introduced several new ideas, for example, the Chinese pentatonic scales and the emphasis on Chinese traditional instruments. This finding may suggest that the authors of the textbook found that nationalism was still emphasized by government policy and that people needed to study their heritage before that of other countries. Obviously an eight volume class text contained more detail than the *Curriculum Standards: Music* and provided teachers with more assistance.

- *Music* 1993

Music 1993[84] was a twelve volume text based on the reforms in the 1993 *Curriculum Standards.* This section will first discuss the contents of *Music* 1993 and then consider the variations between it and the 1975 text,[85] and additional music textbooks to consider the influence of social change on curricular reform.

The pedagogical principles of this textbook have five foci. First, singing songs by adapting comprehensive strategies in which aural training, musical notation, performing, composing, and listening should be integrated. Second, this textbook adapted traditional methods but infused them with new teaching approaches such as those of Orff, Kodály, Suzuki,

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[82] Wang's research was 'to determine the status of music education in the public elementary schools, to find out the problems of these programs, and to make recommendations for program improvement.' This quotation is from Wang, M. J. 1988, op. cit., abstract.
[83] ibid., pp. 49 & 52.
[84] Yang, W. P. 2000-2001, op. cit.
[85] Lee, P. C. 1981-1986, op. cit.

and Dalcroze. Third, the materials were based on local culture, daily life, and creativity to promote teaching efficacy. Finally, the use of the games was intended to encourage the children's interest in learning. This textbook contained twelve volumes.[86] Volumes One and Twelve had five chapters, and Volumes Two to Eleven had seven.

This textbook contained five teaching features: aural training included recognition and notation pitch, duration, rhythmic syllables, and pattern; singing incorporated five set songs (including the national anthem and *Flag)* and eight optional songs; performing involved ensemble work using castanets and wood blocks, and singing songs; creativity included performing songs, rhythm chants, games, and movement; and listening to music included discrimination of the vocal and instrumental music and children's folk songs.

Compared with *Music* 1975, one notable difference is that *Music* 1975 contained eight volumes, starting from Grades Three to Six, whereas the larger *Music* 1993 contained twelve volumes, covering Grades One to Six.[87] The later text provided systematic detailed assistance and significantly, each principle included hints for teachers.

As an example, the program content of Volume One in outlined as an example (Table 6.20). All volumes were similarly divided into six different musical behaviors. Material specifically based on the methodologies of Dalcroze, Kodály, Orff and Suzuki is identified.

Table 6.20: The content of the program Volume One, *Music* 1993

Chapters / activities	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5
Aural training	Recognize different sounds	Recognize long-short rhythms	Recognize high-low pitches	Two rhymes written in Chinese and spoken in Mandarin and Fukien dialect.[88]	Listen as the teacher claps the rhythm and imitate with different activities.
Musical notation	Recognize note J	Recognize the notes ♩ and ♫	Sing the note names, on the staff and hand signs (Kodály)	Practise metric accent in 2/4 meter.	Practise Mi and La with hand signs and exercises. (Kodály)
Singing	Song *Sound*	Song *Small Bee*	Song *Driving a Train*	Song *Rainbow*	Sing *Small Star* while practising drawing a phrase.

[86] For Grades One to Six.
[87] This, as already explained in the introduction, is because the 1975 *Curriculum Standards* covered Grades Three to Six whereas the 1993 *Curriculum Standards* started from Grades One to Six.
[88] Speech includes different rhythmic pattern with one and two words, and sentences.

Chapters activities	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5
Performing	Practise castanets	Sing *Small Bee,* clapping, and playing castanets.	Introduce different wood blocks and practise with *Driving a Train.*	*You sing and I accompany:* half the group plays the text rhythm on body and unpitched percussion, and the other half pats ostinato.[89]	*Small Star:* students explore text and play castanets. Also introduce ABA form (A on castanets, B on wood block).
Composing	Recognize different sounds by pitch, dynamics, and color.	Speech including using vocal sounds (ta, ti-ti) with clapping, then saying rhymes with clapping.	Speech including saying the rhyme while clapping 2/4 meter.	'Movement' Dalcroze such as clapping and walking 'toe-heel'.	Introduce rhythm dictation based on
listening	Listen to different gender voices using the cassette player.	Distinguish vocal and instrumental music by on listening to *Rainbow Sisters.*	Introduce and practise the Fukien rhythms in *Scholar Riding a Horse Came Slowly.*	Introduce and listen to *Whistling and Dog* by Preyer.	Listen to the Chinese folk song *Sun,* using activities e. g. drawing and speech ostinati.
Common songs	*National Anthem* and *Flag Song.*				
Supplementary songs	*We Have a New Hope, Coming, Eveiybody Laughing, Singing and Danciing, Dancing Song, Fishing, Small Sister* and *Taxi.*[90]				

This table show, as will be discussed further in the next chapter, that a plethora of methodologies had become available for Taiwanese school music teaching.[91] The authors of the textbook attempted to adapt different approaches according to their own musical heritage and cultural traditions. Shamrock indicates that 'one of the basic premises of the [Orff] *Schulwerk* is that each culture should begin with its own speech and song heritage - rhymes and proverbs, children's chants, games, and songs.'[92]

Music 1975 began at Grade Three whereas *Music* 1993 began at Grade One. To provide a clearer comparison Grade Three will be discussed from both documents. *Music* 1975 was described in detail above. Each reform resulted in new ideas in music education. To understand the content of these revisions, this discussion will compare the 1993 reforms with *Music* 1975, to acquire a broad picture of the progression made in *Music* 1993. In addition, as vast quantities

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[89] This lesson plan was based on the Orff Approach.

[90] 'We have a New Hope' suggested that people should work hard, study hard, behave well, have healthy bodies, a strong nation, and develop Chinese culture. It is thus a patriotic song. From 'Coming' to the 'Taxi', all songs described people enjoying their activities.

^Lee.A. H. C. 1998, op. cit., p. 38.

[92] Shamrock, M. 1997, 'Orff-Schulwerk An Integrated Foundation' in *Music Educators Journal,* vol. 83, no. 6, May, p. 42.

of materials and methods are provided in *Music* 1993, this study only discusses the textbook in Volume Five, semester One, Grade Three.

Volume Five contained seven chapters and six different musical behaviors: aural training, musical notation, singing, performing, composing, and listening. These are outlined in the following six tables.

Table 6.21: Aural training, Volume Five

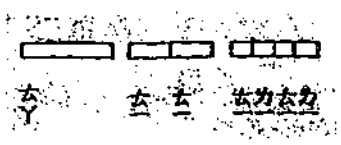
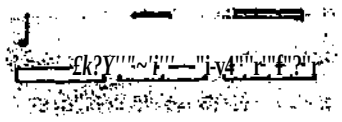
Chapters	content
1	• Practise breathing and tone production. • Singing exercises with a neutral syllable, "loo," or hummed notes.
2	• Practise rhythm patters of A:  andB:  with rhythm syllables. • Children say and ^p these while the teacher plays the rhythm on the tambourine.
3	• The teacher reads rhythm syllables such as (1)教師以♩ㄊㄚ、♫ㄊㄊ、♩ㄊ以及 ♫♫♫ㄊㄉㄊㄉ即興唸節奏。 and the children imitate. • Use flash cards with various rhythmic patterns to review the previous lesson.
4	• The teacher plays thirds and chords on the piano then the children sing.
5	• Three exercises with different rhythmic patterns (C major scale), the teacher sings then the children imitate. • Use voweb sound such as a, e, i, o, and u to sing these three exercises.
6	• Recognize the five types of rhythmic patterns. • Use flash cards with various rhythmic patterns to play a game.
7	• Sing the C major broken chord with four parts of phrase. • Practise the children's chant in Chinese for 2/4 meter with canon.

Table 6.22: Musical notation, Volume Five

chapters	content
1	• Read the position of do, re, mi, so, and la with hand signs, and sing them.
2	• Recognize crotchet, quaver, and semi-quaver. • Practise semi-quaver via chant. • Read different rhythmic patterns using syllables such as ti-ri-ti-ri, ta, ti-ti ta.
3	• Use flash cards to review the previous lesson and introduce the fa, and te. • Exercises sung with hand signs and piano. • Use the musical ladder to sing in solfa with hand signs.
4	• Review the previous lesson. • Recognize the semibreve, using syllables ta-a-a-a and chant. • Discriminate between semi^reve, minim, and crotchet.
5	• Introduce the name and the staff position. • Chant then sing the rhythmic pattern with names and staff pitch.
6	• Introduce the treble clef and bar-lines. • Using musical cards to sight-sing. • The exercise is spoken with ti's and ta's, accompanied by the piano, sung in solfa.
7	• Recognize 2/4 meter and using various rhythmic patterns. • Point to the song and singing.

Table 6.23: Singing, Volume Five

chapters	content
1	• Folk song *Rowing Boat,* taught by rote then sing with the piano. • Practise the 'breathing' sign between two bars.
2	• Song *Horn* sung by the teacher with the piano and then the children sing. • The teacher sings the whole song and children clap the rhythm. • Sing solfa and ta's and ti's, with piano accompaniment. • The song is sung by individuals, in different groups, as a round, and as a canon.
3	• Song *Autumn Coming:* discuss the meaning of the lyrics. • Introduce beats. • Repeat the previous teaching process for this song.
4	• Song *Home.* • Introduce the meaning of the song, name the notes and rests. • The teacher sings solfa and the children point to the song and sing solfa. • The children sing the song softly, with correct rhythm and intonation. • Use the head voice repeat the exercise until it has been memorized
5	• Song *Jingle Bell.* • Introduce a song: ask questions eg. 'what is the tonality for this song?,' how many beats can you count?,' and 'what is the high key and low key in this song?'. • Use the teaching process of the previous lesson.
6	• Song *Bee.* • Sing ta-a-a, ta-a, and ta, the children sing with solfa while the teacher points to the notes. • Practise three beats based on strong-weak-weak with clapping. • Sing the song with the 'breathing' sign in the second bar then practise each of the four bars.
7	• Song *Frog Singing* and tell a story about a frog. • Point to the song and read solfa, singing, the correct rhythm and intonation with a soft voice, and use different groupings to practise this song. • Discuss the meaning of the song and singing with piano accompaniment. • Use canon.

Table 6.24 *V.* Performing, Volume Five

chapters	content
1	• Introduce and practise the tambourine.
3	• Introduce and practise the recorder (plastic).
5	• Practise the recorder based on keys of A and G.
7	• Practise ensemble work including recorder, castanets, tambourine, and triangle.

Table 6.25: Creating, Volume Five

chapters	content
1	• The teacher claps the rhythm and establishes a movement gesture which is imitated by the class. • Clap ti's and ta's, spoken rhythms such as chant. • Children repeat rhythmic patterns exactly as given by the teacher.
4	• Provide individual rhythm element cards. • Use flashcards create extended new rhythm groups in 2/4 and 4/4 meters.
6	• Sing the song *Home* with piano accompaniment, then sing exercises one and two, and discriminate the moods between *Home* and the two exercises.

Table 6.26: Listening, Volume Five

chapters	content
1	• Song *Rowing Boat* is played by the teacher and sung by the children. • The class is divided into two groups, the first group plays the wood block and the other group plays the tambourine. The children play and this is recorded. And then they listen to their music. • Listen to the music which the children play with body percussion.
2	• Introduce the upright and grand pianos. • *Twinkle Little Star* and recognize the different sounds of the upright and grand pianos.
3	• Introduce the reed organ and accordion. • Song *Jasmine in June* and recognize the different sounds of the reed organ and accordion.
4	• Song *Childhood:* listen and introduce the composer and lyricist. • Ask some questions based on the texts.
5	• Introduce the soprano and alto female voices. • Mongolian folk songs and recognize the differences between soprano and alto.
6	• *The World is Beautiful* (Disney): listen to an ensemble work. • Divide the class into three groups. Group 1 plays the wood block, group 2 the triangle, and group 3 the tambourine. Everybody hums the tune.
7	• Introduce the *Lion Dance* music. • Listen to the music and clap the rhythm. • Ask some children to imitate the *Lion Dance* while everybody hums the tune. • Improvise movement based on the *Lion Dance* music.

The Kodály and Orff approaches strongly influenced the lessons presented in Volume Five. For example, the tools of the Kodály method such as hand signs, the time names, and solfège were used frequently. Spoken rhythm, chanting, movement, body percussion, imitation, and exploration are part of the Orff approach. The use of songs composed by native people or folk songs from Mainland China is also evident.

Comparison between *Music* 1975 and *Music* 1993 reveals three main differences. Firstly, *Music* 1975 involved the texts of songs dealing with patriotism, courage and independent character. By contrast, the texts of the songs used in *Music* 1993 emphasized the natural environment, childhood, and animals. *Music* 1975 included several activities later omitted from *Music* 1993 (for example, story telling, sight-singing and Chinese pentatonic scales). There also seems to be more listening to Chinese music in the later text. The pedagogical approaches were more varied and more specific in the later text. Shamrock states that 'the Orff pedagogical design appeals to teachers who like the challenge of finding different routes to the same goals and the flexibility of being able to select and develop materials according to the needs of particular classes and situations.'[93] Clearly this was the case in Taiwan. Overall, *Music* 1993 demonstrated a number of innovative features including new methodologies, increased freedom in school texts, and more specific advice in their actual application.

[93] Sharmrock, M. 1997, op. cit., p. 44.

Secondary school music

Introduction

Yao states the governmental position that an integrated music program design should connect elementary and secondary curricula.[94] As political, financial, and cultural changes impacted on developments in music education, curricula have constantly been reformed. The Education Committee[95] in Taiwan has attempted to build an appropriate music program to embrace a wide range of needs. This section first compares the aims of the 1993 elementary and 1994 secondary *Curriculum Standards.* Then the aims of the national curricula in Taiwan and America will be contrasted to attempt to identify further internationalization of the curriculum. Finally, the 1994 *Curriculum Standards* and the textbook *Music* 1994 will be compared.

Comparison between the 1993 elementary and 1994 secondary *Curriculum Standards*

- **Aims**

For ease of comparison, the aims of both the elementary and secondary levels are presented in Table 6.27.

Table 6.27: The aims of elementary and secondary school music

1993 elementary schools[96]	1994 secondary schools
1. To cultivate children's interests and abilities in feeling, understanding, and performing music.	1. To cultivate students' interest in a love of music and encourage love in one's home, local community, country, and the world.
2. To help children to be aware of, listen to and learn traditional music.	2. To educate students' in basic musical skills and knowledge, and improve their ability in listening to music.
3. To encourage children to appreciate music in their daily lives, and become more effective participants and learners in music.	3. To encourage students' interests in participating in various musical styles and promotion of the arts and culture.
4. To develop children's wisdom, create aesthetic sensitivity, and make life happier leading to the enhancement of delight, liveliness, hard work and courage.	4. To develop self-discipline and enjoy participating in groups, and improve group harmony.
5. To cultivate children to improve group harmony, serve society, and encourage love in one's home, local community, country, and the world.	5. From directly experience of sense of beauty to illustrate the meaning of life, and raise the value of people's lives.

There are similarities. For example, the fifth elementary aim that encouraged love of one's

[94] Yao, S. T. 1995, op. cit., p. 6.
[95] The members of the Education Committee and who points are unknown.
[96] Ministry of Education 1993, op. cit., p. 197.

home, community, country, and the world was the same as the first secondary aim.[97]

There are also a few differences. For example, the elementary aims concerning children's interests and abilities parallel the first and second secondary aims concerning a love of music, developing basic music knowledge and skills and improving music listening ability. Further, the secondary aims encouraged students' interests and participation in various musical styles and the promotion of the arts and culture, whereas the equivalent elementary aims encouraged children to appreciate music in their daily lives, becoming more effective participants in music. The elementary aims only presented the foundation strategies, whereas the secondary aims provided more teaching direction. These differences suggested that elementary music education developed physical and mental attributes whereas secondary education emphasized humanism.

Yao summarizes the aims of the elementary level as beginning with feeling music, progressing through to understanding and ihen performing. This is followed by the development of musical learning and practice, participating in various musical styles, gradually improving students' ability in listening to music, and developing the importance of arts and culture at the secondary level.[98] He also argues that this could integrate the learning process and promote high quality music teaching. It may be suggested that the committee of the *Curriculum Standards* intended there to be integration between the elementary and secondary levels.

- **American influences on the aims of *Curriculum Standards: Music* from Taiwan**

As has been demonstrated, from the beginning of school music in Taiwan in the late nineteenth century, American music education practices have been very influential. It seems logical, therefore, to compare the latest curriculum developments with contemporary American practices in an attempt to identify onging influence. In America, *The School Music Program: A New Vision* (1994) contained nine national voluntary content standards in music for grades Kindergarten to Twelve.[99] Lehman suggested that 'this publication provides ... the basis for frameworks and curriculum guides to be designed by states and school districts.'[100] The new curriculum[101] had seven principles.[102] The aims reveal that music education emphasized

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[97] Also, the fifth elementary aim dealing with the improvement of group harmony was the same as the fourth secondary aim. The fourth elementary aim that mentioned aesthetic sensitivity and enhancing happiness, liveliness, hard work and courage was similar to the fifth secondary aim.

[98] Yao,S.T. 1995, op. cit., p. 9.

[99] These standards were originally published by the National Committee for Standards in the Arts as the *National Standards for Arts Education.* Lehman, P. R. 1994, op. cit., p. v.

[100] ibid., p. 2.

[101] The new curriculum outlined in the aims is intended to replace that which has been in use since the 1930's.

[102] 1. To enable young Americans to enhance the quality of their lives by participating fully in their musical culture; 2. To reflect the multimusical diversity of America's pluralistic culture; 3. To use music of the highest

multimusical culture of the highest quality, using current technology to develop musical skills, and management, assessment, unification and morals as part of America's developmental vision. The American aims placed social and cultural contexts into curricular aims. The Taiwanese and American *Curriculum Standards* were both published in 1994.

The 1994 Taiwanese aims can again be divided into three categories: recognition, technique, and affective development (Table 6.28).[103]

Table 6.28: Classification of the 1994 Taiwanese aims in terms of the three themes

Content of aims	Items
1. To cultivate students' interest in a love of music and encourage love of one's home, local community, country, and world.	affective development
2. To educate students' in basic musical skills and knowledge, and improve their ability in listening to music.	recognition and technique
3. To encourage students' interest in participating in various musical styles and promotion of the arts and culture.	recognition and affective development
4. To develop self-discipline and enjoy participating in groups, and improve group harmony.	affective development
5. From directly experience of sense of beauty to illustrate the meaning of life, and raise the value of people's lives.	affective development

This suggests that affective development was given most emphasis. The aims from America can be similarly classified and the two curricula compared. Obviously, aims cannot be quantified however a comparison reveals various overarching differences. Recognition emerged as the most important theme in the American curriculum, but was less important in Taiwan. The development of technique was important in America, but is the least significant in Taiwan.[104] Affective development was more important in Taiwan than in America. This may be because of the Taiwanese/Chinese emphasis on the role of music to contribute to the development of the community and the person. However, there is apparently a degree of confluence, and it seems that Western ideas continued to be influential.

The aims of the 1994 secondary *Curriculum Standards: Music* for Taiwan were based on strong recommendations by the members of the reform committee, supported by the school districts across Taiwan, and represented a revision of the music curriculum based on the aims of

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quality and from a variety of genres or cultures; 4. For every student to learn improvisation and composition; 5. To maintain the integrity of the arts in the curriculum and, at the same time, emphasize relationships among and between the arts and disciplines outside the arts; 6. To utilize current technology to individualize and expand music learning; and 7. To develop reliable, valid, and appropriate techniques for assessing learning in music, ibid., pp. 3-5.

[103] Ministry of Education 1994 op. cit., p. 355.

[104] Recognition emerged as the most important theme in the American curriculum, but was less important in Taiwan. The development of technique was important in America, but is the least significant in

the National Curriculum which has, as Weils recommended, 'provided a focus for our curriculum development.'[105] The variations can be attributed to the different cultures but the fact that the Taiwanese aims shared much with the American aims might suggest that the educational committee in Taiwan was cognizant of international trends and aspired to produce *Curriculum Standards: Music* in line with such developments.

Comparison between the 1994 *Curriculum Standards* and *Music* 1994

Music 1994[106] has six sections: music theory, musicianship, songs, instruments, composition, and listening to music. This discussion considers and analyzes *Music* 1994, and compares it with the 1994 *Curriculum Standards.*[m] This textbook is divided into four volumes, two volumes for Grade Seven, and one volume each for Grades Eight and Nine. Each volume has twelve chapters, each of which should be taught within two to three lessons.

In *Music* 1994 the music theory was firmly based on the 1994 *Curriculum Standards.* Musicianship included tone production, rhythmic training, sight-singing, aural training and writing exercises. Teaching design involved .modifying a song which highlighted musical literacy, integrated with other subjects, and hopefully encouraged good morals. The melody should be beautiful and expressive, the *tessitura* suitable for secondary students, and texts should emphasize optimism and courage. Instrumental teaching should focus on the recorder (plastic), basic skills in Grade Seven, and duet and ensemble playing in Grades Eight and Nine. Composition activities used the pentatonic, major and minor scales, and permitted the student to choose pitch and rhythms. Listening to music encompassed musical knowledge and the choice of topics should match the students' listening skills. The textbooks were very detailed. For the purposes of this inquiry, Volume Four, Grade Nine,[108] was used as an example for all. This volume contained twelve chapters, each of which included music theory, musicianship, songs, and listening to music. In addition, instrumental training was presented in chapters three, five, and eight and composition in chapters ten and eleven.[109] The following tables summarize the six topics in both documents under consideration:

Taiwan.

[105] Wells, R. 1997, 'Designing Curricula Based on the Standards' in *Music Educators Journal,* July, p. 34.

[106] Wang, C. K. 2001, vols. 1-4, Tainan: Hanlin Publishing Co., referred to as *Music* 1994, vols. 1 & 2 & 3 (3rd ed.) published in 2001, vol. 4 (2nd ed.) published in 2001.

[107] Ministry of Education 1994, op. cit., pp. 356-359.

[108] Wang, C. K. 2001, vol. 4 (2nd ed.) published in 2001.

- **Music theory**

Tables 6.29 and 6.30 list the music theory presented in the *Curriculum Standards"** and in the textbook, *Music* 1994,[111] respectively.

Table 6.29: Music theory, in the 1994 *Curriculum Standards*

Grades	contents
1	• Review notes and rests. • Recognize simple duple and triple meters, grand staff, letter names of notes, solfa symbols, major and chromatic scales, accidentals, intervals, key signatures (C, G & F), and signs used in songs.
2	• Recognize the relationship between major and minor scales, beats (strong-weak), syncopation, slur, signs used in the material. • Introduce movable do.
3	• Recognize the Chinese pentatonic scale. • Recognize the major and minor chords, dominant seventh chords, cadences, modulation, marks, and signs.

Table 6.:50: Music theory, *Music* 1994

chapters	content
1	• Introduce the Chinese pentatonic scales. • Use two songs to identify their modes.
2	• Chinese pentatonic scales with F sharp. • Use two songs with F sharp and C sharp to identify their modes.
3	• Chinese pentatonic scales with B flat. • Use two songs with three flats to identify the modes.
4	• Major and minor chords based on C major and a minor.
5	• Tonic, subdominant, and dominant chords based on C major and a minor.
6	• Dominant seventh in C major and a minor. • Tonic and dominant seventh in minor tonalities.
7	• Perfect and imperfect cadences in C major with full clef, (see Appendix P)
8	• Half cadence in a song and full clef.
9	• Perfect, imperfect, half cadences in G and F.
10	• Cadence in a, e, and d minor tonalities.
11	• Modulation in C major and a minor.
12	• Musical signs including dynamics, tempo, expression, slur, tie, octave, and repeat.

Volume Four was based on the *Curriculum Standards* which recommended Western musical structure in Grades Seven and Eight, while the Chinese pentatonic scale was introduced in Grade Nine. The importance of including both Western and Chinese musics was stressed by the *Curriculum Standards* committee. Predictably, more detail was provided in the textbook than in the *Curriculum Standards.*[112]

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[109] ibid., contents.
[110] Ministry of Education 1994, op. cit., p. 356.
[111] Wang, C. K. 2001, op. cit., pp. 15, 16, 23, 33, 43, 49, 59, 67, 74, 83, 92, 101 & 111.
[112] For example, the *Curriculum Standards* suggested recognizing cadences and modulation whereas the textbook introduced cadence in a, e, and d minor tonalities and modulation in C major and a minor tonalities.

- **Musicianship**

Tables 6.31 and 6.32 outline the musicianship presented in the *Curriculum Standards*^ and in the textbook, *Music* 1994,[114] respectively.

Table 6. 31: Musicianship, 1994 *Curriculum Standards*

chapters	content
1	• Practise tone production. • Aural training, including concerts; two-part cadences, exercises and intervals recognized through individual songs. • Sight-singing based on the treble clef including the keys of C, G, and F. • Rhythmic training and conducting based on 2, 3, 4, and 6 beats. • Writing exercises based on an individual song from each chapter.
2	• Practise tone production. • Aural training based on three-part cadences through individual song from each chapter. Listening and writing exercises. • Sight-singing based on major and minor keys, and accidentals. • Rhythmic training including accent, and upbeat, syncopation. Conducting an individual song from each chapter.
3	• Practise tone production. • Review aural training from the previous year. • Add simple modulation study to sight-singing. • Rhythmic training based on popular music. Review conducting from the previous year.

Table 6. 32: Musicianship in *Music* 1994

chapters	content
1	• Tone production, rhythm, and sight-singing. Practise vowels sounds, such as a, e, i, o, u. Rhythmic training and sight-singing including quintuplets.
2	• Tone production, rhythm, and sight-singing. • Conducting with 2, 3,4, and 6 beats.
3	• Tone production, aural, rhythm, and sight-singing. Aural training with listening and writing. Rhythmic training with (indication of) clapping and stepping.
4	• Rhythm, sight-singing, and aural training based on recognizing the major and minor chords.
5	• Tone production, aural and sight-singing. The teacher plays a single melody on different instruments and then asks students to recognize the tone color of each instrument. Sight-singing is based on cipher notation.
6	• Rhythm and sight-singing based on compound duple and triple meters.
7	• Tone production, rhythm, sight-singing. Sight-singing: two-part melody written in treble clef.
8	• Tone production, sight-singing, and aural. Using the 'Ha' sound. The teacher plays the major and minor thirds in major keys such as C, F, and G. Chords are played on the piano first and then the children sing revision of the broken chords.
9	• Tone production, sight-singing, and aural.
10	• Grace notes sung in vocal training and sight-singing. Syncopation practised in rhythmic training.
11	• Quintuplet practised in the rhythmic training and sight-singing. • D. C. al Coda and accidentals used in the sight-singing.
12	• Rhythmic training and sight-singinp in two-part exercises.

The only difference between these two tables is that the content of textbook is more detailed than the *Curriculum Standards.* In *Music* 1994, it was assumed that the students had

[113] ibid, p. 357.
[114] Wang, C. K. 2001, op. cit., pp. 17, 24, 36, 37, 43, 44, 52, 53, 61, 68, 78, 84, 93 & 102.

successfully completed the previous years study. Even then, musicianship in the textbook was very challenging.

- Songs

Tables 6.33 and 6.34 outline the songs presented in the *Curriculum Standards*"[115] and in the textbook, *Music* 1994,[116] respectively.

Table 6.33: Songs, 1994 *Curriculum Standards*

1	• Common songs - memorize four songs. • General songs should highlight literacy and integrate with other subjects, and encourage good morals and actions. 70% of songs should be unison, 10% canon, and 20% simple two-part songs.
2	• Common songs - memorize three songs. • General songs should highlight literacy and integrate with other subjects, and encourage good morals and actions. 70% of songs should be unison, 20% two-part, and 10% three-part songs. Add songs with number notation. • Supplementary songs.
3	• Review the previous year.

Table 6.54: Songs, *Music* 1994

1	• *I Have a Sunrise Tonight,* sung in Southern Fukienese dialect and unison.
2	• *Flower is no? Jtower,* sung in unison.
3	• *Man-Chiang-Hung,* sung in unison.
4	• *Dropping flowers,* sung in unison.
5	• *One Day When We Were Young,* music composed by J. Strauss, sung in unison.
6	• *O Holy Night,* music composed by A. C. Adam and lyrics by J. S. Dwight, sung in unison.
7	• *Old Black Joe,* music composed by S. C. Foster, sung in three-parts.
8	• *Friendship,* sung in unison.
9	• *Mamma,* music composed by C. A. Bixio, sung in unison.
10	• *The Last Rose of Summer,* an Irish folk song sung in unison.
11	• *La Spagnola,* music composed by V. Chiara, sung in two-parts.
12	• *Graduation Celebration Song,* sung in two-parts.

The songs *of Music* 1994 provided the materials required by the *Curriculum Standards:* there were nine songs sung in unison, two two-part songs and one three-part song. There was however no specific indication of how many Western and Chinese style songs were required in the 1994 *Curriculum Standards.* Most of the songs were sentimental such as *Dropping Flowers* and *Old Black Joe.* One song, *Man-Chiang-Hung,* reflected patriotism. In the textbook, half of the songs were composed by Western and half by Chinese composers. Importantly, two songs were from Taiwanese composers and sung in the Southern Fukienese dialect which indicated the committee's emphasis on local culture. Lin stated that apart from the official language of

[115] Ministry of Education 1994, op. cit., pp. 357-358.
[116] Wang, C. K. 2001, op. cit., pp. 18, 27, 38, 45, 54, 62, 69, 79, 85, 94, 103 & 114.

Mandarin, there were Southern Fukienese and Hakka dialects and an aboriginal language which provided a mixture of diverse cultures. Lin continued to assert that music education should encompass the folk traditions of these diverse cultures and suitable materials should be selected to address the needs of children, not only to preserve the culture, but also to promote the children's understanding of the concept of "nativist education"[117] and encourage their interest in learning.[118]

- **Instrumental training**

Tables 6.35 and 6.36 outline the instrumental training presented in the *Curriculum Standards*[110] and in the textbook, *Music* 1994,[120] respectively.

Table 6.35: Instrumental training, 1994 *Curriculum Standards*

1	• Practise tenor recorder and keyboard instruments with simple melody.
2	• Practise soprano and tenor recorders based on ensemble and duet.
3	• Practise recorder in erouo.

Table 6. 36: Instrumental training, *Music* 1994

3	• *Gavotte*™ for recorder trio.
5	• *Hark! The Herald Angels Sing*[122] for recorder quartet.
8	• *Greensleeves*[m] for recorder quartet.

The *Curriculum Standards* gave basic directions while the textbook provided appropriate activities. Wu's study confirmed that recorder teaching could achieve the requirements of the *Curriculum Standards* syllabus[124] and that most teachers believed that recorder teaching should be integrated with music listening. Teaching materials should include folk songs and music composed by native composers.[125]

"[7] Hsu defined 'nativist' education as being where students are taught 'about the natural history, geography, environment, dialects, arts, and culture of Taiwan, and thus cultivate an affection for Taiwan and respect for the island's different cultures and ethnic groups.' Hsu, D. C. T. et al. 2000, op. cit., p. 48.

[m] Lin, C. Y. 1992, op. cit., p. 7.

[119] Education Department 1994, op. cit., p. 358.

[120] Wang, C. K. 2001, op. cit., pp. 34, 50 & 75.

[121] *Gavotte* composed by Graupner, C.

[122] *Hark! The Hereld Angels Sing* composed by Mendelssohn.

[123] *Green Sleeves* is an old British folk song.

[124] Wu, S. W. 1992, op. cit., pp. 61-63.

[125] ibid., p. 124.

- **Composition**

Tables 6.37 and 6.38 outline the composition presented in the *Curriculum Standards*[126] and in the textbook, *Music* 1994,[127] respectively.

Table 6.37: Composition, 1994 *Curriculum Standards*

1	• Imitate various rhythms from daily live. • Perform rhythmic movement, spoken, and ostinati, accompanied by songs. • Compose simple ensemble work and rhythmic instrumental work.
2	• Imitate phrases from favorite songs to create a new song. Compose a piece with four to eight bars.
3	• Use the Chinese pentatonic scale to create a new work. • Compose a new work with free basic structure and accompaniment for an old Chinese poem.

Table (5.38: Composition, *Music* 1994

10	• Use four notes from the pentatonic scale to improvise through singing, or playing the recorder/keyboard. • Use four notes to perform the time signature and rhythm provided. • Two bars are given and the students are asked to complete the next two bars.
11	• Introduce repeated melody and rhythm, imitation by augmentation, diminution and inversion. These skills should be adapted from known songs. After revision, use these skills and the pentatonic scale to compose a short piece of music using on old Chinese poem for a theme.

Composition in *Music* 1994 was strongly based on the *Curriculum Standards.* It is significant that the students attempted to compose a short melody based on the Chinese pentatonic scales as it was deemed advantageous for students to understand how native composers construct a song and what kinds of skills are involved.

- **Listening to music**

Tables 6.39 and 6.40 outline the listening to music presented in the *Curriculum Standards*[xn] and in the textbook, *Music* 1994,[129] respectively.

Table 6.39: Listening to music, 1994 *Curriculum Standards*

1	• Recognize concerts of singing and instrumental playing. • Recognize recorders, percussion, woodwind and brass, and strings. • Recognize Chinese and Taiwanese folk songs and opera.
2	• Listen to different forms such as rondo, variation, and sonata. • Listen to national music from different countries. • Listen to different periods and composers[1] works.
3	• Listen to different periods and composers' works (continued from last year). • Listen to Chinese traditional music and contemporary works, and traditional opera and drama.

[126] Education Department 1994, op. cit., p. 358.
[127] Wang, C. K. 2001, op. cit., pp. 40, 96 & 105.
[128] ibid., p. 359.

Table 6. 40: Listening to music, *Music* 1994

chapters	content
1	• Introduce Chinese contemporary music and listen to two pieces: *Bangdi Concerto* and *Piano Sonata* and ten pieces by Taiwanese composers.
2	• Introduce Chinese contemporary music and listen to two works: *Changhen Song* and *Description of Beijing.*
3	• Introduce and listen to *Ten Sides of Hiding* and *Deep Dark Night*
4	• Introduce the romantic period and listen to *Bridal Chorus* by Wagner.
5	• Introduce Tchaikovsky and listen to *Swan Lake* • Introduce Rimsky-Korsakov and listen to *Scheherazade*
6	• Introduce Grieg and listen to *Peer Gynt-Suite No. 1* • Introduce Sibelius and listen to the symphonic poem *Finlandia* op. 26
7	• Introduce Chinese opera and listen to *Su-san-chi-chieh.*
S	• Introduce Taiwanese opera and listen to *Tsou-lu-tiao.*
9	• Introduce Debussy and listen to *Clair de Lune.*
10	• Introduce Ravel and listen to *Bolero.*
11	• Introduce Stravinsky and listen to *Le Sacre du Printemps,* 1913.
12	• Introduce Cage and listen to 4'33". • Introduce Reich and listen to *Music for Mallet Instruments, Voices and Organs.*

The textbook fulfilled the aims of the *Curriculum Standards.* Some of the programs in *Music* 1994 were quite difficult.[130] The writers of *Music* 1994 have interpreted the *Curriculum Standards* quite broadly - the range of music presented is varied and at least some of the pieces quite challenging. It is a questionable as to • how many students would be capable of understanding the meaning of the texts and the structure of the music of Chinese opera. This also challenges the teacher's ability and knowledge of grand Chinese opera.

- **Discussion**

Lai, a Taiwanese music educator, commented that after the textbooks were produced by non-government publishers it was probable that the content more accurately addressed the needs of the users. The new *Curriculum Standards* reforms encouraged flexibility of the teaching program and promotion of "nativist" music education. Lai also provided suggestions for future planning emphasizing integration between Grades, specifically from elementary to secondary levels.[131] Lai concludes that the reforms and private publishers promoted a higher quality of music education at the secondary level in Taiwan.[132]

Music education at the secondary level in Taiwan has had a long tradition of Western influence with syllabi containing activities based on performing, composing and listening. Fortunately, *Music* 1994 and the 1994 *Curriculum Standards* also stipulated the musical

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[129] Wang, C. K. 2001, op. cit., pp. 20,28, 40, 46, 56, 64, 71, 80, 88, 97, 107 & 116.
[130] For example, *Changhen Song* is a Chinese Recitative and contains ten movements.
[131] The teaching materials should include experimental results, ample time should be allowed for editing the textbook, which should have an appropriate structure and teaching resources, and be frequently revised.

heritage of the Taiwanese people and traditional Chinese music. This was the first time, after nearly one hundred years of school music, that Chinese music was specified in the *Curriculum Standards*.

Music teacher education

Introduction

This section begins with an examination of the elementary teacher training system in Taiwan according to the following subdivisions: generalist and specialist.[133] Second, the contents of three music teacher education textbooks will be reviewed because they provide the clearest picture of the curriculum and pedagogy employed in teacher education.

Elementary teacher training

In 1987 the Taiwan Provincial Taipei Teacher College was renamed the Taiwan Provincial Taipei Teacher Training Institution.[134] In 1991, the school was again re-named the National Taipei Teacher Institution.[135] This institution provided a four year course at tertiary level including three years of study and one year of paid, but unqualified, teaching. All elementary teaching students received training in music, however, students could also specialize in music education during their training.[136]

- **Generalist teacher training**

In 1995, elementary music education was part of an overall arts education course in general elementary teacher training. Music training comprised Piano and General Music. The content of both of these is given in Tables 6.42 and 6.43 respectively. Students were to receive a variety of musical experiences in three subjects: Music (1) in Year One, Music (2.1) in Year Two and Music (2.2) in Year Three. There were two one-hour lessons per week, one for piano

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[132] Lai, M. L. 1995, op. cit., pp. 65-66.
[133] The discussion will focus on elementary rather than secondary teacher education due to a greater availability of materials on the former.
[134] Chang, T. H. 1997, op. cit., p. 61.
[135] ibid., p. 62.

and reed organ and another for general music,[137] which included aural training, music theory, singing, performing, composing and listening to music.[138] The aims of music training were to develop skills in elementary piano or reed organ and to acquire musical knowledge, skill and teaching strategies required to teach the elementary music curriculum.

- **Syllabus**

The outline of the syllabus for piano[139] and general music are shown in Table 6.41 and Table 6.42.

Table 6.41: Syllabus for keyboard --piano

Years		W. Byrd's keyboard exercises	Basic Accompani-ment	March Songs	Nursery Songs	Scales and Cadences
One	Semester 1	Practice nos. 3-24; examine nos. 14, 16, 17, 18 & 20.	Choose one song in C.	none	none	C major scale and practise first five notes
	Semester 2	Practice nos. 25- 50; examine nos. 25, 29, 40, 48 & 49.	Same as above	none	none	C major scale and cadence
Two	Semester 1	Practice nos. 51-65; examine nos. 52, 53, 55, 60 & 65.	Choose one song in G.	*Lily March*	*Happy Bird*	G major scale and practise first five notes
	Semester 2	Practice nos. 66-75; examine nos. 70, 72-75.	Same as above	*ABC Song*	*Small Donkey*	G major scale and cadence
Three	Semester 1	Practice nos. 76-85; examine nos. 77-79.	Choose one song in F major.	*Sweden Song*	*Young People Should Work Hard*	F major scale and practise first five notes
	Semester 2	Practice nos. 86- 104; examine nos. 91-93.	Same as above	*Turkish march*	*Sweet Home*	F major scale and cadence

The piano was the only instrument taught to students at the tertiary level. Although the reed organ was also mentioned there is no syllabus for it.[140] The scope of musical activities is provided in Table 6.42.[141]

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136 ibid.
137 ibid., pp. 159-160.
138 ibid., p. 160.
139 ibid., pp. 160-161.
m Unfortunately, Chang did not mention the syllabus for reed organ.
141 ibid., pp. 161-162.

Table 6.42: The outline of general music

Years Categories	Year One	Year Two	Year Three
Singing	• Singing skills • Singing expression • Five songs	• Review the previous year. • Five songs	• Review the previous year. • Five songs
Performing	• Percussion instruments • Percussion accompaniment for class songs. • Percussion ostinato.	• Practice the recorder • Add recorder accompaniment for class songs. • Percussion and recorder duet.	• Practice the harmonica • Harmonica accompaniment for class songs. • Ensemble with percussion, recorders and harmonicas.
Composing	• Rhythmic game in chant. • Practice body percussion, imitating nature sounds. • Imitating rhythm and responses games.	• Rhythmic composition and response games • Practice changing the original rhythmic patterns of a song • Arrange and create rhythmic phrases • Arrange and create melodic phrases based on written rhythmic patterns.	• Arrange and create a short song on lyrics provided. • Imitate a phrase from well known music and sing it in a different key. • Melodic composition and responses. • Singing responses. • Create and arrange a melody on given lyrics.
Aural training	• Learn discrimination of high, low, long, short, slow, loud, and soft sounds. • Practice 2/4, 3/4, and 4/4 measures. • Practice perfect cadence in C major: recognize, listen and sing broken triads and single melody. • Listen and sing in 2, 3, and 4 measures. • Aural and sight-singing studies in C major and a minor melodic phrases (8 bar).	• Sing middle C to C\ • Practice regular beats and upbeat in 2/4, 3/4, and 4/4 measures. • Practice perfect cadence in the key of F: recognize, listen, sing broken triads and single melody. • Rhythmic exercises based on 2, 3, and 4 measures. • Aural and sight-singing studies in F major and d minor of simple melodic phrases within eight bars.	• Sing middle C to C. • Listen to single notes in F major, add F sharp and B flat. • Practice perfect cadence in key G: recognize, listen, and sing broken triads and single melody. • Practice chorus based on cadence of the keys of C, F, and G. • Aural and sight-singing studies in G major, e minor and Chinese pentatonic scale of simple melodic phrases (8 bars).
Music theory	• The meaning of the music. • How to produce sound, staff and key signatures, notes, rests, note values and rests, beats, meters, systems of forming major and minor scales on different tones.	• Simple and compound meters. • Recognize simple and compound intervals • Recognize melodic, harmonic and intervals. • Recognize consonance and dissonance. • Relative major and minor key signatures and scales • Chinese pentatonic and seven note scales	• Introduction to modulation • Articulations; breath speed, dynamic and expression marks; barlines and *da capo al coda*.

The syllabus of musical activities was quite extensive which may have been a drawback. Given that music was only one part of generalist teacher training, it is possible that problems arose in terms of giving adequate attention and time to music, particularly in light of the degree of musicianship required.

- **Assessment**

The assessment was divided into three categories: keyboard, music (theory and performance) and affective development. In these categories as a whole, piano occupied 50%, music 40% (music theory 20% and performance 20%) and affective development 10% of the syllabus.[142] Piano was examined twice yearly but the teacher was also required to test individuals during lessons. If students obtained a lower score extra assistance should be provided. Similarly, a written music theory examination occurred at the end of the semester; however, written tests were also given during the lessons at the teacher's discretion. Assessment of affective development required an evaluation of the students' enthusiasm in classroom activities; however its weighting (10%) reveals its low priority. Clearly the development of piano skills was most important although the relative weighting of the different components was not indicated. Further, there was no discussion of supplementary assessment should a student fail the course.

In summary, this syllabus for generalists provided experience in a range of music making activities, however, several issues need to be considered. The degree of musicianship required from generalist teacher trainees, who may not enter the course with established music skills, was quite high. For those who did possess some musical expertise. It may have been advisable to widen the choice of instruments but clearly this would have fiscal considerations. It would also have been helpful for teacher educators if the assessment processes were defined more precisely.

- **Specialist teacher training**

The specialist elementary music education course was provided for teachers who would be dedicated to that discipline and was even more demanding than that for generalists. The aims of the specialist elementary music education course were: 1. That pre-service students should specialize in elementary music knowledge and technique, and have an ability to perform teacher tasks. 2. That pre-service students should have an ability in teaching. 3. The course should promote music skills and expertise. 4. The course should develop Chinese traditional music and awareness of world music.[143]

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[142] ibid., p. 163.
[143] ibid., p. 136.

- **Syllabus**

The syllabus contents and allocated teaching time are listed in table 6.43.

Table 6.43: The syllabus in the 1995 Music Education course, including the number of hours allocated to each subject.[144]

Semesters and Time-table / Subjects	Year One		Year Two		Year Three		Year Four	
	1st	2nd	1st	2nd	1st	2nd	1st	2nd
Ensemble	2	2						
Chorus			2	2				
Listening to Music			2	2				
Music Pedagogy							1	
Musicianship	2	2						
Harmony	2	2						
Traditional Music	2	2						
Aural Training			2	2				
Introduction to Music Education			2	2				
Chinese Music History			2	2				
Chorus Pedagogy			2	2	2	2		
Counterpoint					2	2		
Instrumental Teaching for elementary school					2	2		
Teaching Planning					2	2		
Western Music History					2	2		
Forms and Composition							2	2
Singing and Playing Children Songs							2	2
First Major Instruu^nt[145]	1	1	1	1	1	1	1	1
Second Major Instrument[146]	0.5	0.5	0.5	0.5	0.5	0.5	0.5	0.5
Third Major Instrument	0.5	0.5	0.5	0.5	0.5	0.5	0.5	0.5

Incidentally these students also completed all the other requirements of elementary teacher training. The above program suggests that the course was very demanding.

Three music education textbooks

The discussion of the contribution of Chen's *Music Pedagogy*[147], Fan's *Music Pedagogy*[148] and Chang's *Teaching Program and Pedagogy of Elementary School Music*[149] teaching references to elementary music education in Taiwan during this period has been divided into

[144] ibid., pp. 138-139.
[145] If the first major instrument is the violin, the second major should be both voice and piano.
[146] If the first major instrument is the piano, the second major should be voice, and the third major instrument can be chosen from either strings, brass, woodwind, composition, conducting, a traditional instrument, or percussion.
[147] Chen, Y. H. 1979, op. cit.
[148] Fan, C M. 1990, op, cit.
[149] Chang, Y. 1. 1995, op. cit.

three sections. First, each book will be briefly introduced; second, the degree to which the relevant *Curriculum Standards*[150] for music were applied will be considered; and finally, the texts will be compared with international trends in music education.

Chen's *Music Pedagogy,* published in 1979, is the earliest of the three books. Chen based this book on his teaching experiences and ten years of participative research.[151] Chen's detailed textbook contained five topics: the introduction of music education in elementary schools, the selection and design of teaching materials, teaching strategies, pedagogy, and activity design and management.

Fan's *Music Pedagogy,* published in 1990, contained six sections including an introduction to music and music education, vocal and instrumental teaching, composing, music listening and music theory. In its discussion of curriculum and general music pedagogy, this book covered elementary, junior and senior high school levels. It also included Fan's interpretations and analyses of Western music.

Chang's *Teaching Program and Pedagogy of Elementary School Music,* published in 1995, focused on seven topics, namely the relationship between teachers and students, a comparison of the 1975 and 1993 *Curriculum Standards,* teaching materials, pedagogy, accommodation (equipment and teaching references), orchestra and chorus, and assessment. This textbook provided more suggestions on the collection of teaching materials as well as varied pedagogical advice. In the appendices, Chang offers three specific examples from district schools in California, *USA- Elementary Instrumental Pilot Program* (1990-1991) from Newport and Mesa,[152] *Philosophy of Irvine's Fine Arts Instruction, ·General Music Matrix Scope & Sequence* and lastly *Instrumental Music Scope and Sequence Strings* (1993-1994) from the Irvine Unified School District.[153] He also listed two examples for curriculum and materials - *Visual and Performing Arts Framework for California Public Schools*^ and *Guide to the Edgar Dale Educational Media and Instructional Materials Laboratory*^ at the College of Education, Ohio State University. These sources are useful in that they expand students' horizons. Further, they provide yet another demonstration of the long-existing ties between Taiwanese and American music education. The next sub-section outlines the curriculum and pedagogy in these three texts in relation to the relevant *Curriculum Standards.* Following this,

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[150] Ministry of Education 1975, op. cit.
[151] He was involved in trial teaching programs at elementary level and the editing of a study on the first use of the new music textbooks for elementary schools. Chen, Y. H. 1979, op. cit., preface.
[152] Chang, Y. I. 1995, op. cit., pp. 534-543.
[153] ibid., pp. 544-569.
[154] ibid., pp. 570-580.

there is a study of their influences on teacher training to determine the effect of the 1975 and 1993 *Curriculum Standards.*

- **Chen's book and the 1975 *Curriculum Standards***

The publication of Chen's *Music Pedagogy* in 1979 postdates the 1975 *Curriculum Standards. Music Pedagogy* contained five sections.[156] The first described the background and aims of elementary music education in Taiwan, the aims of the *Curriculum Standards,* and the qualifications of music teachers and the equipment required. The second section involved the selection and arrangement of teaching materials and instructional plans. The third section discussed tone production, aural training, sight-singing, conducting ('hand-signal'), vocal studies, instrumental training, composing, listening to music, and assessment. The fourth section covered training of choirs, childrens' band, Chinese bands and brass bands. The fifth topic discussed the organization of school concerts, competitive and non-competitive musical festivals, work experience for student teachers and concerts by professional orchestras.[157]

Chen noted that the varied aims of music education in Taiwan could be divided into two categories that dealt with general and special music education. He defined the purpose of general music education as the enrichment and development of people's lives and special music education as being the training of people in the knowledge and skills of music.[158] Music in elementary school however belonged to the area of generalist music education which encompassed three objectives: the development of morals, the cultivation of aesthetics, and the drilling of skills.[159] For the development of morals, Chen drew on the work of many philosophers including Confucius, Plato, Aristotle, and Martin Luther[160]. He suggested that this category also included the fifth principal aim of the 1975 *Curriculum Standards,* which was to develop children's wisdom, and an aestheticism for music leading to an enhancement of happiness, liveliness, optimism, and courage. Also included was the sixth aim which was to encourage love of one's home and country, and to co-operate with and serve society.[161]

Concerning the cultivation of aesthetics, Chen maintained that when people listen to music, the benefits generated by an appreciation of rhythm, harmony and melody tend to affect the social aspects of life. He stated that the beauty of rhythm resonates in people's souls and

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155 ibid., pp. 594-612.
156 *Music pedagogy* contained five topics, of five, two, nine, four and four chapters respectively.
157 Chen, Y. H. 1979, op. cit., pp. 1-5.
158 ibid., p. 8.
159 ibid., pp. 8-9.
160 ibid., p. 8.

bodies, encouraging discipline; the beauty of harmony develops human relations and collaboration; and the beauty of melody cultivates an integrated personality. Music can change people's feelings and guide people towards a beautiful life.[162] For the drilling of skills, Chen's elementary music education included singing, instrumental playing and composing as the basis for training children in performing techniques. The function of drill was to cultivate children's interest in music, to extend their areas of study, and to promote music standards.[163] Chen concluded that these three objectives should apply to various teaching goals, programs and after-school activities.[164]

This discussion intends to use the principal aims of the 1975 *Curriculum Standards* for music as a basis for comparison with Chen's aims of elementary music education. Chen's objectives encompassed the second set of principal aims of the *Curriculum Standards* which were: to cultivate children's interests and skills in singing songs and performing with instruments, as well as the fifth and sixth principal aims.[165] However there are four apparent differences between the two works. While the 1975 *Curriculum 'Standards* aimed to develop children's appreciation of music, to cultivate children's abilities and confidence in performing and composing and to teach children to recognize, appreciate and study traditional music, Chen had overlooked these concepts and has focused instead on the development of morals and the cultivation o^ aesthetics. Concerning traditional music, Chen devoted a chapter to an explanation of the Chinese band and recommended that all children learn to play a Chinese instrument. The instruction program of the 1975 *Curriculum Standards* consisted of three sections of syllabus: musicianship, performing, and listening to music. Pedagogy included teaching requirements and references, assessment and required learning.[166] Comparison with the *Curriculum Standards* reveals that Chen covered the syllabus but offered more detailed teaching strategies based on his own beliefs.[167]

- **Fan's book and the 1975 *Curriculum Standards***

A decade later, Fan published *Music Pedagogy* for both generalist and specialist pre-

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[161] ibid., p. 9.
[162] ibid.
[163] ibid.
[164] ibid.
[165] Cite in Chang, Y. I. 1995, op. cit., p. 511.
[166] Cite in ibid., pp. 517-533.
[167] For example, characteristics and qualifications of the music teachers, and the organization and planning of school concerts, music competitions, teaching observation and concerts by professional orchestras.

service music teacher education. The book contained six sections[168] - the first defined music and music education, the second involved basic knowledge of teaching singing, the boy's changing voice, singing and particularly chorus pedagogy, and the third discussed instrumental teaching.[169] The fourth section considered the importance and meaning of creative teaching, and the content and pedagogy of activities. The fifth section considered listening to music - its meaning, pedagogy, and the planning of activities. The final section comprised an introduction to musicianship, aural training, music theory and musical literacy.[170]

Occasionally Fan also included philosophical ideas. Music education has, Fan believed, five functions: a consideration of musical symbols can help students extend their visual range; music education can communicate and express ideas better than language; both music and dance can provide a way to express feelings and relieve stress;[171] the arts can develop personal interests and values; and, finally, music can provide technical development.[172] Fan considered these functions to be aims. In addition to the aims stated in the 1975 *Curriculum Standards* he also offered six different sources for the aims of music education: three Chinese music educators (Cheng, Hwang and K'ang), and three from other countries (Tomoda, Mursell and Glenn, and Ernst and Gary).

Predictably, Fan selected writers whose ideas were sympathetic to his own. Cheng's four aims of elementary music education were the development of students' morals, the cultivation of aesthetics, the promotion of a spiritual life and the encouragement of nationalism and patriotism.[173] Hwang offered five aims: practical music making, music to motivate approved behavior, music to encourage spiritual unity, the teaching of creative strength and the development of national character and modernization.[174] The three aims suggested by K'ang were training skills, the development of morals, and the cultivation of aesthetics.[175] Few of these are musical aims.

Tomoda in Japan provided rationales for arts education: the cultivation of emotional growth, the development of creativity and one's personal life, and the enrichment of aesthetic values.[176] Regarding musical outcomes Ernst and Gary in America stated that 'in describing the

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[168] *Music Pedagogy* contained six topics, of two, four, six, four, four and four chapters respectively.
[169] The rationale and an introduction to instrumental playing, a discussion of the recorder, guitar and other instruments classroom and instrumental pedagogy.
[170] Fan, C. M. 1990, op. cit., pp. 1-5.
[171] ibid., p. 33.
[172] ibid., pp. 33-34.
[173] ibid., p. 34.
[174] ibid., p. 34.
[175] ibid., pp. 34-35.
[176] ibid., p. 35.

musical personality of the generally educated person the characteristics would be grouped under three areas'[177] - skills, understandings and attitudes. Skills included listening to music, singing ability, instrumental playing and the ability to interpret musical notation.[178] Secondly, the student:

> will understand the importance of design in music; he will relate music to man's historical development; he will understand the relationship? existing between music and other areas of human endeavor; and he will understand the place of music in contemporary society.[179]

Attitudes included that 'the student will value music as a means of self-expression ... a desire to continue his musical experiences; and he will discriminate with respect to music.'[180]

Fan also cited Tyler's five potential music education sources for students: from the learner himself, from after school activities, from suggestions by experts from different areas, from philosophical ideas, and from psychological study. Fan included mention of the 1975 *Curriculum Standards* but did not elaborate on its content, focussing rather on ideas from foreign sources. Fan offered explanation and studies in sight-singing without introducing conducting, whereas the 1975 curriculum focused on conducting without including sight-singing. Fan emphasized theory and provided little that was practical. Although theoretical ideas enable pre-service students to acquire broader knowledge, sufficiency of interpretation and illustration, Fan did not give many practical examples to support his ideas and make them useful at a tertiary level.

- **Chang's book and the 1993 *Curriculum Standards***

The two books discussed previously were based on the 1975 *Curriculum Standards* but clearly established their own directions and characters. Chang's book was published after the 1993 *Curriculum Standards,* which has been discussed earlier. Chang's book contains seven sections.[181] The first section gave a definition of music, students and teachers' qualifications. The second section discusses the *Curriculum Standards,* comparing the 1975 and 1993 versions. The third section covers the selection of teaching materials and pedagogy in aural training, musical notation, singing, performing, composing, and listening to music, and the principles of teaching. The fourth section continues this discussion and addressed the approaches of Kodály,

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[177] Ernst, K. D. & Gary, C. L. 1965, *Music in General Education,* Washington, D. C: Music Educators National Conference, p. 4.
[178] Ernst, K. D. & Gary, C. L. 1965, op. cit., pp. 4-5.
[179] ibid., pp. 5-7.
[180] ibid., pp. 7-8.
[181] Chang, Y. I. 1995, op. cit.

Orff and Dalcroze. The fifth section considers the learning environment for music including equipment, instruments and resources. The sixth section concerns the management of the chorus, band, orchestra, and concerts. The seventh section delineated homework, practice and assessment.[182]

Chang reviews the 1993 *Curriculum Standards*, as is outlined in Table 6.44.[183]

Table 6.44: An outline of the 1993 syllabus[184]

items	content
Aims	1. Principal aims.[185] 2. Subsidiary aims divide into three categories: aims for Grades One and Two, aims for Grades Three and Four, and aims for Grades Five and Six.[185]
Schedule	1. Two lessons per week and forty minutes per lesson from Grades One to Six. 2. Group activities. 3. Individual tuition for instrumental teaching.
Teaching program	1. Aural training includes discrimination of nature sounds and imitation, listen to rhythm and imitate by singing, and studies in scales and cadences. 2. Musical notation includes recognition of time signatures and notes. 3. Singing includes unison, two parts and chorus. 4. Performance includes percussion ensemble and other ensemble works. 5. Composition include games in speech, rhythmic presentation and varied methods of composing. 6. Listening to music includes discrimination of vocal and instrumental music; discrimination of solo and chorus; awareness of brass, woodwind and strings; and awareness of variation and rondo forms, Chinese opera, and Western opera.
Pedagogical advice	1. Pedagogy includes the arrangement of teaching materials, teaching method, teaching aids and equipments, and integration with other subjects. 2. Assessment includes recognition (20%), technique (50%) and affective development (30%).

Chang applauds the inclusion of aims for the lower grades, as these had been lacking in previous reforms. However Chang identifies numerous problems in the syllabus. First, there were pragmatic problems concerning syllabus delievery. Group activities (chorus and ensemble) were expected but it was unclear whether these should be organized during or after school and whether it was the responsibility of the school or the individual teacher to do this. Second, Chang asserted that pre-service teacher training in different instruments was inadequate but the requirements for employing instrumental teachers were unclear. Chang also feels that school choruses should compete nationally.[187]

Chang is also critical of a number of elements in the teaching program.[188] One advantage

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[182] Chang, Y. I. 1995, op. cit., contents.
[183] While the aims of 1993 *Curriculum Standards* have been provided in the previous section, this table outlines the syllabus.
[184] ibid., pp. 65-66.
[185] See p. 167.
[186] See pp. 170-171.
[187] ibid., pp. 66-67.
[188] Regarding aural training Chang argued that students should also be taught keys in order. For musical notation

of the syllabus was that students gained a great deal of experience in music, however, Chang questions the teaching of Western songs, particularly those with Chinese lyrics and the lack of specific details about teaching method.[189] Chang is satisfied by the increased flexibility in the listening program,[190] however he argues that most music teachers felt the need to augment the textbook with additional materials.[191] Chang also points out that, while schools in the city areas may be well-resourced, many rural schools would not be in a similar position.[192]

Chang also criticizes the assessment procedures. He argues that the emphasis on testing could affect musical interest and that musical notation assessment should be practical not written. Chang argues the assessment weighting of 50% for technique was too heavy because students did not have enough time to practice in class. Chang also criticizes the guidelines for marking as limited.[193]

While Chen and Fan's books dealt with the aims of music education, Chang's book offers an interpretation of the meaning of the *Curriculum Standards.* He defines the standards as a minimum[194] which provide a basic level for the teacher to achieve.[195] Chang also provides explanations for teaching aims, materials and pedagogy.[196] Chang's ability to criticize and provide alternatives suggests a hitherto unknown level of freedom. Prior to 1987, the publication of textbooks was controlled by the government. The textbooks were thus based on the *Curriculum Standards* and included minimum and reference standards which the teacher applied directly to the classroom. From 1987 onwards, various textbooks were published by private companies[197] and thus teachers had more choice in terms of the manner in which they achieved the aims of the *Curriculum Standards.* The advantage of this increased choice was that teachers could select from a variety of songs and different methods of teaching.[198]

Chang suggested Do, Re, and Mi in Grade One, and Sol, La, and Si in Grade Two which was in contradiction to the syllabus, ibid., pp. 67-68.

[189] ibid., p. 69.

[190] ibid., p. 70.

[191] Chang did not elaborate on this although it is possible that special offers were available from the publisher or that schools preferred cheaper textbooks due to financial constraints, ibid., pp. 70-71.

[192] ibid., pp. 71-72.

[193] ibid., pp. 72-73.

[194] ibid., p. 59.

[195] For example, the textbook listed ten songs, and the minimum standards required that the teacher should teach seven songs in one semester, ibid., p. 59.

[196] ibid., p. 59.

[197] For example, Yang, W. P. et al. 2000-2001, op. cit. Lin, S. T. et a!. 1994 (3rd ed.), *Music* 1975 (for elementary school), vols. 1-8, Taipei: K.'ang Hê Publishing Company.

[198] For example, a teacher could teach the dotted crotchet by directly using familiar melody phrases which included only this note rather than a piece with a crotchet plus the quaver, ibid., pp. 59-60.

Conclusion

The theme of the use of the *Curriculum Standards: Music* has been further explored in this chapter. The system of compulsory nine-year education was in place from 1968 to 1995, and was accompanied by changes in the *Curriculum Standards* and textbooks for music. For elementary school music, the 1975 and 1993 *Curriculum Standards*[199] included a variety of objectives and content intended to challenge students. Problems existed however such as the difficulties encountered by teachers in implementing the programs due to constraints of time, training and financial resources. *Music* 1993[200] may have been considered an improvement on *Music* 1975[201] because it included international standards while simultaneously integrating native materials. For example, the authors of *Music* 1993 used the approaches of Dal croze, Kodály, Off and Suzuki, coupled with songs and chants written by native composers.

The examination of secondary school music suggested three important conclusions. Firstly, comparison of the aims of the 1993 elementary and 1994 secondary *Curriculum Standards*[202] revealed a degree of correlation between these levels and an intention to provide an appropriate developmental framework for the nine year education system. Second, comparison between the Taiwanese and American *National Curriculum* suggested that variations apparent between the two systems can be attributed to the different cultural contexts. The fact that the Taiwanese aims share much in the way of recognition, technique, and affective development with those from an American context might imply that the educational committee in Taiwan were cognizant of international trends and aspired to produce appropriate *National Curriculum Standards* for music for their particular setting. This was intended to assist the teachers to implement the standards-based curriculum successfully for a high quality school music program comparable to that of America. Finally, comparison between *Music* 1994[203] and the 1994 *Curriculum Standards*[20]* suggest that the authors of the textbook attempted to enhance its quality and balance the use of Western and traditional music.

The analysis of the system of music teacher education suggests two conclusions. First, the courses of generalist and specialist elementary music education in the National Taipei Teacher Institution were both quite extensive. Three music references, Chen's *Music*

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[199] Ministry of Education 1975 & 1993, op. cit.
[200] Yang, W. P. 2000-2001, op. cit.
[201] Lee, P. C. 1981-1986, op. cit.
[202] Ministry of Education 1993 & 1994, op. cit.
[203] Wang, C.K. 2001, op. cit.
[204] Ministry of Education 1994, op. cit.

Pedagogy,[205] Fan's Mws/c *Pedagogy*[206] and Chang's *Teaching Program and Pedagogy of Elementary School Music,*[201] each provided their own formula for teaching. Each book reflected the author's beliefs and experiences, and represented significant contributions to teacher education.

The first contention of this inquiry concerning the influence of Western ideas curricular development again appears in the 1975 and 1993 *Curriculum Standards: Music*[20]* for elementary schools and the 1994 version for secondary schools, and textbooks including *Music* 1975,[209] *Music* 1993,[210] and *Music* 1994.[211] The songs in *Music* 1993[212] (elementary) and *Music* 1994[213] (secondary) however revealed a focus on traditional Chinese and local culture. Thus, while school music education was dominated by Western culture for decades, traditional Chinese and local music were gradually introduced and developed by Taiwanese music educators. The next chapter will explore the use of the pedagogical approaches of Dalcroze, Kodály and Orff in Taiwan, as they became increasingly influential. The second contention is that texts carried messages about social change was maintained during this period by the emphasis on nationalism. The song texts in *Music* 1975[214] displayed a strong element of patriotism whereas *Music* 1993[215] transformed the focus to the natural environment and the child.

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[205] Chen, Y.H. 1979, op. cit.
[206] Fan, C M. 1990,.op. cit.
[207] Chang, Y. I. 1995, op. cit.
[208] Ministry of Education 1975 & 1993, op. cit.
[209] Lee, P. C. 1981-1986, op. cit.
[210] Yang, W. P. 2000-2001, op. cit.
[211] Wang, C.K. 2001, op. cit.
[212] Yang, W. P. 2000-2001, op. cit.
[213] Wang, C. K. 2001, op. cit.
[214] Lee, P. C. 1981-1986, op. cit.
[215] Yang, W. P. 2000-2001, op. cit.

Chapter 7

New Trends in Music Education in Taiwan from 1967 to the Present: The Dalcroze, Kodály and Orff methods

Introduction

Various significant and influential music education approaches emerged during the nineteenth and twentieth centuries. Three of these, those of Emile Jaques-Dalcroze (1865-1950), Zoltán Kodály (1882-1967) and Carl Orff (1895-1982), are now practised widely in Taiwanese schools. As discussed in Chapter 6, their pedagogies were first mentioned in *Music* 1993. These approaches are also popular in other countries such as Australia and the USA which thus affords an opportunity to assess their introduction, adaptation and implementation in Taiwan relative to other cultural contexts, as translated from the original versions.

The introduction of these approaches into Taiwan was often initiated by Taiwanese music educators who travelled overseas to English-speaking countries to study foreign methods. This process and the subsequent influence of approaches from English- speaking nations such as Australia and the USA was facilitated by the fact that English was taught in Taiwanese secondary schools as a foreign language study. For the current study, therefore, the use of the different methods in Taiwan will be contrasted with that in Australia or the USA. Further, this will provide material for a consideration of the effect of language on these pedagogies.

Dalcroze teaching was first introduced into Taiwan by Chen Wen-Wan in the 1980's,[1] although it was pioneered in Australia much earlier by Heather Gell in the 1940's.[2] The Kodály method has been used by various educators in Taiwan since the 1970's and was implemented in North America by Mary Helen Richards.[3] Orff teaching was pioneered in Taiwan in 1967 by K'ui Liao[4] following the adaptation and translation of the original German volumes of *Orff Schulwerk* published in the USA and Canada by Arnold Walter and Doreen Hall in 1955.[5] For

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[1] Chen, W. W. 1990, *The Eurhythmies Approach for Children,* Taipei: Hsin Yi Publisher, p. 12.

[2] Southcott, J. E. 1997, 'Gell, Heather Doris' in Warren Bebbington (ed.), *The Oxford Companion to Australian Music,* Melbourne: Oxford University Press, p. 236.

[3] The date for this is unspecified. Choksy, L. 1988, *The Koďaly Method,* Englewood Cliffs, New Jersey: Prentice-Hall, p. 7. Koďaly's method was adapted for use in the USA people including Tibor Bachmann, Lois Choksy, Mary Helen Richards, and Denise Bacon. Mark, M. L. & Gary, C. L. 1992, op. cit., p. 360.

[4] K'ui Liao is a music educator and teacher in the music department at the National Taiwan Normal University. Liao, K.. 1995, 'Discussion of Orff Approach from an Education viewpoint' in *Junior High School Education,* 46, no. 4, pp. 68-73.

[5] The First International Symposium for Orff-Schulwerk took place in California in 1967. This was also the first national conference in Orff-Schulwerk in America. Mark, M. L. 1978, op. cit., pp. 91 & 141.

Taiwanese, Australian and American contexts, various textbooks on the three methods have been published. These local adaptations have contributed to making the methods more widely accessible. These texts are similar in that each was written with an awareness of the educational aspirations of their respective audiences and an understanding of their cultural environments.

This review of the Dalcroze method in Taiwan and Australia will focus on Mindy H. M. Shieh's *Dalcroze Eurhythmies Monthly Journal,*[6] Wen-Wan Chen's *Eurhythmies Approach for Children*[7] and Gell's *Music, Movement and the Young Child}* The latter focuses primarily on the teaching of rhythmic movement. The consideration of the Kodály method in Taiwan and America will be based on Cheng's *Kodaly Method** and Choksy's *Kodály Method.*[10] Analysis of the Orff method will be based on a comparison of three definitive texts, each entitled *Orff-Schulwerk,* by Souren and Chen in Chinese," Murray in English[12] and the original text in German. The adaptation of the Orff method in Taiwan and America will focus respectively on Chen's *Musical Notes Growing*^ and *Growing Musical Notes*™ and on Frazee's *Discovering Orff."*

This discussion will include a brief review of the literature discussing the history, methods, philosophies and applications of Dalcroze, Kodály and Orff. The current study focuses on the texts of Gell, Choksy, Frazee, Shieh, W. W. Chen, Cheng and H. L. Chen for two main reasons. Firstly, this chapter provides a comparison of the characteristics of the Dalcroze, Kodály and Orff methods in different cultural contexts. Secondly, the texts were chosen due to the detailed discussion they provide of the philosophy and methodology of the Dalcroze, Kodály and Orff approaches in Taiwanese, Australian, and American contexts. Although the Australian adaptations of these methods were not directly influential on the application of the approaches in Taiwan it is useful to contrast them with Taiwanese publications to consider how the methods varied between cultures. Further, both the American and Australian texts use the English language and it is thus interesting to consider possible differences caused by different languages.

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[6] Shieh, M. H. M. 1996, op. cit.
[7] Chen, W. W. 1990, op. cit.
[8] Gell, H. 1973, *Music, Movement and the Young Child,* Sydney: Australian Publishing Company.
'Cheng, F. C. 1990, op. cit.
[10] ibid.
[11] Souren, A. & Chen, H. L. 1989, *Orff Method Vol. I & II,* Taipei: Orff Approach Research Center Press.
[12] Murray's text is used as that is the text used in Australia. Murray, M. 1958-1966, *Music for Children,* English version adapted from *Orff-Schulwerk,* London: Schott.
[13] Chen, H. L. 1990, op. cit.
[14] Chen, H. L. 1991, op. cit.
[15] Frazee, J. with Kreuter, K. 1987, op. cit.

Dalcroze method

Introduction

This section will discuss the interpretation of Dalcroze's ideas by his supporters, and outline the extent to which Wen-Wan Chen and Mindy H. M. Shieh in Taiwan, and Heather Gell in Australia modified Dalcroze's program. Both similarities and differences will be sought.

t Historical Development

Dalcroze (1865-1950) was a Swiss educator and a prolific composer. In 1893 he was employed to teach the advanced musicianship classes at the Geneva Conservatoire. He noticed that his students had neither effective involvement nor hearing in music. Dalcroze wanted his students to hear the sonorities represented on the score before them with both the mind and ear. To this end, he devised a variety of unique learning strategies which consisted of three stages: eurhythmies (a word derived from the Greek, meaning "good rhythm or flow")[16] which emphasized experiencing music through body movement; solfège in which the aural training was based on a fixed do approach; and improvisation where pedagogical and musical skills were developed to apply improvisation to all areas - movement, singing, instrumental study, and notation.

• Dalcroze's interpretation by his supporters

In this section, a systematic presentation of the Dalcroze philosophy from the viewpoint of his supporters is provided, considering eurhythmies, solfège and improvisation in that order. The views of Taiwanese educators are placed in their international context.

• Eurhythmies

Mead identified one of the basic principles of the Dalcroze method as: 'students must develop an inner sensing of music: the inner aural sense and the inner muscular sense.'[17] This principle includes components of time, space, and energy, which are interrelated through movement. Students hear the music and experience these interrelationships.[18] Through the

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[16] Hoffcr, C. R. 1993, op. cit., p. 123.

[17] Mead, V. H. 1996, 'More than mere movement Dalcroze Eurhythmies' in *Music Educators Journal*, vol. 82, no. 4, p. 40.

[18] For example, young children explore time and space through walking or running during a song. Older students are asked to roll a ball to the musical phrases. This helps to develop 'an inner sense of time, space, and energy relationship'. Mead, V. H. 1996, op. cit., p. 40. Advanced students should be taught the relationship of note

techniques of eurhythmies or rhythmic movement, students were required to be mentally attentive in their listening and whole-body responses to music. Mead believes that this developed sharper communication between the ear, eye, body, and mind of the student.[19] Dalcrozian exercises linked musical concepts with physical sensations and gave teachers the opportunity to develop musical ideas and their own working knowledge. Johnson insisted that 'Dalcroze techniques use movement to teach music provide a flexible means of guiding students sequentially toward the perception, performance, and understanding of music.'[20]

Aronoff suggested that the adoption of 'a game strategy makes it possible to build on the child's interests, encourage his suggestions, take him up on his unconscious cues'.[21] She suggests three strategies to use in teaching young children which 'strike a chord' with Taiwanese music education aims and practices. The teacher must prepare the child's voice and emotion, select songs which relate to the child's daily life, and focus on one musical element for each lesson.[22]

Eurhythmies lessons begin with conducting the beat with the arms and stepping rhythms with the feet. The students develop various skills with rhythms of increasing complexity,[23] eventually reaching a very high level of musical expertise. Revkin recognized problems in the level of rhythmic complexity students were required to learn:

> In exploring his great interest in rhythm and in trying so earnestly to inculcate the innate sense of rhythm in every individual, Dalcroze went to extremes ... Very few musicians could achieve this pinnacle of rhythmic excellence and the question was - was it really necessary? Did everyone have to be a rhythmic viituoso to attain a basic sense of rhythm?[24]

Despite this, it has been increasingly common for Dalcroze teaching to be applied to younger students. Wen-Wan Tan, who first pioneered Dalcroze teaching in Taiwan in 1981, considered that children develop their concentration abilities through rhythmic movement in early childhood training. The first aspect of the training sought to develop rapid physical reactions to

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values through singing and playing, and always feeling before they start performing. For example, a student with an ability to scan a rhythmic pattern, immediately establishes a tempo beat and the various rhythmic units before he or she starts to perform.

[19] ibid., p. 40. Landis and Carder gave a practical example of this 'the student sees the written symbol for *accelerando*, responds with muscular sensations ... by synchronizing their movements with music as they hear it, students experience [the] interrelationships [of time, space and energy].' Landis, B. & Carder, P. 1990, 'The Dalcroze approach' in Carder, P. (ed.), *The Eclectic Curriculum in American Music Education*, pp. 12-13.

[20] Johnson, M. D. 1993, 'Dalcroze skills for all teachers' in *Music Educators Journal*, vol 79, no 8, p. 43.

[21] Aronoff, F W. 1979, 'Dalcroze Strategies for Music Learning in the Classroom' in *Australian Journal of Music Education*, no. 24, April, p. 19.

[22] Aronoff, F. W. 1979, op. cit., p. 19.

[23] Giddens, M. J. 1997, 'Emile Jaques-Dalcroze (1865-1950): Master of Rhythm, Music and Education: Are his criticisms of late nineteenth-century instrumental teaching still pertinent today?' in *American Music Teacher*, vol. 6, no. 2, pp. 75-76.

intellectual expressions. On a physical level, a close relationship was developed between children's attention and concentration, which could help children to enhance their concentration on the ear, mind and body during the lessons by employing rhythmic movement.[25]

Taiwanese music educator Shieh stated that 'training in Dalcrozian quick reaction is a good method to help people in their other lessons, by developing their powers of concentration, understanding and memorizing.'[26] Shieh also believed that rhythmic movement not only produced better musicians, but may also be employed as music therapy for a wide range of areas such as mental, physical or muscular problems. Shieh also argued that young children from the ages of two to seven use their body directly rather than the brain in response to any information. She continued that training in rhythmic movement, as a consequence, enabled their characters to develop more completely, rapidly, confidently and creatively.[27]

- Solfège

The Dalcroze approach is valued in Taiwan for its aural training, especially in improvisation. Chen believes that Dalcroze's approach resulted in musical learning because it actively engaged the children in an imaginative way.[28] Campbell defines solfege as a method which is 'flexible, and . . . easily adjusted to the developmental level of the child, to various songs and styles, and to a host of musical concepts.'[29] Children develop their aural skills within the context of a song or sung scale. Campbell suggests that '[children] sing more musically as a result, converting experience to intellectual understanding and expressive performance.'[30]

Giddens believes that solfege assists students to discriminate musical sounds and discern the fine inter-connections between rhythm, phrasing, dynamics, timbre and improvisation.[31] Solfege training also involves reading music and working with notation, once basic skills have been established. Hoffer stated that 'notation is always related to sound.'[32] Johnson emphasized that 'theory follows practice'[33] and described some examples of games and activities that can be

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[24] Revkin cited in Giddens, M. J. 1997, op. cit., pp. 75-76.
[25] Lee, A. H. C. 1998, op. cit., p. 42.
[26] Shieh, M. H. M. 1994, 'The Dalcroze Method Workshop at the Taipei Teacher Institution' in *Education Treatise,* 30, p. 3.
[27] ibid.
[28] Chen, A. H. C. 1998, op. cit., p. 42.
[29] Campbell, P. S. 1990, 'Eurhythmies, Aural Training and Creative Thinking: The Dalcroze Pedagogy for Children' in Carder, P., *The Eclectic Curriculum in American Music Education,* p. 45.
[30] ibid, p. 45.
[31] Giddens, M. J. 1997, op. cit., p. 73.
[32] Hoffer, C. R. 1993, op. cit., p. 125. For example, by recognizing different tones through the use of cards with numbers and symbols to represent the various musical elements.
[33] Johnson, M. D. 1993, op. cit, p. 44.

created to reinforce the reading and writing of music through using aural material.[34]

- **Improvisation**

Dalcroze's improvisation methods involve piano, various other instruments, voice, and creative thinking. Johnson maintained that piano improvisation benefits those students who have difficulty in mastering a skill or understanding an idea, as well as enabling new approaches to be developed in response to students' needs. Teachers can gain skills in piano improvisation through teaching and their students can simultaneously develop their musicianship through spontaneously creating music at the piano.[35] Hoffer stated that 'improvising at the piano is stressed for advanced students and teachers.'[36]

The idea of creative thinking in music can be applied to any instrument. Landis and Carder suggest that, through improvisation with percussion instruments, 'students develop improvisation skills and gain a sense of success that contributes to the creative quality of their work.'[37] With creative thinking through improvisation, Campbell maintained that children should start at an early age and be taught musical elements based on their individual creative songs. Throughout the elementary grades, patterns based on the students' culture are progressively used. Campbell suggested that:

> From the most fundamental "making up" of a rhythmic pulse to accompany "marching soldiers", to the creation of a musical dialogue between instruments, to abstract communications of feeling through a more extensive musical structure, the Dalcroze approach to improvisation can be adapted to children at every level of their musical development.[38]

Comparison of Shieh's *Dalcroze Eurhythmies Monthly Journal,* Chen's *Children Eurhythmies Approach,* and Gell's *Music, Movement and the Young Child*

Shieh[39] was the first Taiwanese teacher to qualify in Dalcroze teaching, and published the *Dalcroze Eurhythmies Monthly Journal*™ for one year to introduce the Dalcroze approach.[41] Since 1993, she has regularly held conferences and workshops. Currently the approach is widespread in Taiwan. Each issue of Shieh's *Monthly Journal* includes twelve articles, and

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[34] For example he suggests the use of rhythmic patterns which are based on five ancient Greek rhythmic modes so that 'students can conceptualize their movement experience to music reading and writing.' ibid., p. 44.
[35] ibid., p. 44.
[36] Hoffer, C. R. 1993, op. cit., p. 126.
[37] Landis, B. & Carder, P. 1990, op. cit., p. 22.
[38] Campbell, P. S. 1990, op. cit., pp. 48-49.
[39] Shieh graduated from the Dalcroze School of Music in New York in USA. She studied un -• r Dr. Hilda Schuster who was a student of Dalcroze.
[40] Shieh, M. H. M. 1996, op. cit.

deals with various topics, including learning various musical elements through rhythmic movement, piano improvisation, musical theory, performance of original compositions, lesson plans for preschool music, teaching programs for the primary school, high school and tertiary level, and techniques of dancing with music.

Chen[42] pioneered Dalcroze Teaching in Taiwan in 1981, introducing the method to several Infant Schools and Kindergartens in Taipei City. From 1983, Chen established 'Eurhythmies' as a subject in the early childhood course at the Taipei Teacher Training College. Chen's *Children Eurhythmies Approach*[43] was based upon Dalcroze's principles and her own exercises and adaptations.[44] The book is divided into six chapters, including the introduction of the children to an eurhythmies approach, music theory, basic movement, teaching instruction, easy piano improvisation, and lesson planning for a year. Although Chen was the first to introduce the Dalcroze method to Taiwan, her ideas and practices were not widespread for some time.

Chen's book adapted the Dalcroze approach to the needs of classroom teachers in infant schools and Kindergartens. To identify those adaptations that are specifically Taiwanese it is useful to compare it with another version of Dalcroze's work intended for early childhood teaching. *Music Movement and the Young Child**[5] by Australian Heather Gell will be used for this purpose. Gell graduated from the London School of Dalcroze Eurhythmies and gained her Teacher's Certificate in approximately 1923. After twenty years, she went to Geneva and gained the advanced Dalcroze Diploma in Eurhythmies.[46] Gell later founded the Dalcroze Society in Sydney in 1970.[47] Gell's *Music, Movement and the Young Child*was designed for the needs of the class teacher in Infant Schools, Kindergartens and the lower Primary School grades. The book is based upon rhythmic movement and includes various original exercises and adaptations. This method was not widely adopted by teachers in the 1940s or 1950s, however Gell's 'Music Through Movement' programs were broadcast nationally on the Australian Broadcasting Commission School Radio Programs. Gell's book was intended for teachers of young children which makes a direct comparison with Shieh and Chen's texts insightful.

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[41] Shieh's *Monthly Journal* was published from April, 1995 to March, 1996.
[42] Chen had learned the Dalcroze method from one of Dalcroze's students in Japan. Chen, W. W. 1990, op. cit., p. 12.
[43] Chen, W. W. 1990, op. cit.
[44] ibid.
[45] Gell, H. 1973, op. cit.
[46] Gell, H. 1973, op. cit., p. x.
[47] Gell, H. & Brewer, E. 1982, 'Dalcroze Society Australia', in *The Australian Journal of Music Education*, 30,

• **Adaptation of the Dalcroze Method by Shieh, Chen and Gell**

The purpose of this section is to discuss the various approaches to eurhythmies used by Shieh, Chen and Gell, such as the teaching of skills for metric accent, note-value, phrasing, spoken word, games and planned lessons, as each of these may include local variations due to language or educational context. Chen does not mention metric accent, phrasing, spoken word and games. Thus, this writer will not be discussed within this section. For the teaching of skills for metric accent, Shieh provides various patterns of accents including metric, agogic, melodic, and dynamic accent. These are accompanied by brief explanations and examples for metric accent and dynamic accent only. The example for metric accent resemble that of Gell who provided twelve exercises to enhance students' abilities to distinguish loud from soft sounds.[48] However Gell did not include any dynamic accent exercises. Shieh's suggestions for practical exercises also include performances of drama with music and themes from the classics such as Debussy's *Golliwogg's Cakewalk,* to provide interesting studies for Grade VII students.[49] Overall, Shieh gives various patterns with brief explanations and simple supporting exercises while Gell focused on one pattern supplemented by numerous supporting activities.

Shieh's explanations of note values are comparatively simple. Concerning the actual movement to match the note-values, Chen uses a chart to indicate different note-values accompanied by practical exercises such as drawing a big circle and walking very slowly to represent a semibreve, lightly drawing a circle and walking to represent a crotchet, and tapping fingers and running in short steps to signify a quaver.[50] By contrast, Gell provided hints for teachers such as how to use four note-values with various exercises and how to define and recognize sounds and duration. She outlined various exercises including: 'when you hear walking sounds, walk beautifully; if you hear running sounds, sit, and let your fingers run on the floor'[51] and 'the child is to gain a clear conception of a note-value, he must hear that note clearly ... minims should be played as a simple melody line'[52] to assist with the definition of sounds. Gell also provided comprehensive information on note-values. She offered five stages for the teaching of note values, including 'Stage 1 - preparation; Stage 2 - aural perception,

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April, p. 68.

[48] For instance, students are directed to 'walk softly, when one stronger sound is heard [the] class [will] turn with a jump and walk in another direction.' Gell, H. 1973, op. cit., p. 47.

[49] The exercise commences with the teacher supplying a short story: 'while rushing to catch the school bus in the morning, the student catches the wrong one only to see the right bus passing by.' The students are then expected to continue the story by using their imaginations. Shieh, M. H. M. 1995, 'Accents' in *Dalcroze Eurhythmies Monthly Journal,* April, p. A32.

[50] Chen, W. W. 1990, op. cit., p. 20.

[51] Gell, H. 1973, op. cit., p. 65.

[52] ibid., p. 64.

with movement; Stage 3 - presentation of time-names without symbols; Stage 4 - notation with movement application; and Stage 5 - combination with arm-beating.'[53] She also gave details on each stage. For example, in Stage 3, Gell emphasized the use of time-names and how these can be incorporated in a movement method, providing a table of time names with note-values shown in Table 7.1:[54]

Table 7.1: Note values and time names

crotchet	taa
quavers	ta-te
semi-quavers	tafatefe
minim	taa-aa
dotted minim	taa-aa-aa
semibreve	taa-aa-aa-aa
triplet	ta-te-ti
rest	saa

This was accompanied by an exercise 'A walking sound is called 'taa'. Say it ... Walk 'taa's' with your arms folded in front. Say 'taa' for every step you take. When I play running sounds, sit down and rest.'[55]

Shieh believes that intellectual fulfillment, leading to the development of musical literacy, would result from the teaching of phrasing. She states that the purpose of learning phrasing is to incorporate movement and the application of graphical spaces to create an experience involving the entire body. This would help students with an understanding of abstract concepts. Further, students would have the opportunity to express their ideas in a creative way in their compositions. Shieh chose classic compositions and sorts them into different phrasing groups.[56]

Gell emphasized the importance of phrasing in movement as 'true phrasing really implies musicianship, as perception of form, dynamics and rhythmic progression is included.'[57] She designed exercises with suggestions for studies in phrasing, including the use of stepping and gesture expression, which resemble that of Shieh. For instance, children sing *All things Bright and Beautiful* according to the following procedure:

"Gell, H. 1973, op. cit., p. 62.
[54] ibid., p. 62.
[55] ibid., p. 67.
[56] Shieh, M. H. M. 1995, 'Phrase' in *Dalcroze Eurhythmies Monthly Journal*, October, pp. H2-3. See Appendix Q for an example.
[57] ibid., p. 82. See Appendix Q.

"All things bright and beautiful" - Children step the time pattern.
"All creatures great and small" - Children express with curved gesture - high to low.
"All things wise and wonderful" - Children step.[58]

In terms of movement to the spoken word, Shieh and Gell both include spoken rhymes, and perception of the rhythm therein, in the everyday rhythmic movement lesson. Shieh also suggests that all children in Grade V and VI divide into two part and four part canons. Shieh provides various activities to support her instructions such as the 'train' game for Grade III and IV as follows.

> The children are divided into 6 groups. Groups 1 and 4 form the front of the train while groups 3 and 6, holding the triplet rhythm cards, form the back of the train. The second row is called 'sun' and divides in the same manner as the first group (see Figure 1). The teacher plays a basic rhythm *J* as preparation and all the children respond by keeping the beat with their free hand. When the teacher plays a triplet, all the students holding a triplet card must move to the front of the train, running in time to the triplet, while the rest of the children continue the arm beating to the basic rhythm. When the music stops the first and second rows of children go to the back of the train. The game continues with the teacher modifying the rhythm and the students acting according to the directions.[59]

Figure 1

Star	Sun
1	4
2	5
3	6

Gell similarly outlined six types of games, being singing, numerical, skipping and galloping games, those for aural and physical alertness, and games built round fantasy. She introduced each type of game with exercises supported by detailed instructions. Gell's game focused on only one theme. For example, galloping games will design rhythms associated with horses. By contrast, Shieh adapted various musical concepts into one game.

With planned lessons, Shieh provides curricula for the Kindergarten, elementary school, high school and tertiary teaching. These are divided into three main headings of vocal training, aural training with rhythmic movement, and sight-singing. Shieh's lesson plans for each level are restricted to a chart.[60] By contrast, Chen organized a comprehensive program for Kindergarten which included quick reaction, natural movement imitation, fundamental rhythmical movements, and aural training.[61] In terms of natural movement imitation, Chen considered that the most important element was careful observation by the children, followed

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[58] ibid., p. 88.
[59] Shieh, M. H. M. 1995, 'Note-Values' in *Dalcroze Eurhythmies Monthly Journal*, July, p. D3. See Appendix R for the lesson plan.
[60] For instance, a lesson plan for Grade I and II concerns aural training whereby the teacher sings from Do to one octave higher and minor three melodic skip which the students must imitate. Students must listen while the teacher plays notes on the piano and physically imitate the relationships of the notes by, for example, staying in the same place for repeated notes or stepping one place across to imitate a melodic neighbor.
[61] Chen, W. W. 1990, op. cit., pp. 64, 67, 70 & 76.

by free exploration of creative ideas. The teacher should not focus on a restricted number of exercises involving imitation as these may bore the students.[52] Instead, the exercise should vary.[63] Similar exercises were suggested for imitating activities such as playing ball and swimming. Gell however did not provide this type of program.

Directions are also given by Shieh for aural training with rhythmic movement on music such as exercises on pitch, activities relating to bar-time, note values, and form, and sight singing, involving singing the musical scale (from do to sol) in the first and second lines of a musical staff and repetition with note-values such as the crotchet, quavers and triplet.[64] By contrast, Chen designed exercises to stimulate the perceptions of the children, including positions of the body, sunny or cloudy day, staccato and legato, playing do, re, mi, fa, sol on the piano, and harmony. This activity involved using different parts of the body to clap different note-values and singing pitch and rhythm notes.[65]

The differences between Shieh, Chen and Gell are that Shieh emphasized one idea such as rhythmic movement with exercises on pitches and sight-singing includes singing in solfa, whereas Chen focused on a single topic such as sunny and cloudy days through the position of the body with various activities involving clapping notes and distinguishing modes. The staccato, legato, playing do, re, mi, fa, sol, and harmony exercises resemble those of Gell but the latter did not apply them in her lesson plans, only including them in the textbook.

Gell suggested that the curriculum in the infant school, kindergarten and elementary school should include ear-training, pictorial appreciation, singing, percussion bands, and music-movement. She also explained how to design a lesson, indicating particularly that the selection and preparation of music is very important.[66] It must be noted that Gell's text was intended for young children of kindergarten to elementary school age which is subsequently reflected in the activities presented.

Overall the applied methodologies are very similar - following the Dalcroze orthodoxy with no language differences between these three books. One notable difference is Gell's use of time-names as part of the note-value program, which was not used by Shieh or Chen. Shieh and Chen provide a method that is readily understandable through the use of such aids as a chart,

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[52] ibid., p. 67.

[63] For example, the student imitates a candle, the teacher lights the candle (she touches his/her head), then the student should imitate the candle's melting until it has vanished, ibid., p. 68.

[64] Shieh, M. H. M. 1995, op. **cit.,** p. D3.

[65] Chen used analogies of sunny or cloudy days, then used simple scales and broken-chords to distinguish major or minor modes.

[66] For instance, a lesson for Grade II should include activity with music, physical technique with music, music (accelerando, bar-time, form, conducting) and creative games.

while Gell preferred a comprehensive approach to discovering note-values with movement. Furthermore the design of Shieh's games and lesson plans is more detailed and theoretically academic than those of Chen and Gell. This is understandable as Shieh was writing for primary, secondary and tertiary teaching whereas Chen and Gell were writing for the lower grades only.

This discussion has considered various adaptations of Dalcroze's work by his supporters from different countries and presented a discussion of the music education approaches of Shieh, Chen and Gell with a comparison of the main concepts and elements of their modified Dalcroze methods. As both Shieh and Chen introduced this method to Taiwan after studying overseas, it is interesting to consider that the actual adaptations were not great. Taiwan already had a history of associating music and movement in schools. In addition, as the method does not make extensive use of language based activities, texts did not have to be altered to accommodate different language characteristics.

In the period that Shieh published her approach, a plurality of methods already existed in Taiwan. Shieh used a number of different approaches to teach one musical concept, such as syncopation. In contrast, Gell emphasized a single approach integrating the pedagogy into its contemporary context. Gell's book can also be interpreted as the product of an earlier generation of teachers, as she appears to assume that the teacher will read the whole text and then develop a teaching program.[67] Chen's text is more in keeping with modern teaching materials that provide lessons which are already planned and sequenced, and include activities that can be taught without further work.

Each of these music educators adapted and established a program for the teaching of the Dalcroze method that was suitable for a specific cultural context. It is nevertheless clear that the basis of these programs is very close, with only small differences caused by educational setting and culture.

Kodály method

Zoltán Kodály, (1882-1967), was not only a prominent Hungarian musician, composer and ethnomusicologist but also a philosopher, educator, linguist *and* author. He directed a significant portion of his creative endeavors to the musical education of the Hungarian nation.

[67] See Appendix S for an example.

Kodály's aim was the education of the whole person: the mind, the body and the soul.[68] The Kodály method was adapted in Taiwan by various authors and educators including Hsu and Cheng who subscribed to his teaching philosophies and approaches. It is thus of value to review these philosophies to obtain an overview of the basic tenets of the Kodály program and the subsequent adaptations.

- **Singing is the basis for all musical education**

Kodály maintained:

> If one were to attempt to express the essence of this education in one word, it could only be singing ... Our age of mechanisation leads along a road ending with man himself as a machine; only the spirit of singing can save us from this fate.[69]

To Kodály, the philosophical basis of music education was the role of singing in developing the spirit of humanity. Kodály adherents placed this belief firmly within the context of the musical education of young children. Szonyi wrote of the primacy of singing in education: 'since the basis of [the] Kodály • method is singing, it is natural that singing is an activity of primary importance.'[70]

> Kodaly insisted, in all his writings on musical education, on the need of raising the *general* standard of singing instruction at school. This was even more important, he said, than decisions concerning which methods to employ and other tasks of a practical nature.[71]

Choksy, a student of Szonyi, reflected the philosophy of Kodály in her belief that the foundation for musicianship began with voice. 'To be internalized, musical learning must begin with the child's own natural instrument — the voice.'[72]

> The youngest infants produce musical sounds. Singing is as natural an activity to the child as speaking. To use this native ability, to foster and cultivate the voice — the instrument everyone has — is both practical and effective.[73]

To base music education on singing, according to Kodály advocates, not only provides 'the most immediate and personal way of expressing ourselves in music'[74] as Landes and Carder argued, but also employed 'the most accessible musical instrument' as Zemke maintained.

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[68] The Kodály Music Education Institute of Australia brochure, 1988.
[69] Sandor, F. 1966 (ed.), *Musical Education in Hungary.* London: Barrie and Rockliff, p. 5.
[70] Szonyi, E. 1971, 'A summary of the Kodály method' in *Australian Journal ofMusic Education,* no. 8, April, p. 36.
[71] Szonyi, E. 1990, *Kodaly's principles in practice: An approach to music education through the Kodály method.* Budapest: Cornina: Cultura, p. 11.
[72] Choksy, L. 1981, *The Kodály Context,* Englewod Cliffs, New Jersey: Prentice-Hall, p. 7.
[73] Choksy, L., Abramson, R. M., Gillespie, A. & Woods, D. 1986, *Teaching Music in the Twentieth Century,* Englewod Cliffs, New Jersey: Prentice-Hall, p. 71.

Zemke further argued that: 'through use of the voice in singing, it is possible to achieve both genuine musicianship and intellectual development.'[75]

Harrison confirmed that: 'Kodály always felt that the greatest God-given gift to everyone was the voice. We can all sing, and nearly everyone can sing in tune once the ear is developed and the use of the vocal chords is understood.'[76] Kodály himself stated that: 'even the most talented artist can never overcome the disadvantages of an education without singing.'[77] Although the use of voice is considered paramount, it does not exclude the use of other instruments. D'Ombrain explained the place of instruments in the Kodály method:

> Percussion instruments and pentatonically tuned barred instruments were seen to have a place in the elementary programme but not as the initial sound experience. The human voice was always to be the basis. Kodály could see a value and satisfaction in such instrumental activity once some progress had been made in learning the language of music. Before this, instrumental techniques, especially on sophisticated instruments, could be a burden.[78]

Szonyi wrote that it was only after 1945 in Hungary that the principles of using voice as the primary medium of music instruction for children was realized on an institutional basis. She stated:

> Now instrumental training in music schools is preceded by a year preparatory course, during which children are introduced to the rudiments of music, taught to read and write, and are given exercises to develop their ear and sense of rhythm with the help of singing. Only then are they really ready to learn an instrument.[79]

Kodály's supporters clearly agree with his emphasis on voice, particularly with young children, and they also subscribe to Kodály's philosophical stance on the importance of singing in the development of the human spirit.

- **Music literacy should be part of music teaching**

Kodály believed that musical literacy was the right of all.[80] Landes and Carder stated that skill in music reading and writing for the entire population of a country was the major goal of the Kodály system.[81] Moreover, Kodály argued that:

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[74] Landis, B. & Carder, P. 1990, op. cit., p. 62.
[75] Zemke, L. 1990, 'Folk song in a Kodály-based curriculum' in Carder, P. (ed), op. cit., p. 91.
[76] Harrison, I. 1988, 'Kodá'.y and the private teacher' in Marjorie and Michael Sargeant's 'Kodály Principles as they apply to Classroom and Instrumental Teachers', workshop notes presented to the *Kodály Music Education Institute of Australia*, July 25, 1998.
[77] Preface to *Musical Reading*, Szonyi-1954 quote in Sargeant, M. & Sargeant, M., 1998, op. cit.
[78] D'Ombrain, G. 1968, 'Kodaly and Music Education' in the *Australian Journal of Music Education*, no. 3, October, pp. 34-35.
[79] Szonyi, E. 1990, op. cit., p. 14.
[80] Choksy, L. 1981, op. cit., p. 6.
[81] Landis, B. & Carder, P. 1990, op. cit., p. 55.

> Without literacy today there can be no more a musical culture than there can be literary one ... the promotion of music literacy is as pressing now as was the promotion of linguistic literacy between one and two hundred years ago. In 1690 … [the] idea that everybody could learn to read and write his own language was at least as bold as the idea today that everybody should learn to read music. Nevertheless, this is something no less possible.[82]

Choksy maintained that all people capable of lingual literacy were also capable of musical literacy. It was a skill that could be taught.[83] Kodály and his followers all believed musical literacy was as important as linguistic literacy, and so must be taught.

- **Folk songs are the primary source of teaching material**

Kodály considered the folk songs of a culture to be the musical 'mother-tongue' of the nation. It was also the starting point for an understanding of the music of other cultures and of the classics.

> Each nation has a great many songs which are especially suitable for teaching. If we select them well, folk songs will become the most appropriate material through which we can present and make conscious new musical elements ... If we want to understand other nations, we first must understand ourselves. There is no better means for this than folk music. Getting acquainted with the folk songs of other countries is the best way to get acquainted with other peoples. The final aim of all these efforts is to bring the pupils to know and like the classics of the past, present, and future.[84]

D'Ombrain and Choksy restated that: 'singing [was] the ideal musical activity through which Hungarian children should develop musically, and folk-song as perfect material for this activity.'[85] Kodály felt that as children naturally learn their mother tongue before foreign languages, they should learn their musical mother tongue — the folk music of their own country — before other music.[86]

> But perhaps most important, Kodály considered that folk music represented a living art. It was not contrived for pedagogical purposes. It already existed and fit well into a systematic scheme for teaching the concepts and skills of music to young children.[87]

Zemke also recognized the advantages of using folk music as the basis for teaching musical literacy:

> Kodály reasoned that because folk music is the music of the people it contains the nuances of a nation language in natural rhythmic and motivic selection, turns and lengths of melodic phrases, and perfection of form. On the basis of this premise, every country can use folk songs — not only as the

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[82] Preface to the volume "Musical Reading and Writing" by Szonyi, E. 1954 quote in Sargeant, M. & Sargeant, M., 1998, op. cit.
[83] Choksy, L. 1986, op. cit., p. 71.
[84] *The Role of the Folk Song in Music Education,* 1966 quote in Sargeant, M. & Sargeant, M., 1998, op. cit.
[85] D'Ombrain, G. 1968, op. cit., p. 34.
[86] ibid., p. 8.
[87] Choksy, L. 1981, op. cit., p. 6.

foundation of music education but also a means for transmitting a national culture to its people.[88]

Mark, however, pointed out an additional nationalistic agenda in Kodály use of folk songs:

> Kodály, a fervent nationalist, realized the need to build a national music culture. He brought about the means to develop individual musicality and a national music culture through his approach for teaching music in the schools, using nationalistic and folk songs for musical material.[89]

Kodály's use of mother tongue folk songs not only fits well into a systemic scheme for music education but also provides a means for transmitting a national culture to its people. It can also be a foundation to learn about other cultures.

- **Music in the beginning of schooling**

Consistent with his belief in the importance of singing in building the human spirit, Kodály maintained that: 'the aim of the primary school is to build the foundations for the complete personality. There is no complete person without music.'[90] In order to achieve this, music education had to start early. Kodály argued that:

> A person can be a good engineer, chemist, etc., even if he has not thought about it till he reached the age of fifteen. But he cannot have an understanding of music if his ear has not been regularly trained from the age of six (even before that, in a playful way) ... The matter of music leaching in the primary school concerns much more than music itself. The rearing of a musical audience is the rearing of a community... Music teaching should be started in the Kindergarten, so that the child can grasp the fundamentals of music at an early age, since the development of musical hearing can only be successful if started early.[91]

Kodály's supporters also emphasize the need to start early, even before kindergarten if possible.[92] Szonyi supported this early start and related how this philosophy affected the country schools: 'only when Kodály aroused public feeling on the subject, were the country nursery schools able to found their musical education on intelligent principles and material.'[93] Methodology developed for use at this early age was described by Kraus who stated that 'melodies with simple rhythms in the pentatonic area are most suitable. Such melodies should be sung by the children without texts and finally with tonic sol-fa syllables.'[94]

- **The musically educated citizen**

Kodály believed that music was as natural an activity as language and that song was

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[88] Zemke, L. 1990, op. cit., p. 91.
[89] Mark, M. L. 1978, op. cit., p. 91.
[90] Statement for the paper "Fiatalok," 1941, quote in Sargeant, M. & Sargeant, M., 1998, op. cit.
[91] ibid.
[92] Choksy, L. 1981, op. cit., p. 7.
[93] Szonyi, E. 1990, op. cit., p. 32.

another 'mother-tongue'. He aimed for all people to be musically literate as part of the development of a complete personality, a development which had to begin early in life. Following on from this basic musical education, the development of good musicianship required:

> 1. A well-trained ear. 2. A well-trained intelligence, 3. A well-trained heart, 4. A well-trained hand. All four must develop together, in constant equilibrium ... Sol-fa and the science of form and harmony together teach the first two points. To complete this teaching, a musical experience as varied as possible is indispensable; without playing chamber music and singing in choirs, nobody can become a good musician.[95]

The degree to which Kodály's achieved his aims in terms of general musical literacy is perhaps illustrated by the following statement by Mark:

> Students who complete several years of the Kodály's curriculum (as do all public-school students in Hungary), are able to sight-read with ease much of the folk song and art music literature. They can do so by means of melodic syllables, rhythmic syllables, and hand signals. They are able to perform the music in an aesthetically satisfying manner. Persons who can do this are musically educated, and music can be an integral part of their lives.[96]

Kodály's philosophy of music education can be summarized as music being a fundamental part of life, and musical experience as necessary to create the whole person.

- **Overview of the Kodály method in Taiwan**

The Kodály method has been adapted by educators in universities and schools in Taiwan to produce their own material since the 1970s. Cheng's *Kodály Method*[*1] was the first book to be published on this method in Taiwan. Her work will be discussed in the next section. Later, *The Kodály Method* by Hsu T'ien-Hui, a Taiwanese teacher educator, also supported the method.[5'''] This text focused on Kodály's concepts and pedagogy and discussed how European music educators used Kodály's concepts. Hsu's work also provided a comparison between Kodály's principles and the aims of music education in Taiwan, augmented by details of curriculum, pedagogical procedures and songs.

Hsu maintained that the aim of music education in Taiwan paralleled that of Kodály's principles such as leading children toward a love of and knowledge about music, to read and write music as easily as words, and to produce a people to whom music was a way of life. Hsu believed that, if the teacher was well-trained in the method, a good pedagogy would result. Hsu

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[94] Kraus, E. 1990, 'Zoltán Kodály's Legacy to Music Education' in Carder, P. (ed.), op. cit., p. 80.
[95] "Who is a Good Musician?" 1953 quote in Sargeant, M. & Sargeant, M., 1998, op. cit.
[96] Mark, M. L. 1978, op. cit., p. 97.
[97] Cheng, F.C. 1990, op. cit.
[98] Hsu, T. H. 1993, *The Kodály Method*, Taipei: Yu Hua Press.

reviewed the use of *movable-do* and fixed-Jo systems in musical learning. He suggested somewhat simplistically that the English prefer to use *movable-do* whereas Europeans employ *fixed-do* because instrumental is more popular than vocal development in Europe. As singing is a very important methodology in musical teaching in Taiwanese schools, movable-tfo should be taught. The *fixed-do* method, he argued, is better suited to training musicians, whereas the movable-<&> method should be used for ordinary people," although *fixed-do* is currently used in many schools in Taiwan. Hsu argued that both methods can be taught at the same time, with people free to choose which system is best for them.[100] Hsu found that many teachers in the capital, Taipei, used voice alone in contrast to his incorrect assertion that Kodály's methodology of teaching involved singing based on accompanied by piano.[101]

In 1996, Chang Tsu-Hua describes comprehensive findings on the teaching of the Kodály method in one Junior high school in Taipei. Chang reviews and analyzes the music curriculum of the school, investigated the teaching program of the Kodály method in the school and surveyed the participating students' results. Chang concludes that the rhythm syllables and hand signs of the Kodály method helped students to improve their music literacy in an easy, relaxing, and interesting teaching atmosphere and environment.[102]

The Kodály method of Choksy and Cheng

This section compares Lois Choksy's *Koďaly Method*[m] with Fang-Ching Cheng's *Kodály Method.*[m] These texts were chosen for comparison due to their adaptation of the Kodály method to their own beliefs and practice. In addition to a brief introduction to these two books, the extent to which Choksy and Cheng have modified Kodály's program, and the differences between the programs of Choksy and Cheng will be discussed.

- **Introduction to Choksy's *Kodály Method,* and Cheng's *Kodály Method***

Since the 1970s the Kodály method has been adapted by educators in some universities and schools in Taiwan to produce their own material. Cheng's *Kodály Method* was the first book to be published on this method in Taiwan. Both Choksy and Cheng wrote their texts with an awareness of the academic levels of their respective audiences and an understanding of their

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[99] ibid., p. 304-305.
[100] ibid., p. 305.
[101] ibid., p. 50.
[102] Chang, T. H. 1996, *A Study of the Effects of the Rhythm Syllables and Hand Signs of the Kodály Method on Junior High School Music Instruction,* unpublished Master's thesis, National Normal University, p. iii.
[103] Choksy, L. 1988, op. cit.

cultural and educational environments.

Choksy's *Koddly Method* was described as 'an able and gifted adaptation that ... [provides] available guidance to all who wish to be guided.'[105] In Chapter One, Choksy briefly introduced the Kodály method in Hungary, its adoption internationally and its development in North America. In Chapter Two, Choksy introduced the skills of music literacy including using a subject-logic approach in teaching music to young children, the movable-do system, syllable system and hand signs, and the types of materials to be used to teach music to young children such as authentic children's games and nursery songs, authentic folk music, and music of good quality.[106] She organized the content very systematically in Chapter Three: 'Kodály for North American Schools: from preschool to grade six.' A specific core of songs is suggested for each new learning stage within each grade. She also transplanted her Hungarian observations into an American education curriculum,[107] but made the changes necessary to take account of the cultural differences between the two systems.[108]

Kodály's belief that music can develop a person's entire being, including personality, intellect and emotions,[109] was introduced into Taiwan in the *Koddly Method* of Cheng. This book was divided into three parts, containing three, four and three chapters respectively. The three chapters of Part One introduced Kodály, discussed the distinguishing aspects of the method, and stressed the need for training and expertise for teachers. Part Two, Chapter Four, considers the collection of materials and their analysis, and the organization of teaching programs. Chapter Five explained lesson planning and implementation. Chapter Six puts forth a program covering all grades in Taiwanese schools. Chapter Seven explained the selective and pedagogical use of the songs. Part Three applied musical elements in a sequential curriculum designed for Stages One to Three and included additional activities.[110] Chapter Eight discussed rhythmic and melodic learning. Chapter Nine offered supplementary exercises and hints to teachers, offering as much assistance as possible. Chapter Ten provided a model program which included tone perception, intonation, aural training of harmony, improvisation, aural training, sight singing, and music appreciation. Cheng believed that this program could help children

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[104] Cheng, F. C. 1990, op. cit.
[105] Choksy, L. 1988, op. cit., p. ix.
[106] ibid., pp. 17-18.
[107] Koddly teaching was pioneered in the United States by Richards in the 1960s, which included the publishing *of Threshold to Music,* ibid., p. 7.
[108] Choksy's *The Kodály Method* contained nine chapters of which chapters one to three are used for comparison in the current study.
[109] Cheng, F. C. 1990, op. cit., pp. 114-115.
[110] Stage One spans from three to six years old, Stage Two is between seven to ten years old and Stage Three, ten years and older, ibid., p. 63.

develop confidence in auditory and perceptual skills in social situations, and also develop enjoyment of listening and performance, and, particularly, school music.

Cheng intended her book to be 'easy and systematic' to use. She interpreted the Kodály method in a way which she believed would help teachers to apply it. Cheng incorporated her own observations, drawn from her Hungarian and American education experiences into the Taiwanese education curriculum. Cheng also hoped [that] both government and non-government high schools adopt the Kodály method and believed that this would greatly improve music education in Taiwan in the future.[111] Cheng's adaptation of Kodály's philosophy for the school curriculum reveals musical and cultural sensitivity. In the process of interpretation, Cheng, for instance, draws on the cultural heritage of her students, selecting music for study from folk songs and games from Taiwanese culture.

Cheng was a qualified Kodály teacher and based her text fundamentally on the Kodály method. There is no evidence that Cheng based her book on the earlier work by Choksy. Both texts have very similar teaching strategies because both authors remain faithful to their Kodály origins.

- **Comparison of the use of the Kodály Method by Choksy and Cheng**

The content of this section will be based on an examination of Choksy's *Kodály Method* and the variations Cheng used when she adapted Kodály's system. Various differences are apparent between Choksy's adaptation of the Kodály method as an English translation for North American schools, and that of Cheng for use in Taiwanese schools.

A number of contrasts are apparent in terms of structure and application between the Kodály method itself, Choksy's adaptation and that of Cheng. At a fundamental level, musical concepts were altered between the three versions, due to cultural influences. For instance, Kodály's use of the Hungarian words *nagy* (big) and *kisci* (little) to describe the duration of notes led to conceptual difficulties when translated into English, with the result that Choksy used the words 'long' and 'short' instead. By contrast, Cheng did not encounter this problem because the meaning of the Chinese words employed to translate the Hungarian was already closer than the English.

The language of the host country itself can provide challenges in the adaptation of one system to a new educational context. In English, the linguistic and musical metric pattern is neither so straightforward nor so simple as Hungarian. While Hungarian speech always begins

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[111] ibid., p. 5.

with a stressed syllable, English far more frequently begins with an unstressed one (an upbeat). In Chinese, most songs begin with a stressed syllable, with only a few beginning with an unstressed one.[112] Because of these differences between the Chinese, English, and Hungarian languages, different teaching techniques must be employed and different musical materials developed for incorporation from the earliest stages of teaching.

A number of basic differences are also apparent in the teaching pedagogies described by Kodály, Choksy and Cheng. One very basic difference is clear. Choksy stated that in the early years, where the foundation of musical knowledge is laid, it is important that the student have at least two formal music lessons per week.[113] By contrast Cheng emphasized that students in the first stage, those 3 to 6 years old, and second stage, those between 7 to 10 years old, should have one formal music lesson per week.[114] It is possible that Cheng was more aware of the constraints of the local school timetabling provisions.

Table 7.2 provides the variations in the solfa syllables employed in the versions of Choksy and Cheng while Table 7.3 describes the differences in the rhythm duration syllables. Tables 7.4 and 7.5 outline aspects of rhythmic and melodic skills and learning in the schools of the two countries.

Table 7.2: Solfa syllables

Choksy	Cheng
d, r, m, f, s, I, t, d'	*7,Q,n,C, A,#,£,fr'M *r, m,f,s, I, t. d[1])*

Table 7.2 indicates that the solfa syllables used by Choksy and Cheng are identical, although the characters used to express the syllables differed between Chinese and English.

[112] See Appendix T.
[113] Choksy, L. 1988, op. cit., p. 19.

Table 7.3: Rhythm duration syllables

Kodály		Cheng •	
J	ta	J	AY (ta)
JTX	ti-ti		A— A -
) J J J	ti-ii-ti-ri		(ti-ti)
J J J	syn-co-pa	J J J Jr	A— ft— A— ft—
y. J*	ta-m-ti		(ti-ri-ti-ri)
A	ta-a	^ J P	mm
J7~3	tim-ri		(syn-co-pa)
			A»- A—
			(ta-m-ti)
			AY - Y
			(ta-a)
		^^	A—- ft-
			(tim-ri)

Table 7.3 shows that the Chinese pronunciation is very similar to the original Hungarian whereas the English has modified various syllables into ti-ka-ti-ka, ti-ta-ti and tim-ka. •

Table 7.4: Rhythmic skills and learning

	Stage Oiae	Stage Two	Stage Three
Cboksy	PJ ; z(rest) 2 4 6 4 4	<). o 3 4-	2 3 9 12 6 Z ? ? % 4
Cheng	sluir ( ) 2 4	o d m FT) 4 4-	3 6 4 «

Table 7.4 indicates various differences between the notes used for rhythmic skills and learning. In Stage One, while Choksy added *A*, J j J , J. £ ? J., *p)* J\ 4/4 and 6/8, **Cheng had** In Stage Two, Choksy added J J, ^ J , J.and J- j . . While in Stage Three, Cheng had whereas Choksy had 2/2, 3/8,9/8,12/8 and 6/4.

IM Cheng, F. C. 1990, op. cit., p. 114.

Table 7.5: Melodic skills and learning

	Stage One	Stage Two	Stage Three
Choksy	l s m r d	t l s f m r d 1, s,	I'd' t l s f m r d l, s,
Cheng	*7nA»(dmsl)	ム,ㄌ, ㄉㄖㄇムㄌ (s, 1, d r m s 1)	A,ft, *ft* 0 HA 9] -*k ft'* (s,l, d r m f s l t d')

Table 7.5 reveals Choksy's inclusion of V in Stage 1, 't' and 'f in Stage 2, and '1" in Stage 3. The methodology is very similar between these two books which is to be expected as both remain faithful to their Kodály origins. Notable differences are in rhythm duration syllables, where Cheng's adaptation is closer to the Kodály original than that of Choksy. In rhythmic and melodic skills and learning, Choksy's programs are more detailed and possibly challenging, than those of Cheng.

With melodic skills and learning, Choksy found that most three-year-old children in Hungarian nursery schools exhibited the melodic skills of six-year-olds in North America. From Choksy's teaching experience, she maintained that it was questionable whether these were developmental rather than cultural traits. Cheng did not identify these same discrepancies. In Hungary, children in Grades One and Two were restricted to melodic learning in the keys of C, F, and G for all reading and writing exercises.[115] While Choksy suggested that the key signature and the construction of major and minor scales should be used in the fifth grade, Cheng offered the introduction of F, G, B and D for major songs and d, e; g and b for minor songs in the third stage (age 10 and above).[116] While felt staves and magnetic staff boards were used in Hungarian and Taiwanese schools to assist in the teaching process, the magnetic staff boards available in North America were too complicated for use in the lower grades. Cultural differences affected the teaching process and the manner in which the Kodaly Method was interpreted and used. As Choksy says:

> The Kodály Method is not a static process, but a continually evolving one ... The many innovations, tried and tested by the author and others, have resulted in some alterations in the sequence of teaching skills and concepts in grades one to six.[117]

Chosky understandably used more pentatonic North American folk songs although Cheng has introduced several new songs to the program, including what were, presumably, folk songs by unknown composers and with lyrics translated by Cheng, plus folk songs from Taiwan and other countries including America, France and Japan. Chosky suggested that songs should be listed for each grade, whereas, Cheng only gave examples of songs to illustrate a musical

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[115] Choksy, L. 1988, op. cit., p. 50.
[115] Cheng, F. C. 1990, op. cit., p. 272-273.

theory.

The listening program in Hungary, Choksy stated, began 'at the fourth grade level… with music of the Viennese Classical period … It is felt that the … melodies and simple harmonies of these composers are a good starting point for children raised on a diet of folk song.'[118] Cheng instead suggested the use of pictures, photographic slides and movies during music listening to raise childrens' interests and attention, and the use of music with stories, for example, Prokofiev's *Peter and Wolf.* Choksy maintained that triple meter should be reinforced by conducting in the Grade Four, whereas, Cheng neither encouraged this nor indeed suggested that children conduct at any time.[119]

The books of Choksy and Cheng were based on the Kodály methodology but both authors have modified it for their different educational contexts. Overall the most significant difference is that, whereas song lists were a very important part of Choksy's program and that song activities were integrated with other material in each grade, Cheng's stages did not provide a detailed list of suggested songs. With the whole program, Choksy presents not only the theory and practical work in her book but also reviewed ways in which she has modified the Kodály method. By contrast Cheng only provides the basic information required for teaching. Much of the contents in Grades Three and Four of Choksy's book are also found in Cheng's third stage, including Choksy's rhythm learning of such elements as the upbeat, 3/4, and the dotted minim. Choksy's book nevertheless containes materials not found in Cheng's book, such as conducting, which was taught from Grade Two level in North America, but not at all in Taiwan.

This section has discussed the Kodály adaptations of Choksy and Cheng and compared their viewpoints and materials. These programs are very similar despite differences primarily caused by language and culture. They both establish a suitable program for the teaching of the Kodály method within the Taiwanese and North American contexts respectively. Both successfully modify Kodály's program to suit the specific cultural and teaching environments of their country. Although, the Kodály method originated in Hungary it has clearly also benefited other countries such as Taiwan and North America.

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[117] Choksy, L. 1988, op. cit., p. xiii.
[118] ibid., p.l 10.
[119] Cheng's failure to discuss conducting implies that she did not consider that children ought to learn conducting.

Orff approach

Introduction

Carl Orff (1895-1982), German music composer and educator, developed a pedagogical approach and materials, the *Orff-Schulwerk*[120] which has subsequently been translated and published in various languages including German, English, French, Spanish, Japanese and Chinese. Orff s work has also been adapted by other music educators such as Souren and Chen's translation of *Orff-Schulwerk*[m] into Chinese for Taiwanese students, Frazee and Kreuter's *Discovering Orff-A Curriculum for Music Teachers*[ni] for America, and Murray's translation of the *Orff-Schulwerk*™ into English. This section describes use of the Orff method in Taiwan and discusses the manner by which Murray, and Souren and Chen modified the *Orff-Schulwerk.* Finally, there will be a consideration of the extent to which Frazee and Chen adapted the Orff approach.

- **Historical background**

Orff began the *Schulwerk* with Dorothee Gunther in Munich in 1924. From 1926 onwards Orff became the director of the Guntherschule. Originally teaching gymnastics, the Guntherschule developed into a school of music and dance improvisation for adult students. Rhythmic competency in movement and music was part of the musical approach, which aimed to foster a feeling for artistic expression as well as knowledge about music making. Before 1930 Orff introduced a variety of homemade percussion instruments into the music and dance improvisation sessions. The inspiration for these instruments came from a range of sources.[124]

Orff and Maendler[125] developed xylophones, metalophones and glockenspiels, commonly referred to today as "Orff instruments". By 1931, Orff and his collaborator Gunild Keetman had prepared a collection of musical pieces called "Eiementare Musikubung", for publication that incorporated body percussion (stamping, clapping, finger snapping), speech

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[120] *Music for Children* Vol. I-V, from 1950 to 1954.
[121] Souren, A. & Chen, H. L. 1989, op. cit.
[122] Frazee, J. with Kreuter, K. 1987, op. cit.
[123] Murray, M. 1958-1966, op. cit.
[124] For example, a sailor, who had travelled to Africa, brought Orff a typical xylophone (Kaffern Klavier) from that region. Similarly, Orff was influenced by Klaus Becker, a pitched percussion instruments maker, who invented the sound box for the xylophone to improve the quality of the sound. Orff also found an instrument maker, Karl Maendler, a famous harpsichord builder, who modified the African style xylophone to the key of C major for Western ear. Geen, W. A. 1970, 'Orff-Schulwerk' in *Australian Journal of Music Education,* April, no. 6, p. 24.
[125] There is lack of information on Maendler.

pieces and tuned and untuned percussion music.[126] During World War II the school was destroyed and the instruments lost. It was not until 1948, when Orffwas asked by the Bavarian radio to present a program of music for children, that his *Schulwerk*, again successful, began its global spread. He and Keetman also published five volumes of *Music for Children* between 1950-1954,[127] with subsequent volumes to follow.

- **Review of the *Orff-Schulwerk***

The American music educator Warner defined the essence of *Orff-Schulwerk* as 'to awaken and develop musical creativity, which, to a greater or lesser extent, is inherent in everyone.'[128] He suggested that teachers have a clear understanding of 'teaching a sequence of musical concepts that evolve from simple to complex.'[129] Steen pointed out that the strength of the *Orff-Schulwerk* program arises from the fact that 'participation with others is central to instruction.'[130] Saliba emphasized that, in the ideas of *Orff-Schulwerk*, there is 'a balance between structure and freedom, which must be respected at all times.'[131] Shamrock identified cultural and social elements within *Orff-Schulwerk*, as 'a model for the design of learning experiences ... it has strong implications for cultural and social learning as well.'[132] Further, she also suggested that 'a successful adaptation of the *Schulwerk* idea requires great musical and cultural sensitivity; teachers must have the ability to look objectively at their own heritage and needs.'[133]

Australian music educator Geen believed that the Orff teaching system awakened the natural artist inherent in children. He suggested that teachers should develop 'their own material, specially designed for the particular class being taught and based on local interests.'[134] Richards points out that *Orff-Schulwerk* 'provides stimuli for nurturing personal musicality and creativity while equipping students with skills to use in improvisation.'[135]

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[126] The first time that these pieces were applied to children was for the opening of the 1936 Olympics in Berlin, when six thousand Berlin children were trained to dance for the opening of the games. While Gunther created the choreography, Orff wrote the music and Keetman conducted. The performance was a huge success and served to bring Orff s ideas of an elemental style music for groups into the foreground.

[127] Volume I - Pentatonic Nursery Rhymes and Songs; Volume II - Major: Bordun (the fourth- and seventh- scale degrees are introduced); Volume III - Major: Triads (tonic and supertonic, tonic and sub-mediant); and Volume IV - Minor: Bordun (Aeolian, Dorian, and Phrygian modes) Mark, M. L. 1992, *Contemporary Music Education*, p. 89.

[128] Warner, B. 1991, *Orff-Schulwerk: Applications for the classroom*, Englewood Cliffs: Prentice Hall, p. ix.

[129] ibid., p. 8.

[130] Steen, A. 1992, *Exploring Orff*, New York: Schott Music Corporation, p. 7.

[131] Saliba, K. 1990, 'What is the *Orff-Schulwerk* Approach to Teaching?' in Carder, P. (ed.) 1990, op. cit., p. 149.

[132] Shamrock, M. 1997, op. cit., p. 41.

[133] ibid., p. 42.

[134] Geen, W. A. 1970, op. cit., p. 24.

[135] Richards, C. 1995, "The Contribution of Orff s Philosophy and Practices to Post-Primary Education in

- Use **of the Orff Approach in Taiwan**

K'ui[136] studied the Orff approach in Salzburg, Austria, and pioneered Orff teaching in Taiwan in 1967, by applying the approach to the classroom curriculum in teacher training institutes (National Taiwan Normal University) and workshops. Liao insists that Orff teachers should have the flexibility to select and develop materials according to the needs of their students. He believed that the Orff approach engendered a well-rounded musicianship in all. Group participation could both develop the musical abilities of students and permit an appreciation of the abilities of others.[137]

Reverend Alphonse Souren Ćicm studied music at the Laur'eat Music Education Institution and majored in Orff teaching in Belgium.[138] He was a music teacher at Kuangjen Elementary School. Souren employed the Orff approach in his own school where he established a center to train other teachers in 1969. Souren advocated that children should be continually surrounded by music so that they would learn to enjoy and appreciate it. He described the successful Orff method as proceeding from simple to complex, doing rather than learning, and involving individual creativity and the development of a comprehensive musical foundation including singing, moving and playing. Little material has survived from Souren's teaching. One of his pupils, Chen, stated that 'most of the teaching materials and instructions were taken by Souren when he left Taiwan, except Souren's *Orff Method* Vol. I-II.'[139]

Orff emphasized folk songs (pentatonic mode) as one of the primary sources for beginning music education. Souren attempted to apply the pedagogical principles of the Orff approach in Chinese cultural environments. He translated *Orff-Schulwerk Music for Children* Vol. I-II[140] into Chinese by adapting the lyrics of Chinese children's music, infant songs, folk songs, games and nursery rhymes to the original music. Souren's *Orff Method,* volumes I and II was published by the Kuang Jen Elementary School. In addition, Souren published recorder teaching books and some ensemble music for Orff instruments.

The Orff approach did not develop further in Taiwan until 1988, when Lee Ching-Mei[141] produced a television program based on the method entitled 'The World of Winter Watermelon.'[142] Following this, the Orff association was founded in Taipei in 1992. Numerous

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Australia[1] in *Australian Journal of Music Education,* no. 1, pp. 15-16.

[136] K'ui Liao is a music educator and teacher in the music department at the National Taiwan Normal University.

[137] Liao, K. 1995, op. cit., pp. 70-71.

[138] The date of this is unknown.

[139] Personal communication, 1997, Taipei.

[140] Translation of Volume III is currently in progress. Volumes IV and V have not yet been translated.

[141] No further information is available about Lee.

[142] The name was based on an oval shaped green melon that fruits in winter. It is not clear why this title was

Orff training centers were also established in Tainan and Kso-Hsiung, and provided opportunities for in-service childhood or primary school teaching. Souren had laid the foundations for this later acceptance of the methodology.

From 1988 the Orff approach was widely adopted. Chen Hui-Lin,[143] a student of Souren, sought to encourage the creative ability of children and emphasized Chinese culture and folk song, the spirit of collaboration, and physical and emotional growth through the approach. Chen edited various books, including *Beautiful Chinese Folk Songs* (1989),[144] *Musical Notes' Growing* (1990), *Growing Musical Notes* (1991), and *Orff Family Small Ensemble* (1994),[145] which not only interpreted Orff s philosophy, pedagogy and practice for the Taiwanese context, but also provided extensive examples of Chen's Orff teaching experiences.

Beautiful Chinese Folk Songs included twenty-four traditional Chinese folk songs, three unascribed children's songs, and three songs[146] composed by Chen herself in a style similar to folk songs. These traditional songs described Chinese values and customs and so combined cultural activities with the Orff approach. The content of the *Orff Family Small Ensemble* was similar, collecting together eighteen Chinese and twenty English folk songs, accompanied by colorful pictures. The English folk songs, which included 'Mary had a little lamb' and 'Twinkle Twinkle little star' were simple and also helped children to learn English. *Musical Notes' Growing* and the similarly titled *Growing Musical Notes* not only explored Orff s goals and practices but also provided a clear account of the approach and included concert reviews by Chen. She concluded that the successful application of the Orff approach in music education provided the opportunity for children to learn various musical skills and concepts that enabled them to communicate with others in school and family and develop their abilities effectively, especially in musical chorus and band. These activities were deemed beneficial for social and cultural development.

Souren and Chen co-authored *Orff Method* I-II which was published in 1972. The popularity of these volumes is demonstrated by the fact that they are currently in their fourth edition. *Orff method* I-II included the original *Schulwerk* repertoire with words translated by Souren, seven compositions by Souren using the D and A pentatonic scales, and Chen's twelve Chinese folk songs and her teaching plans. Overall, the works of Chen reflect the essence of Orff s philosophy and pedagogy.

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selected.

[143] Chen Hui-Lin graduated from the Laufeat Music Education Institution at Regent in Belgium in 1984.

[144] Chen, H. L. 1989, *Beautiful Chinese Folk Song*, Taipei: Orff Approach Research Center Press.

[145] Chen, H. L. 1994, *Orff Family Small Ensemble*, Taipei: Orff Approach Research Center Press.

[146] See Appendix T.

- **A juxtaposition of *Orff-Schulwerk* volumes I and II in German, English and Chinese**

In this section, three definitive versions *of Orff-Schulwerk,* that of Murray,[147] Souren and Chen[148] and the original work in German[149] will be compared and contrasted. Only the first two volumes of the text will be considered as further volumes have not yet been translated into Chinese for use in Taiwan. Examination of these three versions reveals many points of similarity. Volume I in each of the texts is divided into three sections: 'Nursery Rhymes and Songs', 'Rhythmic and Melodic Exercises', and 'Instrumental Pieces'. Volume II is divided into two parts. Part One: Drone Bass contains two sections: 'With Six Notes' and 'With Seven Notes'; while Part Two: Triads contained 'The Tonic and Supertonic Triads', 'The Tonic and Submediant Triads', and 'Instructions and Notes'. Volume II in the three versions is similar with the only difference being the alteration of the lyrics to accommodate the different rhythms of the different languages.

In the Taiwanese Volume I, several major differences also occur. For example, the 'Nursery Rhymes and Songs' (Part I) contains sixty-four pieces in the German, forty-one in the English and thirty in the Chinese. From an inspection of all three books it is apparent that the German version formed the basis for the EngHsh and the Chinese adaptations. There was no progression from German through English to Chinese. Of the sixty-four German pieces, twelve are the same in English, while thirty are the same in Chinese. This pattern signifies an interesting relationship between the rhythm and accent of the languages, and their translation. Many lyrics were not directly translated but adapted by the translator taking into account different speech patterns. This also accounts for the minor rhythmic variations in all three books, although Souren has stayed closer to the German original than Murray.

The above analysis in Part I, Volume I, can be summarized in Table 7.6. The first column lists the materials in the German texts. For the other two columns, the symbols identify whether the original German song has been changed and adapted in translation. Where the contents are the same or very similar, it is indicated by an "O'\ When the contents diverge, this has been indicated with an ' X". Where there is no equivalent exercise, this is indicated by an "N". As is evident in Table 7.6 the numbering system varies, for example, German Piece 3b becomes Chinese Piece 4.

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[147] Murray, M. 1958-1966, op. cit. See Appendix V.
[148] Souren, A. & Chen, H. L. 1989, op. cit. See Appendix V.
[149] Off, C. & Keetman, G. 1978, *Musik Fur Kinder,* German: Mainz. See Appendix V.

Table 7.6 Part I: 'Nursery Rhymes and Songs'

Nursery Rhymes and Songs (German)	English	Chinese
1	0	0
2	0	0
3a	X	0
3b	X	4,0
4a,b	X	5,0
5	X	6,0
6	X	7,0
7	X	8,0
8-11	X	9,0
12	0	X
13	X	10,0
14-15	X	ll,O
15	X	12.O
17	X	13,O
18	X	14.O
19-22	X	15.O
23	X	16,O
24	X	X
25	22,0	X
26	23.O	17,0
27-34	X	X
35	28,0	21,0
36	X	18,0
37	30,0	19,0
38	31,0	20,0
39	X	X
40	X	X
41	X	X
42	X	X
43	X	X
44	X	22,0
45	X	X
46	X	23,0
47	X	X
48-50	X	X
51	X	X
52	X	24,0
53-55	X	X
56-58	X	0,25
59-60	37,0	26,0
61	39,0	27,0
62	X	28,0
63	40,0	29,0
64	41,0	30,0

'The Rhythmic and Melodic Exercises' in Volume I, Part II are the same in German as in English, but there is, predictably, different content in the speech exercises in Chinese. There are no significant variations in Part II, Volume I, between the three versions.

With 'Instrumental Pieces' (Volume I, Part III), the Gennan and English versions are the same, however only twenty-five out of forty-four pieces are unchanged in the Chinese version.

Table: 7.7 Part III: 'Instrumental Pieces'

Instrumental pieces	English	German	Chinese
1	O	0	0
2	O	0	0
3	O	0	0
4	0	0	0
5	0	0	X
6	0	0	X
7	0	0	X
8	0	0	X
9	0	0	X
10	0	0	X
11	0	0	X
12	0	0	5,0
13	0	0	X
14	0	0	X
15	0	0	6,0
16	0	0	7,0
17	0	0	8,0
18	0	0	9,0
19	0	0	10,0
20	0	0	11.0
21	0	0	12,0
22	0	0	13,0
23	0	0	14,0
24	0	0	15,0
25	0	0	16,0
26	0	0	17,0
27-44	0	0	N

To summarize, the above findings indicate that in Part I, the Chinese 'Nursery Rhymes and Songs' are closer to the original German than the English whereas the reverse is true for Part III. However, it is clear that the three versions resemble each other more than they differ.

- **Introduction to Chen's *Musical Notes' Growing* and *Growing Musical Notes,* and Frazee's *Discovering Orff***

The Orff approach is practised widely throughout the world and *Orff-schulwerk* has been adapted and translated into many different languages, such as the Chinese version of Chen, and the American-English version of Frazee. Both have helped make the Orff approach more widely known. It is insightful to consider to what extent Chen and Frazee have modified the approach.

Chen's *Musical Notes Growing*[150] and *Growing Musical Notes*^ represent a collection of thirty-seven original articles, which discussed Orff s pedagogy and theory, and explored musical problems that children may encounter and how the Orff approach may remedy them. Chen's *Musical Notes Growing* contained twenty articles divided into six categories: Orff

[150] Chen, H. L. 1990, op. cit.
[151] Chen, H.L. 1991, op. cit.

Media which incorporated speech with improvisation, movement with painting, instruments (especially recorders), and musical appreciation; Orff Pedagogy involving story and music-making, and singing (vocal improvisation); Orff Philosophy; Concert Reviews; Selection of a Good Orff Training Center; and the Importance of Family Life.

Chen's *Growing Musical Notes* included seventeen articles divided into four categories: Orff Media involving games (including graphic and conventional scores), movement, and instruments; Orff Philosophy; Musical Therapy; and Teaching Music Through the Orff Approach. The application of the method was explored in a manner which Chen hoped would have a beneficial effect on the lifestyle of the children and their families. There was also a discussion of both the application of the Orff approach in music therapy and of philosophy and aesthetics. Chen also provided comprehensive practical exercises for use by teachers. Although she did not provide an actual program of instruction (unlike Frazee), she offered some instructions and teaching advice in each article.

In America, Frazee and Kreuter published *Discovering Orff - A curriculum for music teachers?*[51] which provided guidelines for teachers of the Orff approach. They presented an integrated program of instruction which combined Orff s media,[133] pedagogy and theory into a step-by-step process designed for beginners to advanced levels. Chen's adaptation of the Orff approach for Taiwanese teachers and schools will be examined through comparison with Frazee's American program to determine how it differs from Frazee's adaptation, and how this relates to their different teaching environments. Specifically, speech, movement, song, instruments, listening, imitation, exploration, literacy, improvisation, ostinati, melody, pedals and bourdon will be considered.

Chen's Orff media included speech, movement, song, instruments, and listening. In speech activities, Chen suggested that word-games, riddbs, proverbs and poems from the child's heritage can promote a knowledge of culture, vocabulary, and ways of understanding. Spoken rhythms could also be modified into a song to allow them to be incorporated into a game or performed as a round. These do not appear in Frazee's Part One but in Part Two. In movement activities, Chen offered various practical exercises. For example, spoken rhythms should start with the child's everyday language and then be transferred to natural movement and imitation, such as by pretending to be an animal. Frazee provided theoretical explanations for teachers to help develop musical skills and concepts in their students.

Chen emphasized learning, as a product of playing. Ten pedagogical practice steps were

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[152] Frazee, J. with Kreuter, K. 1987, op. cit.

provided to illustrate this.[154] Chen stated that such techniques could help a child to develop a feeling for rhythm and a concept of mathematics. Chen also believed that the Orff approach was not only applicable to children but could also be used for family enjoyment. For instance, the whole family can participate in free movement with music and enjoy beautiful music through positive physical responses that promote emotional growth in the family.

In singing, Chen suggested that nursery songs were the primary source materials for beginning music education. Nursery songs were used with body percussion, pitched/unpitched instruments, and various rhythmic patterns accompanied by a canon, or for stories. For example, Chen provided a story scenario about a duck which expanded into an improvised performance.[155] In contrast, Frazee stressed that tone-production and intonation must be taught in the early years of school, starting with melodic intervals followed by the introduction of the. pentatonic scale with full music literacy. Different song activities (rounds, canons, vocal ostinati, counter-melodies) were based on the initial melody, and included elemental styles such as folk songs and vocal improvisation.

In vocal improvisation, Chen outlined comprehensive instructions. Actions and movement could be augmented by sound. An example of this was a song about two tigers.[156] Frazee provided improvisation activities in Part II for the third grade level. She stated that vocal improvisation is best used with voices in the pentatonic scale, based on texts, rhythmic phrases, and singing question/answer phrase building.[157]

In terms of instrumental activities, Chen suggested that instruments for the Orff approach, such as a row of bottles which were to be filled with varying amounts of water to produce pitched notes could be made by the children. This idea has a long history in the Orff approach.

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[153] Orff media includes speech, movement, song, instruments and listening.

[154] For example, in the first step when the child is in the infant period (0-3 years), the parents should sing to the child, play music or rock the baby to the rhythm of the music. In the second step the parents hold the child and walk up and down steps in accordance with counting numbers, while in the third step the parents throw the baby up to the count of three, which the baby responds well to.

[155] The teacher tells a story about a mother duck with a duckling and a hunter. Secondly, the teacher speaks the rhythms and sing the melody, and the students imitate this. Thirdly, the students are divided into two groups, one group plays the duckling and another plays mother duck. Both have a conversation by singing in a round. Fourthly, the teacher instructs those with xylophones to play G and E, then they play glissando to imitate the water rippling. Fifthly, students with drums and triangles imitate the hunter coming. Sixthly, the whole story comes together with spoken texts, singing and percussion instruments. Finally, the students are divided into two groups, one performs the story and another performs the ensemble.

[156] The lyrics of two tigers are two tigers, running fast, running fast, one has no ear, one has no tail, real strangeness, real strangeness. The game is continued by adding to the number of tigers and changing the missing body parts. Students are then required to recall the order and characteristics of the tigers, as tigers are added or subtracted from the list. As well as this, actions and movement can be made without sound.

[157] For example, the teacher asks the students to sight read *Chatter with the Angels* and then asks them to sing the melody to solfa syllables, (see Appendix W).

Hall suggested it in her 'Teachers Manual' in I960.[158] Although this approach does not produce high-quality sounds, Chen suggested that it. was good for a child's intellectual and physical development.[159] Chen also gave examples to show how to use Orff instruments to explore nature and imitate sound, play with voices, and perform with songs. For instance, xylophones can imitate rain-drops and glockenspiels can imitate water rippling.[160] Frazee however offered theoretical explanations only, with no practical demonstrations.

In terms of listening activities, Frazee commented that the Orff program encouraged children to 'welcome aural challenges which are drawn from a wide variety of styles and types of music.'[161] Chen extended Frazee's idea by designing imitation activities for listening programs. For instance, children listened to Saint-Saens's *The Carnival of the Animals,* chose one movement, then imitated the animal's action to the music. Finally, the children were asked to draw the animals using their imaginations.

Orff pedagogy included imitation, exploration, literacy and improvisation. Chen suggested that imitation involving more than one activity for young children could be encouraged through story telling games. In a family context, the mother starts a story with a sentence based on the name of a part of the child's body. This is then imitated by her children. The game is continued by adding new sentences. Chen stated that children love to assume the mother's leadership role after they became familiar with the game and the game also allowed children to learn the names of parts of the body. Chen's approach is very easy for teachers to use, and her inclusion of practical activities is helpful. Frazee provides three types of imitation activities through the various media such as movement activities, body-percussion sound, responses to body-percussion patterns on unpitched percussion instruments, recorder, voice, and activities such as the 'change at the magic word' game.

In terms of exploration activities, Chen believed that using different games in musical exploration was an important step toward improvisation, for example, by asking the children to clap rhythms first: j J j f] J | J"] J~"] |Y J" J |
The last bar can then be left for children to improvise using words, body-percussion or instruments.[162] In another example, Chen stated that water play can aid children in applying the concepts of tempo and dynamic to their subsequent musical experience and auditory

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[158] Hall, D. I960, *Music for Children,* London: Schott, p. 9.
[159] For instance, the drum can be made by any container with paper or cloth on the top, then hit by the hand or stick. Different shaped drums can be used together to create ensemble work. Chen, H. L. 1991, op. cit., p. 50.
[160] ibid., pp. 61-62.
[161] Frazee, J. 1987, op. cit., p. 25.
[162] Chen, H. L. 1990, op. cit., p. 94.

sensitivity.[163] In contrast, Frazee offered theoretical explanations on the manner in which to develop improvisation. In terms of literacy activities, Chen used games involving graphic scores for performance by children. This motivated their interest in study and encouraged their imagination, creativity and musical potential. For instance, Picture 1 involved fee use of mouth sounds and instruments:

Key: "•" was pronounced as "p'eng"; "/" as "hsiu"; "—" signified violin vibrato and "A" cello glissando. The teacher acted as conductor and the procedure involved interpreting the symbols from left to right or vice versa, from top to bottom or up-side-down. Chen stated that this method encouraged children's attention and promoted learning ability. Frazee provided an example to show how to use graphic scores to teach musical literacy.

In terms of improvisation activities, Chen and Frazee had common ideas but Chen considered that speech was an important preliminary step to improvisation because of the rhythm, pitch and tone color inherent in the child's native language. Improvisation using speech involved various texts and words, and the inventing of new ideas. Words were then added in succession according to the rhythmical patterns, with the rhythm being clapped as well. Words were also introduced to the children using picture cards with different animals.[164] Chen also suggested that children should be asked to improvise using the initial song texts, replacing the words with new lyrics. This activity advanced children's creative and reflex abilities, as well as sensitivity towards rhythm.[165]

In terms of ostinati activities, Chen only gave examples of instrumental ostinati. In contrast, Frazee introduced four activities that included movement, speech, voice and instruments. While Frazee provided some examples to illustrate melody, pedal and bourdon activities, Chen did not discuss them.

To summarize, Frazee's activities concerning musical elements, which involve various musical skills such as tone-production, intonation, melodic intervals, pentatonic scale with full literacy, melody, pedals and bourdon, are rare or absent in Chen's program. Instead, Chen

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[163] Parents can assist children to distinguish between the sounds of streams and trickling water (louder or softer) from a running tap. Pouring different sized cups of water into the bath may also be used to produce different sounds.

[154] ibid, p.72-75.

[165] ibid, p. 75.

stresses games, drawing or painting, making instruments, movement and family enjoyment. Therefore, although both books are based on the Orff approach, both have modified it. Overall a number of obvious differences are apparent. First, while Chen emphasizes a more domestic and creative teaching approach, Frazee's approach is more instructional and systematic. Second, the materials used in all areas of Chen's approach are designed to be simple, basic, natural, and close to a child's experience and imagination. Chen's approach also has strong implications for cultural and social learning. Frazee's book by contrast is mainly designed to help teachers teach various musical skills and concepts through the Orff approach. Third, whereas Chen structures the learning of the Orff materials and activities thematically, such as the function of Orff instruments and recorders, understanding the relationship between painting, the kinesthetic and musical performance, and music therapy, Frazee designes a sequential curriculum from Grades One to Five. Fourth, Chen's approach is more integrated and multifaceted, drawing on other creative arts, than that of Frazee. Therefore, Chen stressed the development of creative arts and social values, such as family communication and participation in groups, while Frazee emphasizes academic instruction to develop students' inherent musicality through the Orff approach.

Conclusion

This chapter has presented a discussion of the music education approaches of Shieh, Wen-Wan Chen, Cheng, Chen, Gell, Choksy and Frazee together with a comparison of the main concepts and elements of their methods. Various differences have been noted. Although this chapter does not follow the same pattern as previous chapters, and no *Curriculum Standards: Music* were mentioned, the teaching references used for each level have been discussed and compared under each method, for example, in the various approaches to Dalcroze's eurhythmies used by Shieh, Chen and Gell.

For the Dalcroze method, in the period that Shieh published her approach, a plurality of methods already existed in Taiwan. She is therefore concerned with integrating various ideas into one musical element. In contrast, Gell emphasizes a single approach integrating music education into schooling at that time. Chen's text is more in keeping with contemporary teaching materials that provide lessons which are already planned and sequenced, and include activities that can be taught without further work by the teacher. Gell's book can also be interpreted as the product of an earlier generation of teachers, as she appears to assume that the

teacher will read the whole text and then develop a teaching program.

For the Kodály method, the greater linguistic parallels between Hungarian and Chinese, than between Hungarian and English, ensures a greater similarity between the terminology used for applying the method in Hungary and Taiwan. In terms of teaching pedagogy, however, Choksy and Cheng show similar deviations from the original approach.

For the Orff approach, the central difference between the two texts is that Frazee's book emphasizes school instruction involving various skills and concepts, with supporting activities designed for teachers, and suggests that teacher and students can 'more easily make music that delights the ear and enriches the mind' through her book.[166] Chen, however, believes that the OrfF approach is not only to be taught in school but also employed in the family situation, where such activities could help children and parents to have a closer relationship and enhance communication skills. Chen also emphasizes that children should learn the Orff approach from the earliest stage, and consequently, will successfully participate in the process of, and develop an interest in, learning.

Each of these music educators adapts and establishes a program for the teaching of the Dalcroze, Kodály and Orff methods that is suitable for a specific cultural context. Indeed, the importance of the teacher's role in implementing the approach successfully was emphasized by Szonyi:

> The Kodály Method is not an instant method, however simple it may seem if one examines it only superficially. Good method, devoted teacher, and responsive children ... given the first two, can one doubt that the third component is easiest to get?[167]

It is nevertheless clear that the basis of these programs is very close despite differences caused by language, educational setting and culture. The impact and benefit of these methods and their significance to the education potential of the students is clearly recognized by the advocates of the methods.

The contention that texts conveyed messages regarding the value of socializing and nationalism from the individual scholars is again apparent. For example, Chen believed that the use of the Orff approach could enhance family enjoyment and teach important principles of good citizenship such as self-discipline and respect for the achievements of others. These attitudes indirectly improve social unity. Moreover, chants used in the Orff approach were to employ Chinese or local rhymes. The other contention is supported as that Western culture continued to be a strong influence on music curriculum in schools and communities, especially

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[166] Frazee, J. 1987, op. cit., p. 8.

in terms of teaching metliods. As discussed in Chapter 6, traditional concepts also appears in the textbooks. This may suggest that while music education was strongly dominated by Western culture, a gradual process of integrating traditional and native ideas is apparent in music education.

[167] Choksy, L. 1988, op. cit., p. xi.

Chapter 8

Conclusions

Introduction

This chapter will first discuss the themes and contentions raised by the findings in the current study. The themes include the *Curriculum Standards: Music* and teaching reference reforms for elementary school music, secondary school music and music teacher education. The contentions include the domination of music education in Taiwan by Western culture, music was employed to convey social messages, and the role of individuals. Concluding statements will identify important factors to emerge from the current research and suggest areas requiring further consideration.

Themes

Analysis of the *Curriculum Standards: Music* and of teaching reference reforms was based on three themes: elementary school music, secondary school music and music teacher education. In addition, music teacher education focused on the development of pedagogical reference materials.

- **Elementary school music**

As stated, during the Japanese protectorate, the teaching of music in schools became a statutory requirement of the *Curriculum Standards* of Taiwan. A copy of the *Curriculum Standards: Music* for Elementary and Public Schools was not located and thus the analysis was based on the 1915 *Pedagogy of Singing for the Elementary Schools*[1] (for the Japanese) and 1931 *Pedagogy of All Subjects for the Public Schools*[2] (for teacher education). It has been shown that two teaching references were not only based on the *Curriculum Standards: Music* but also intended to translate its guidelines into practice. Teaching materials included the Japanese national anthem, folk songs and the *Shōgaku Shōkashū* in the Public Schools (for the Taiwanese).

From 1945 to 1968, the transformation between two different governments and cultures resulted in a variety of curricular changes in education at the elementary level, including reforms to the *Curriculum Standards: Music* and textbooks. The *Curriculum Standards: Music*

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[1] Taiwan Sōtokufu Office 1915, op. cit.

for elementary schools, and its comparison with the contents of the 1931 *Pedagogy of All Subjects for the Public Schools** and the 1942 *Curriculum Standards: Music*[4] were used to document these curricular changes and reforms. The findings reveal that the Chinese *Curriculum Standards* emphasized technical groundwork and contemporary political events while the Japanese version dealt with general music. Similarities include the rationale for the inclusion of music in schooling and the crucial role of music in promoting patriotism, morals and aesthetic concerns. Specifically, these messages were presented in the teaching of songs. The comparison between the 1942 and 1948 *Curriculum Standards*[5] reveals that the 1948 version presented a more expansive curriculum. However, the important elements of aesthetics, morals and patriotism again emerged in the requirements of the *Curriculum Standards: Music.* These were also reflected the development of music education to meet the needs of social and political environments. The elementary textbook *Music* 1952[6] documented two important factors - the transition from love of the emperor to Chinese nationalism, and a greater flexibility for teachers to develop and incorporate their own beliefs into their teaching.

The introduction of a compulsory nine year system of education by the government was reflected in music education with curricular and textbook reforms. For elementary school music, comparison between the 1975 and 1993 *Curriculum Standards: Music*[1] indicates that the 1993 version represented a greater degree of specificity and integration. For example, the topic on rhythm was augmented by materials from other areas such as aural training, musical notation, singing, performance, composition and listening. The aims of the 1993 version also dealt to a greater extent with detailed and essential requirements. Furthermore, the extent to which the textbooks adapted and modified the guidelines presented in the Curriculum Standards has been examined. While *Music* 1975[8] was based on the *Curriculum Standards: Music* it is clear that the textbook had its own character. Music theory in the textbook included independent development, aural training involved practising the Chinese pentatonic scale, rhythmic studies were emphasized, and more specific detail was provided on listening to music. In summary, it may be said that, while the *Curriculum Standards: Music* offered a set of goals, the textbook needed to have a more specific and limited structure, and an increased number of methods to

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[2] Kusumi, E. & Fujimoto, M. 1931, op. cit.
[3] ibid.
[4] Ministry of Education 1942, op. cit.
[5] Ministry of Education 1942 & 1948, op. cit.
[6] K'ang,O. 1956-1957, op. cit.
[7] Ministry of Education 1975 & 1993, op. cit.
[8] Lee, P. C. 1981-1986, op. cit.

achieve the required outcomes. The comparison between *Music* 1975[9] and *Music* 1993[10] to assess the impact of the 1993 reform reveals that there was a greater emphasis on the natural environment and a child-centred approach after the reform as well as there being specific pedagogical methods for singing, a greater range of playing activities, and listening based on traditional and local music.

- ***Curriculum Standards'. Music* and teaching references - Secondary school music**

In examining secondary music education, comparisons between the 1962 *Curriculum Standards'. Music*[u] and a 1958 example of American curricular guidelines demonstrate that the Taiwanese syllabus continued to be fundamentally Western in its approach. Notable differences between the Taiwanese and American versions were that, as might be hoped, the former contained more traditional or locally developed materials such as songs based on the Chinese pentatonic scales and texts based on the 'elegant' arts, the encouragement of young people, and the development of nationalism. The ideals of aesthetics, morals and patriotism also continued to be present in the Chinese (or Taiwanese) version, and as such it may be said that these were emphasized in both levels of education throughout the period under consideration. The examination and comparison of the secondary level *New Edition Secondary Music Textbook* (1957)[12] and the *Pei-Kai Secondary Music Textbook* (1958)[13] reveals that social and political forces were reflected through the patriotic songs emphasized by both books. The functional value of music was thus stressed by the book as a tool for conveying social or political messages.

In order to understand the level of integration between elementary and secondary curricula, the 1993 (elementary) and 1994 (secondary) *Curriculum Standards: Music*[u] were considered. The results highlight a curriculum which developed logically from the elementary to secondary level and paralleled curricula from other countries. Comparison of the aims in the 1994 secondary *Curriculum Standards: Music*[xi] and the 1994 *School Music Program*™ from the USA assessed the extent to which the former kept abreast of global trends. The findings suggest that the committee of the *Curriculum Standards: Music* had, as before, collected materials from

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[9] ibid.
[10] Yang, W. P. 2000-2001, op. cit.
[11] Fan, P. C M . 1987, op. cit.
[12] Lee, C. T. 1957, op. cit.
[13] Pai,C. S. 1958, op. cit.
[14] Ministry of Education 1993 & 1994, op. cit.
[15] ibid.
[16] Lehman, P. R. 1994, op. cit.

other countries and had attempted to design a curriculum which adhered to international standards. The comparison between the 1994 *Curriculum Standards: Music*[17] and *Music* 1994[18] examines the degree to which textbooks reflected the *Curriculum Standards: Music.* The findings suggest that *Music* 1994[19] had been based on the *Curriculum Standards: Music* which resulted result in the best possible set of guidelines and objectives. The characteristics of both the curriculum and the textbook implied flexibility in the teaching program and the promotion of "nativist" music education.

- **Music teacher education**

Important elements of the music instruction at the Japanese Language School (1896-1919) and at the Taipei Normal School (1919-1945) can be summarized from two perspectives: syllabus and teaching references. The music syllabus began in 1896 with unison singing, "orchestration", and instrumental learning based on the reed organ, with music theory added in 1902. After 1919, the music syllabus included unison and two-part singing, music theory, "orchestration", and instruction for teachers. In 1933 'instruction for teachers' evolved into 'pedagogy' with the remaining subjects unchanged. Music teacher education was important during the Japanese protectorate. The teaching references employed in this period embodied Japanese concerns with Western culture. For music teacher education three textbooks - *Treatise of Music* (1931),[20] *New China Application Music for Elementary School* (1932)[21] and *Teaching Materials and Pedagogy of Music for Elementary School* (1948)[22] - were explored and compared. The findings indicate that the latter version presented a broader philosophical basis for study and practice. This may suggest that the school curriculum was improving.

As discussed in Chapter 4, the music curriculum continued to grow at the Taiwan Provincial Taipei Teachers' Training College (1961) due to the intention of the government to train more teachers to solve the shortage of qualified teachers and also provide free teacher education in order to encourage outstanding students to become school teachers. The sources of music curriculum and pedagogy were compared between the Taipei Normal School (1895-1945), and the Taiwan Provincial Taipei Teachers' Training College. Although there was a lack of detailed information available concerning the teaching structure of each subject, only a

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[17] Ministry of Education 1994, op. cit.
[18] Wang, C. K. 2001, op. cit.
[19] ibid.
[20] Hsu, P. J. 1931, op. cit.
[21] Chu, S.T. 1932, op. cit.
[22] Fei, H. Y. 1948, op. cit.

framework for the teacher education course was outlined which offered an insight into past practice in the school.

The quality of training programs for generalist and specialist music teachers undertaken at the Taiwan Provincial Taipei Teacher Institution has been detailed. Various important issues emerge. For instance, the subjects listed in the course were too broad and too numerous for the class time allocated. Logically, then, the classes for music training of the specialist teacher needed to be more extensive in terms of both content and time allocation. A discussion of the relationship between three music education textbooks and the 1975 and 1993 *Curriculum Standards: Music*[22] provides evidence that the goals of the 1975 *Curriculum Standards: Music*[14] were incorporated into Chen's book coupled with her own experiences and belief, while Fan's book was based on theoretical research, although it referred to the 1975 version. Chang's book discussed the 1993 *Curriculum Standards: Music*[2$] in a chapter and suggested that there were a number of shortcomings such as inadequate detail for the teaching program for low grades, and unbalanced timetables for singing and instrumental playing. This review also matches Wells' account of American music education standards:

> Although the standards have been a blueprint for our curriculum, we have spent considerable time reviewing, adapting, refining, and developing, refining, and developing them to meet the needs of our students and community to represent what we feel students should know and be able to do in music.[26]

Discussion of contentions

As has been seen throughout this investigation, the contentions of this inquiry have been demonstrated in each chapter. These contentions are that Western culture dominated music education in Taiwan, music was employed to convey social messages and that the role of individuals was significant.

- **Western culture dominated music education**

The domination of music education by Western culture in Taiwan has been addressed and argued throughout the periods under consideration. This contention, as seen in each chapter, can be divided into three phrases of influence: Luther Whiting Mason and Isawa's contributions; American teaching references; and European approaches.

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[23] Ministry of Education 1975 &. 1993, op. cit.
[24] ibid.
[25] Ministry of Education 1993, op. cit.
[26] Wells, R. 1997, op. cit., p. 39.

- **Luther Whiting Mason and Isawa's contributions**

As stated, Mason's contributions to the beginning of public music education in Japan included instruction using the *National Music Course* and his efforts in bringing Western culture into Japanese schools. Isawa, his teacher Mason, and other members of the Music Study Committee produced a series *ofShōgashu Shōkashū.* Later, Isawa was director of Ministry of Education in Taiwan during the Japanese protectorate and also brought Japanese music education systems and teaching materials into Taiwan. Mason's teaching materials and pedagogies were indirectly influential on Taiwan, through Isawa's efforts. For example, singing in a Western style formed the foundation of music teaching in Isawa's approaches, as demonstrated in many of the songs in the textbooks selected from and in the systematic study of Western music.

- **American music teaching references and syllabus**

Western influences on teaching references were again evident in the introduction of *Music* 1952 which indicated that the content of the textbook adapted Gehrkens' ideas - the movable-c/o approach, sight-singing based on classical music and rhythmic training based on Howard's 'hand signal' method. The music syllabus in Taiwan was essentially a Western invention. This contention has been illustrated by many examples. One such was evident in the comparison of the Taiwanese general music syllabus (1962) with a representative contemporary syllabus from America, specifically New York. The results reveal that the bases of these programs were similar despite differences primarily due to culture and politics. Another example was shown by the comparison of the aims of the 1994 *Curriculum Standards: Music*[21] in Taiwan and *The School Music Program: A New Vision* (1994)[28] in America. The results indicate that the Taiwanese aims shared much with the American aims, suggesting that Western influence continued.

- **European approaches**

Over the past several decades publications from countries such as USA and Australia have highlighted a plethora of methodologies available for music education. These significant approaches have become popular in Taiwanese music education and broadly adapted and incorporated into the teaching references used in the Taiwanese music classroom including

[27] Ministry of Education 1994, op. cit.

those of Shieh, W. W. Chen, Cheng, and H. L. Chen. Three of these methods were examined and reviewed.

The main concepts and pedagogical principles of the Dalcroze method were successfully applied by Shieh and Chen in Taiwanese. Each book had its own character. Shieh's book emphasized one musical element with various activities and studies of a challenging nature which required some prior skills. Chen's book dealt with simple materials with planned and sequenced supporting ideas. Her book was suitable for early childhood education. These were compared with an Australian application of the method. Overall, there were only a few deviations from Dalcroze 'orthodoxy' due to culture and era.

The Kodály method has been successfully adapted by Cheng and Choksy to fit well with specific cultural and teaching environments, although with some modifications due to language and culture. For example, in terms of language, the Chinese pronunciation in rhythm duration syllabus was closer to the original Hungarian than the English. The benefit in Cheng and Choksy's books was that both had sequential planning which could be useful for teachers wishing to employ Kodály's pedagogy.

Three versions of *Orff-Schulwerk,* in Chinese by Souren and Chen, in English by Murray, and the original work in German, were compared and contrasted using the first two volumes of *Orff-Schulwerk.* The three versions were very similar in form and content. A notable difference was that the lyrics had been altered to accommodate the different rhythms of the various languages. Further comparison between Chen's book and Frazee's interpretation of the Orff approach reveal some differences such as that Chen believed that the Orff approach was not only good for the music classroom but also had a social function in the improvement of family relationships. These texts argued that good music could make people happy and aid their intellectual development through teaching advice which was in line with the aims of the *Curriculum Standards: Music.*

- **Music was employed to convey social** messages

The establishment of music education in Taiwan was based on and progressed through the influences of two disparate groups - the British and Canadian missionaries, and the Japanese government. There are similarities between the two disparate groups. Both groups employed music in schools as a mechanism to achieve and promote a specific outcome. For the missionaries, music was used to convey religious ideology, while the Japanese government

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[28] Lehman, P. R. 1994, op. cit.

used it to Japanize and Westernize. The music lessons in missionary schools used religious music and songs selected from hymnbooks. The genesis of music education in Taiwan is attributable to the efforts of missionaries.

During the Japanese protectorate, the government established formal music instruction and practice in schools based on Western culture and the 'Japanized' spirit. This situation echoes Richards' description of British imperialist music between 1876-1953 where 'music was used to dramatize, illustrate and reinforce the components of the ideological cluster that constituted British imperialism in its heyday: patriotism ... hero-worship [and] ... racialism.'[29] The songs sung in the Japanese language schools or Elementary and Public Schools were mainly obtained from the *Shōgaku Shōkashū {Elementary School Songs),* and emphasized Western culture and Japanese concerns. Comparison of the Japanese Language School and Tainan Theology College shows that both stressed music as an important subject in the curriculum that provided a medium through which students could make a direct contribution to their society. The influences and practices of both the missionaries and Japanese government has proven to be enduring in Taiwanese music education.

At the beginning of Chinese restoration the school song texts carried social messages which were used by the government to precipitate change. The elementary textbook *Music* 1952 documented two important factors - the transition from love of the emperor to Chinese nationalism. For example, the message emphasized by the *Curriculum Standards: Music* was also reflected in the textbook *Music* 1952.[30] Stevens commented that singing especially provided 'a vehicle for extra-musical communication through the words of school songs which ... were of an overtly moral [and] ... patriotic character.'[31] Obviously, social and political changes influenced the education policy issued by the government, which also dictated the directions of the *Curriculum Standards: Music* and textbook reforms.

After 1968, the song texts carried messages about social change but also increasingly reflected a child-centred pedagogy. Demonstrably, music education has played an important role in social, political and cultural transitions.

- **Individuals**

The development of school music education was initially contingent upon the activities of several individuals such as the missionaries Mackay, Gauld and Taylor, and the Japanese

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[29] Richards, J. 2001, op. cit., p. 525.
[30] K'ang, O. 1956-1957, op. cit.
[31] Stevens, R. S. 1993, op. cit., p. 57.

educators Isawa, Takahashi and Ichijyo. Mackay's contributions were not only in using music to promote the Christian faith but also in establishing schools in which music was an important subject to service the churches and school congregation. Gauld's efforts in music education included introducing systematic Western music education, employing Tonic Sol-fa method, training the choir, and participation in public concerts. Taylor's contribution to music education included teaching piano with an emphasis on skills, style and repertoire, conducting school and local choirs, and the preparation of a hymnbook with other members of the Tainan Theological College. The advocacy of music by these missionaries was most clearly seen in their activities at the Tamsui High School, Chang Jung High School and Chang Jung Girls' High School.

The importance of highly motivated and empowered individuals such as Isawa, Takahashi and Ichijyo for the genesis of music education in Taiwan was clear. Isawa established a school system with music as part of the curriculum. He also emphasized the relationship between morals, health and music. Isawa's contributions in music education can be briefly summarized as the fulfillment of the 'Japanize' concept, the accomplishment of competency in language, the establishment and implementation of a school music curriculum, the establishment of a program to bring music educators from Japan, and the development of teaching materials including the *Shōgaku Shōkashū.* Takahashi's contribution to the Japanese Language School included teaching materials from his own creative works and *Shōgaku Shōkashū,* his ideas associated with Tomei's three-step system of education in pedagogy and the importance of integrating singing with other subjects, and Herbart's moral education. Particularly, the three-step system remained fundamentally unchanged following the withdrawal of the Japanese government from Taiwan and, indeed, remains to some degree current in classroom music education. Ichijyo's efforts in music education involved composing many opera works, arranging folk and aboriginal songs and writing textbooks for both Elementary and Public schools. He attempted to redress the lack of teaching materials and specifically opera, folk and aboriginal songs. These were significant advocates, and such contributions are discussed by Southcott in the following terms:

> The role of exponents in bringing their subject into focus and securing its place in [the] school curriculum is undeniable. Conversely, the role of the advocate who ... maintains an inherited system is ... of interest, particularly if the advocate is a product of the very system that continues to be perpetuated.[32]

To some degree, it can also be said that the music educators who advocated the adaptation and adoption of the pedagogies of Dalcroze, Kodály and Orff were also highly instrumental in the

development of the music curriculum in Taiwan. Thus it can be demonstrated that through the period under consideration individuals have played significant roles in the history of Taiwanese school music.

Concluding Statements

This historical research in music education has attempted to chronicle the development of school music education in Taiwan. The narrative and interpretive methods employed have offered accounts and explanations of what occurred. Stevens stated that 'we should make use of our knowledge of the past in order to help us in assessing the present more accurately and in preparing for the future with greater foresight.'[33] Indeed, some important issues emerged from the study which need to be re-addressed. The *Curriculum Standards: Music* for Public schools (Taiwanese), issued by the Japanese government was successively reformed until the 1993 elementary and 1994 secondary *Curriculum Standards: Music*[M] were published by the government of the Republic of China. These texts have been discussed and compared. The findings indicate that the *Curriculum Standards: Music* was emphasized to the Taiwanese colonies by the Japanese government and, after 1945, the *Curriculum Standards: Music* was still promoted by the Chinese government. Each reform of the *Curriculum Standards: Music* attempted to present a better quality product to meet the needs of both teachers and students. For example, apart from technical concerns, the principal aims of the reforms of the *Curriculum Standards: Music* over the last one hundred years included aesthetics, values, morals, health, patriotism, nationalism and internationalism. These objectives were to be implemented by the teachers. Unfortunately, an examination of the aims, syllabus and pedagogy in the pre-service music teacher education indicate certain inadequacies in teacher training. If few such subjects were available in the teacher training course, graduating teachers may lose confidence in introducing new curricula and encounter problems in implementing the program.

The textbooks used within the last one hundred years reveal different degrees of guidance for teachers. Some provided only the songs and materials. For example, during the Japanese protectorate the *Shōgaku Shōkashū* (Volumes 1-3; 1881, 1883, 1884)[35] and *Public Schools Songs Guide* (1936)[36] for elementary schools mainly focused on a range of songs to sing. Other texts provided greater philosophical and pedagogical advice. After the Chinese restoration, each

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[32] Southcott, J. E. 1997, op. cit., p. 8.
" Stevens, R. S. 1981, op. cit., p. 56.
[34] Ministry of Education 1993 & 1994, op. cit.
[35] Howe, S. W. 1997, op. cit., pp. 100, 103 & 104.
[35] Taiwan Sōtokufu Office 1936, op. cit.

textbook reform showed that the guidelines were intended to reflect government policy and social change. One of the major issues considered was the feasibility of assessing whether the environment of the classroom and the abilities of teachers would accommodate the theoretical and practical expectations of textbooks and guidelines.

A significant issue which emerged from consideration of the Japanese Language School (1896-1919), Taipei Normal School (1919-1945), Taiwan Provincial Taipei Teachers' Training School/College (1945/1961) and National Taipei Teacher Institution (1991) was the lack of correlation between music in schools and music in teacher education. Practically speaking, the syllabus that emerged with each reform of the specialist course in elementary music involved an expanding number of subjects. These subjects did not, however, relate to contemporary music education practice as adapted in the textbook, incorporating the new pedagogical approaches. Further problems included the fact that various subjects only provided listening and learning experience without practical experience, as in, for example, how to teach listening to music and singing in the choir. Although there was a subject called 'pedagogy', the limited teaching time precluded adequate knowledge acquisition by pre-service teachers.

Morgan has stated that the contribution that 'music education makes in our curriculum is one of education for citizenship.'[37] Southcott gives a specific example about the power of music as a 'civilizing' influence over the working classes, in which it encouraged good behavior and speech in students: 'music was seen as a civilising, humanising force in schooling,'[38] Such sentiments are reflected in music education in Taiwan. However, a number of important tasks need to be urgently addressed by governments, individuals and teacher institutions in Taiwan. Marwick, citing Cicero, argued that 'not to know what took place before you were born is to remain forever a child.'[39] For music education to develop, educators must be aware of what has gone before. First, there should be a reference text on the history of music education in Taiwan that includes information about influential pedagogies. Second, the government should publish a historical account of music education in Taiwan, preferably with an accompanying collection of primary sources. Third, music should be taught by on-staff specialist teachers rather than by generalist teachers whose music training is inadequate. Thus governments may need to re-assess the provision of specialist teachers for the arts in the teacher education. Nevertheless examination of the history of music education in Taiwan shows a dynamic and active discipline that continues to grow and develop. Although many gaps still exist in the history of music

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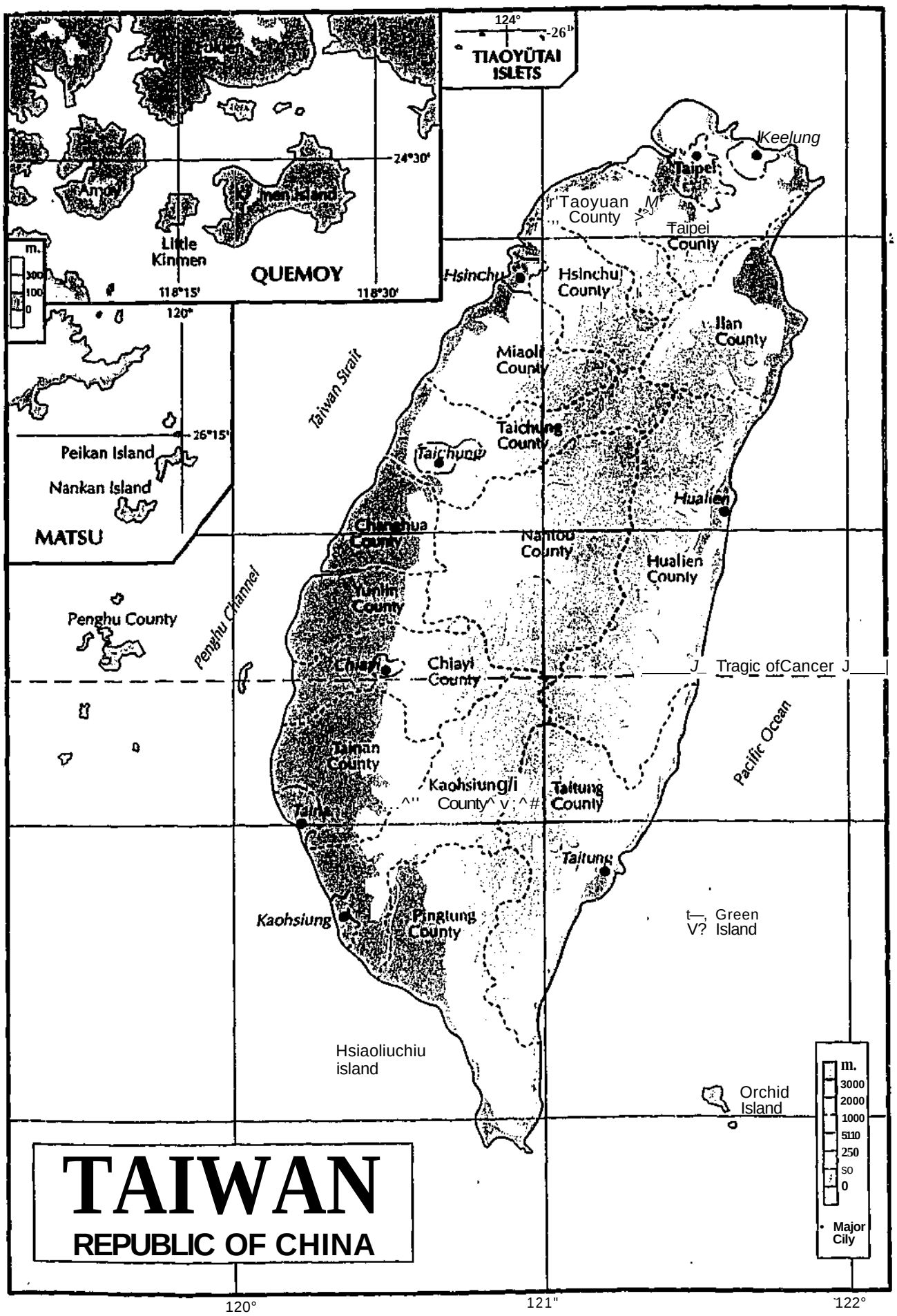
[37] Morgan, H. N. 1955, op. cit., p. 2.
[38] Southcott, J. E. 1997, op. cit., p. 254.
[39] Marwick, A. 1970, op. cit., p. 13.

education in Taiwan, historical research makes an obvious and valuable contribution in music education.

Appendix A: Map of Taiwan[1]

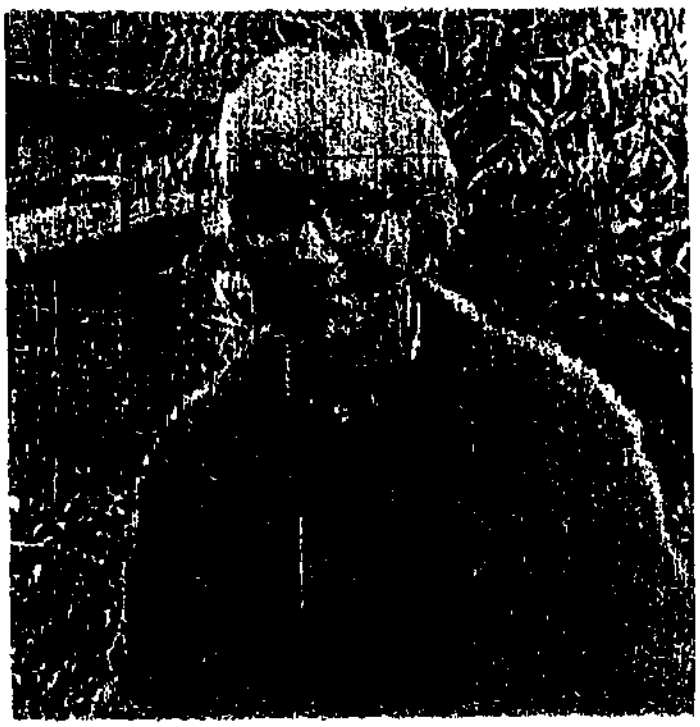


[1] The major territories of Taiwan including Taiwan proper, Penghu (the Pescadores), Kinmen (Quemoy) and Matsu. Hsu, D. C. T. et al. 2000, *The Republic of China Yearbook*, Taipei: The Government Information Office.

Appendix B: Portraits of George Leslie Mackay, Mrs. Margaret Gauld and Miss Isabel Taylor[2]

George Leslie Mackay

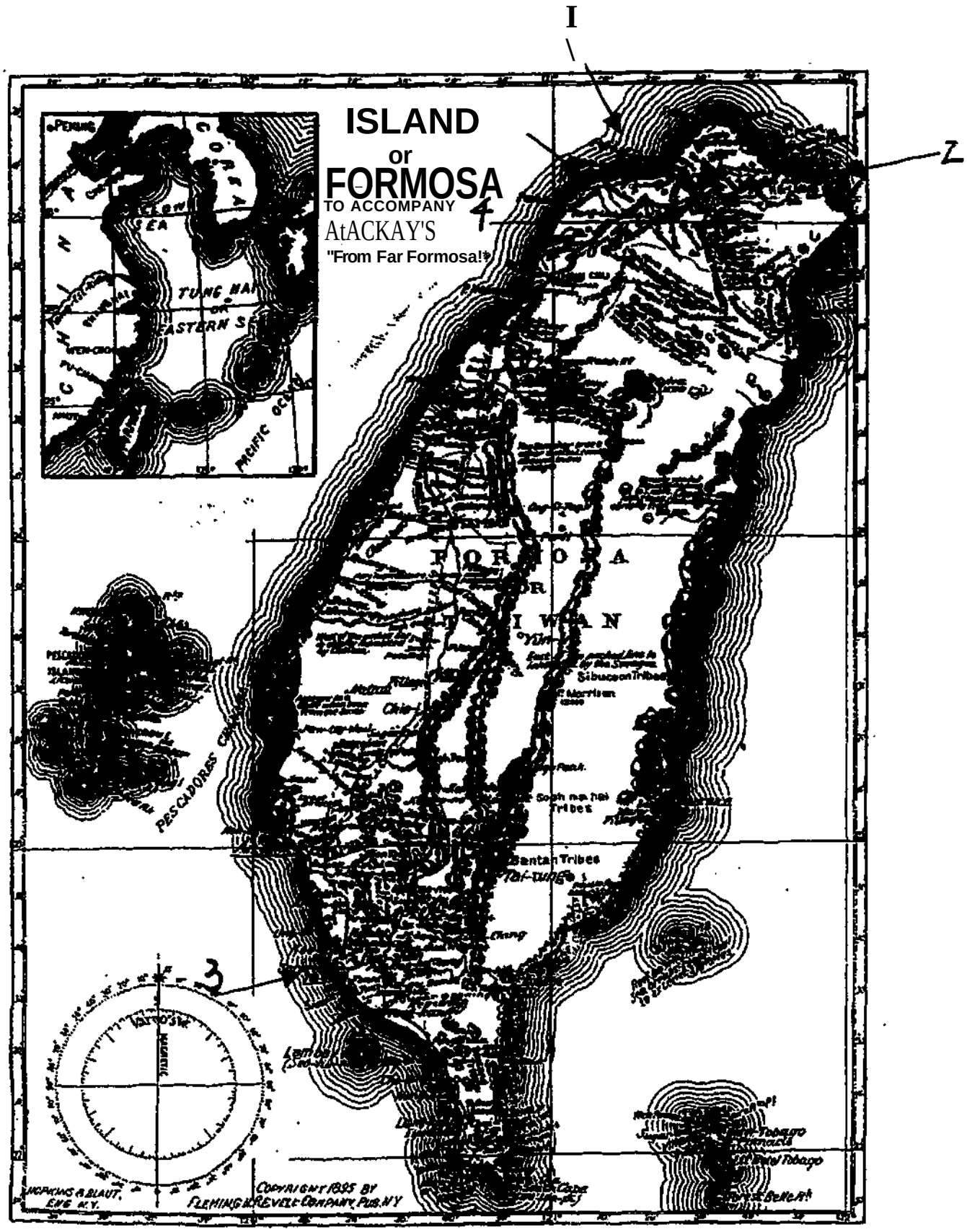
Mrs. Margaret Gauld



Miss Isabel Taylor

[2] Portraits of George Leslie Mackay and Mrs. Margaret Gauld reproduced from Guo, N. D. 1986, op. cit., p. 249. Portrait of Miss Isabel Taylor reproduced from Lin, Y. T. 1992, 'Miss Taylor' in *China Newspaper*, p. 45.These images are of poor quality as the only access to the material was via a photocopy. No photographic or scanned reproductions were possible.

Appendix C: The positions of the ports of Tamsui, Keelung and Kaohsiung, and the area of Monchia.[3]

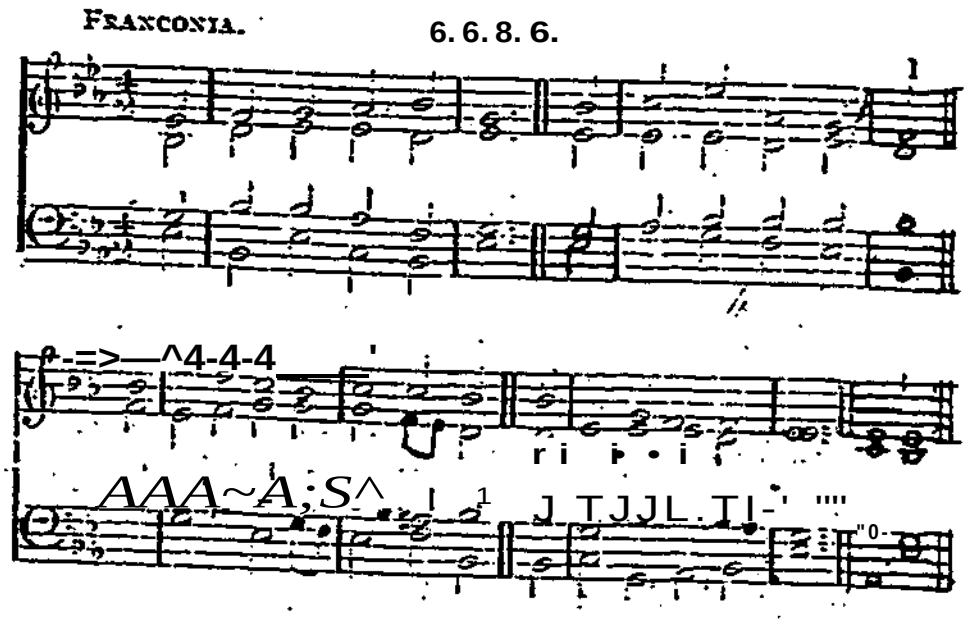


[3] Arrows 1 to 4 indicate Tamsui, Keelung, Kaohsiung (past-day Takow) and Monchia respectively. Reproduced from Mackay, G. L. 1998 (reprinted), *From Far Formosa*, Taipei: SMC Publishing, p. 40.

Appendix D: The hymn-book - *long Sim Sin S?*

"我要舉目向天"（詩篇121篇）

FRANCONIA. 6. 6. 8. 6.



9.

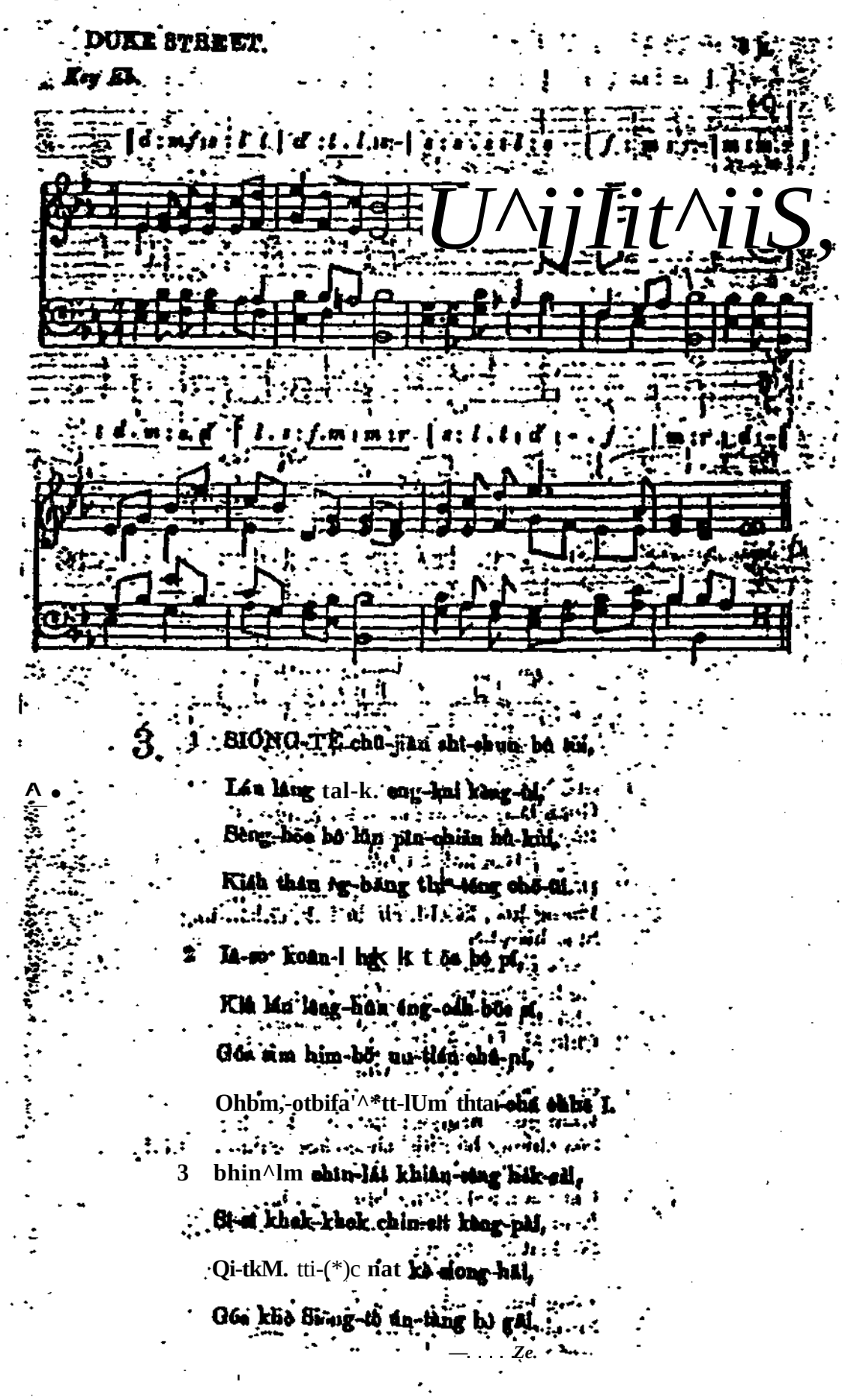
1 G«» bik fciih-khi hjj thi»,
Si6ng-tè s6* tiàiu sù--chai;
Si6o$_g$-ti mi jit b.-, khùn, s^ng chhí*,
K6- g«Ja kàu king U hai.

2 Chhòng-chō thi*-tōe Siōng-tè,
Pó
Chi-im tì-im sim.jiān IK«V,

3 Sitog-ti tù$_S$-ti'$_{ls}$ pó-pì,
J.: p thut jì ōe tit pèng-an,
Chit « {^u k»p *g*óa bō lí,
0-3a siia *hidn* kk" chai-lān.

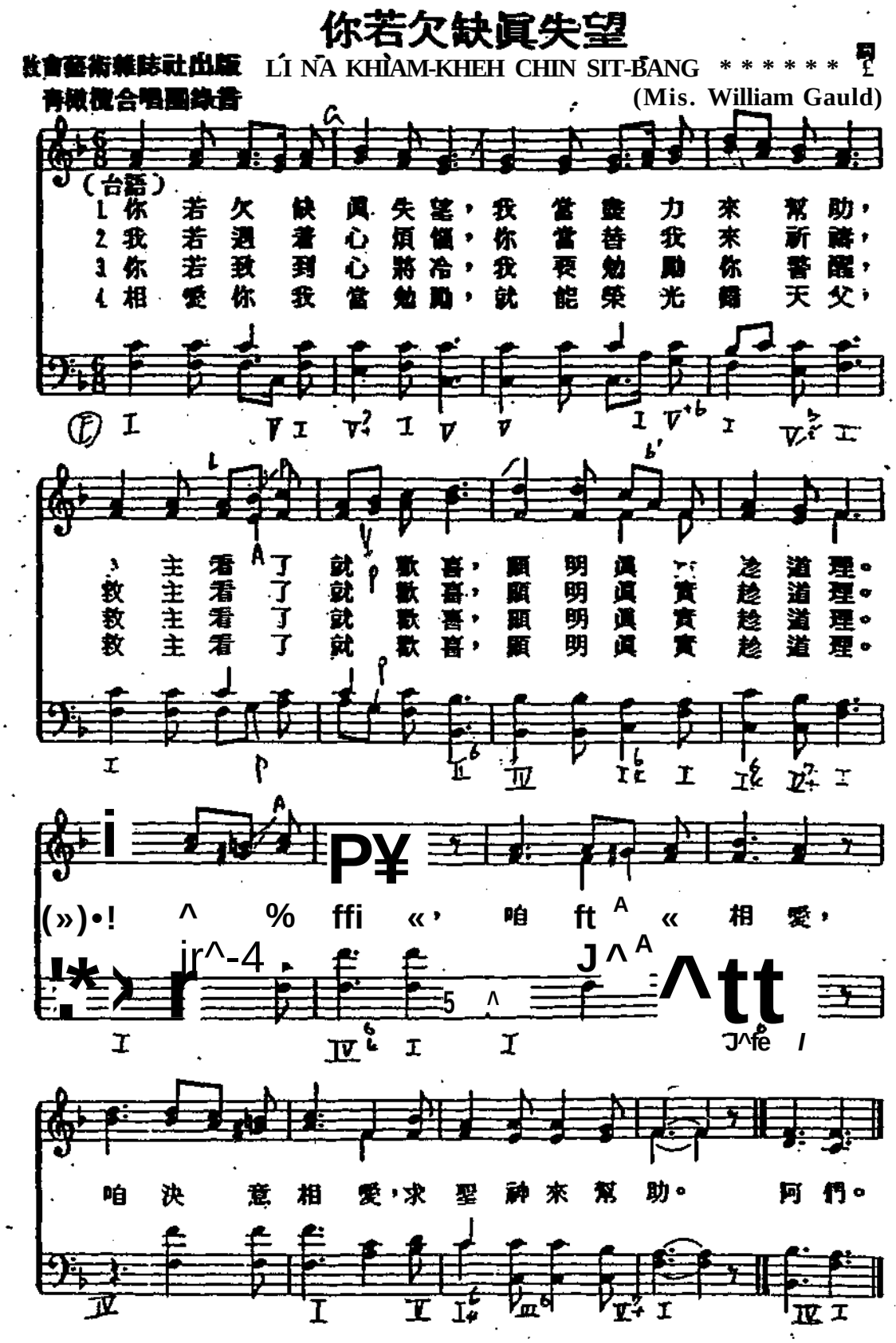
[4] Song 121, an example from the *long-Sim Sin-Si*.

Appendix E: An example from Ifae Fukiea dialect hymn-books[3]



[3] The material was copied from ifae Museum at the Chang Jung IfighSchooL Details on tide, place of publication, publisher and pages were unavailable.

Appendix F: *If You Got Lost and Disappointed*



[61] Yang, L. H. 1986, op. cit., p. 191.

Appendix G: Portraits of Luther Whiting Mason, Isawa Shuji and Ichijyo Shinzaburo[7]

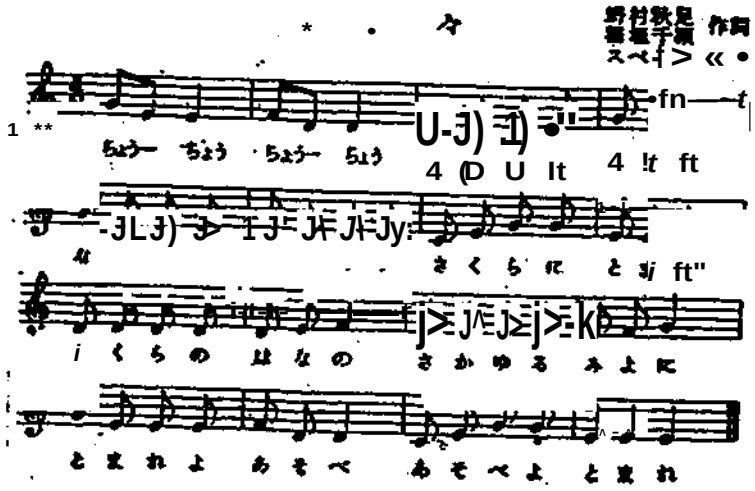
Isawa Shuji

Luther Whiting Mason

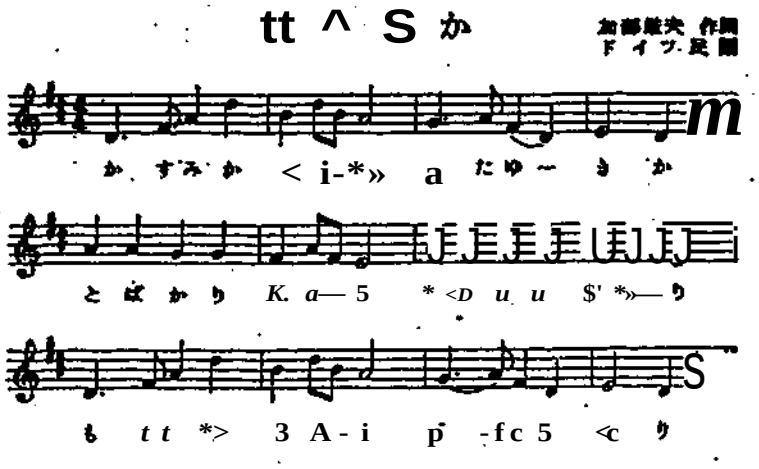
Ichijyo Shinzaburo

[7] Portrait of Isawa Shuji from Tokyo Arts University committee 1987, *A Centennial History of Tokyo Arts University:* Tokyo Music School, vol. 1, Tokyo: Ongaku no tomo sha, p. 2. Portrait of Luther Whiting Mason from Arnett, E. 1973, op. cit., p. 60. Portrait of Ichijyo from Lee, S. C. 1990, op. cit., p. 239. These images are of poor quality as the only access to the material was via a photocopy. No photographic or scanned reproductions were possible.

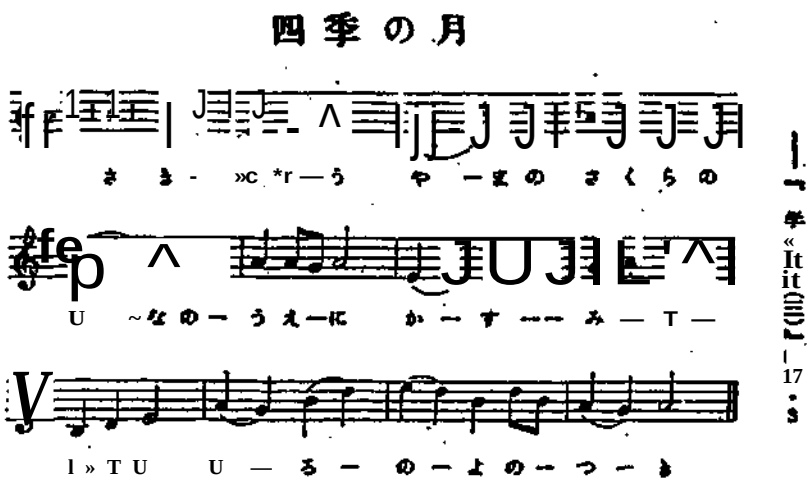
Appendix H: *Shogaku Shokashu (Elementary School Songs,* Parts I-IH)[8]



An example from the *Elementary School Songs,* Part I



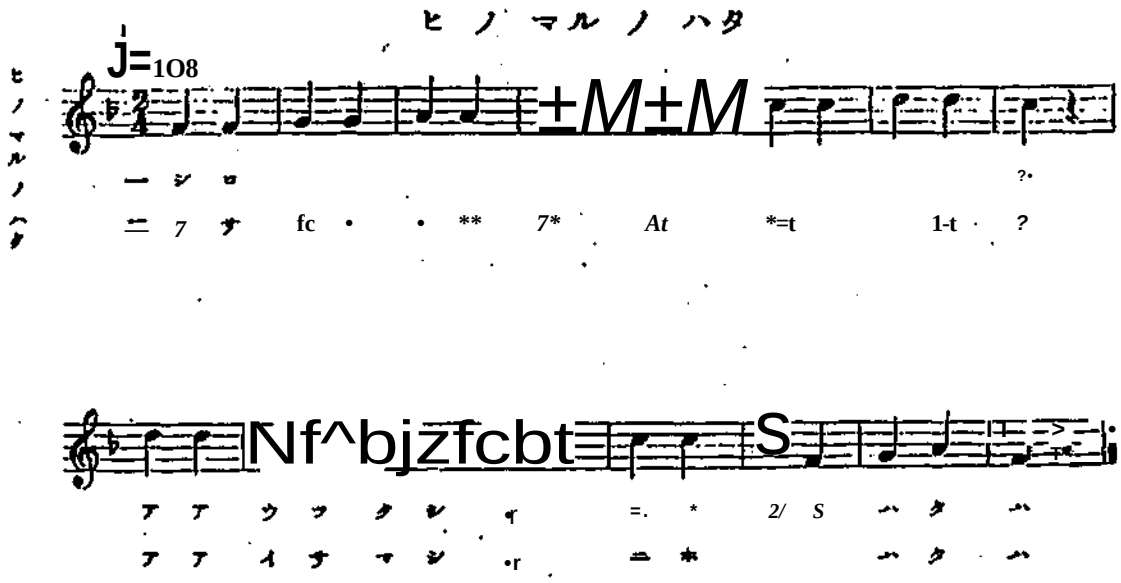
An example from the *Elementary School Songs,* Part II



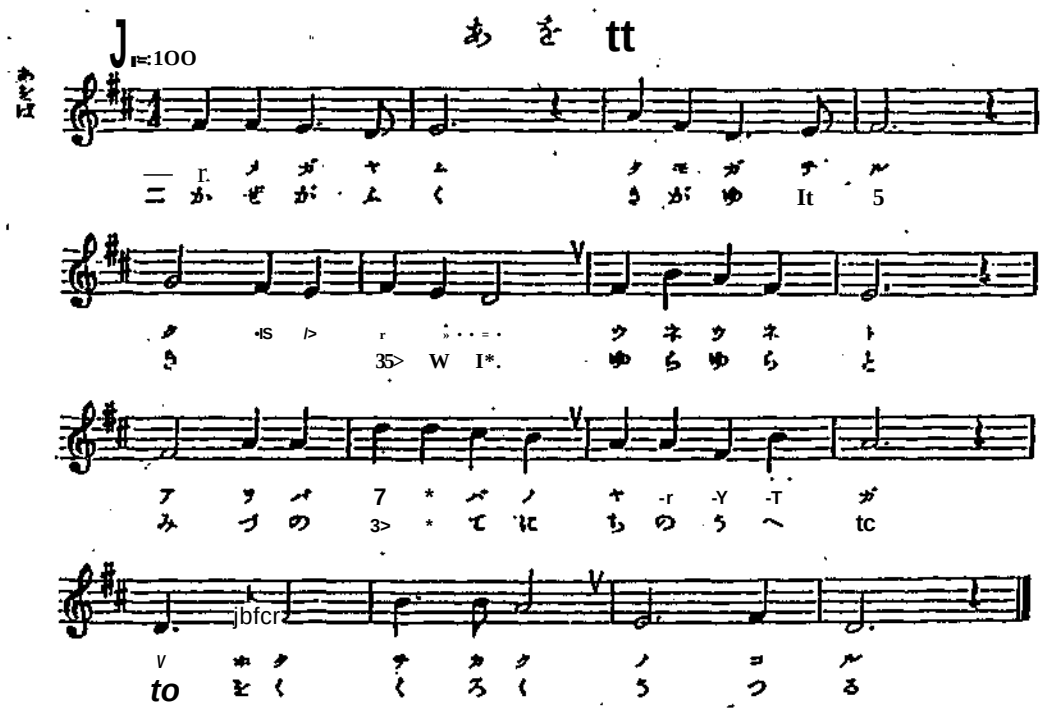
An example from the *Elementary School Songs,* Part HI

[8] Horiuchi, T. & **Inouc, T. (cd.) 1967, op.** cit, **pp. 18,19 & 22.**

Appendix L An example from the *Singing for the Public Schools*[9]



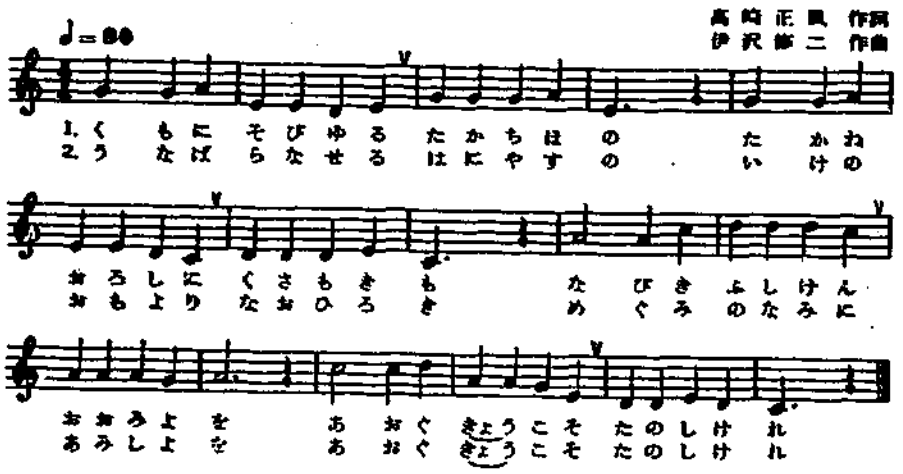
An example from volume 1 (Grade One)



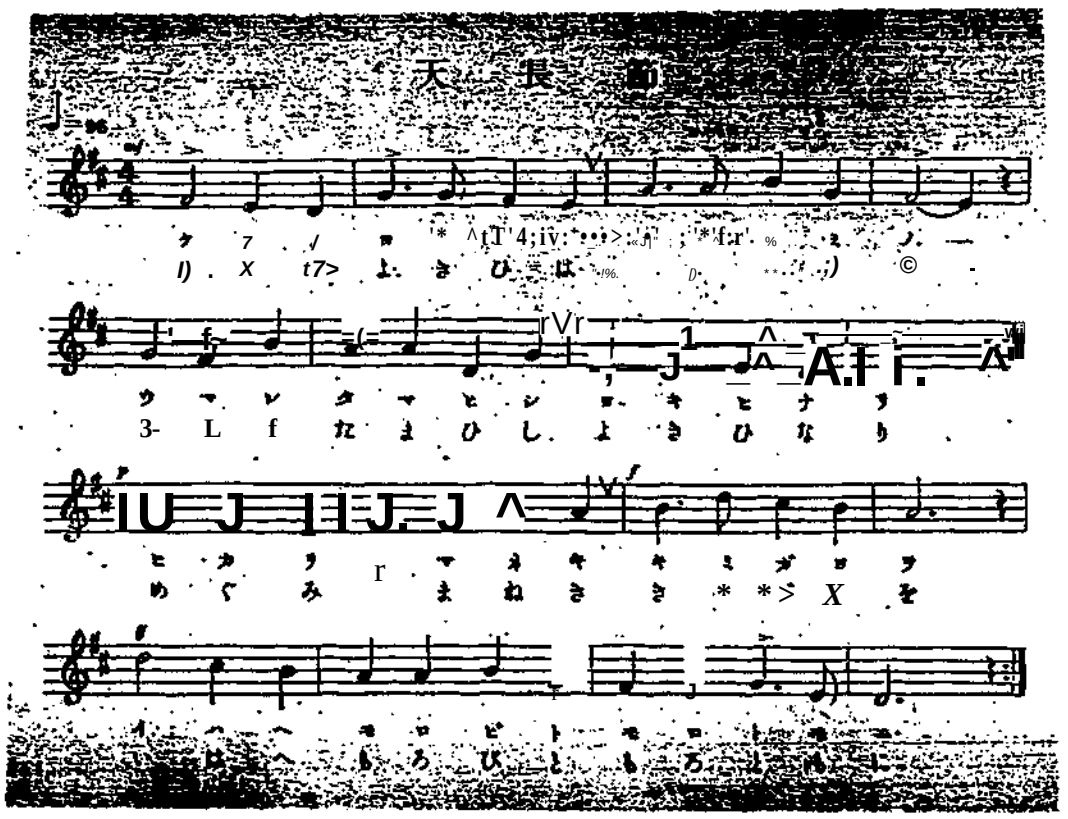
An example from volume 3 (Grade Three)

[9] Taiwan Sōtokufii Office 1936, *Singing for the Public Schools*, volume 1, Taiwan Sotokufii Office Press, p. 2. Taiwan Sōtokufii Office 1936, op. cit, volume 3, p. 2.

Appendix J: *Respect for the Achievements of the Emperor* and *The Emperor's Birthday*[10]



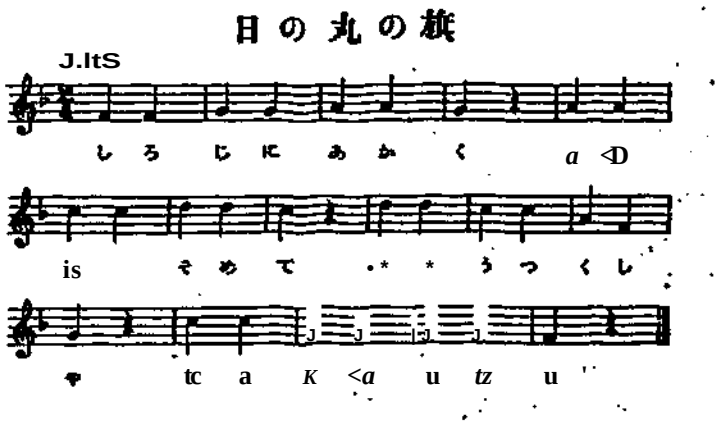
Respect for the Achievements of the Emperor



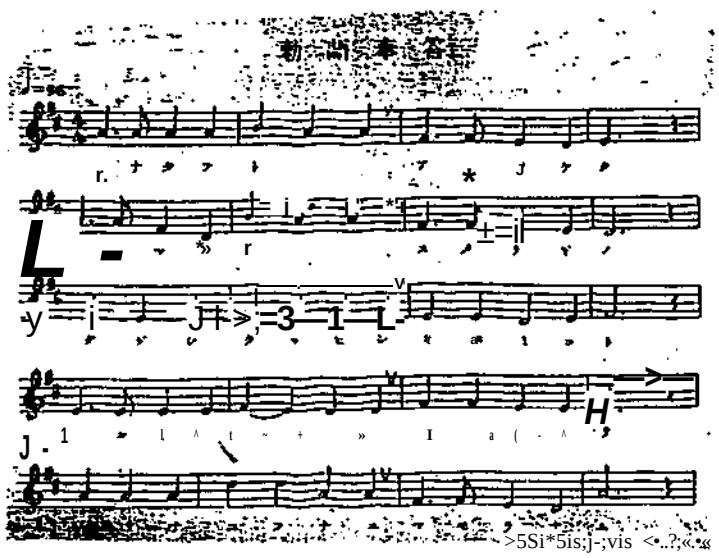
7%c Emperor's Birthday

[10] *Respect for the Achievements of the Emperor* reproduced from Inoue, T. 1973, op. cit., pp. 42. *The Emperor's Birthday* reproduced from Taiwan Sōtokufu Office 1915, op. cit, p. 44.

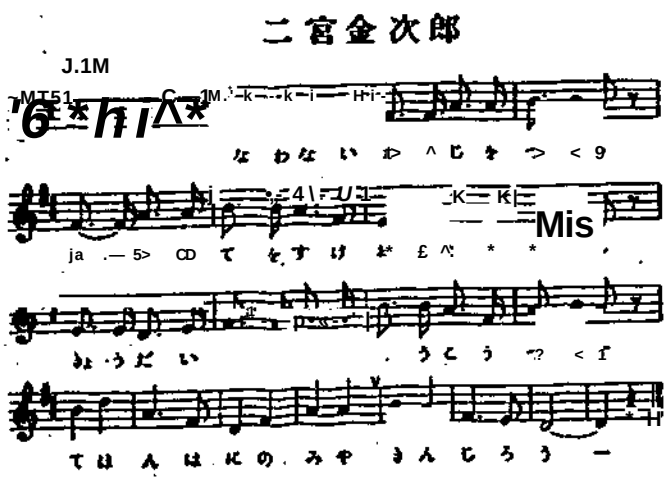
Appendix K: *Japanese Flag, The National Song* and *Ninomiya Kinjiro*[11]



Japanese Flag



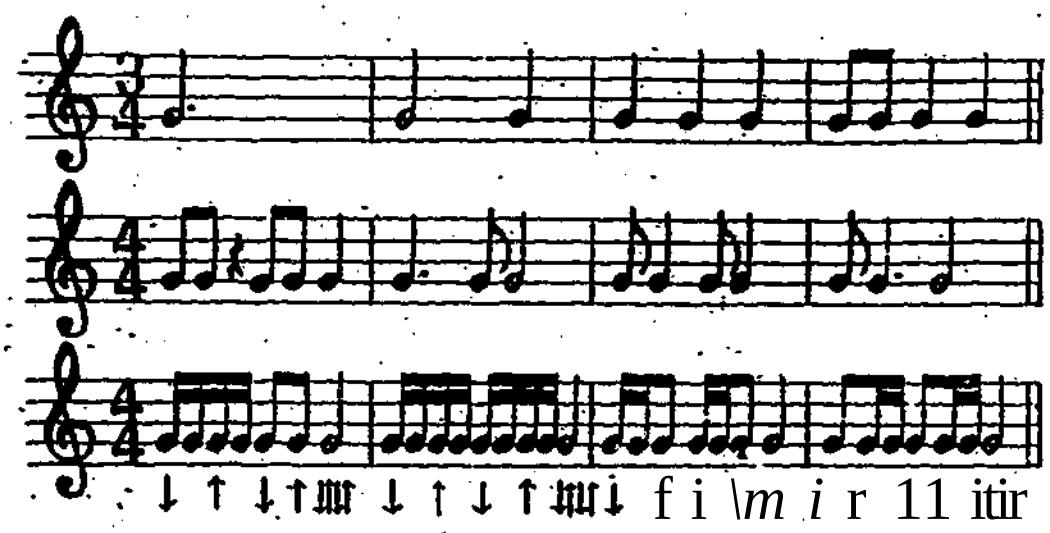
The National Song



Ninomiya Kinjiro

[11] *Japanese Flag* and *Ninomiya Kinjiro* reproduced from Horiuchi, T. & Inoue, T. 1967, op. cit, pp. 160 & 171. *The National Song* reproduced from Taiwan Sotokufu Office 1936, op. cit., pp. 30.

Appendix L: Singing aided by jhythmic finger movements[12]



[12] K'ang, 0.1956, volume 4, op. cit, p. 15.

Appendix M: The New York State syllabus (1958)[13]

SYLLABUS IK KVStC, GRADES 7-12

[13] Hooft, *G.KVanSc* Frier, E. A ct aL 1958, op. cit, p. 9,

Appendix N: American syllabus[14]

Group Singing

Group singing is one of the major activities of the general music courses. Even the least talented pupil may take part and everyone lus an opportunity to express himself. A variety of unison and part songs, selected for musical value, interest appeal, pitch range and appropriate difficulty should be performed throughout each course.

Voice training is an important part of the instruction and emphasis should be given to proper breathing, care of the adolescent voice, good diction, tone color and effective interpretation. Each pupil should Lc auditioned frequently to determine his voice classification, and also to diagnose and correct his difficulties.

Theory

Although the theory of music is not emphasized in the elementary school program, most of these pupils will recognize common rhythmic patterns ami will have had musical experiences that give meaning to time values, intervals, musical vocabulary and other technical aspects of music. Upon this • background should be built a useful knowledge of lire theoretical basis of good music. Understandings tliat sliould now receive some attention are:

General definitions
Letter names of treble and bass staffs
Music symbols
Key signatures
Meter signatures
Time values of notes and rests
Major, minor and chromatic scales
Intervals

Simple chords
Ear training
Common rhythmic patterns
Vocabulary of terms used for interpretation
Writing original songs and melodies

[14] Hooft, G. E. Van & Frier, E. A. et al. 1958, op. cit., pp. 21-24.

Appendix O: The Chinese form of the scales in the *Curriculum Standards: Music* 1962[15]

TABLEi Chinese;tnd Western pitch **names* and DOtaooo systcns**

Contemporary W%.·.f j • M WC3SC77* *pitches**	(rfOHmHpprery *Western* *ipolmization'*	*Contemporary Chin\eu* *opftcr notation*	*TraStkmsl* Ifitttnolm̊xM*	*Jitrwj* JCMTJ 12l*-UrA *century popular notation"*	*Traditional Chinese gongchr notation* or ***	*Traditional Chinese names of the five/seven tones (wuyin/qiyin)***
*	Ml	$	*hfangzbong*	A	合	*gong*
ab			*daim̃*			
a	la	*t*	*tmictm*	7	四	*shang*
bb			/•azfrowj			
b	ti	7	{IttWI	—	—	*jue*
c	doh	1	*xhongim̃*	么	X	
c♯			*THtOtH*	/^		*bianzhi*
d	re	2	*linzboHg*	A	R_	*zhi*
e♭			*yizbe*			
e	mi	3	*mmla*	i	X.	*yu*
f	fa	4	*unryi*			
if			*bianzhvng*	)	凡	*biangoHg*
e' '	sol	5	*qing htutngzhong*	六	六	*gong*
a♭'			*qing djtii*			
a*	la	6	*qing taicou*	S	五	*shang*

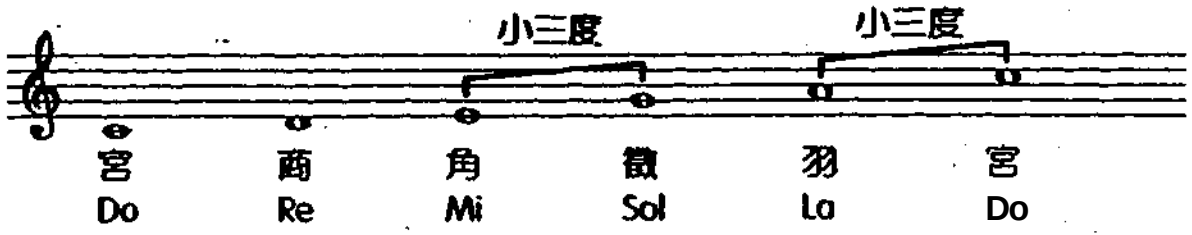
This chart compares five Chinese systems of pitch names/notation with their Western counterparts. All those systems which specify fixed pitches are marked with *, while those referring to relative pitches are marked with *V The correspondences among the Chinese and Western lyi* terns are theoretical and relative, as the Chinese list represents only some of the numerous arrangements of pitches/pitch names which havt been theorized/realized as different scales and modes in historical and comtemporary China. Even though the traditional Chinese *liilii* lyiccm always refers to 12 fixed pitches, their actual pitch levels have changed, for musical and cosmologial reasons, many times throughout Chintt* history. For example, with the publication of *Liilii zhengyi* (Accurate meanings in pitches) in 1713, the Kangzi emperor introduced an official pitch system, in which the *buangzbong* approximates to the contemporary F, a pitch a minor third higher than the *huangzbong* favoured by many commoners. See also IV_t$ 4(i).

[15] Sadie, S. (ed.) 2001 (second edition), *The New Grove Dictionary of Music and Musicians*, volume 5, Tendon: Macmillan Publishers, p. 640.

Appendix O coot: The Chinese foim of the scales in the *Curriculum* *Standards: Music* 1962[16]

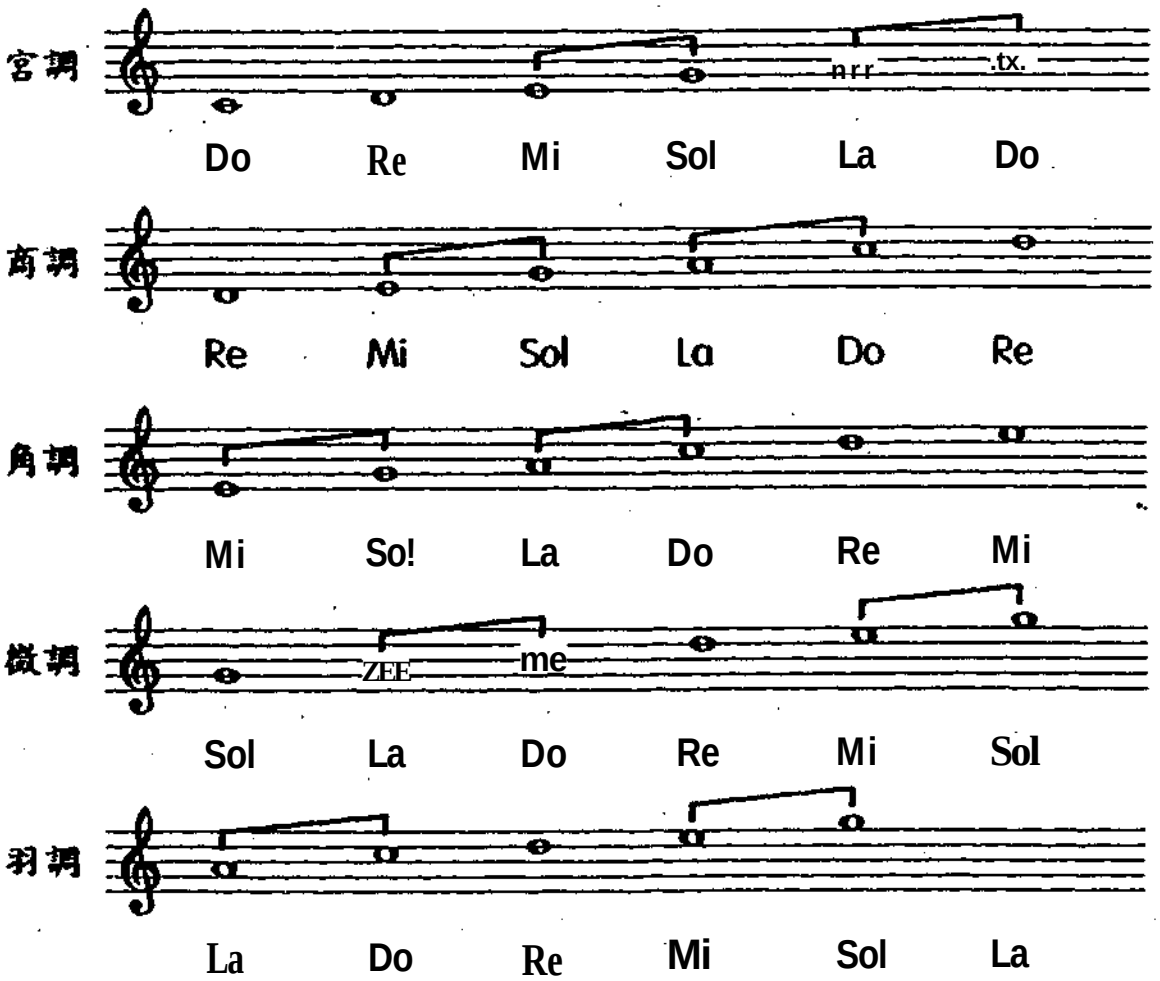
我國的五聲音階

我國傳統的五聲是宮、商、角、徵、羽。五聲依序排列而成的音階，稱為五聲音階。以現代的五線譜記載如下：



五聲音階的調式

五音輪流起調一次，可排成五種不同之調式。分別是宮調、商調、角調、徵調、羽調。記譜如下：

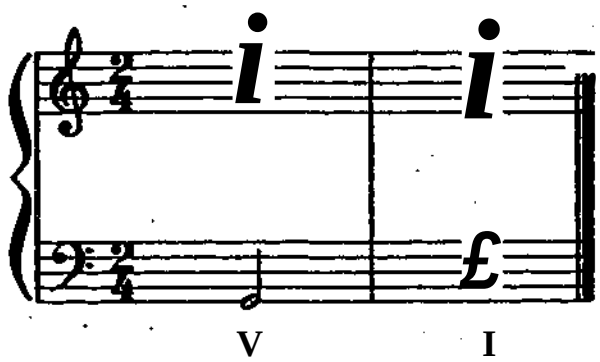


[16] Wang, **C K. 2001, vol. 4** (2* **ed.)** published in 2001, p. 15.

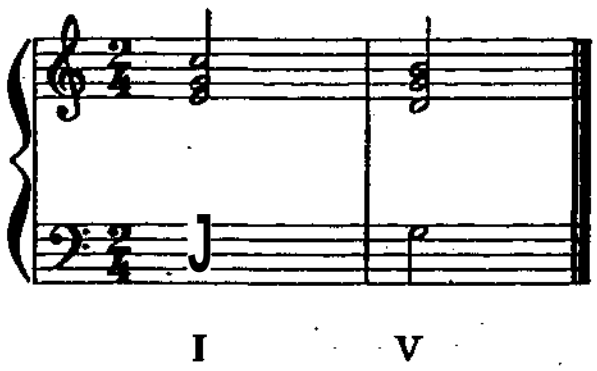
Appendix P: Perfect and imperfect cadences in C major with full clef[17]

一、完全終止：由屬和弦進行到主和弦時，主音停在高音聲部。

例如：



Perfect cadence



Imperfect cadence

[17] Wang, C. K. 2001, vol. 4 (2* ed.) published in 2001, pp. 67 & 74.

Appendix Q: Phrasing groups and gesture expression[11]

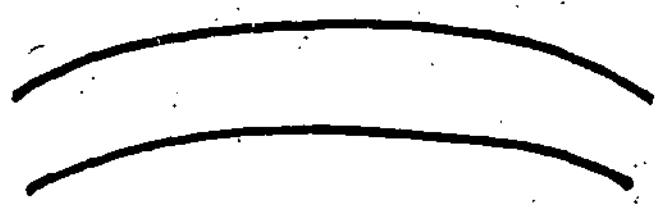
樂句 Phrase

本月主題爲「樂句」。我們從本刊第一卷開始，介紹了音樂的基礎主題如時間－空間－精力、速度、力度、重音等之ifc。進入音樂內部的元素主題，如基本拍與拍分、音值、增值與減值、二分法與三分法拍子_ 2～3 & 3～2、規則與不規則拍分、*cnais - mnmcnuis " mctmcmsa*、小節（拍子）、複拍子等，現在要更深層的談到組合以上各元素所形成的第一道成品——樂句。

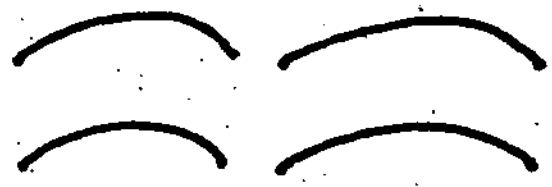
樂句如同線條般有起點和終點，這兩點之間的起伏變化形成該樂句的曲趣及特徵。樂句有長有短，各有其意義存在。(9.有時單獨的線條不成形，需兩條或兩條以上才構成完整的樂念。樂念的結構千變萬ft，但不說「反復」和「對比」這兩種人類基本的需要範疇。人類有重覆喜愛的聲音和動作的傾向，孩子更是如此。許多媽媽們都有這樣的經驗：說睡前故事時，縱使孩子已聽過無數遍相同的故事，但是只要媽媽漏講一個情景或甚至一句對白，BP將入睡的孩子仍要強撐千斤重的眼皮執拗地提醒媽媽：「妳忘了講……」。可是一成不變的表達相對地也會令人感到單調乏味而想有所改變，於是加上一些對比是非常必要的。

完整的樂句結構形態不勝枚舉，以規則性的來說，筆者試歸納爲下列幾種並以圖形呈現輔助：

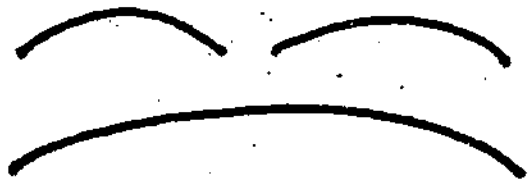
①平行樂句，見譜例一：貝多芬「快樂頌」。



②兩句小樂句形成的平行樂句，見譜例二：義大利民謠。

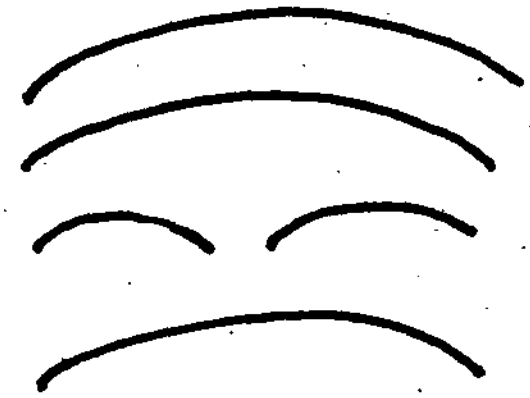


③古典時期常喜用的短－短－長比例，見譜例三：莫札特「小步舞曲」。



④相同動機加上擴展曲趣的例子，見譜例四：舒伯特「華爾茲」。

⑤將例①結合例③的例子，見譜例五：葛瑞辛尼諾夫「華爾茲」。



Q-l, phrasing groups

[18] For Q-l, Shieh selected material from classic compositions and categorized them according to different phrasing groups. Shieh, M. H. M. 1995, in *Dalcroze Eurhythmies Monthly Journal*, voL 2, no. 8, November, p. H2.

This chapter will conclude, then, with suggestions for stndies in phiasing: studies which include the use of both stepping, and gesture expression.

***i.* In pairs: A skips—**

B slops, ditto. *f*

A moves smoothly drawing a phrase to:

JJJJ|J JJ /

B imitates A on the fourth phrase, OR moves in an independent direction.

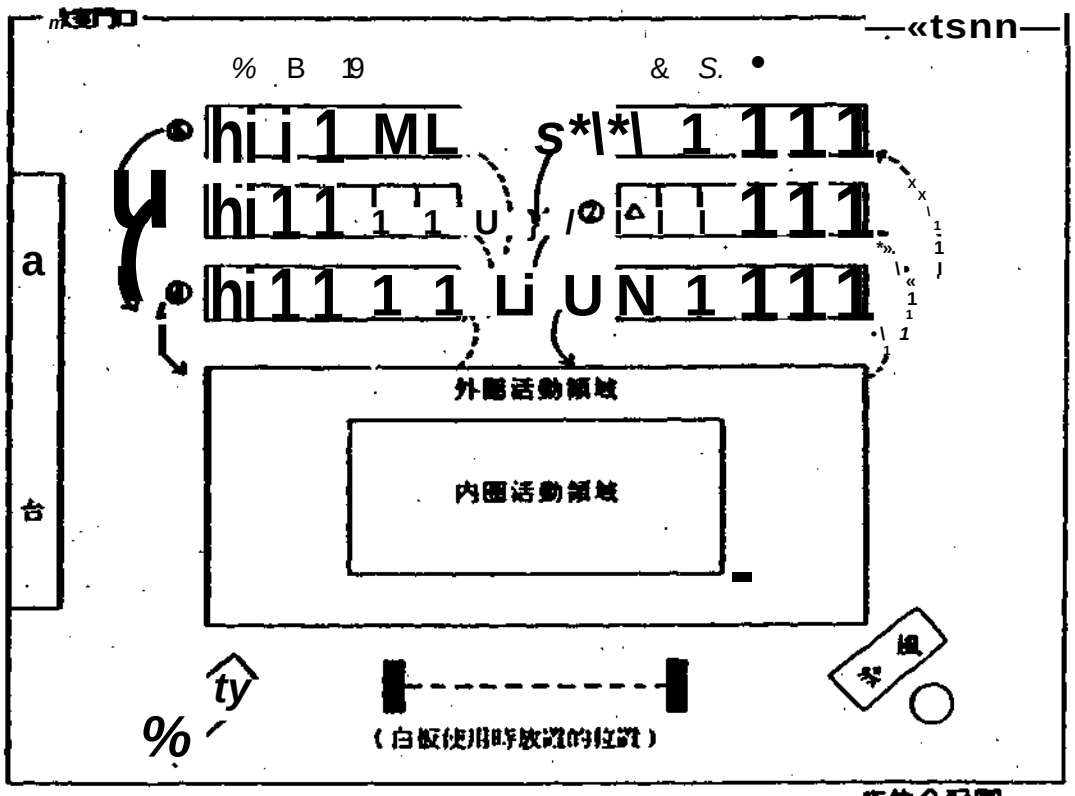
2. In threes, taking the skipping phrase above, each steps in turn, joining hands as they meet, and on a fourth phrase, all move together, holding

hands throughout, but each moving where they wish, although partly controlled by each other.

Q-2, gesture expression

[19] **For Q-2, Gcll designed exercises with suggestions for studies in phrasing, including the use of gesture expression. Gell, H. 1973, op. cit, 87.**

Appendix R: An example of the activities presented by Shieh[20]



座位分配圖

活動程序規則

1. 全班分6組(約6–8人一組)，每3組分一圈，例如①②③組為星星圈，④⑤⑥組為太陽圈，ift立圈的意識，強調團隊精神。
2. 每組一位小朋友當小組長（△記號者）坐排頭，每週由不同小朋友輪流做。小組長負責帶頭動作、管理該組秩序及傳達老師命令。
3. 星星圈與太陽圈小朋友出列及回去之路線見「座位分配圖」，實線箭頭表示出列路線，虛線表示回去路線，均由小組長領頭。
4. 事先分配星星圈使用內圈活動領域，延著內圈邊線行動，注意不要扭在中間；太陽圈使用外圈活動領域，以不踏入內圈範圍為原則；活動中，聽到老師給的訊號，再交換活動領域，見「座位分配圖」。可用深色膠帶在地上貼出活動領域界線。參考照片一。
5. 先規定對抗組別，最好每次不同，例如第一次星星圈的第①組對抗太陽圈的第④組；第二次星星圈的第②組對抗太陽圈的第⑤組，等等。請參考教室上方的「分組對抗表」。
6. 每項活動出列前，對抗的兩組小朋友需待老師彈「Do Ke Mi Fa Sol」，小組長唱「請你站起來」後再站起來，並聽完老師給的前奏（預示該用何種動作出列）後才由小組長帶領，跟隨老師的音樂或直接至到各自分配的活動領域去（音樂未停止前仍需繼續做該項動作）。同理，活動近尾聲時，小組長帶領該組組員聞音樂回到自己位置上，需待全體小朋友到齊了，聽到老師彈「Sol Fa Mi Re Do」，唱「請你坐下來」後，大家才坐下。
7. 同一圈的小朋友，在該圈組員出去做動作時，必須在大腿上拍四分音符基本拍，認真給隊友加油，此項動作計在團隊比賽分數中。見照片二。
8. 競賽成績分為分組對抗（小組）及團隊比賽（星星圈與太陽圈）。下課前，先請各組小組長起立，大家給予鼓掌感謝，再宣佈當天比賽成績給予表揚。
9. 每節課40分鐘，扣掉管理秩序及其他相關事項，實際教學時間以30分鐘計。
10. 每項活動設計符所需要的時間，因班別人數多寡及老師教學進度的控制而有差別；如果一堂課無法完成二項課程，老師可以把另一項課程順延到下週。

[20] Shieh gave various patterns with brief explanations and simple supporting exercises. Shieh, M. H. M. 1995, in *DaJcroze Eurhythmies Monthly Journal* vol. 2, no. 2, May, pp. B 5 & 6.

Appendix S: An example of the activities presented by Gell[21]

Cmnamo *m Dnomnowo.

The child of seven should be able to bar and interpret these and even further shades of tow gradation. It is then possible to draw attention to the actual fact *f gradual increase of tone. In Chapter 6 increase of speed will be dealt with mnder "accelerando", and it is necessary to correlate the two dements later, but for this tonal increase a certain amount of attention can be green.

One won) of warning: die young child, at any ate under six. cannot be ciprcted to maintain a very gradual response to cioccndo movements.

There st BO CSnhy in the child bearing tonal increase or deutjsc; the AScariy fees in the physical ability to experience a gradual intensity of muscular contraction, as wtO as the control needed in performing a really slow movement.

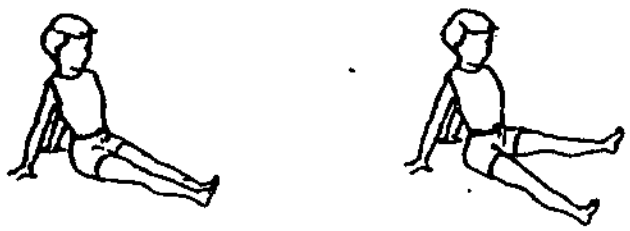
Some simple exercises, however, at about the age of 6} can quite successfully be given:

i. Practice m slow breathing in and out, accompanied by definite counting, socb as ant to breathe in, four to breathe out Very h'ttk breathing should be given at the one time, on account of over-oxygenaboo and fatigue, but gradually the child should learn to accompany alleiescendo movements with sustained breathing. The very act of a slow intake of breath is a crescendo in movement

In these fat caenists with breathing, vary the number of counts to maintain intaest. and also begin to use a musical passage to accompany the movement Then ask the duU to faBow the increase of tone heard with a deep breath.

When ooee this initial fntroductkm has been made, other etcrcises en be introduced:

a. Let the child sit with legs straight out in front and dose together, and gradually 'open the gates' (or close them) as the tone changes.



3. lite same may be done with the arms—call it 'opening and closing doors'.

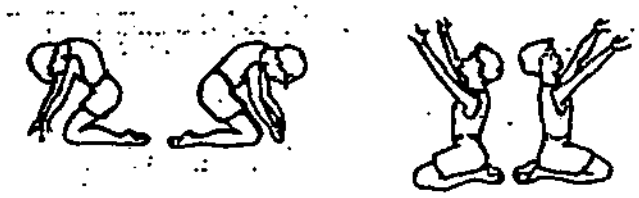
Various positions may form the starting point.

From these exercises the child might well be introduced to the signs, for they arc in themselves indicative of the movement.

4. A direct introduction such as has Ixxti set nut can really !>c of clear and definite lielp, although sonic teachers prefer in give the child a purely musical stimulus allied with a natural idea, such as:
"Kneel down and !>c 3 plant which gradually grows big and stroi'S."
It matters not which angle is taken Tint, so long as tlic aim is achieved.
5. Oilier ideas on natural subjects should in any case follow on; licrc arc some suggestions:
"Lie down fast asleep, slowly wake up. or fall asleep as the music tells you."
6. Stand like a drooping flower in a vase without water. Show the effect of growing stronger, etc.
7. Class eouVl kncd in groups of individual formation, being pot-plants, showing the same idea.
8. Same idea with groups making flower sliapes. The "opening flower" idea is a much exploited one. but few teachers seek to vary its possibilities.

[21] Gell focused on one pattern supplemented by numerous supporting activities. Gell, H. 1973, op. cit, pp. 39-42.

Appendix S cont: An example of the activities presented by Gell

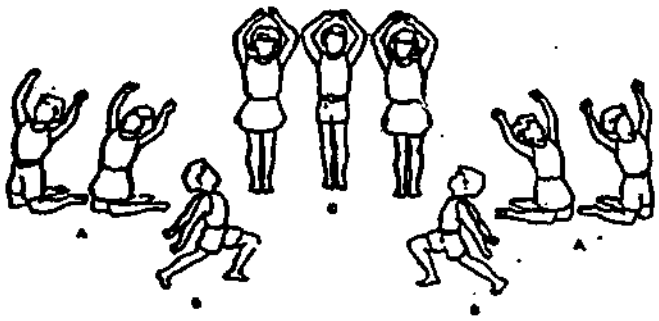


9. A | m p m i d fern • '(mag at atttaac' *tarn.*

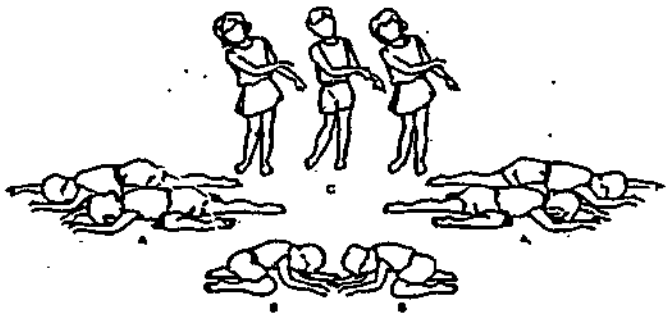
ao. A neVaf iedwaj *k* • rood Ida far di uutradn. aad other 1 Mat «B aeOr promt Hmrualm le lhc tccae.

11. OstM pi n «{ *mxmic* lead Att»d«j to ««di to ftl* Hpc ol Mtnptc Uo *man* opca tbc door to kitbo

Takinf lhc O«na C a i m FicMc. whidi à m octBct compk. dddnami^itbe (itwptd UMC.



Cwap A HMght partbDjr i d s «n tbe fast ban gmap B on jrewp C on ihc iHrd, tnd to«tbet icbx k> ctrtun the «nd of t!* phaw.



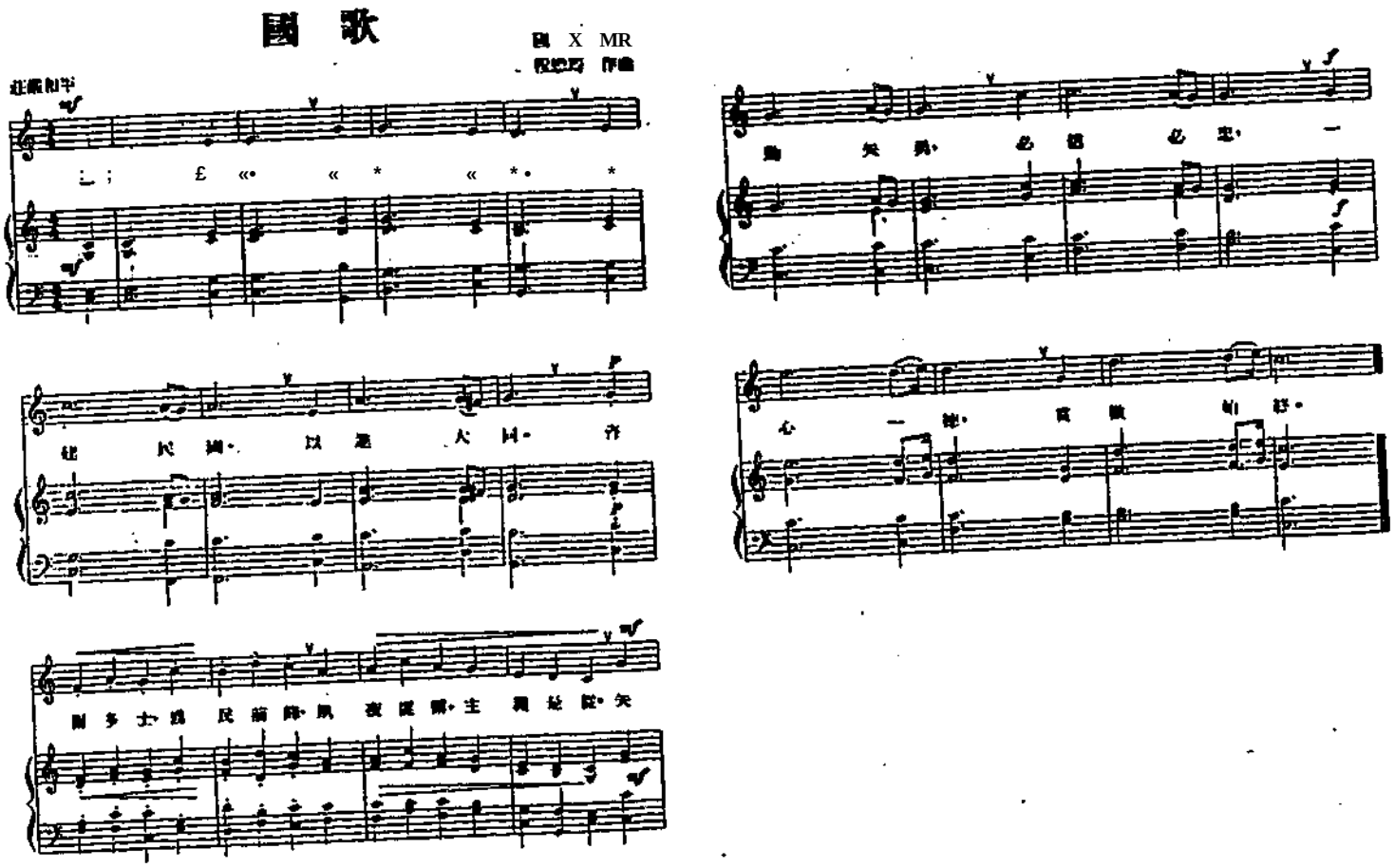
Marie featU wiO after this pvc all the inspiration (ot Ucai and poop-inp. The cbnia abonod in taitable panajet.

I). To Aow CIUUJJU « actual waDdag it naore dificatt, a» it involm the catryioc of the bodr. aj «c& a the inatatc of macabt tone which mast irrniptwy it Tlie aixe of Jtcp aaot iocicac abo with tb: ioocaic in ci^it

Far yOMf tbidicn an aera'te mch at the WWii*. when tach doa act topjire on iietate, a»d yet what 1 *How* eBcet of u tttihi it ptofaced. B ven valaable at • p«dia«iarr oquricacci

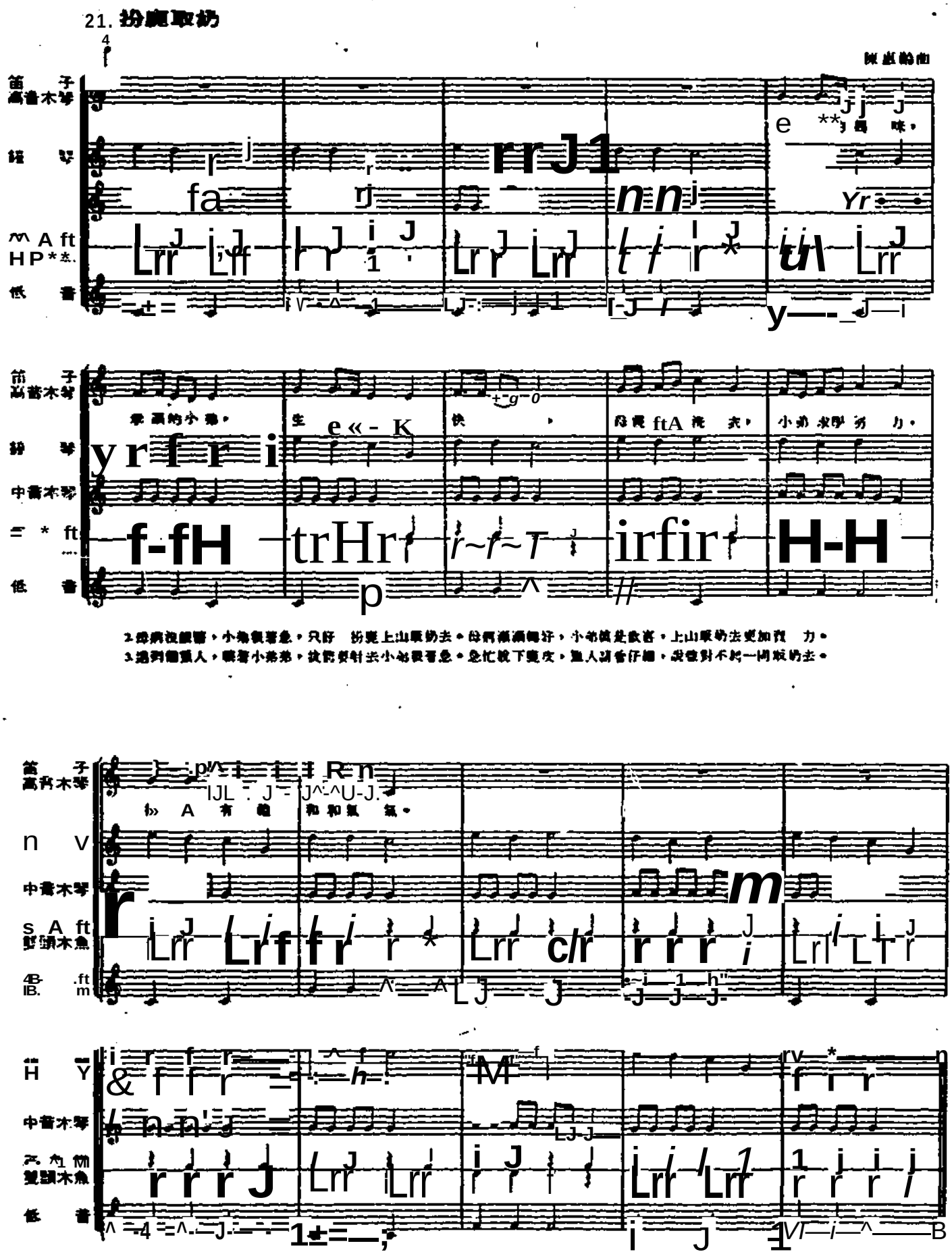
Oat. Be fan. aac child Depot to wait *Mf mi* riuwriac a -pp' attilade. W h o the piano ptayt an apegpo pancc bom ban to bcble, Md with oocmJo. tha chad atoact. aad CMCI (br (otwe) the duid nenest. Tbcn koth *p*> thb» on nay. bat now the tone of Ac mmfc iacitaKi aod the *mamma* d waDdaf ihom thia. At the nod aipeBio panaje too *men* chOdica *wO* be SfUd, M ft wire, aad the tone wui become tttoafer antil, «itt the (ccaBahtioa af children witta* &e toae wffl reach ib

Appendix T: *National Anthem* of the Republic of China;[22]



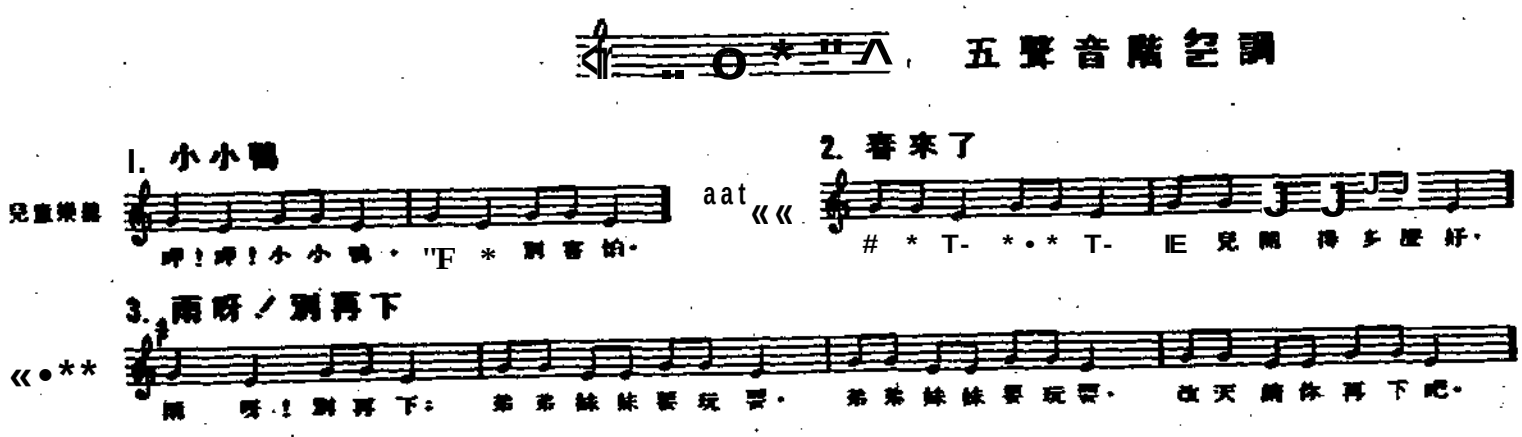
[22] Yang, W. P. 2001, vol. 3, op. cit, p. 96.

Appendix U: An example of a song from *Beautiful Chinese Folk Songs*[23]

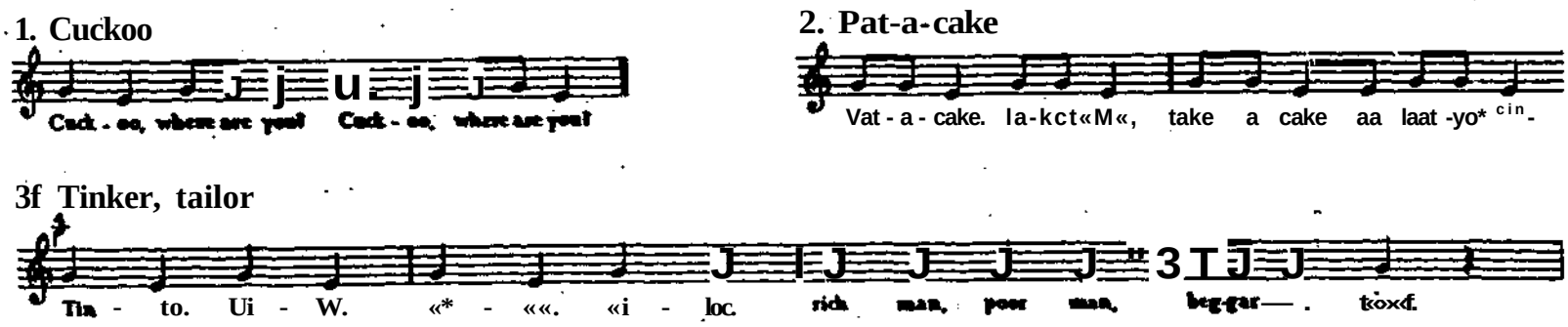


[23] Chen, H. L. 1989, op. cit, pp. 41-42.

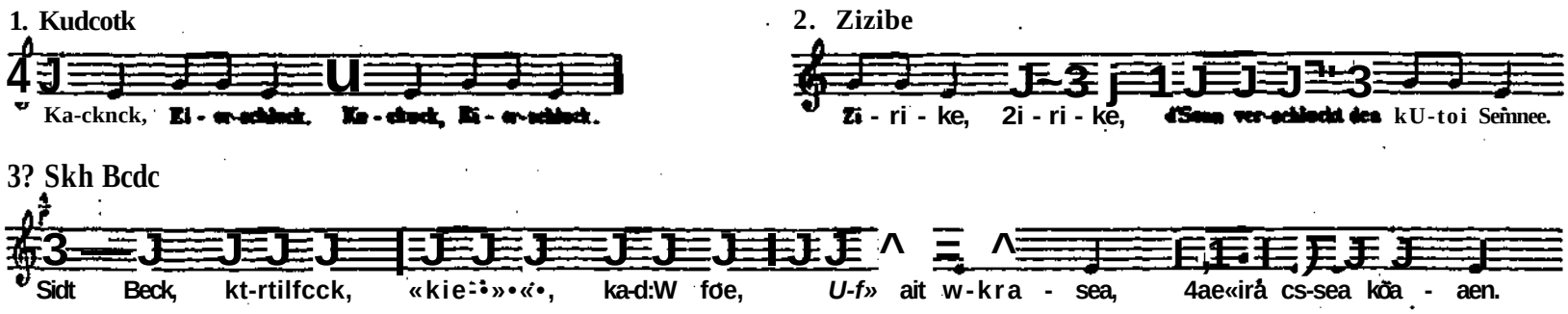
Appendix V: *Orff-Schulwerk* in Chinese, English, and German[24]



Orff-Schulwerk in Chinese



Orff-Schulwerk in English



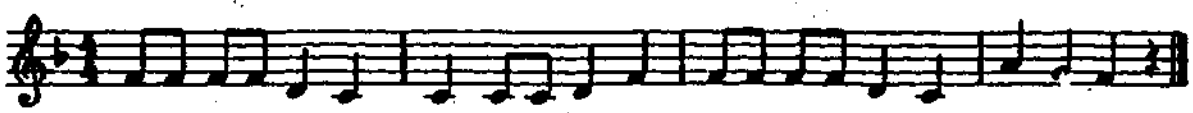
Orff-Schulwerk in German

[24] Sourcn, A. & Chen, KL L. 1989, op. dt, p. 39. Mumy, M. 1958-1966, op. cit, p. 3. Oifl; C. & Kcctman, G. 1978, op. dt, p. 3.

Improvisation I

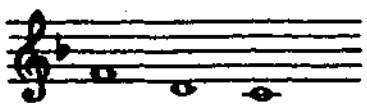
1 Improvise with instruments and voices in pentatonic using texts, rhythmic phrases, and question/answer phrase building

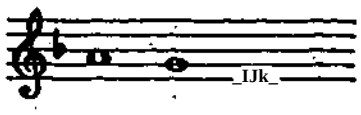
Vocal improvisa tion



Chal-icr with the an- gck soon in ihc inurn-ingXtat-ierw-kliihe an-pek in that Ural.

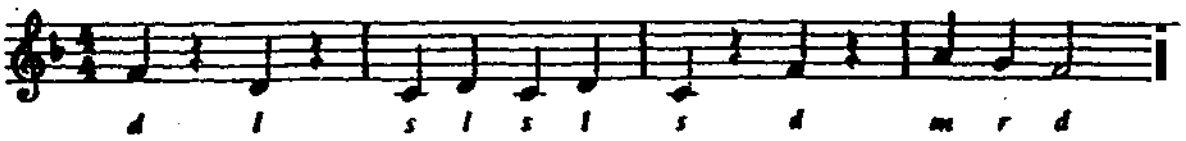
After the children have read *Chatter With the Angels* at sight, you should ask them to sing the tone cells of the melody.





Each child should try to sing four beats of 'angel chatter' (angels presumably sing tone syllables) based on either of the two tone cells. Rhythms should be very simple at first *{J I)* to permit concentration on the tones in question. Eighth notes may be added when the tones are secure and students are ready for a greater challenge.

When your class is comfortable singing their made-up melodies a little form may be created. Have three cbfldren sing four beats based on the first cell in succession with all children singing *-mi re do* on the fourth measure. One example of a result might be:



[25] **Frazec, J. with Krcuter* K. 1987, op. cit, p. 142.**

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