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## Ten Years of Japanese Piano Pedagogy (2009-2018) Through a Survey of Educational Resources

Natsumi Takai

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TEN YEARS OF JAPANESE PIANO PEDAGOGY (2009-2018)  
THROUGH A SURVEY OF EDUCATIONAL RESOURCES

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## ABSTRACT

Educational resources are a reflection of the field. The content of articles and presentations articulate the recent landscape. The investigation of such resources often appears in the United States, to observe the trends and developments of the field. With a similar purpose, the current study explores the tendency of content of ten piano-related resources in Japan including journals, seminars and conferences and the background of authors and presenters for 2009-2018. By categorizing topics into five tiers and their subcategories, the research provides an overview of Japanese piano pedagogy.

This study consists of five chapters. Chapter One introduces a brief history of Japan's adaptation of Western music and piano education, the justification of the study, the purposes of the study, the limitations of the study, a literature review, and an outline of the study. Chapter Two discusses the categorization of topic analysis. Chapter Three displays the quantitative data of the study per resource. Chapter Four describes the tendency of topics and authors over resources in detail. Chapter Five contains a summary of the study and recommendations for future research.

This investigation of the trends clarified the repertoire-focused attitude and solfège-focused instruction of Japanese piano pedagogy. Several journals only introduced repertoire at the advanced level while the major publications cover compositions in a wider range of levels.

The second popular areas centered on philosophical articles by concert pianists and piano teachers and articles on studio management. Rarely discussed areas were group piano, evaluation/assessment, psychological and neuroscientific descriptions (those related to student learning processes), and historical descriptions of piano pedagogy. An investigation of specific curricula was conducted; however, the data did not show a heavy emphasis on any methodology, with the exceptions of PTNA seminars and of Kawai membership journal *Ensemble*. Regarding background of non-pianist authors, the majority of authors and presenters were from music fields. Authors outside of the music fields represented a surprising variety and diversity of fields. It is plausible to view educational resources as a reflection of different teaching perspectives, yet the tendencies in resources are an overview of the field and do not reflect personal differences. However, this study has identified several areas of focus that can be developed further to strengthen the future of Japanese piano teaching.

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## LIST OF ABBREVIATIONS

C .....	<i>Gekkan Chopin</i>
CCE .....	Japan Society of Research on Childhood Care and Education
E .....	<i>Ensemble</i>
JPTA .....	<i>Klavier Post</i> by Japan Piano Teachers Association
Kyo .....	<i>Kyoiku Ongaku Shogaku Ban</i>
M .....	<i>Musica Nova</i>
MER .....	<i>Ongaku Kyoiku Research Journal</i>
O .....	<i>Ongaku No Tomo</i>
PJ .....	Journals by Piano Teachers National Association
PS.....	Seminars by Piano Teachers National Association

## CHAPTER 1

### INTRODUCTION

Current Japanese education was formalized in the late nineteenth century through adapting foreign systems. In respect to the arts, classical music and its pedagogy arrived from Europe and the United States, and localization of international practice became significant in twentieth-century Japanese music education. Macleans A. Geo-JaJa states in his article on globalization effects in local Africa:

As the relationship between localization and globalization in education is dynamic and interactive, localizing globalization in education can create more value for local development if local creativity and adaptation can be induced in a process of transformational change.<sup>1</sup>

In other words, classical music started in Europe, yet every society localized this foreign culture into its own musical, educational environment. Japan encountered the arrival of Western music and early keyboard instruments in the middle of the sixteenth century, and organs and acoustic pianos in the nineteenth century. From this time, the nation actively engaged with Western artists and teachers, and created an environment for foreign music including Western piano literature. By mid-twentieth century, Japan had established companies for manufacturing instruments, printing music scores, and publishing pedagogy-

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1. Macleans A. Geo-JaJa, "Education Localization for Optimizing Globalization's Opportunities and Challenges in Africa," in *Economics, Aid and Education: Implications for Development*, ed. Suzanne Majhanovich and Macleans A. Geo-JaJa (Rotterdam, the Netherland: Sense Publishers, 2013), 162-163.

related resources. The nation also created organizations for performers and music educators to host seminars and conferences.

In this study, the educational resources in Japanese piano pedagogy are documented. A survey of pedagogical journals and seminars is necessary to recognize the recent landscape of the field. By recognizing the current climate, the issues of existent resources are identified for further research.

### *Historical Overview of Western Music In Japan*

Western music first came to Japan around 1549 when Japan had international trade with China and Portuguese merchants. It is unclear whether the first keyboard instrument was the clavier, clavichord or harpsichord. However, Francis Xavier, who traveled to Japan promoting Christianity, sent the keyboard instruments to Yamaguchi Prefecture, in order to spread the concepts of Christian service and use of instruments during mass. In daily mass, the audience sang the chants along with Western instruments. In Kyushu where Christianity was popular, Christian elementary schools were established by 1561. The school taught the concepts of Christianity, the Portuguese and Japanese languages, singing and Western instruments such as viola d'amore and viola da gamba. Several Japanese people who played traditional Japanese instruments also started to perform Western music in worship, imitating the missionaries. Scholars claim that people in Japan were probably not familiar with polyphonic music and listened to more homophonic and monodic styles in church. Outside of the schools, several organs were delivered in 1579 and spread to different areas of Japan. Alessandro Valignano, an Italian Christian, hosted two seminars for organ education, each with 26 students. The scholar describes the teaching process. "Music was taught in order of difficulty: simple accompaniment of



religious hymns on the organ; solo playing on the 'clavio' and Gregorian chant."<sup>2</sup> He mentions the difficulty of teaching Western music, indicating that teaching the Western alphabet was essential in order to teach the instrument. While the Western-style notation was available in Japan, the instruments were probably taught by rote due to the Japanese tradition.<sup>3</sup> With the growth of Western music opportunities, some music was printed in 1592.

However, these first encounters of Western music and instruments were forcefully stopped, at least in public, due to the government's restriction on Christianity in 1612. Politicians restricted the entry of missionaries because their political power grew and dominated international trade. Citizens that identified as Christian were often killed, and any establishments found, such as churches and schools, were destroyed. Although Western music and instruments were completely illegalized, several tunes remained alive within Japanese folk songs.<sup>4</sup> To avoid colonization from foreign countries, the government restricted trade between Spain and Portugal and only allowed international trades from the Netherlands, China and Korea, but with the stipulation not to bring Christianity. The government refused the requests of trade from Russia, England and the United States for two hundred years, but finally agreed to international trade in 1858.

The closure of the nation between 1612 and 1858 furthered the individuality of its country in many ways. Japan was not involved in any wars

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2. Harich-Schneider, *A History of Japanese Music* (London: Oxford University Press, 1973), 462.

3. Ibid., 472.

4. Ibid., 482.

for two centuries, and the nation grew without much foreign influence. This brought unique characteristics and innovation to art and music. The tradition of Buddhist art was considered old-fashioned and was mainly practiced by the elites. *Gagaku* (Japanese instrumental orchestra) and *Noh* (theatrical play with mask and music) remained as the form of high art; religious dances of Shinto such as *Kagura*, and Buddhist practices of vocal and instrumental collaboration became available for the public. The shamisen grew into the instrument for entertainment in all classes and was used in the orchestra for different types of theatrical plays. As a result, this period played an important role to develop and preserve the Japanese traditional music and influenced Japanese composers in the twentieth century.

The second wave of Western music appeared in the 1850s. A ship from the United States under Matthew Calbraith Perry came to Yokohama, asking for trade agreements in 1853. People witnessed Perry's military bands, and the government formed the first Japanese army band. After the massive domestic war, debating whether the nation should open its country for international trade, epoch came in Japan in 1868. The city of Edo changed its name to Tokyo. Shortly later, the group of instrumental performers, *Gakunin*, was formed at the request of the emperor. The initial purpose was to create an environment for performing Western music at ceremonies and to educate people in singing. They had two goals: 1) studying the system of Western music such as notation, instruments, the language and the culture, and 2) refining and categorizing the styles of Japanese traditional music. Members became the first generation of teachers in music as the Ministry of Education established the Western-based curriculum in primary and middle schools. The basic Western techniques, such as Western notation,

harmony, scales and instruments were integrated into textbooks and classroom teaching. Shūji Isawa, the principle at Aichi Shihan Gakko (Teacher's College), studied abroad in 1875 to learn the Western system of music education from Luther Whiting Mason. Mason was a music educator who published his music textbooks in Boston and was the vice president of the Music Teachers National Association. Isawa was not a musician at that time.<sup>5</sup> Mason came to Japan in 1880, accepting a position on a committee at *Ongaku Tori-shirabe Gakari* ("The Music Investigation Committee"<sup>6</sup>), which was established to create the curriculum for public schools. According to Eishi Yoshikawa, different opinions existed concerning public music education, with the debate on whether public schools should focus on teaching only Western music, Japanese traditional music, or both.<sup>7</sup> In this process, Japanese traditional music was transcribed into Western notation. Isawa reports, according to a person from the Ministry of Education in 1980:

European music has almost reached perfection of the contemplations and experience of the last thousand years. . . . it will, therefore, be far better to adopt European music in our schools than to undertake the awkward task of improving the imperfect oriental music.<sup>8</sup>

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5. Koh Katagiri, et al. *Hajimete no Ongakushi* [Music History for Beginners], 8th ed. (Tokyo: Ongaku no Tomosha, 2000), 167.

6. Bonnie C. Wade, *Composing Japanese Musical Modernity* (Chicago: University of Chicago Press, 2014), 18.

7. Eishi Yoshikawa, *Nihon Ongaku no Rekishi* [History of Japanese Music] (Osaka: Sohgensha, 1965), 364-365.

8. Wade, 18.

The notation served to avoid the endangerment of the Japanese musical tradition through importation of Western music. As Wade indicates, 80%-90% of the music in textbooks used for public music education was of Western origin.<sup>9</sup>

*Ongaku Tori-shirabe Gakari* also played a role in training music teachers and experimenting with suitable instruments for public schools. They finalized the *Soh* (Japanese traditional string instrument) for Japanese music, and the free-reed organ for Western music. Thirty years after the visit by Perry, the initial goal of creating an environment for Western music was almost completed.

Mason's role in Japan was similar to what he did in Boston: teaching Western music at schools, training teachers, and publishing textbooks. For piano instruction, he brought Ferdinand Beyer's *Elementary Instruction Book for the Pianoforte* and Mason's piano to Japan. Several young females, including a 10-year-old Shigeko Nagai, were sent to the United States in 1871 for piano education, and Nagai later attended the School of Art at Vassar College in Poughkeepsie, New York. A decade later, Nagai returned to Japan as an assistant to Mason, teaching both piano and English at the music school.<sup>10</sup> *Ongaku Tori-shirabe Gakari* changed its name to the Tokyo Academy of Music in 1887 and shifted its mission from teacher training to instrumental education in 1899. It is

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9. Ibid., 19.

10. Sondra Wieland Howe, "Luther Whiting Mason: Contributions to Music Education in Nineteenth-century America and Japan" (PhD diss., University of Minnesota, Minneapolis, 1988), 70, ProQuest Dissertations & Theses Global.

now named the Tokyo University of Arts, the first national university that focuses on the arts.

The Tokyo Academy of Music initially had two curriculums: one general teacher training program and the instrument-focus program, both of which included piano instructions.<sup>11</sup> The school invited foreign piano teachers such as Raphael von Koeber (Russia), Heydrich Scholz (Germany), and Hanka Schjelderup Petzold (Norway).<sup>12</sup> Western-influenced Japanese composers such as Rentaro Taki, Kosaku Yamada and Kiyoshi Nobutoki made debuts in the 1900s as a result of studying at the school. Piano courses were required for students. The Tokyo University of Arts has publicly opened the records of piano jury requirements since 1890, which lists elementary repertoire from Beyer, Karl Urbach, Czerny, Cramer, Bülow and Bertini as well as scales. Intermediate and advanced repertoire included works by Mozart, Kuhlau, Clementi, Haydn, Beethoven, Mendelssohn, Saint-Saëns, Chopin, Liszt, and Debussy.<sup>13</sup>

With the increased numbers of musicians enjoying piano playing, manufacturing companies were established, such as Yamaha (1887) and Kawai (1927). Yamaha initially manufactured organs for over a decade, and later started

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11. Mai Asai, "A Study on Literature-Related Subjects at the Tokyo Academy of Music During the Late Meiji Period: Emphasis on the Lectures of Tarihiko Hatano," *Japanese Journal of Music Education Research* 44, no. 1 (June 2014): 2-3, J-STAGE.

12. Koh Katagiri, et al., 171.

13. Kumiko Hashimoto, Michinobu Sato, and Kinya Osumi, "Tokyo Ongaku Gakko niokeru Piano Kadai [Piano Exam Content at Tokyo Music School]," The Tokyo University of Arts Archive Center, September 21, 2018.

selling upright pianos in 1900 and grand pianos in 1902.<sup>14</sup> Koichi Kawai, the founder of Kawai, first studied with Yamaha at the age of 11, and began his own company manufacturing grand pianos in 1928.<sup>15</sup> These factories produced military supplies during World War II. After the war, they grew into major companies and became predominant figures of the Japanese music world.

Toho Gakuen [School] Music for Children (1948), Teikoku Ongaku Gakkou [Empire Music School] and later Matsumoto Ongaku-in [Music School] by Shinichi Suzuki (1931, 1946), and Kawai (1956) started their educational programs. Teaching musicianship, such as solfege, was the strength of music schools under the influence of public education, while many students taking lessons from local teachers rarely received any experience in such skills until they started the preparation for college entrance exams.<sup>16</sup>

Several organizations were also established to create a network of independent piano teachers. The Piano Teachers' National Association of Japan (PTNA) was founded in 1966, and Japan Piano Teachers Association (JPTA) in 1984. Both associations have published member journals since 1968 and 1984. Music publishers such as Zen-On Music Company Limited and Ongaku No Tomo [Friends of Music] Corporation started their businesses in the 1930s for music printing and music magazines. The seminars by PTNA and conferences by

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14. "Nihon Gakki Seizo Corporation Shashi [Corporate History of Japan Instrument Manufacture]," Shibusawa Shashi Database, July 1977.

15. "Company History," Kawai, accessed July 8, 2019, <https://www.kawai-global.com/company/history/>.

16. Wade, 21-25.

JPTA have been popular for the past thirty years, and they have been reflective of the interests of piano educators and scholars.

### **Justification of the Study**

Piano pedagogy has been a growing field in Japan, and many resources have become available for the public. While these materials are useful to the finding specific solutions for piano teachers, in the lack of catalogs and online databases, information is not effectively organized for readers. By clarifying features of each journal, this study will identify the characteristics of educational resources in Japan. Surveying the journals and seminars is also crucial to understand the development of piano pedagogy for the last ten years in Japan, as well as to clarify what can be improved for current educators.

### **Purpose of the Study**

The purpose of this study is to investigate the available resources and their features for current piano teachers in Japan. While piano teaching has been popular and many journals and seminars are devoted to the topic, different publishers produce these initiatives and the trends within them are not easily identifiable. This study categorizes the existing materials based on content, the frequency of topics, and the background of authors. Through these categorizations, the researcher can clarify features of the resources.

This research is structured based on the methodology that is commonly used in the United States; nevertheless, its purpose is not to compare materials and systems between the United States and Japan. The following questions will be answered:

1. What topics or issues are presented across the past decade (2009-2018) and which topics are continuously explored? To what cultural and historical phenomena can the trends be attributed?
2. How often do authors and publishers refer to specific pedagogical curricula? Which curricula are exclusively promoted?
3. What musicianship activities are suggested as a part of piano instruction, and how frequently have such topics been explored?
4. What are the musical and educational professions of the authors who contribute to the field of piano pedagogy? How frequently are people writing about piano education from different fields?
5. Which topics were less explored or not explored in existing resources? Where can piano teachers, pedagogues, and researchers bridge the gaps in materials now?

### **Limitations**

The study focused on the survey of journals, seminars and conferences between 2009 and 2018 in Japan. This study surveyed specific journals, seminars and conferences for three reasons. First, they are published and conducted by major music publishers, organizations and the university. Secondly, these groups have a long, documented history spanning twenty years. Lastly, they are still active and accessible to current piano teachers. For the purpose of examining how the field has progressed in Japan and how the present environment was directly created, the survey does not investigate older issues of journals before 2009. This survey does not cover unofficial seminars outside of PTNA. The research only investigated resources that are directly related to piano pedagogy



and does not survey music education-specific articles and book reviews. It also does not survey book publications due to the scope of the study.

This section indicates 1) the names of publications, seminars and conferences to be surveyed, 2) general information of each resource, and 3) exclusions of materials.

### *Publications, Seminars and Conferences*

The following journals and magazines have been surveyed. This is organized by audience and publication type, whether they are from the fields of piano pedagogy, piano performance, or music education, and whether they are magazines, membership journals, or research-based journals.

- *Musica Nova* by Ongaku-no-Tomo Sha [Friends of Music Corp]
- *Gekkan Chopin* [Monthly Publication: Chopin] by Hanna
- *Ongaku-no-Tomo* [Friends of Music] by Ongaku-no-Tomo Sha
- *Ensemble* by Kawai Musical Instruments Manufacturing Co., Ltd.
- *Our Music* by The Piano Teacher's National Association of Japan
- *Klavier Post* by The Japan Piano Teachers Association
- *Kyōiku Ongaku Shōgaku Ban* [Music Education for Elementary School] by Ongaku-no-Tomo Sha
- *Ongaku Kyōiku Research Journal* [Music Education Research Journal] by the Tokyo University of Arts

The survey also examined public seminars hosted by PTNA and the contents of two annual conferences and their proceedings, organized by Japan Piano Teachers Association and Japan Society of Research on Childhood Care and Education.

### *General Information about Journals, Seminars and Conferences*

The journal *Musica Nova* is a monthly publication that covers wide topics of piano pedagogy. It was established in 1970 by the major music publisher, Ongaku-no-Tomo Sha [Friends of Music]. The average number of prints is 65,000 copies per month. It only has a hard-copy format and does not have an electronic version. The journal can be obtained from local music stores and online to be delivered to one's home. Each publication has about 120 pages containing pedagogical articles and supplemental materials for teachers and students, such as flashcards and paper-made awards. The journal surveyed its audience; the majority of audience was 41 to 50 years old (42%), 51-60 (23%) and 31-40 (16%). This includes 80% of piano teachers and 13% of unemployed housewives. These teachers tended to teach pre-school students through intermediate students.<sup>17</sup>

*Gekkan Chopin* [Monthly publication: Chopin] was first published in 1983 by the publisher Chopin, which changed its name to Hanna in 2011. Each volume has 100 to 120 pages and contains interviews of well-known pianists and competition juries. It also contains articles about international piano pedagogues and conservatories in Russia, Italy, France, and Germany. Currently, the personal journal entries of one adult piano student appears serially, talking about the

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17. "Musica Nova: Baitai Shiryō [Readership]," Ongaku No Tomo Sha, accessed October 3, 2019, <https://www.ongakunotomo.co.jp/magazine/musicanova/pdf/musica.pdf>.

challenges that she faces in her piano study. The journal is available at local music stores and online and about 70,000 copies per issue are published.<sup>18</sup>

Ongaku-no-Tomo Sha publishes another best-selling journal called *Ongaku-no-Tomo*. Unlike the journal *Musica Nova* that only covers pedagogical topics, *Ongaku-no-Tomo* includes reviews about recent performances, competitions, and interviews with professional performers and conductors. Each issue contains essays that introduce collegiate programs. The publisher also accepts pedagogical questions from readers (often students and teachers) and Japanese pianist Kazue Shimizu answers their questions in each issue. It has been published every month since December 1941. It sells about 100,000 copies each issue with approximately 220 pages per issue. Its survey indicated that 40% of the audience is 40-50 years old and 23% is 60-70 years old. Unlike *Music Nova*, the audience of the journal is not necessarily teachers. The survey indicates that 48% of the readers are employed fulltime in other careers and enjoy classical music. The percentages of independent teachers remain unknown due to the limitations of the survey. Nevertheless, it is the best-selling journal in the field of classical music that covers social and educational aspects of the profession. The journal is available at local music stores and online for home delivery.<sup>19</sup>

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18. "Gekkan Chopin: Baitai Shiryō [Monthly Publication Chopin: Readership]," Horikoshi Corporation, accessed October 3, 2019, <https://www.hrks.jp/ad/mediadata/classic/chopin/>; "Gekkan Chopin Back number," Hanna, accessed October 3, 2019, <https://www.chopin.co.jp/month.html>.

19. "Ongaku no Tomo: Baitai Shiryō [Readership]," Ongaku No Tomo Sha, accessed October 3, 2019, <https://www.ongakunotomo.co.jp/magazine/ongakunotomo/pdf/ONTOMO.pdf>.

The Kawai Musical Instruments Manufacturing Co., Ltd. provides educational resources for piano teachers who became a member of the organization. They published the pedagogical journal *Ensemble* yearly between 1973 and 2003 and since 2004 every two months. Kawai provides two kinds of memberships: one that only covers resources for piano teachers, called the Ensemble Course, and another membership to complement their original method, called the Sound Tree Course. The company has reduced fees for students. The journal is included with membership and covers a wide range of pedagogical topics.<sup>20</sup>

The Piano Teacher's National Association of Japan (PTNA) publishes a member magazine for teachers with membership, titled *Our Music*. The membership journal contains pedagogical articles, summaries of their seminars and the results of their own competitions. It is published four times a year.<sup>21</sup>

The Japan Piano Teachers Association (est. 1984) also hosts its own competitions, auditions and seminars for piano teachers. The organization publishes the member journal *Klavier Post* four times a year, initially in 1984.<sup>22</sup> It contains reports from piano competitions, master classes and conferences, and pedagogical articles.

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20. "Kawai Ongaku Kyōiku Kenkyū Kai [Kawai Music Education Research Association]," Kawai Music Instruments Manufacturing Co., Ltd., accessed October 3, 2019, <http://onken.kawai.co.jp/index.html>.

21. "Our Music: Back number [Archives]," Piano Teachers National Association, accessed October 3, 2019, <http://www.piano.or.jp/info/kaihou/archive/>.

22. Yuko Fujiwara, email message to author, October 1, 2019.

The journal *Kyōiku Ongaku Shōgaku Ban* [Music Education for Elementary Schools] by Ongaku-no-Tomo Sha covers several pedagogical tips that piano teachers can utilize for elementary-level group teaching. The first publication was in 1946; currently, it sells about 35,000 copies each month. The journal is available at local music stores and can be purchased online for home delivery.<sup>23</sup>

The Music Education Research Group at the Tokyo University of Arts has published the journal called *Ongaku Kyoiku Kenkyū* [Music Education Research] *Journal* twice a year since 1995. While most of other publications cost about 10 dollars, it costs 2500 yen (about 22.53 dollars). It primarily contains one to three dissertations, research reports by graduate students at the university, and literature reviews of recent published articles and books. The journal covers various music education-related topics including piano pedagogy.<sup>24</sup>

PTNA has 500 branches in each region of Japan and organizes competitions and seminars for independent teachers, those with and without membership. JPTA also organizes a two-day conference every year, inviting members from the European Teachers National Association. These conferences have a similar structure to the Music Teachers National Association's state conferences in the United States, including two or three presentations about

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23. "Kyōiku Ongaku Shōgaku Ban: Baitai Shiryō [Readership]," Ongaku No Tomo Sha, accessed October 3, 2019, [https://www.ongakunotomo.co.jp/magazine/kyoikuongaku\\_s/pdf/kyoiku\\_S.pdf](https://www.ongakunotomo.co.jp/magazine/kyoikuongaku_s/pdf/kyoiku_S.pdf).

24. "Kenkyū-Shitsu Hakkam-butsu [Publications]," The Tokyo University of Arts Music Education Research Seminar, accessed October 3, 2019, <https://www.geidai.ac.jp/labs/ongakukyoiku/hakkan.html>.

specific composers or styles, a panel discussion, a master class, a competition, and a concert by a guest pianist.<sup>25</sup>

This study also includes conferences by the Japan Society of Research on Childhood Care and Education. The organization hosts a comprehensive national conference every year, covering research about children from birth to age five. The topics are wide-ranging, covering psychology, language development, physical development, and music education as well as evaluations of the collegiate curriculum for prospective teachers. Presentations on piano class curriculum appear frequently since the certificate exam for pre-school and kindergarten teachers includes piano proficiency exams. The society was established in 1948 and currently has more than 5,000 members, and an average of 2,000 people attend the national conference every year.<sup>26</sup>

### **Methodology**

This section clarifies the accessibility of surveyed resources and the software used to organize and reserve the data for the current study (see Appendix A for a complete list of journals). The study utilized FileMaker Pro Advanced for data collection, categorization, analysis, and creation of necessary graphs.

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25. "Piano Seminar," Piano Teachers National Association, accessed October 3, 2019, <http://www.piano.or.jp/seminar/>; "Piano Workshop," Piano Teachers National Association, accessed October 3, 2019, <http://www.piano.or.jp/seminar/project/recurrent/2019/>; "Zenkoku Kenkyū Taikai [National Research Conference]," Japan Piano Teachers Association, accessed October 3, 2019, <http://www.jppta.jp/event/meeting-35th/index.html>.

26. "About the Organization," Japan Society of Research on Childhood Care and Education, accessed October 3, 2019, [http://jsrec.or.jp/?page\\_id=118](http://jsrec.or.jp/?page_id=118).

Required by the National Diet Library Law in Japan, since 1948, the registration of all new publications is mandatory and must be sent to the National Diet Library (NDL). Access to the NDL is open to the public, and several publications are digitalized and available in the online digital collection. In some cases, the indexes of publications are only available in the digital collection due to copyright. However, the NDL has a huge stock space in Tokyo for all publications. Visitors can read a hard copy of publications only inside the building by request. The following journals are available from the first volume, according to the database:

- *Musica Nova*
- *Ongaku-no-Tomo* [Friends of Music]
- *Gekkan Chopin* [Monthly Publication: Chopin]
- *Kyōiku Ongaku Shōgaku Ban* [Music Education for Elementary School]
- *Ongaku Kyōiku* Research Journal [Music Education Research Journal]
- *Ensemble*
- Proceedings of conferences by Japan Society of Research on Childhood Care and Education

The following journals are not available at the NDL, yet the publishers made their entire collections of journals and proceedings available at their companies in Tokyo for the purpose of the present research:

- *Our Music*
- *Klavier Post*
- Proceedings of conferences by Japan Piano Teachers Association

The content of seminars by PTNA will be surveyed based on the list of seminars provided by the organization.

### **Literature Review**

This section provides an overview of selected literature related to this study, in the following subsections: 1) international studies in the United States that consider cultural differences, 2) historical research, in which the authors describe the causes of educational phenomena in the context of social and historical development, 3) dissertations on topics of Japanese piano pedagogy and performance, and 4) historical research that focuses on the change of the trends.

#### *International Studies that Consider Cultural Validity in Piano Education*

Several international graduate students have conducted experimental research in piano pedagogy in their native countries. The investigation of these dissertations written in the United States provides an overview of international studies that consider cultural differences. The process of applying American educational concepts and research methodologies needs to be carefully evaluated for such a study. Since every music environment is informed by its culture, educational concepts that are commonly seen in the United States might be unfamiliar in foreign countries. As a result, the authors of international studies often consider whether to adapt the American methodologies completely, or adjust questionnaires to account for cultural and educational differences.

Hsian-fen Chen's "An Investigation of Piano Training in Higher Education and Suggestions for Preparing Secondary School Music Teachers in Taiwan, the Republic of China" in 2000 investigated the content of piano-related courses in Taiwanese universities. Chen established her own questionnaire, and



one of her multiple-choice questions contained James Lyke's list on the essential keyboard skills such as sight-reading, harmonization, and accompanying.<sup>27</sup>

However, the study excluded several skills such as critical listening, analysis and playing by ear because they "seemed foreign to Chinese students."<sup>28</sup> Her process of exclusion is arguable since the exclusion occurred due to her assumption that several elements on Lyke's list are not common in China.

Authors of international studies consider the interaction between the validity of pedagogical practices and cultural traits. Kuo-Liang Li, the author of "Usage and Development of Piano Method Books in Taiwan: Interviews and Observations with Piano Teachers" in 2004, describes the internationalization of piano pedagogy, claiming that "Many successful teaching approaches may not receive the same results after being transplanted to another society."<sup>29</sup> Li makes her conclusion because the social environment that education takes place in is potentially different. Such an analysis is significant since it can be similar for methodology in other international studies. While the methodology of a study

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27. James Lyke, "An Investigation of Class Piano Programs in the Six State Universities of Illinois and Recommendations for Their Improvement" (EdD diss., University of Northern Colorado, Greeley, 1968), vi, Dissertation Abstracts International, 29(04), 1245A. (University Microfilms No. AAG6814732), quoted in Hsian-fen Chen, "An Investigation of Piano Training in Higher Education and Suggestions for Preparing Secondary School Music Teachers in Taiwan, the Republic of China" (EdD diss., University of Illinois at Urbana-Champaign, Urbana-Champaign, 2000), 54, ProQuest Dissertations & Theses Global.

28. Chen, 54.

29. Kuo-Liang Li, "Usage and Development of Piano Method Books in Taiwan: Interviews and Observations with Piano Teachers" (PhD diss., University of Oklahoma, Norman, 2004), 20, ProQuest Dissertations & Theses Global.

could be applicable from the similar studies in the past, each international study should construct the methodology based on considerations of their culture.

Nevertheless, the obvious debate exists. For instance, Amy Wang's study, "The Evolution of Piano Education in Twentieth-Century China with Emphasis on Shanghai and Beijing Conservatories" in 2001, affirms the significance of internationalized piano education, indicating that people in native countries have "come to realize the strengths and weaknesses of their musical system and offered recommendations to improve it."<sup>30</sup> Late in the 1980s to the present, the author observes that pianists in China have extended study to Europe and the United States, not to develop their pianistic abilities, but also to learn the different perspectives of education in foreign countries. The author predicts that this fact will create greater opportunities for young pianists in China. The concept of globalization in this study shows the one side of the on whether education needs to be observed from different multicultural views or preserved as a unique cultural tradition.

It is understandable that Chen's study excluded uncommon foreign pedagogical terms from the questionnaire, and that Li mentioned cultural validity of international pedagogy in her native country. Some educational concepts might not be pertinent in other cultures and systems. However, it is also debatable whether these concepts could be considered as a catalyst for new discovery in a different culture.

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30. Amy Wang, "The Evolution of Piano Education in Twentieth-century China with Emphasis on Shanghai and Beijing Conservatories" (DMA diss., University of Maryland, College Park, 2001), 192, ProQuest Dissertations & Theses Global.

*Studies that Explain Educational Phenomenon in a Social Context*

Other researchers have been interested in piano pedagogy and the quality of education in foreign countries. These writings identify an international influence upon music education and piano pedagogy from Western countries to Eastern nations and the success of pedagogues in their native countries. Such dissertations trace the history of piano pedagogy in Asia, including Japan, since each country is geographically close, and many teaching materials were historically shared.

In such educational research, the causes of historical changes are identified in a social context. Two main tendencies exist for historical development; the first tendency is the trend of studying abroad in Asian countries to Japan and Western countries such as the United States and those in Europe.<sup>31</sup> The other tendency is international exchanges, such as inviting foreign teachers to teach in Asian conservatories and master classes, and foreign educators to contribute to the change of the educational environment in Asian countries. For instance, Wang's study, mentioned earlier, describes the educational landscape of the 1950s. During this period, Chinese conservatories

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31. Chen-Li Tzeng, "The Development of Piano Pedagogy in Taiwan, With Portraits of Eight Important Teachers" (DMA diss., University of Maryland, College Park, 1994), ProQuest Dissertations & Theses Global.; Mo Xu, "The High Finger Piano Technique In China: Past, Present, and Future" (DMA diss., University of Iowa, Iowa City, 2018), ProQuest Dissertations & Theses Global.; Keli Xu, "Piano Teaching in China During the Twentieth Century" (DMA diss., University of Illinois at Urbana-Champaign, Urbana-Champaign, 2001), ProQuest Dissertations & Theses Global.; Amy Wang, "The Evolution of Piano Education in Twentieth-century China with Emphasis on Shanghai and Beijing Conservatories" (DMA diss., University of Maryland, College Park, 2001), ProQuest Dissertations & Theses Global.; Eunsun Jung, "Three Piano Pedagogues and Their Contributions to the Development of Piano Pedagogy in South Korea" (DMA diss., University of South Carolina, Columbia, 2012), ProQuest Dissertations & Theses Global.

invited many pianists and faculties from the Soviet Union (Russia). Russian piano pedagogy emphasizes technique, strong emotional expression, arm weight technique, and Russian keyboard literature such as that of Rachmaninoff, Prokofiev and Scriabin. This appears in Chinese conservatories, particularly at the Shanghai and Beijing conservatories. Tatulyan, the first Russian faculty at the Central Conservatory in China, welcomed Chinese piano professors to observe his private teaching. At the same time, the well-known Chinese conservatories researched the curriculum of Russian conservatories and created their own educational system upon this model.<sup>32</sup>

Mo Xu's investigation, "The High Finger Piano Technique in China: Past, Present, and Future" in 2001, displays another problem in Chinese piano education, claiming the piano teachers in China "lack... the access to modern thought."<sup>33</sup> She states that the legacy of the high-finger technique has been popularized even though it has been considered old-fashioned in other countries. Xu yet anticipates changes in the near future since more young generations who have studied abroad in the United States and Europe have started to return home and hold a teaching position in academia. She indicates that this return of pianists educated in the United States and Europe might change the landscape of Chinese piano education, which has historically emphasized a high finger technique.

However, ironically, the study by Keli Xu, "Piano Teaching in China during the Twentieth Century" denies this prediction; Xu quotes the words of a

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32. Wang, 88.

33. Mo Xu, 60.

conference attendee in 1996, arguing that the goal of piano education in China has been focused on studying abroad and winning international competitions. As a result, the majority of good Chinese pianists moved to foreign countries and never returned China. However, knowledge learned through study abroad is essential in order to improve the education of Chinese pianists.

Another cause of educational changes can be described from the social background of one's own country. For example, Zhong Bei Lin's "Pre-College Piano Education in Twenty-First Century China: An Oral History of Educators Fostering an Era of Chinese Pianism" in 2016 observed piano lessons of six students at ages of five through thirteen. Lin interviewed four successful piano teachers to consider effective perspectives of strong Chinese piano education for the further development of piano pedagogy globally, and to help American teachers understand the background of their Chinese students. The author provides the reasons behind strong Chinese pianism in a social context; first, parents are more involved in a lesson and a child's practice at home because musicians "often must determine their career by the age of five"<sup>34</sup> whether they focus on piano education or switch their careers into different fields. The second reason was the relation of piano education to higher social status among the middle class. By enrolling in piano examinations and competitions, they seek "external proof and validation of their attainment."<sup>35</sup> The explanation of this social context provides explicit reasons for the educational landscape.

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34. Zhong Bei Lin, "Pre-college Piano Education in Twenty-first Century China: An Oral History of Educators Fostering an Era of Chinese Pianism" (DMA diss., Florida State University, Tallahassee, 2016), 124, ProQuest Dissertations & Theses Global.

35. Ibid., 131.

Social context can impact education in various ways, such as the publications of teaching materials, the development of professional organizations, the system changes of higher education institutions, and the appearance of leading educators. These phenomena explain the changes of social interests and trends.<sup>36</sup>

The investigation of social perspectives explains the specific case of piano education and the changes of educational environment. Moreover, such a cultural explanation furnishes an overview of potential growth. As in those dissertations, in which authors foresee the future of piano education in their countries, the current study will analyze the potential historical and cultural causes for the specific trends.

#### *Studies Related to Japanese Literature and Piano Education*

This section explores research and articles that describe the specific eras of Japanese music history and music genres as a reference for the current study. These studies depict the fragmented landscape of Japan's musical environment. In addition, these writings are beneficial to indicate what topics may be found in surveyed resources. In this section, these writings are divided into two parts. The first part includes journal articles and dissertations that analyze literature by Japanese composers and music genres in the twentieth and twentieth-first centuries. The second part contains dissertations that introduce the overview of

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36. Michael Joseph James, "The evolution of pedagogical thought in American piano teaching of the twentieth century" (DMA Diss., University of South Carolina, Columbia, 1994), ProQuest Dissertations & Theses Global.; Connie Arrau Sturm et al., "Celebrating 100 Years of Progress in American Piano Teaching: Part I: 1900- 1950," *The American Music Teacher* 50, no. 2 (October–November 2000): 29-32.; ———, "Celebrating 100 Years of Progress in American Piano Teaching - Part II: 1950- 2000," *The American Music Teacher* 50, no.3 (December–January 2000–2001): 24-28.

piano pedagogy in Japan, and pedagogues who influenced Japanese piano education.

The study of piano literature by Japanese composers in the specific periods provides a partial history of Japanese piano music. Several dissertations investigate leading Japanese composers in the twentieth to twenty-first centuries, such as Hisatada Otaka, Saburo Takata, Akira Miyoshi, Akio Yashiro, Joji Yuasa, Toru Takemitsu, Akihiro Tsukatani, Yutaka Makino, Hitoshi Tanaka, Kazuko Hara and Masakazu Natsuda.<sup>37</sup> The adaptation of the Western music system became obvious around 1912; these authors of research discuss the eclectic styles and Western features of Japanese music. Several authors, such as Masa Kitagawa Fukui and Mari Kushida, also discuss the influence from traditional Japanese music languages, using folk tunes and elements of *Noh* (a Japanese theatrical play with face masks).

Several dissertations and journal articles explore Japanese popular music, *Yōgaku* (Western popular music), and film music as the trends of the twentieth century in Japan.<sup>38</sup> These genres certainly create an interest for amateur pianists

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37. Masa Kitagawa Fukui, "Japanese Piano Music, 1940-1973: A Meeting of Eastern and Western Traditions" (DMA diss., University of Maryland, College Park, 1981), ProQuest Dissertations & Theses Global.; Mari Kushida, "Noh Influenced in the Piano Music of Joji Yuasa" (DMA diss., University of Illinois at Urbana-Champaign, Urbana-Champaign, 1998), ProQuest Dissertations & Theses Global.; Tomoko Isshiki, "Toru Takemitsu's Comic View: The Rain Tree Sketches" (DMA diss., University of Houston, Houston, 2001), ProQuest Dissertations & Theses Global.; Tomoko Deguchi, "Forms of Temporal Experience in the Music of Toru Takemitsu" (PhD diss., the State University of New York at Buffalo, Buffalo, 2005), ProQuest Dissertations & Theses Global.; Kazuo Murakami, "Japanese Piano Sonatas: A Discussion and Performance Guide" (DMA diss., University of Iowa, Iowa City, 2011), ProQuest Dissertations & Theses Global.

38. Hugh De Ferranti, "Japanese Music Can be Popular," *Popular Music* 21, no. 2 (May 2002): 195-208, DOI:10.1017/S026114300200212X.; Benjamin Wai-ming

of all ages. This is relevant to the current study since several piano magazines such as *Gekkan Piano* [Monthly Publication: Piano] include easy arrangements of pop, anime and recent film music, and interviews of popular singers.

Secondly, dissertations and articles that provide an historical overview of piano pedagogy are investigated. Exploring the historical aspect of music informs the researcher's expectation of what kinds of topics are covered in educational resources, and what kind of knowledge and cultural understanding the researcher can expect to learn from the readers of audience of the surveyed journals.

Yoshinori Hosaka's study, "Sumiko Mikimoto's Piano Method: A Modern Physiological Approach to Piano Technique in Historical Context" recognizes the significance of the physiological approach in keyboard technique. Mikimoto's approach is similar to that of historical piano pedagogues such as Tobias Matthay, Otto Ortmann, George Kochevitsky, Gyorgy Sandor, and Seymour Bernstein, who developed technique exercises based on physiology. Mikimoto emphasizes the awareness of the whole body and the importance of a logical way to develop a good finger position. The author claims that this particular method might be useful to "aid in recapitulation"<sup>39</sup> of performance injuries and to use as warm-up exercises to prevent injuries. The study also addresses the common

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Ng, "Japanese Popular Music in Singapore and the Hybridization of Asian Music," *Asian Music* 34, no. 1 (Autumn 2002): 1-18, JSTOR.; Yayoi Uno Everett, "Yôgaku: Japanese Music in the Twentieth Century," *Asian Music* 37, no.1 (Winter 2006): 137-142, JSTOR.

39. Yoshinori Hosaka, "Sumiko Mikimoto's Piano Method: A Modern Physiological Approach to Piano Technique in Historical Context" (PhD diss., University of Maryland, College Park, 2009), 179, ProQuest Dissertations & Theses Global.



finger issues of elementary to intermediate students and Mikimoto's specific exercises to develop good habits. Generally, the dissertation discusses the educational principles of a Japanese-born pedagogue as stated in her publication.

A Japanese piano method book is introduced in Azusa Higotani Bies's "An Analysis of Akira Miyoshi's 'Miyoshi Piano Method: 12 Progressive Propositions Piano Method'" in 2017. The study contains detailed pedagogical analysis of the Miyoshi's method books on reading, counting, technique, artistry and creativity elements as well as his composition styles. Bies indicates that the focus of the method is the development of technique skills for artistic expression and tone production. The twelve-volume method book sequentially introduces technical patterns alongside repertoire.<sup>40</sup>

Tomoko Shiromoto's study, "Japanese Piano Pedagogy and its Russian Influence" in 2007 investigates the 1950s to the 1980s, which is called the "piano-bloom period."<sup>41</sup> According to the author, the piano-bloom period describes the time period when music schools were popular for "ordinary children"<sup>42</sup> who would not become professional pianists. Shiromoto conducts an extensive survey project with ten chapters, based on the following age groups: 1) prenatal and baby, 2) 3-6 years old, 3) 7-15 years old, and 4) 16-18 years old, 5) college

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40. Azusa Higotani Bies, "An Analysis of Akira Miyoshi's 'Miyoshi Piano Method: 12 Progressive Propositions Piano Method'" (Master's thesis, University of South Carolina, Columbia, 2017), <https://scholarcommons.sc.edu/etd/4362>.

41. Tomoko Shiromoto, "Jan[p]anese Piano Pedagogy and its Russian Influence" (DMA diss., University of London, London, 2007), 1, ProQuest Dissertations & Theses Global.

42. Ibid., 50.

students, 6) graduate students studying within the country and abroad, and 7) adult and amateur pianists. Through the quantitative survey that the author conducted, she describes the typical calendar through the flow of an entire year including competitions and recitals, information about music schools, popular materials, the expense of piano education, common drop-out situations and the inclination toward studying abroad. She also provides the reasons why several educational phenomena became common in Japanese culture. For instance, teachers choose similar or same repertoire and method books for all students in a studio because they are “afraid to use materials other than the ones that they have used.”<sup>43</sup> For this reason, more than 50 percent of surveyed piano teachers use Beyer's instructional books in their study, and fewer new publications for beginners appear in Japan. The author also indicates that the majority of young Japanese artists play the same pieces after method books, such as Burgmüller, Czerny, Bach, Clementi, Mozart and Beethoven, while other repertoire is rarely explored.<sup>44</sup>

As well as the overview of piano education in Japan, Shiromoto's study lists the issues that are commonly seen in piano teaching. For example, teachers lack a knowledge of varied styles, and only teach aural and sight-reading skills during preparation for high school and college auditions.<sup>45</sup> The study also addresses the student-teacher relationship. Unlike piano education in the United States where the interaction between a teacher and students is important, it is

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43. Ibid., 166.

44. Ibid., 207-208.

45. Ibid., 142.

common that students rarely talk in their piano lessons in Japan because talking is considered disrespectful.<sup>46</sup> Her clarification of such issues is meaningful for the current study, which investigates whether these issues have been addressed in journals and seminars.

The purpose of Shiromoto's dissertation was to identify if piano education in Japan was influenced by Russian education. Nevertheless, she declines such an influence, particularly in the case of college and graduate students. Although several opportunities to learn Russian pianism are available, such as master classes and studying abroad, the author denies the influence particularly for college students and graduate students; the majority of Japanese pianists lack knowledge of music theory and history, which is emphasized in Russia from the early stage of piano education to encourage students to make interpretative decisions. The author quotes a piano faculty member at Moscow Conservatory:

Most Japanese students come here at their post-graduate age with a graduate qualification, and they usually plan to study here for one or two years. In reality, such a short period does not let them gain much, as their background in Japan is too different from what we do, and their Russian language is too insufficient to grasp teachers' instructions. It would need a minimum of four years to genuinely learn a little about tone quality. Dealing with as advanced pieces as they previously played in Japan, would only come later. Our system is too different for them to learn within a couple of years.<sup>47</sup>

Short-term studying abroad might be enough to change some aspects of piano playing, but it might not be enough to educate them fully as pianists and musicians.

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46. Ibid., 147.

47. Ibid., 239.

As has been seen, Shiromoto's dissertation illustrates the outlook of piano education in Japan and educational culture in Japan for the current study. The detailed descriptions of the pedagogical environment will facilitate the analysis of topic trends in resources and reveal Japanese educational—and s philosophical—tendencies in piano teaching.

Kyungboon Lee's article "Continuity and Discontinuity of Japanese Music Culture After the War Reflected in the Music Magazine 'Ongakunotomo [Friends of Music]'" in 2011 examines one of this study's surveyed journals. Her purpose of the investigation was to examine what types of topics changed after World War II. Therefore, the journals published between 1943 and 1946 were surveyed. The study concluded that most topics remained the same although several modernistic trends, such as Jazz, Chanson, and film music, appeared after the war, "reflecting tendencies of mass consumption of the after-war society in Japan."<sup>48</sup> However, the journal did not necessarily display political influence. At the same time, this conclusion draws attention to the current research. Although the change of social situations can influence the environment of music making and education in different ways, it may or may not appear in published resources.

Sondra Wieland Howe analyzes the background of piano education, particularly the relationship between Japan and the United States in historical times between 1867 and 1902. The earlier movement of studying abroad contributed to enrichment of piano education in Japan. Boston, where Mason

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48. Kyungboon Lee, "Continuity and Discontinuity of Japanese Music Culture After the War Reflected in the Music Magazine 'Ongakunotomo,'" *Daedong Munhwa Yeon'gu*, no. 76 (December 2011): 556.

was active, welcomed several Japanese musicians including Kentaro Kaneko and Shigeko Nagai; Nagai later became Mason's assistant on the piano as a teacher when he was in Tokyo. Musicians studied abroad in the United States more than Europe due to the availability of scholarships from the government, yet study in Europe increased in popularity later.<sup>49</sup>

The interaction between the United States and Japan enhanced the Japanese educational system and created new opportunities for Japanese musicians. In earlier adaptations of Western music systems, Mason and the Music Investigation Committee created a curriculum for public education and teacher training. The significance of piano instruction increased, especially in the teacher training program, because of piano use in the classroom. This focus on training is still present, and the curricula have been discussed at music education-related conferences and in publications.

Several dissertations exist on the topic of Luther Whiting Mason, who developed curricula for public schools in Japan and who brought Beyer's instructional book. Kenneth Hartley's dissertation is a biographical study, listing Mason's publications of school music books in the United States. Harley observes Mason as the internationally recognized "American [leader] . . . in public school music."<sup>50</sup> The study by Howe adds Mason's contributions to Japan, including his publications of music textbooks. Authors mention Mason's emphasis on singing through imitating in his early career, which Howe claims was criticized in the

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49. Howe, 72-74.

50. Kenneth Hartley, "A Study of The Life and Works of Luther Whiting Mason" (EdD diss., Florida State University, Tallahassee, 1960), iv, ProQuest Dissertations & Theses Global.

United States in that era.<sup>51</sup> Mason later admired and translated the *Practical Course of Instruction Singing* by Christian Heinrich Hohmann, which took different approaches for specific age groups: younger children learn songs by rote, and older students learn note reading gradually, eventually learning songs with notation through study of music theory.<sup>52</sup> Children sing with numbers, solfeggio syllables in movable system, note names and the original rhythmic syllables.<sup>53</sup> Howe claims this tendency is also seen in Japanese textbooks that Mason published.<sup>54</sup> Mason recognizes the challenges of teaching in Japan, and explains that children cannot aurally comprehend the Western full scales because the pentatonic scale is the complete scale in Japanese culture.<sup>55</sup> Clearly, teacher training was one of his priorities, and he had the desire to improve music instructors in Boston and Japan. Howe states the influence from Pestalozzianism on Mason, which emphasized the significance of active learning and assessment.<sup>56</sup>

The quality of education for Western music progressed under the instruction of Mason, and the piano became the principal instrument in accompanying classroom singing. His contributions made a profound impact in

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51. Ibid., 21.

52. Ibid., 26.

53. Ibid., 41.

54. Ibid., 87

55. Ibid., 118.

56. Ibid., 57.

the current system of music education and the dissemination of piano education in Japan.

*Dissertations and Journals that Investigate Trends in Piano Pedagogy*

Several piano pedagogues and scholars have investigated the trends of piano pedagogy. They utilize different methodologies to explore the historical development of piano pedagogy in the United States. Investigation of these writings establishes the survey methodology.

Maria Isabel Montandon published “Trends in Piano Pedagogy as Reflected by the Proceedings of the National Conference on Piano Pedagogy (1981–1995).” The author mentions the history of the organization and indicates the purposes of seminars, meetings, and conferences in the early years. In the study, she surveyed 282 articles, consisting of articles from 1) 1980 panels and seminars, 2) seminars in 1992, 3) committees reports in surveyed years, and 4) the paper presentations in surveyed years.<sup>57</sup> The survey contains the features of the proceedings each year, but also shows the overview of 14 years. The author’s quantitative data is supported by the qualitative data from interviews of Richard Chronister, who was the executive director.

For the productive investigation in materials, Montandon established three “category levels”<sup>58</sup> to explore, which were revised by the pilot-test. The first category was the types of writings, whether they were “self-reflective, reports,

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57. Maria Isabel Montandon, “Trends in Piano Pedagogy as Reflected by the Proceedings of the National Conference on Piano Pedagogy (1981-1995)” (DMA diss., The University of Oklahoma, 1998), 45, ProQuest Dissertations & Theses Global.

58. Ibid., 12.

research, or scholarly type[s] of article.”<sup>59</sup> The second category was the content, which considered whether presentations referred to specific curricula or teaching methodologies. The last genre was the frequency of topics. She listed 31 categories and sub-topics underneath them. For instance, in the category of performance, the author includes reading skills, technique, practicing, performance practice, anxiety, collaborative performance (or accompanying), medical problems (or physiological, neurological, and/or psychological problems), and interpretation. Montandon categorizes all the articles and observes the changes of the trends. Her dissertation perhaps constituted the first research that identified a way to organize pedagogical topics and sub-categories. However, several sub-categories do not seem compelling, such as combining reading skills and medical problems in the same category. Nevertheless, it provides a potential research design and considerations for the current study.

Meichang Lin’s research, “Principal Themes and Intellectual Structure of Research in Piano Pedagogy” in 2010, analyzes 457 piano-pedagogy related graduate studies that were published in the ProQuest Dissertations and Theses Global. The author establishes eleven categories in order to survey the concepts of dissertations: 1) title, 2) author’s degree, 3) institution, 4) topic-area categories, 5) years of publication, 6) research type, 7) research purposes, 8) research subjects, 9) target student group, 10) methodology, and 11) publication order number. Meichang adds a subcategory to the topic-area categories, creating twelve fields of topics: keyboard techniques, musicianship, performance, learner, teacher, practice, technology, teaching methods and theories, piano

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59. Ibid., 40.



curriculum/program, repertoire, piano teaching in modern society, and piano pedagogy discipline. The author provides five tiers to show the relationship of each topic and how they interact with one another (see fig. 1.1).

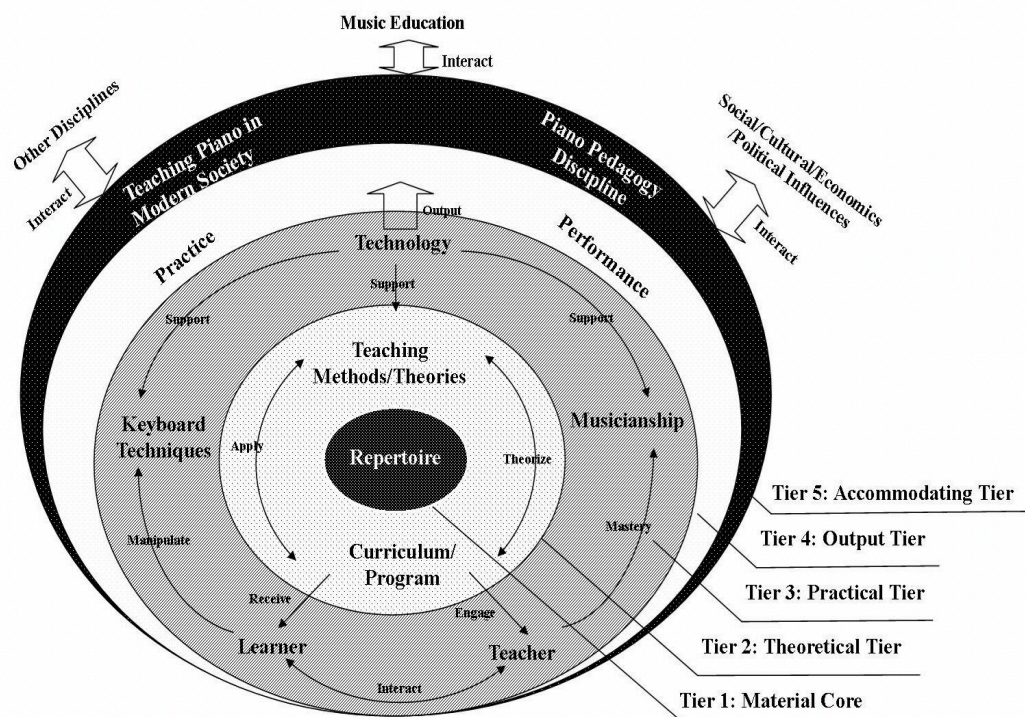


Figure 1.1. Meichang Lin's A Five-Tier Map of the Intellectual Structure of Piano Pedagogy Research<sup>60</sup>

She categorizes each tier: repertoire in tier 1, teaching methods and theories as well as courses and programs in tier 2, teacher, learner, keyboard techniques, musicianship and technology concepts in tier 3, practice and performance in tier 4, and piano pedagogy discipline and teaching piano in modern society in tier 5. Each topic has subdivisions, described by the author. This study gives a well-

60. Meichang Lin, "Principal Themes and Intellectual Structure of Research in Piano Pedagogy: The Mapping of Doctoral and Masters' Research 1951–2008" (DMA diss., Hong Kong Baptist University, 2010), 99, ProQuest Dissertations & Theses Global.

structured design and essential topics needed to be covered for the present study and the field of piano pedagogy.

Danise Anell Gallaway's study "A History of the National Piano Foundation 1962–2007" in 2008 investigated the trend changes of one organization, the National Piano Foundation, by interviewing current and past board members such as the president, the director, the chairman and the project directors. Her work gave an idea to structure the investigation of seminars and conferences for the current study. Gallaway explored the changes of the organization's objectives and its administrative structures and states that the foundation was "successfully modified . . . to reflect trends or fluctuations in the industry."<sup>61</sup> The organization was established with clear objectives, which came from a survey that the National Piano Manufacturer's Association had requested from the Business School of Harvard University. The study divided the periods into three eras based on the changes of presidents and described each era through a discussion of six topics. These topics were: administrative structures, activities for teachers, activities for students, activities for dealers, publications, and other major projects or research. The format of qualitative research provided a clear correlation between the changes of the organization's structure and their objectives. By utilizing secondary documents such as letters, meeting memos and newsletters, the author validated the content of the interviews. The descriptions were chronologically ordered. The study provides historical developments and future visions of the organization. Likewise, identifying objectives and

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61. Danise Anell Gallaway, "A History of the National Piano Foundation 1962–2007" (DMA diss., The University of Oklahoma, 2008), xii, ProQuest Dissertations & Theses Global.

tendencies of publications demonstrates historical changes in the interests of scholars and the audience.

To summarize, each dissertation is designed differently due to the varied objectives. The authors established their own topic categorizations and determined what aspects of materials (such as background of authors and writing styles) were included. The present study's methodology will be designed based on these considerations.

### **Outline of The Study**

This study consists of five chapters. Chapter One introduces a brief history of Japan's adaptation of Western music and piano education, the justification of the study, the purposes of the study, the limitations of the study, a literature review, and an outline of the study. Chapter Two describes the methodology of the study and indicated the process of survey research. Chapter Three displays the quantitative data of the study. Chapter Four describes the results and considerations based on the data. Chapter Five contains a summary of the study and recommendations for future research.

## CHAPTER 2

### DISCUSSION OF CATEGORIZATION

The purpose of this study is to observe the trends of the field of Japanese piano pedagogy in educational resources. The literature review in Chapter One observed past dissertations to discover different categorization methods. Based on several notions from these dissertations and from the data of the present study, the categorization was established for this research.

This chapter describes the methodology of the current research regarding the categorization of topics and the classifications of non-pianist authors. Topics of resource are categorized into five tiers, which are based on the methodology developed by Lin Meichang (see Figure 1.1 on page 36 for descriptions of her tiers). The chapter begins with an analysis of Meichang's categorization and the varied ways this is modified for the present study. Following this, the modified tiers and subcategories are defined in detail.

#### **Analysis of Meichang's Methodology**

Because Meichang's methodology was conducted on research dissertations in the United States, some categorizations need to be changed for use in the present study for several reasons. One reason is that articles in journals and seminars in this study were often for product and publication promotion and were not research based. For instance, Meichang categorized musicianship-related dissertation into Tier 3, which is the same tier as bibliographical research on piano pedagogues and practical theories by expert

piano teachers. However, in the format of resources in this study, musicianship articles are heavily practical without explaining their purpose and pedagogical theories. With this in mind, musicianship articles are categorized in Tier 1, which was named as “Material Core” in Meichang’s research.

The second reason for the categorization changes is simply disagreement with her methodology. While Meichang’s research placed repertoire in the “Material Core,” this study places repertoire with other skills and knowledge such as music analysis, music theory, musicianship, and various keyboard techniques. This contradiction exists in Meichang’s descriptions as well. As indicated in Figure 2.1 with red circles, the relationships between two tiers contain both specification and engagement. However as nature of the tiered structure, these two cannot exist at the same time to describe the relation of the same positions between tiers. In Meichang’s system, the topics in outer tiers should be expansions from inner tiers, but not specification. As the result, all musicianship and technical skills have been moved to Tier 1, along with the repertoire.

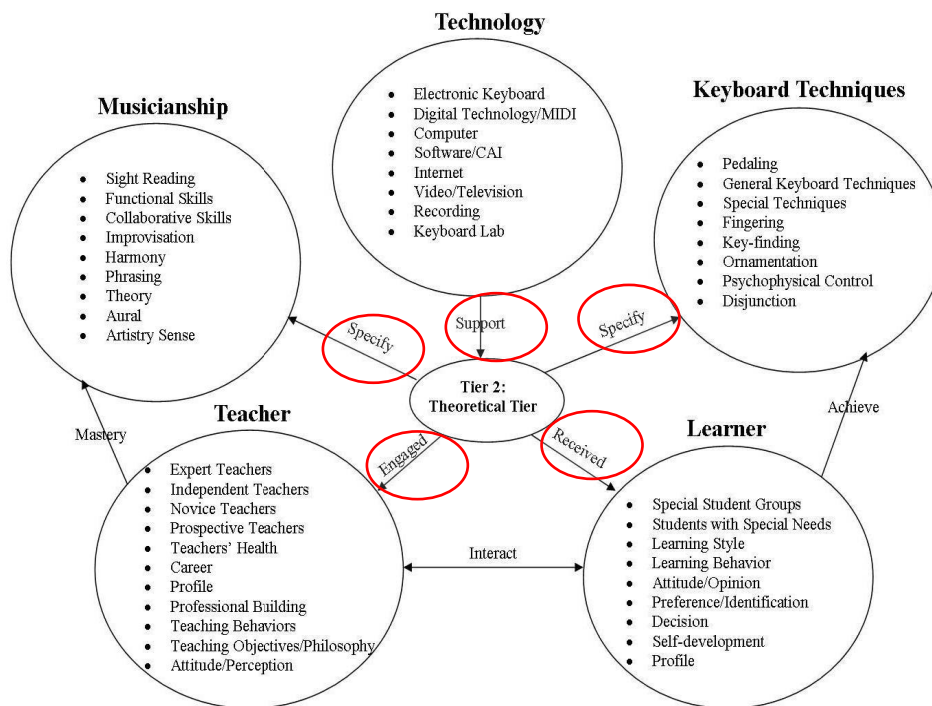


Figure 2.1. Content of Tier 3 in the original<sup>62</sup>

The current study also modifies the subcategorizations of Tier 1. In Meichang's methodology, the category of repertoire contained "keyboard-technique emphasis," and "musicianship emphasis."<sup>63</sup> Although the researcher comprehends her purpose, several articles possess multiple perspectives and merge ideas both from musicianship and technique. As the result, these categories are eliminated.

The current study also reorganized technology-related subcategories and some other subcategories within the tiers. Several modifications were determined due to overlapping content and a lack of clarity between the

62. Meichang, 113.

63. Meichang, 101.

categorizations. Table 2.1 shows technology-related categories that are combined into Tier 3: Technology.

**Table 2.1. Content of technology-related categories moved into Tier 3 Technology**

<b>Original category</b>	<b>Description</b>
Tier 1-repertoire, with technology aids	Use of pedagogical apps and faculties for the particular skills and repertoire
Tier 2- curriculum/ program tier, with computer-assisted instruction program	Efficiency of technological software in group piano lessons (MIDI)
Tier 2- curriculum/ program tier, with technology aids	Efficiency of teaching with technology aids based on interviews in group piano teaching
Tier 4- practice, with technological aids	Efficiency of technology in piano lessons (electronic keyboard and software)

The following categories in Table 2.2 are also combined into different categories due to overlapping content.

**Table 2.2. Modifications of categories**

<b>Original category</b>	<b>Description</b>	<b>New placement</b>
Tier 2: Curriculum/ Program <ul style="list-style-type: none"> <li>• Lesson Plan</li> <li>• Philosophy</li> <li>• Organization and Structure</li> </ul>	Descriptions of programs of music schools and organizations	Tier 2: Descriptions of curriculum self

Original category	Description	New placement
Tier 3: Teachers with teaching objectives/philosophy	General teaching philosophies by expert teachers and concert pianists	Tier 2: Teaching theories and methods, in philosophy
Tier 3: Teachers <ul style="list-style-type: none"> <li>• Expert teachers</li> <li>• Independent teachers</li> </ul>	Philosophies and teaching methods of expert piano teachers	Tier 2: Teaching theories and methods, theories of expert piano teachers
Tier 3: Teachers <ul style="list-style-type: none"> <li>• novice teachers</li> <li>• prospective teachers</li> </ul>	Evaluation of field experience in piano pedagogy seminars and teachers training	Tier 3: Teachers, professional building
Tier 5: Piano pedagogy discipline with goals/objectives/definition of piano pedagogy	Investigations on definitions of piano pedagogy	Tier 2: Teaching theories and methods, philosophy
Tier 5: Piano pedagogy discipline with piano pedagogy programs/courses	Evaluations of content of piano pedagogy courses	Tier 2: Specific curriculum and programs

Another issue comes from the lack of explanation of the content in each category. While Meichang's dissertation contained an explanation for each representative category, the study excluded descriptions of less-introduced categories. While the majority of the content is clear from the title, several categories remained unclear. As a result, the current study eliminates the following categories due to ambiguity of the content, listed at Table 2.3.



**Table 2.3. Eliminated subcategories for the current survey**

<b>Tier</b>	<b>Eliminated Subcategories</b>
Tier 2	<ul style="list-style-type: none"> <li>• Teaching methods/theories, applications</li> <li>• Curriculum/program, applications</li> </ul>
Tier 3	<ul style="list-style-type: none"> <li>• Learner, profile</li> <li>• Learner, student's decision</li> <li>• Keyboard technique, rhythmic sense</li> </ul>
Tier 4	<ul style="list-style-type: none"> <li>• Practice, problem solving</li> <li>• Practice, home environment</li> </ul>

The current study added several subcategories for topics that did not belong to any categories in the original dissertation. These categories were added due to topics found during the survey of Japanese publications. These are listed at Table 2.4.

**Table 2.4. Added subcategories for the current survey**

<b>Tiers</b>	<b>Added Subcategories</b>
Musicianship in Tier 1	Aural/theory Activities for steady beats (pulse) Solfege Dictation
Tier 1	Repertoire interpretation Music history Music analysis Other keyboard-related technique
Technology in Tier 3	Communicational tool, SNS Other online resource
Teachers in Tier 3	Event management Studio management

The original resource divides topics into small ideas. While this approach provides much detail, it is difficult to determine applied categories because articles and presentations often cover multiple concepts. With such a consideration, categories of fingerings, wrist, thumb, and disjunction/dynamic control in Tier 3: technique are eliminated since these topics are too narrow.

### **Final Tier Structure**

Based on these observations, the following tiers are established for topic analysis.

- Tier 1: Essential Skills and Knowledge for Piano Performance
- Tier 2: Teaching Methods and Theories
- Tier 3: Factors that Affect Learning and Teaching
- Tier 4: Strategies for Home Practice and Stage Performance
- Tier 5: Development of the Field of Piano Pedagogy and Teaching in Modern Society

These five tiers cover different topics in piano pedagogy, and each tier is related to the inner tiers (see fig. 2.2). For instance, topics in Tier 1 contain explanations of repertoire, skills and composers, which information is profoundly specific and directly related to piano performance. Yet, performers have their own way of performing repertoire because each has an individual educational background and philosophy. Therefore, Tier 2 states the descriptions of different methods and theories, introduced by educators in several different fields of music and by concert pianists.

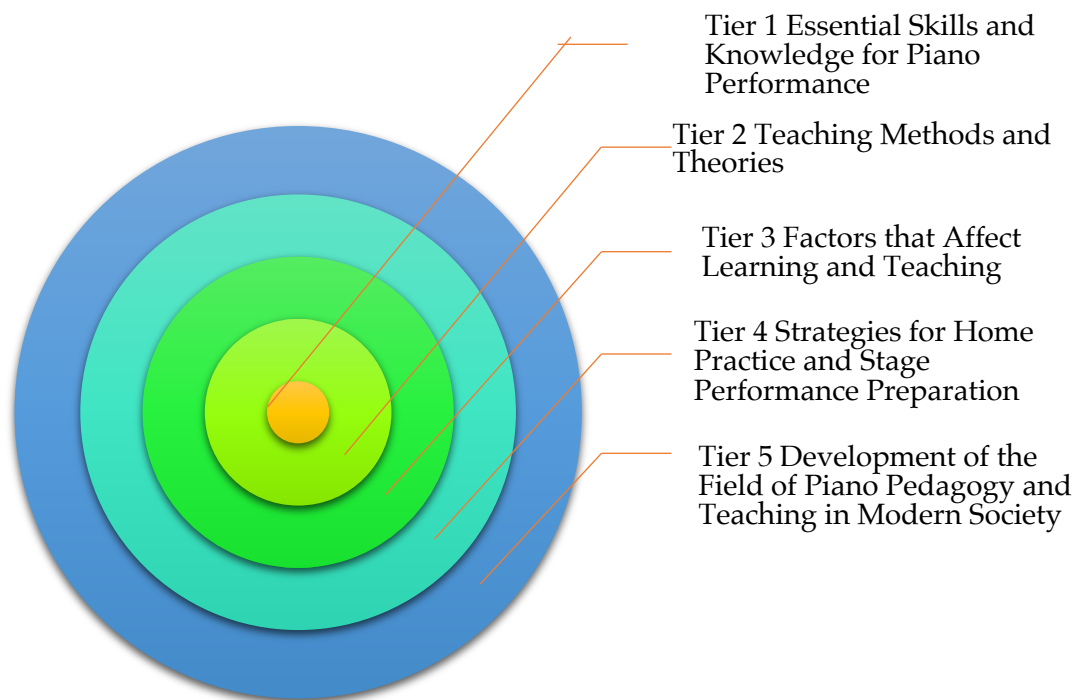


Figure 2.2. Content of five tiers for the present study

Tier 3, 4, and 5 cover areas that affect the styles of learning and teaching. For instance, Tier 3 contains the descriptions of 1) developmental psychology for the perspective of students, 2) teaching environment for studio management for teachers and 3) technology. Tier 4 discusses strategies for home practice and stage performance to assist teachers and students in maximizing results of learning and teaching. Tier 5 investigates the historical development of piano pedagogy and the landscape of piano teachers in modern society. In the next section, descriptions of subcategories in each tier are mentioned.

#### *Tier 1: Essential Skills and Knowledge for Piano Performance*

Topics in Tier 1 consists of six subcategories: repertoire interpretation, music analysis, music history, musicianship, technique, and other physical-related technique. In the first subcategory, articles on repertoire interpretation

cover performance advice by concert pianists and piano teachers. The lower levels of categories are established for detailed analysis of different historical periods (Baroque, Classical, Romantic and Modern/Contemporary) as well as repertoire levels (elementary, intermediate and advanced).

The second subcategory of Tier 1 is music analysis, which includes forms and styles of repertoire without practical performance advice. The lower level of the subcategory is organized into different levels and periods.

The third subcategory is music history, tracing the career of composers, background of specific repertoire, overview of specific periods, and historical development of music genres. The current survey organizes music history topics by periods for detailed analysis.

The fourth subcategory is musicianship-related articles and presentations. Articles in this subcategory cover a variety of musicianship-related activities: exercises for sight-reading (1), aural approach to music theory (2), solfège (singing in pitches and chanting) (3), dictation (4), teaching music theory without aural approach (5), improvisation (6), harmonization (7), foundation (8) (the integration of different music subjects such as musicianship, reading, and music history) for specific levels, other instrumental instructions that can be utilized in piano lessons such as keyboard harmonica, ocarina, and percussions, (9) activities for steady pulse (beats) (10) and collaborative skills (11). Sight-reading exercises (1) are reading exercises on the keyboard. Dictation (4) and aural approach (2) of teaching music theory are separated in this survey because dictation exercises in Japan often involve writing pitches and rhythms without mentioning the concepts of music theory and harmony. Dictation exercises that mention music theory are categorized into aural approaches of teaching music

theory (2). Articles and presentations in foundation (8) introduce basic skills that grow at specific levels. It contains historical knowledge needed in performance of specific of music, such as knowledge of Baroque dances for eighteenth-century repertoire, or basic skills that grow at the elementary level.

The subcategory of technique describes teaching strategies for etudes as well as original drills, developed by the authors. Several technical articles on etudes by Czerny and Burgmüller focus on repertoire-focused advice instead of technical elements. In these cases, articles are placed in the performance interpretation, instead of in the technique category.

The last category of Tier 1 is other physical-related techniques. These resources introduce teaching strategies such as whole-body relaxation, pedaling, and special techniques (such as ornamentations in Baroque repertoire). Special techniques are categorized in this physical-related technique category instead of technique category. It is because the content covers historical descriptions of positions in sitting, arms and other parts of the body in the Baroque period, instead of development of finger technique. Figure 2.3 demonstrates an overview of Tier 1. Articles and presentations in this category provide detailed explanations on specific repertoire, composers and skills in reference to piano teachers.



Figure 2.3. Summary of Tier 1

### *Tier 2: Teaching Theories and Methods*

The articles and presentations in Tier 2 contain philosophical descriptions of methods with several specific teaching approaches. The tier consists of two subcategories: teaching methods and theories as well as descriptions of curricula and programs. Each subcategory contains the lower level of categories (see fig. 2.4 for a complete diagram). For example, in the category of teaching methods and theories, the following divisions exist: existing theories and methods (1), new theories and methods (2), theories of expert piano teachers (3), group piano methods (4), philosophy (5), and age-specific instructions (6) exist. The difference between existing methods of themes (1) and methods and theories of expert piano teachers (3) is, (1) describes specific methods while (3) states practical approaches that are established by experienced piano teachers. The category “philosophy” contains general statements and attitudes of authors toward music performance, teaching and their artistic lives. The age-specific instructions cover five different age groups: preschool, elementary, middle to high school, college and adult. Articles and seminars that focus on age-specific instructions present common challenges and solutions seen in each age group.

The descriptions of specific curricula indicate their philosophies, programs, and unique features of the various institutions. The types of curricula follow Meichang’s methodology: group piano programs, private studios, music schools (renamed from special programs), and adult curricula. In summary, articles and presentations in Tier 2 provide different methods and theories by well-known educators, providing guidelines for independent piano teachers.

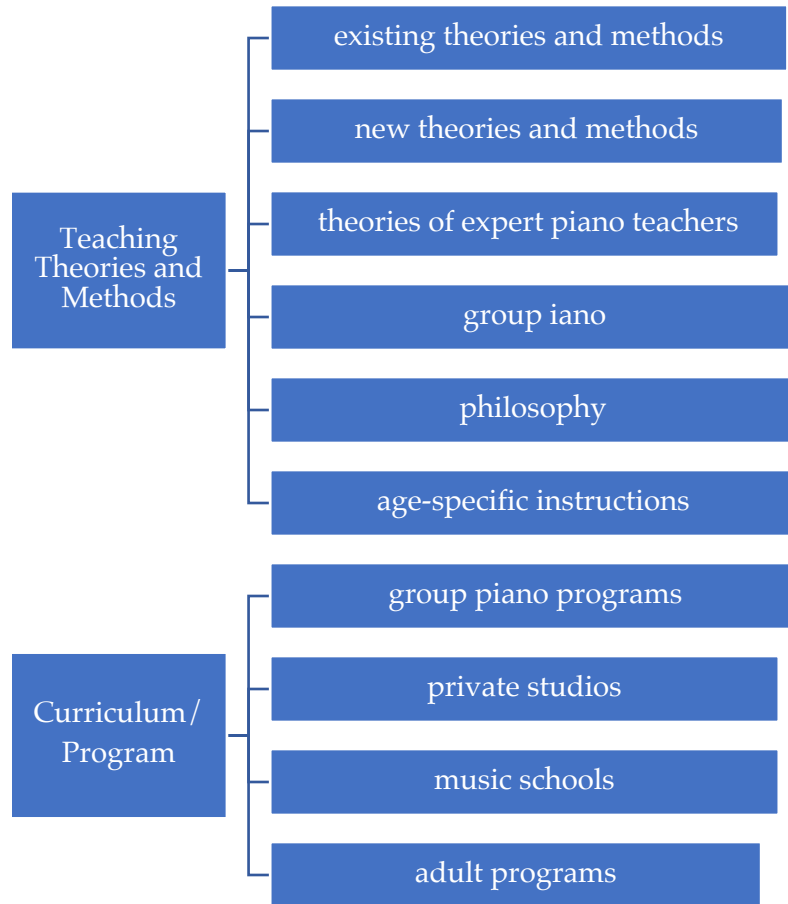


Figure 2.4. Summary of Tier 2

### *Tier 3: Factors that Influence Learning and Teaching*

Topics in Tier 2 are significant in providing a piano teaching philosophy, as such a philosophy clearly guides the way in which educators teach and how their students learn. Topics in Tier 3 cover wider topics of environmental and developmental factors that indirectly affect piano learning and teaching. Three subcategories examine learning environments of students, creating suitable environments for teaching, and the use of technology.

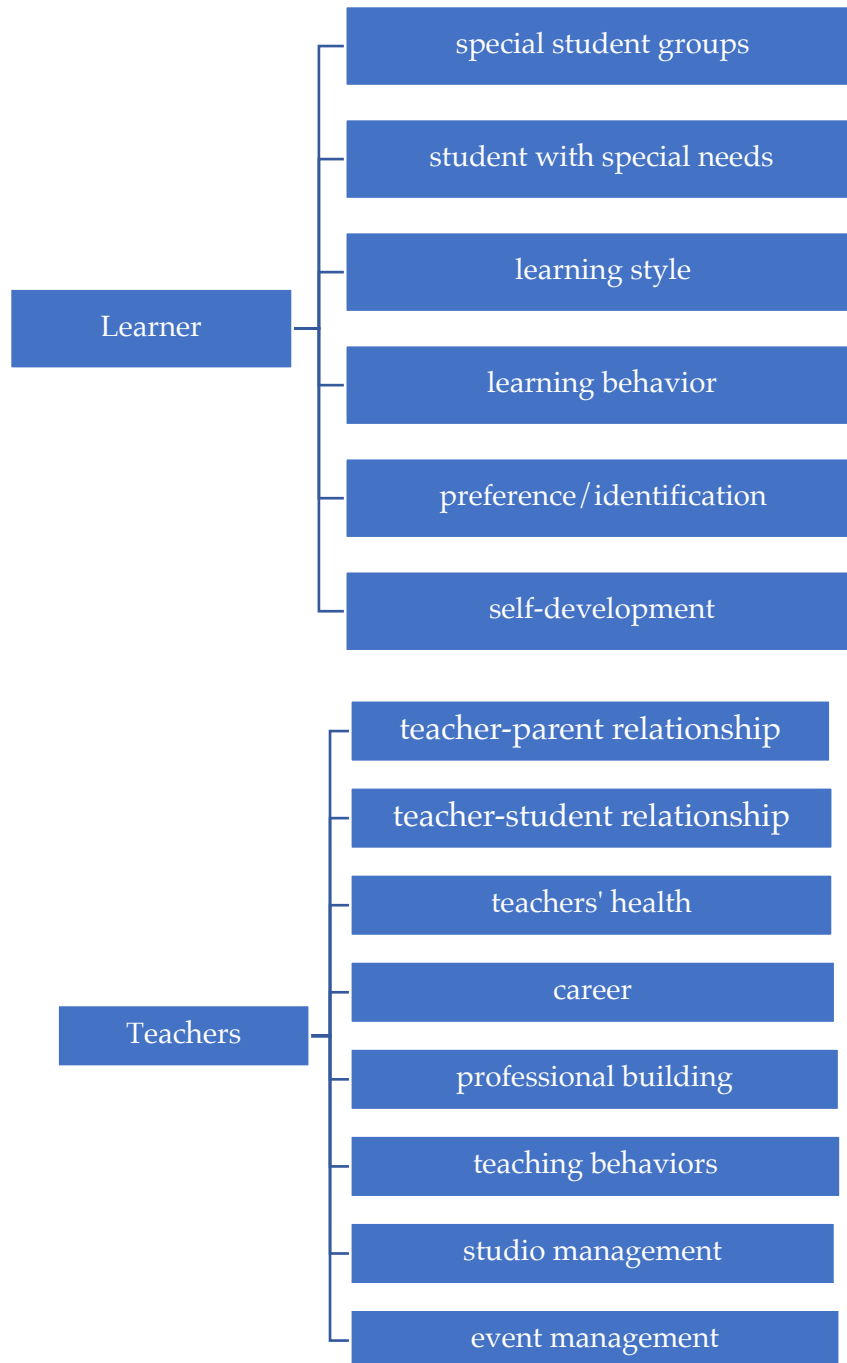
In the subcategory of learning environments, six divisions can be specified: student groups (such as students with small hands and with broken arms), students with special needs, learning style, learning behavior,



preference/identification, and self-development. The subcategories describe psychological descriptions of learning processes, common behavioral issues and solutions, mechanisms of establishing personal opinions, and neuroscientific explanations of perception such as listening, seeing, and identification, as well as teaching strategies to establish self-assessment skills and developmental psychology based on ages.

The second subcategory provides practical suggestions regarding studio management and other career choices for young teachers. Specifically, it includes consideration of teacher-parent and teacher-student relationships, the lifestyle of the teachers (such as balancing work with personal practice time), and alternative career choices that are related to piano and music. These resources also introduce studio management, including the creation of studio regulations and financial management in addition to event management for recitals and competitions.

The third subcategory of Tier 3 is technology usage for piano teaching. Articles are often focused on product promotion and comparisons to similar devices and services. This category covers different types of technologies such as electronic keyboards, classroom facilities (smartboard, speakers), SNS platforms and communication tools such as Facebook and Twitter, educational applications including reading and rhythm apps, recording equipment, and educational resources for listening activities (such as YouTube and other listening sites for classical music). As an overview, Tier 3 provides information for both students and teachers, regarding elements that influence learning process and teaching environment (see fig. 2.5 for the entire diagram).



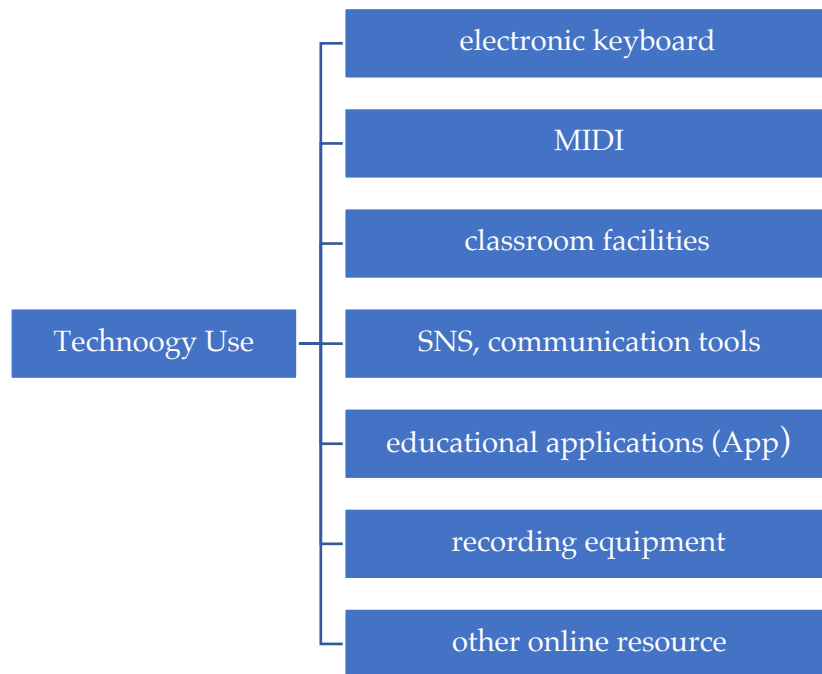


Figure 2.5. Summary of Tier 3

*Tier 4: Home Practice and Preparations for Stage Performance*

Although knowledge of repertoire directly affects the ways students perform, providing strategies for home practice and for successful stage experience are essential to establish their routine and develop long-term performance skills long term. Subcategories include practical suggestions on the motivation for practice, the parents' involvement, and strategies for daily practice. As is the case with home practice, articles and presentations in Tier 4 discuss the preparation for stage performance , containing suggestions on performance anxiety, performance injuries, concert programs and memorization. Instead of focusing on skill development, articles and presentations in Tier 4 give an overview of pianistic routine and daily existence. Figure 2.6 illustrates a whole content of Tier 4.



Figure 2.6. Summary of Tier 4

#### *Tier 5: Development of Piano Pedagogy and Teaching in Modern Society*

Tier 5 was originally termed “Accommodating Tier”<sup>64</sup> for a wide range of observations of the field. It contained the overview of piano pedagogy in specific periods including historical descriptions and reflections in the twenty and twenty-first centuries. This current study re-organizes the categories by historical descriptions as well as articles and research that display the current landscape of the field as “Development of Piano Pedagogy and Teaching in Modern Society”. Articles that display the trend and teaching in twenty and twenty-first centuries cover a variety of writing such as audience surveys that ask about common issues regarding teaching, popular repertoire by levels, studio management, research-based articles that utilize experimental formats , and topics that are

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64. Meichang, 135.

related trends of piano pedagogy, cross-cultural issues, cultural issues, social issues, economic issues, political issues, and others (refer to fig. 2.7).

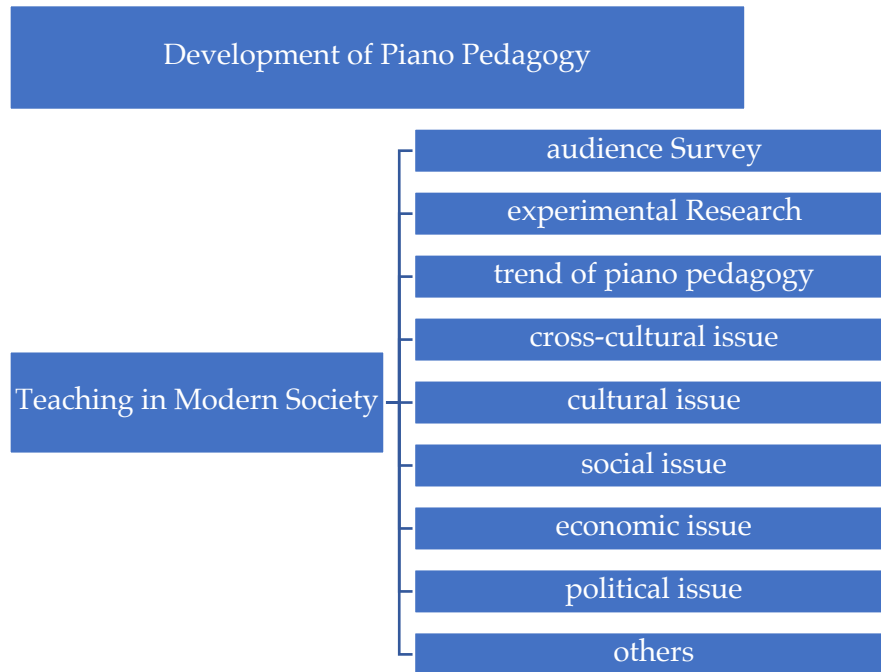


Figure 2.7. Summary of Tier 5

This study will examine the content of ten educational resources based on the five tiers with detailed subcategories to investigate the trends of Japanese piano pedagogy.

### **Categorization of Non-Pianist Authors**

This study also analyzes the trend in fields of non-pianist authors. Based on data analysis, the different fields of non-pianist authors and presenters are grouped based on the content of their contribution to the field of piano pedagogy for a whole survey.

- Group A: Music journalists

- Group B: Other music-related professionals in academia—solfège scholars, musicologists, music theorists, composers and arrangers
- Group C: Science-related professionals—psychologists, neuroscientists, PhD in Medicine
- Group D: Piano technicians, music manufacturing companies, expert in Acoustics
- Group E: Other musicians in practice—music therapists, instrumentalists and vocalists, general music educators
- Group F: Sports coaches and athletes
- Group G: Creative artists such as painters and Linguistics experts
- Group H: Experts in Finance
- Group I: Others

Meichang's study provided a helpful model of topic categorization. In accordance with her methodology, the study will organize the content of Japanese resources into fifteen categories under five tiers. In the coming chapters, the resources will be analyzed for topic trends and author backgrounds. Where necessary and pertinent, subcategories will also be discussed.

## CHAPTER 3

### DATA ANALYSIS BY JOURNAL

The purpose of this research is to the piano pedagogy field in Japan between 2009 and 2018. The quantitative data of the survey in educational journals, conferences, and seminars identifies an overview of the field and the interest of scholars and audiences. This chapter outlines research data by resource. The survey was conducted based on the categorization described in Chapter Two.

Descriptions in this chapter contain the content of surveyed resources and background trends of non-pianist authors and presenters. Each section displays data for research questions: 1) the total number of articles and presentations per year and overall ratio of each tier, 2) topics across a decade, 3) frequency of specific methods and curricula, 4) common musicianship activities in piano lessons, and 4) rarely discussed topics. In this chapter, resources are organized based on their focus: piano-specific journals, classical-music journals, general-music journals, research collegiate journals, and also membership journals, seminars, and conferences. The study categorizes the total of 7419 entries for all journals through 2009 to 2018.

#### *Musica Nova*

The journal *Musica Nova* is one of the most prominent journals for piano educators, published by the major company *Ongaku No Tomo*. The journal covers a wide range of topics in all tiers. During the ten years analyzed, the number of

articles varied between 210 and 302 with an emphasis of Tier 1, which is essential skills and knowledge for piano performance. Table 3.1 provides a full count of articles, which demonstrates the variation from the average of 265 articles. Figure 3.1 depicts the percentage of articles within each tier. Nearly two-thirds (63%) of the articles are focused in Tier 1 whereas the other third of the topics are in the other tiers. The other most prominent is Tier 3: Teaching environment. *Musica Nova* particularly explores aspects of studio management including how to advertise, create studio policies, and conduct trial lessons. The journal also introduces choices of repertoire by different publishers, organized by themes with their repertoire features as a reference.

**Table 3.1. Number of articles in *Musica Nova***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
265	210	302	280	277	288	253	232	270	272

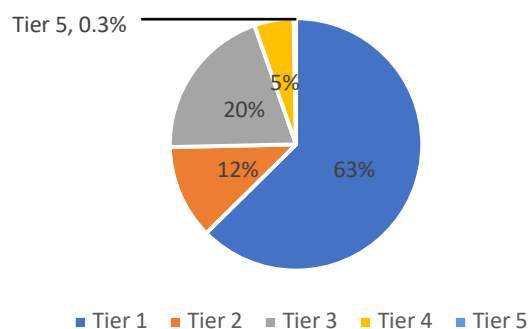


Figure 3.1. Ratio in each tier in *Musica Nova*

### *Tiers and Topics Across the Decade*

The journal focuses on Tier 1: Essential skills and knowledge for piano performance constantly for a decade (see fig. 3.2).



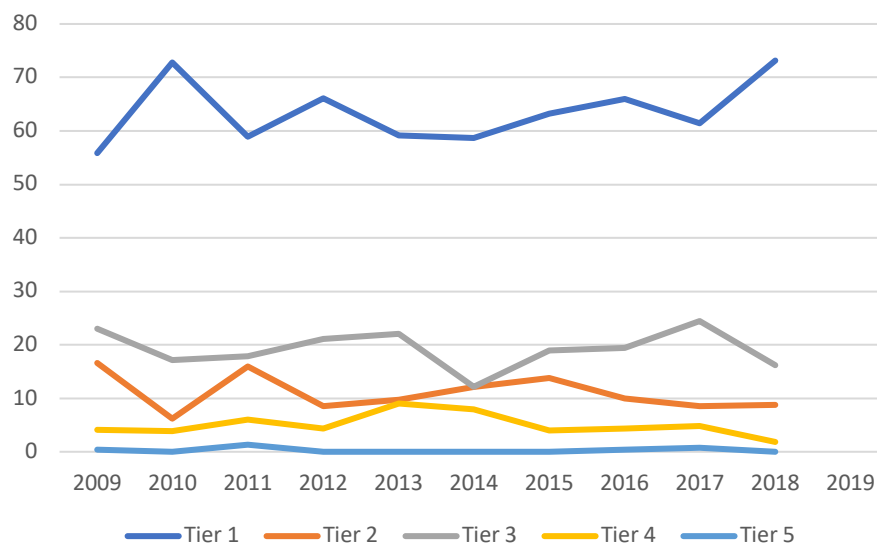


Figure 3.2. Ratio in each tier by year in *Musica Nova*

While the total number slightly changes every year, the ratio of each tier does not change except in 2010. Topics in Tier 5: Historical development of piano pedagogy and teaching in modern society are seldom introduced. 2010 is perhaps an experimental year as the content is irregular. Considered in detail, total number of articles is smaller, with significantly reduced number of articles in Tier 2: Teaching method and theories, and Tier 3: Teaching environment (see fig. 3.3).

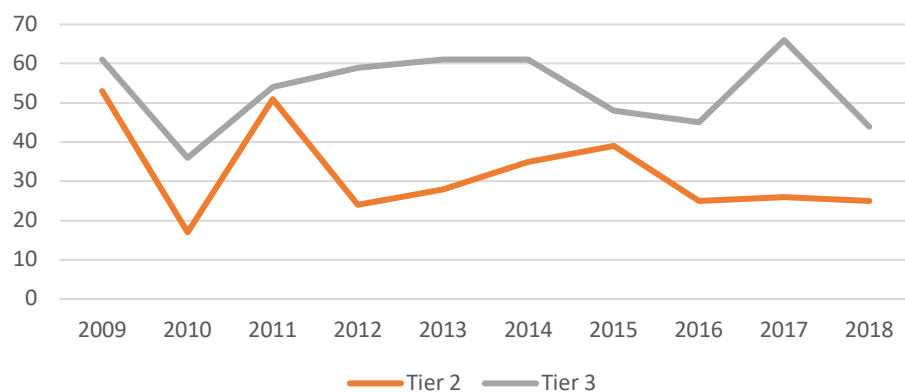


Figure 3.3. Number of Tier 2 and 3 articles in *Musica Nova*

A possible reason for the reduced number in Tier 2 is the presence of new pedagogical publications in 2011 in addition to fewer philosophical articles in 2010 by pianists. The drop in number of Tier 3 articles in 2010 was due to the publisher's mission shift in later years, adding topics in business perspectives of studio management and other career choices. Articles about Chopin and his music were not large in number, despite that 2010 was the same year as the Chopin Piano Competition in Warsaw. However, the current study could not assume that situation is the reason for low numbers.

Some changes are also found in the subcategorization of Tier 1: Technique. Among the surveyed years, the number of finger technique drills and etudes grew constantly, introducing unique strategies and materials for different levels (see fig. 3.4).

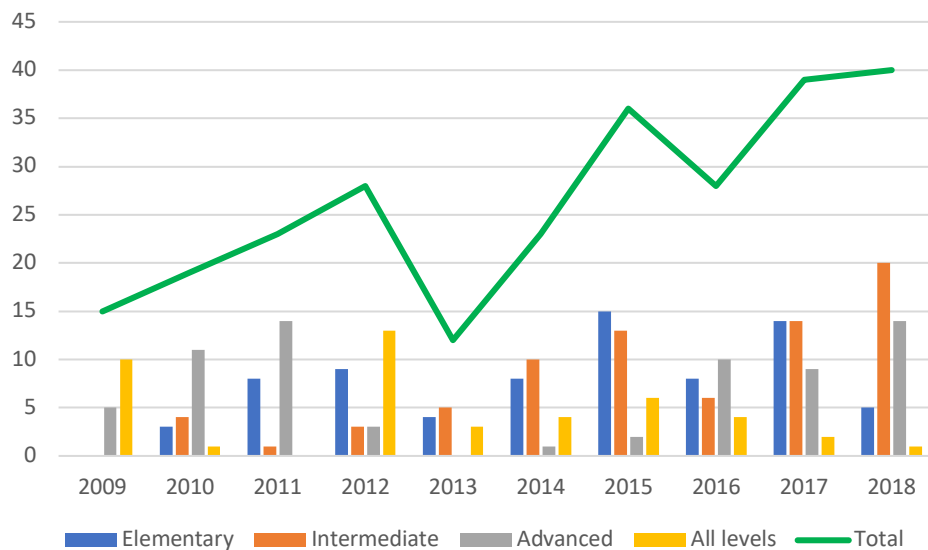


Figure 3.4. Number of articles on technique in *Musica Nova*

### *Specific Methods and Theories*

This journal covers the various methods and theories of piano method books. These articles are often involved with promotion of materials and describe specific teaching procedures using examples. Although this type of writing is categorized in Tier 1: Essential skills and knowledge for piano performance, several articles indicate only general philosophies and their features of methods. In those cases, articles are categorized in Tier 2: Teaching theories and methods. As a result, the percentage of this section is calculated from the totals of Tiers 1 and 2 as well as all tiers, shown. Several popular methods appear much more frequently than others, as shown in Table 3.2.

**Table 3.2. Percent of articles that introduce specific teaching methods and theories**

Methods/Theories	Count	Percentage	
		Tier 1+2 (n=1998)	All Tiers (n=2676)
Method by Ryoko Kihara	111	6%	4%
Theories by Celeri Haruhata	34	2%	1%
Multi-key Methods (Bastien-related)	113	6%	4%
Russian Style Method	15	1%	0.5%
Method by Chie Kitahara	50	3%	2%

The features of these methods, developed by Japanese pedagogical composers, are described in Chapter Four. While the articles by Kihara and by advocates of Bastien appear the most frequently, *Musica Nova* introduces a total of 97 different methods between 2009 and 2018.

### *Musicianship-Related Articles*

Regarding musicianship activities, each volume of the journal contains worksheets for solfège and music theory activities. These are either originals or excerpted from publications by scholars and pedagogical composers. Overall, solfège (singing tunes and chanting rhythm) was their priority between 2009 and 2019, as 48% of musicianship activities are singing activities. Theory exercises also appear, utilizing aural teaching approach. They are the second most focused subcategory in musicianship, and this teaching approach has been the interest of many scholars and audiences, which is confirmed by the data indicating growth in numbers of articles during 2011 and 2012 (see fig. 3.5).

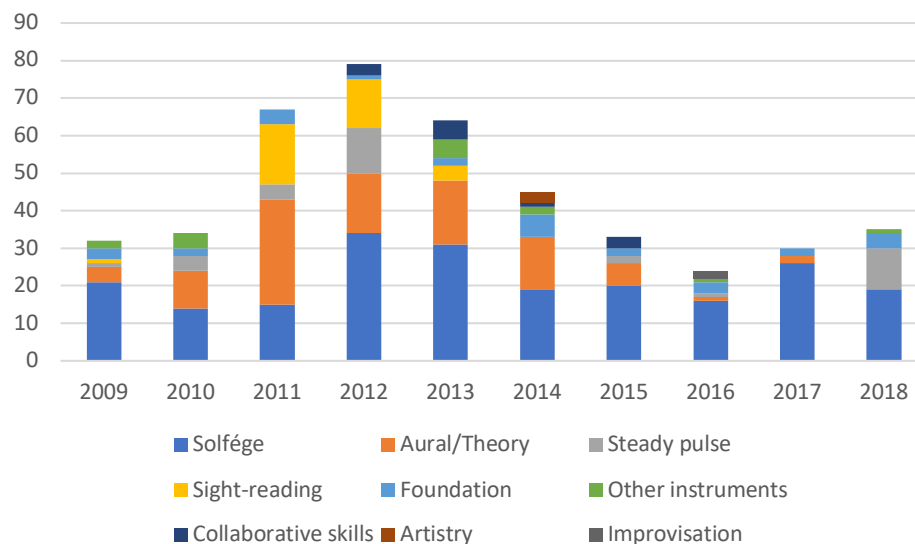


Figure 3.5. Frequency of musicianship-related articles in *Musica Nova*

While these activity pages are practical and immediately useful in piano teaching, the articles do not indicate the purposes of activities and do not address a larger-term vision for growth in skills.

### *Background of Non-Pianist Authors*

The total number of articles by non-pianists is 1217 out of 2676, which shows that 45% of articles in the journals surveyed are written by people in other fields. Concerning other areas of music, such as music history and promotion of pedagogical compositions, the primary fields of authors are other music professionals in academia such as musicologists. Although other groups of authors remain minimal, professionals in different areas publish music-related articles consistently for a decade. The publisher meets the demand of independent teachers and contributes topics relevant to their audience in specialized knowledge for teaching/learning and business. These professionals often write about studio management and provide scientific explanation of the learning process and performance anxiety, topics which are in Tiers 3 and 4. The detailed ratio is shown in Table 3.3.

**Table 3.3. Content and frequency of non-pianist authors**

Fields	Topics	Count	Ratio from All Articles (n=2676)
<b>Group A</b> Music Journalists	Music History	29	1%
<b>Group B</b> Other Music Professionals in Academia	Music History, Music Theory, Music Analysis, Solfège Activities, Specific Teaching Procedures of Pedagogical Repertoire	905	34%
<b>Group C</b> Science-Related Professionals	Psychology, Neuroscience	48	2%

Fields	Topics	Count	Ratio from All Articles (n=2676)
<b>Group D</b> Experts in Acoustics	Mechanism of Instruments, Characteristics of Different Acoustic and Electronic Pianos	31	1%
<b>Group E</b> Other Musicians in Practice	Chamber Music, Teaching for Students with Special Needs, Musicianship Activities	130	5%
<b>Group F</b> Sports Coaches and Athletes	Performance Anxiety	48	2%
<b>Group G</b> Other Creative Artists	Music History with Arts and Poetry	2	0.1%
<b>Group H</b> Finance Experts	Studio Management	20	1%

### *Gekkan Chopin*

The journal *Gekkan Chopin* is a monthly publication specifically for people who play the piano. The entire count of articles is 1115 with the average number of 112 articles per year, ranging from 73 articles in 2011 to 153 in 2013 (see table 3.4). Difference in productivity between 2011 to 2012 is notable due to the Fukushima Earthquake, which affected many music events and the availability of journal articles. The number change in 2018 is unexplained. Figure 3.6 shows an overview of the journal's content for a decade and the ratio of each tier. The journal focuses on Tier 1: Essential skills and knowledge for piano performance with an emphasis on music history and repertoire interpretation. Advanced repertoire is predominantly featured in the categories of repertoire interpretation (82%) and music analysis (92%). Tier 2: Teaching theories and methods and Tier 3: Factors

that affect learning and teaching are the next primary areas of focus in the journal. Articles in Tier 2 are concerned with philosophies of professional pianists and piano teachers, while articles in Tier 3 mainly discuss studio management such as the creation of adult-specific studios as well as studio design, including soundproofing recommendations for interiors of lesson classrooms.

**Table 3.4. Number of articles in *Gekkan Chopin***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
101	98	73	126	153	135	101	94	87	147

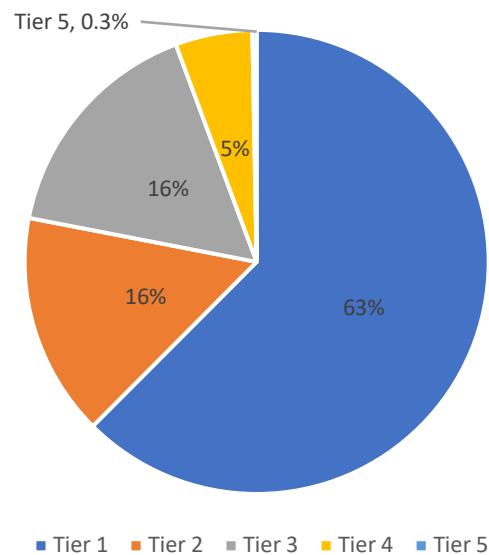


Figure 3.6. Ratio in each tier in *Gekkan Chopin*

### *Tiers and Topics Across the Decade*

Figure 3.7 shows the ratio change of tiers per year. The focused tiers remains similar for the surveyed year. The ratio of Tier 1-Skills moves between 50% and 84%. In 2016, the high percentage in the category of music history is due to the journal highlighting the anniversaries of several composers such as Enrique Granados and Clara Schumann. While Table 3.2.1 displays a large

change of article numbers in 2018, Figure 3.2.2 does not show such a huge shift in distribution of content from previous years, implying that each tier equally decreased. By observing the subcategorization of Tier 1, articles in music history increased twofold in Romantic-period articles only in the last surveyed year.

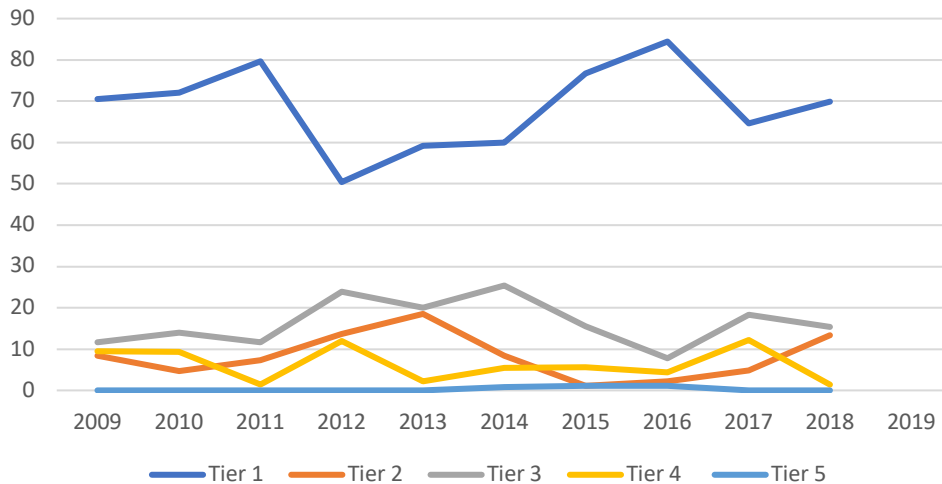


Figure 3.7. Ratio in each tier by year in *Gekkan Chopin*

Another change is the content of articles in Tier 3: Factors that affect learning and teaching, the perspective of the teacher. Articles in studio management, event management and lifestyle of piano teachers grew in number from 2012 to 2014 (see fig. 3.8). The articles contain different studio management styles (introduced by independent piano teachers), lists of rehearsal halls, preparation activities for program notes, and time management of piano teachers for their own piano practice.



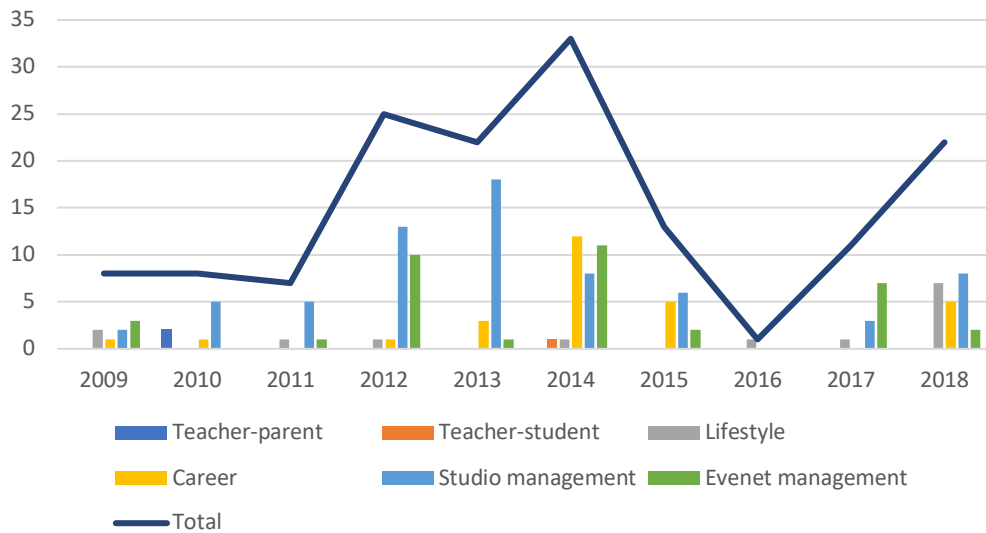


Figure 3.8. Content of Tier 3: Teachers perspective

The earthquake of 2011 is potentially one factor that affected several changes of article numbers in specific topics. As a reference, the journal published fewer articles in 2011, yet the content of articles (ratio of each tier) did not change as a whole. On the other hand, the years 2012 to 2014 had more articles, with more articles on the philosophies of expert piano teachers in Tier 2 and studio management in Tier 3. As these articles were based on interviews of piano teachers, the decreased number of the articles in 2011 and the subsequent rebound in later years might well have been the result of these earthquake conditions.

### *Specific Theories and Methods*

*Gekkan Chopin* does not specifically mention any pedagogical curricula with the exception of one by Beata Ziegler, titled as *Das Innere Hören* [Inner Hearing]. The promotion of piano method books is avoided, although this might be because the journal does not target materials and teaching approaches of the

elementary level. Several educational programs appear as the list, which indicates many different piano festivals, and curricula by music schools.

### *Musicianship-Related Activities*

The fact that the journal targets advanced levels influences the content of its musicianship articles. The subcategory “Foundation,” is comprised of articles that introduce music history-based musicianship activities, such as those on Baroque dance and Polish dance steps. Due to the limited number of musicianship articles, articles leave limited impression and influence. The percentages of musicianship articles, as reported in Table 3.5, are 1% or less of all articles from Tier 1, and 0.7% or less of all articles.

**Table 3.5. Frequency of musicianship-related articles**

Curriculum	Count	Percentage		
		Musicianship Total=15	Tier 1 Total=714	All Tiers Total=1115
Sight-reading	3	20%	0.4%	0.2%
Foundation	8	53%	1%	0.7%
Aural/Theory	1	7%	0.1%	0.08%
Solfège	1	7%	0.1%	0.08%
Steady Beats	2	13%	0.2%	0.18%

### *Background of Non-Pianist Authors*

Within the total number of 1115 articles, 530 articles are written by non-pianist authors, making up 48% of the articles. The articles by Group F: Sports coach and athlete only appear from 2016 to 2018 while authors in other groups appear consistently since 2009. The journal also describes various current music-related jobs for young professionals, including their job contents and schedules. These are categorized in Group I: Others. Group I also contains articles by study-

abroad coordinators to prepare for a short-term and long-term studying abroad. The topic of psychology contains home-practice strategies such as goal setting, motivation, and self-reflection. Authors in Group D: Expert in Acoustics describe the mechanism of grand pianos in a series of articles. Some articles of these describe historical changes of keyboard instruments and the concepts of pure and well-tempered tuning. Other unique articles discuss damage prevention for pianos during natural disasters like earthquakes. Some piano technicians write about safety measures to take during earthquakes; for example, people should not hide under their pianos in case the piano might move or collapse. Table 3.6 indicates the ratio of each author group.

**Table 3.6. Content and frequency of non-pianist authors**

Fields	Topics	Count	Ratio from All Articles (n=1115)
<b>Group A</b> Music Journalists	Music History	179	16%
<b>Group B</b> Other Music Professionals in Academia	Music History, Music Theory, Music Analysis, Solfège Activities, Specific Teaching Procedures of Pedagogical Repertoire	174	16%
<b>Group C</b> Science-Related Professionals	Performance Injuries, Psychology	35	3%
<b>Group D</b> Experts in Acoustics, Piano Technicians	Mechanism of Instruments, Soundproofing, Recording Considerations	39	3%

Fields	Topics	Count	Ratio from All Articles (n=1115)
<b>Group E</b> Other Musicians in Practice	Chamber Music, Teaching for Students with Special Needs, Musicianship Activities	33	3%
<b>Group F</b> Sports Coaches and Athletes	Physical Exercises for Musicians	11	1%
<b>Group I</b> Others	Studying Abroad Preparation Tips from Coordinators, Other Music-Related Jobs (Venue Staff, Event Managers, Publishers, Music Librarians, Notation Company Staff, Music Shop Retailers, Bridal Staff, Ballet Accompanists)	59	5%

### *Ongaku No Tomo*

*Ongaku No Tomo* is the best-selling classical music journal in Japan; it contains articles covering not only piano, but also opera, choir, orchestral, and instrumental media. This study will only survey piano-related articles, eliminating interviews of other instrumentalists and singers as well as music analysis of non-piano repertoire. However, this study did survey articles on piano concertos and chamber music that contains keyboard instruments. The article numbers dramatically change from 2011 to 2015, perhaps another influence from the Fukushima earthquake of 2011 (see table 3.7).

Figure 3.9 shows the ratio of tiers. The journal emphasizes topics in Tier 1: Essential skills and knowledge for piano performance. Within Tier 1, 65% is music history. 19% of music-history articles focus on composers in the Romantic period, and 47% are written on historical developments over eras. For example,

they include descriptions of female composers, composers in specific countries, music genres, and specific competitions such as the Chopin Competition. The second major area is Tier 2, which the article numbers are approximately a quarter (28%) of the overall entries due to several interview articles of teaching philosophies by piano teachers who taught famous concert pianists. Topics in Tier 5 do not appear in this journal.

**Table 3.7. Number of articles in *Ongaku No Tomo***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
78	77	67	35	38	48	98	136	108	88

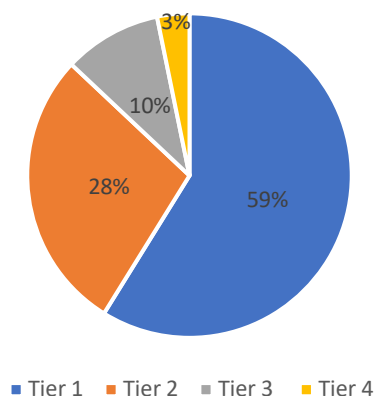


Figure 3.9. Ratio in each tier in *Ongaku No Tomo*

### *Tiers and Topics Across the Decade*

Several content changes have been made for different factors in the surveyed years. The ratio change of Tier 1 is between 35% in 2014 and 70% in 2017 (see fig. 3.10); these are due to the decrease in music history and analytical articles for piano-related repertoire. The journal contains more instrumental and vocal-related articles between 2012 and 2014, resulting in a decrease in piano-related articles. The study also found a decline in Romantic period articles in

history and analysis since 2012 even though this was a major topic in Tier 1 prior to 2012. These were replaced by music history articles in 2015, organized by themes and repertoire interpretation. Although Figure 3.3.2 shows the significant ratio changes in Tier 2, the number of articles in Tier 2 and Tier 3 do not actually change. The ratio changed due to the decreased number in Tier 1 and several increases in Tier 4, especially on the topic of stage management for events.

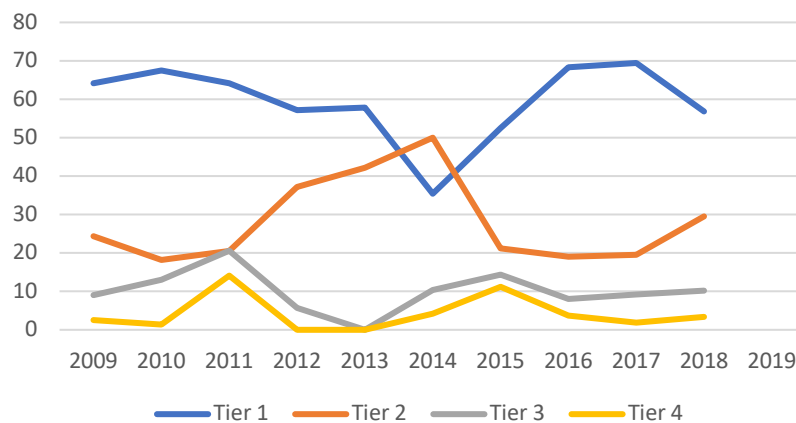


Figure 3.10. Ratio in each tier by year in *Ongaku No Tomo*

### *Specific Theories and Methods*

*Ongaku No Tomo* often mentions the national styles of piano performance (see table 3.8). Discussion of the Russian school appears constantly between 2011 and 2017, while the French style was featured only in 2014 and 108. The articles about both French and Russian styles indicate their common features in performance and prominent concert pianists associated with them. Other 17 articles of existing methods include common debates in music and educational fields, such as technique versus artistry, the importance of tone production, physical and mental control, self-reflection, motivation, a diagram indicating lineage of teachers in Japanese piano area, and nationalism versus globalism in education.

**Table 3.8. Percentage of articles that introduce specific teaching methods and theories**

Curriculum	Count	Percentage		
		Existing Methods (n=30)	Tier 2 (n=193)	All Tiers (n=809)
French Performance Style	6	20%	3%	1%
Russian Performance Style	7	23%	4%	1%

### *Musicianship-Related Articles*

Musicianship is not addressed in this journal.

### *Background of Non-Pianist Authors*

The total number of articles by non-pianist authors is 450 out of 809, which accounts for 55% of the total (see table 3.9 for detailed percentages). Described in the topics trend, this journal focuses on music history in Tier 1. These articles are written by music journalists in Group A, musicologists in Group B and other scholars in art and linguistics in Group G from a different perspective. The content includes descriptions of specific composers, background of specific repertoire, features of periods, historical development of the genre over centuries, a history of pianists and styles, and the association of music history with arts and poetry in history. 40% of non-pianist authors were music journalists because of their enriched knowledge and the focus of music history in the journal. Sports athletes appear in an interview series with a Japanese concert pianist. The focus of the interviews is sports psychology, including image training and mentality during performance, in which the interviewer correlates these sports concepts to her experiences as a pianist.

**Table 3.9. Content and frequency of non-pianist authors**

<b>Fields</b>	<b>Topics</b>	<b>Count</b>	<b>Ratio from All Articles (n=809)</b>
<b>Group A</b> Music Journalists	Music History	186	23%
<b>Group B</b> Other Music Professionals in Academia	Music History, Music Theory, Music Analysis, Specific Teaching Procedures of Pedagogical Repertoire	132	16%
<b>Group C</b> Science-Related Professionals	Performance Injuries, Performance Anxiety, Physiology (relaxation)	3	0.4%
<b>Group D</b> Experts in Acoustics	Mechanism of Instruments, Characteristics of Different Acoustic and Electronic Pianos, Hall Acoustics, Recording Settings, Piano in History	15	2%
<b>Group E</b> Other Musicians in Practice	Chamber Music. Teaching for Students with Special Needs	34	4%
<b>Group F</b> Sports Coaches and Athletes	Mental Control, Process of Performance, Performance Anxiety, Philosophy	14	2%
<b>Group G</b> Other Creative Artists and Linguistics Scholars	Music History with Arts and Poetry	44	5%
<b>Group I</b> Others	Concert Promotion Tips, Event Management	22	3%

### *Ensemble*

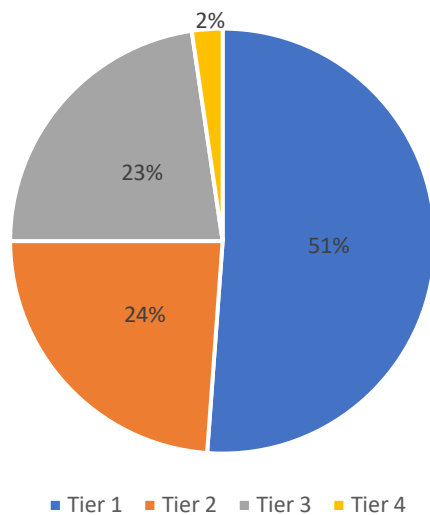
The journal *Ensemble* is a membership journal by Kawai Ongaku Kyoiku Kenkyu Kai. The company publishes this journal bimonthly since 2004. The total



number of articles is between 22 and 46 per year (see table 3.10). As can be seen in Figure 3.11, half of the articles belong to Tier 1, in which all subcategories are evenly represented with the exception of musicianship and finger technique (see fig. 3.12). Articles in Tier 1, in the subcategory of other keyboard technique, discuss the establishment of good posture, relaxation of a whole body with yoga-type exercises and pedal techniques. The quantities of articles in Tiers 2 and 3 are similar; articles in Tier 2 contain interview articles of Kawai-certified piano teachers and concert pianists, and one in Tier 3 contains tips for event management and careers for musicians.

**Table 3.10. Number of articles in *Ensemble***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
42	36	43	36	22	26	30	32	31	46



**Figure 3.11. Ratio in each tier in *Ensemble***

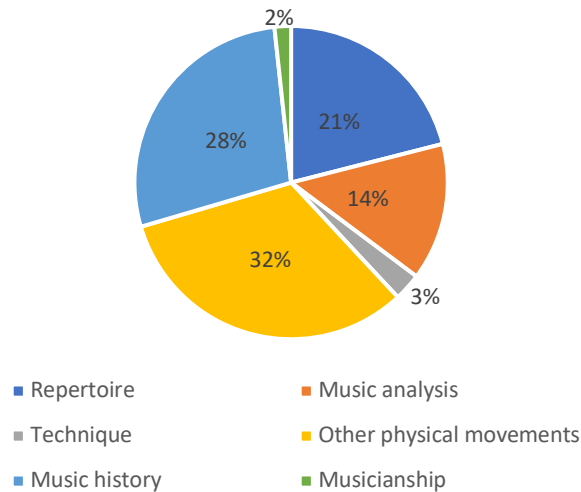


Figure 3.12. Ratio of subcategories in Tier 1

### *Tiers and Topics Across the Decade*

Throughout the decade, the journal introduces physical exercises regularly to introduce teaching strategies for creating good posture and body relaxation for pianists. The high percent of articles in Tier 1, subcategory of other keyboard technique (see fig. 3.12). displays the Kawai method focus, although many of these methods and exercises did not originate with Kawai.

Data also indicates the publisher's inconsistent interest in Tier 3: Teaching environment in studio management. As the data shows at Figure 3.13, the quantity of articles dropped to zero in 2013 while the quantity of other subcategories did not change. Other resources often have a sufficient quantity to introduce various approaches in different settings. The study, identified *Ensemble* did not have efficient numbers of articles to meet this demand.

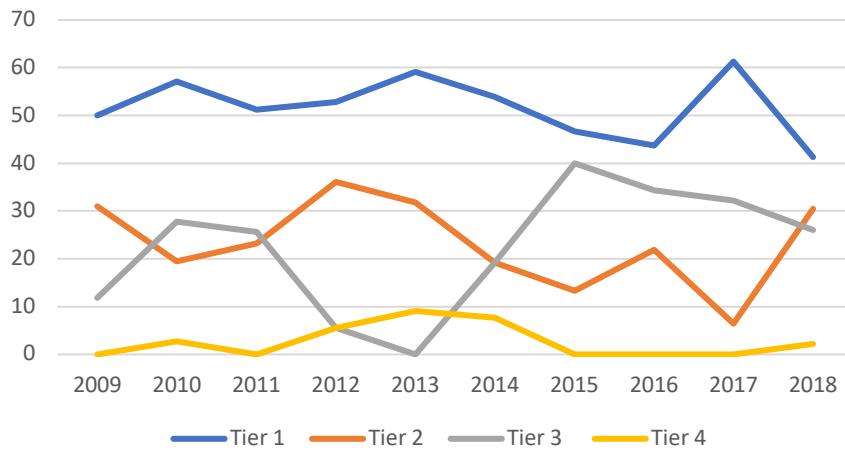


Figure 3.13. Ratio in each tier by year in *Ensemble*

### *Specific Methods and Theories*

In the Kawai membership journal, the researcher anticipated that the Kawai membership journal would, when discussing methods, focus exclusively on Kawai's method book. This proved not to be the case. Although articles about their method appeared to describe features of materials, their materials, the promotion of the Kawai method book was only 22% within the repertoire category in Tier 1. At the same time, articles with non-Kawai method books appeared less frequently. The emphasis on wellness activities also gives an idea of the pedagogical concepts that are Kawai focus (see table 3.11).

**Table 3.11. Percent of articles that introduce specific teaching methods and theories**

Curriculum	Count	Percentage		
		Other Keyboard Technique (n=57)	Tier 1 (n=161)	All Tiers (n=329)
Yoga	57	100%	35%	17%

Method Books	Count	Percentage		
		Repertoire (n=37)	Tier 1 (n=161)	All Tiers (n=329)
Kawai Method Book “Sound Tree”	8	22%	5%	2%
Method Book “Guruguru” by Chihiro Todoroki	4	11%	2%	1%
Method Book by Celeri Haruhata	3	8%	2%	1%

### *Musicianship-Related Articles*

Only three musicianship-related articles appeared over the entire decade: one in 2013 and two in 2018. They suggest activities for reading and stable pulse as well as useful equipment for teaching.

### *Background of Non-Pianist Authors*

The total number of articles by non-pianist authors is 46%, or 151 out of 329 articles. As shown in Table 3.12, the largest group of authors is Group B for music history, music analysis, and publication promotion for pedagogical repertoire. Group F is the second largest group for wellness articles. Group E authors in music therapy also frequently appear; however, these articles often cover music history and teaching philosophy, in addition to several strategies for teaching students with special needs. Neuroscientific articles appear in 2018 to describe brain function during musical activities and their development based on age.

**Table 3.12. Content and frequency of non-pianist authors**

Fields	Topics	Count	Ratio from All Tiers (n=329)
<b>Group A</b> Music Journalists	Music History	4	1%

Fields	Topics	Count	Ratio from All Tiers (n=329)
<b>Group B</b> Other Music Professionals in Academia	Music History, Music Analysis, Teaching Strategies for Pedagogical Repertoire	82	25%
<b>Group C</b> Science-Related Field	Neuroscience	2	1%
<b>Group D</b> Expert in Acoustics	History of Piano Manufacturing Companies	2	1%
<b>Group E</b> Other Musicians in Practice	History of Keyboard Instruments, Philosophy in Teaching for Students with Special Needs	35	11%
<b>Group F</b> Sports Coaches and Athletes	Yoga Exercises for Pianists	55	17%
<b>Group H</b> Finance Experts	Business	2	1%

### PTNA Journal, *Our Music*

*Our Music* is a membership journal by Piano Teachers National Association in Japan. Although they publish four times a year, the total number of articles was reduced in 2012 when the journal changed (see table 3.13). The overall ratio of tiers is well-balanced in the journal, with some emphasis on Tier 2: Teaching theories and methods. Articles in Tier 1 include emphasis on performance interpretation for PTNA competitions each year. Competition juries provide advice for required repertoire for every level including repertoire for duo competitions. Articles in Tier 2 describe their teaching philosophies and promote local branch activities. Articles in Tier 3 focus on studio management and planning for enjoyable and effective recitals. As the high ratio of Tier 3

shows in Figure 3.14, various practical topics are introduced for independent piano teachers.

**Table 3.13. Number of articles in PTNA journals**

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
51	52	41	21	7	8	3	6	11	10

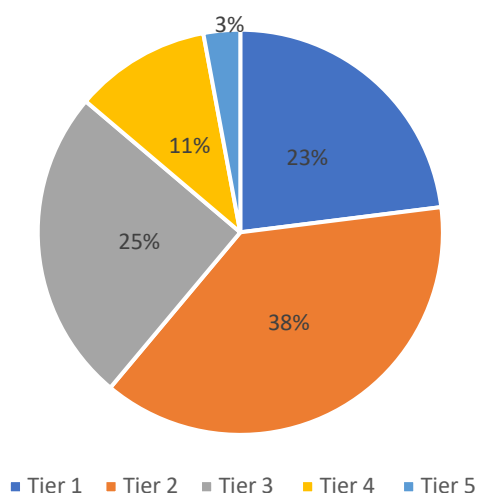


Figure 3.14. Ratio in each tier in PTNA Journals

### *Tiers and Topics Across the Decade*

The journal changed direction in 2012 and the quantity of articles decreased. In terms of content, articles in Tier 2 exclusively promote activities of the organization, competitions, and festivals. Tier 3 covers topics in planning for competitions and studio management such as pair lessons. Tier 3 was the priority until 2012 with their articles in event and studio management (see fig. 3.15). However, these types of articles appeared less frequently after 2012, and article numbers in Tier 3 continuously dropped (see fig. 3.16).

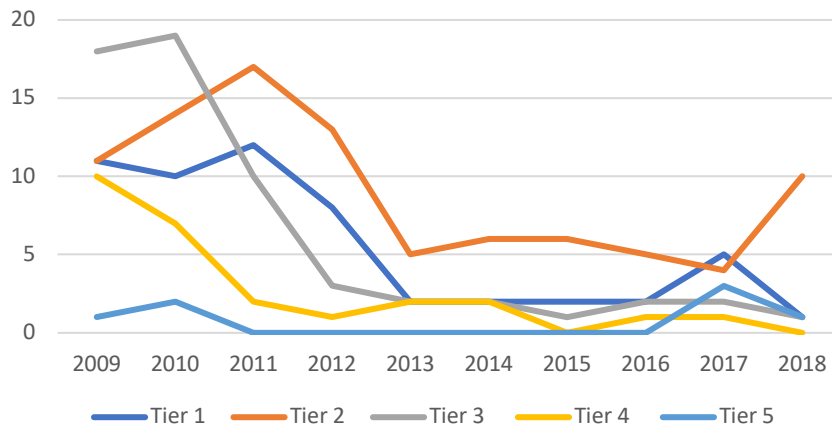


Figure 3.15. Number of articles in each tier by year

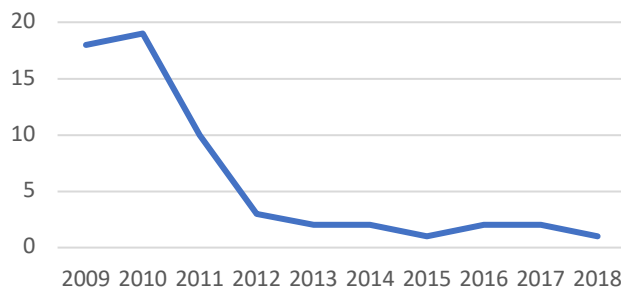


Figure 3.16. Number of Tier 3 in PTNA journals

### *Specific Theories and Methods*

Several musicianship articles appear in the journal as seen in Table 3.14. These articles specifically describe the practice of their theories, categorized in Tier 1: Essential skills with musicianship. This category only appears from 2009-2010. The primary method is Dalcroze eurhythmics, which appears seven times. The journal introduces two other theories: Communicative Musicality and Formation Musicale. Communicative Musicality, developed by psychologists, is a theory that establishes the well-being of family relationships between a mother and infant, specifically in the context of music therapy. Formation Musicale is an integrated teaching approach of music-related subjects, such as music history and theory through repertoire. Other articles in the musicianship category

include solfège activities that do not indicate the specific names of the methodology.

**Table 3.14. Percent of articles that introduce specific teaching methods and theories**

Curriculum	Count	Percentage		
		Musicianship (n=13)	Tier 1 (n=55)	All Tiers (n=239)
Dalcroze Eurhythmics	7	54%	13%	3%
Communicative Musicality in Early Childhood	1	7%	1%	0.4%
Formation Musicale	1	7%	1%	0.4%

#### *Musicianship-Related Articles*

In the journal, musicianship activities are rarely mentioned. In the total number of 13 articles during the period studied, the subcategory of foundation appears only once. Appearances of other subcategories such as solfège and activities for steady pulse, are relatively rare; each appears six times. All of these articles appear before the content changes of 2012.

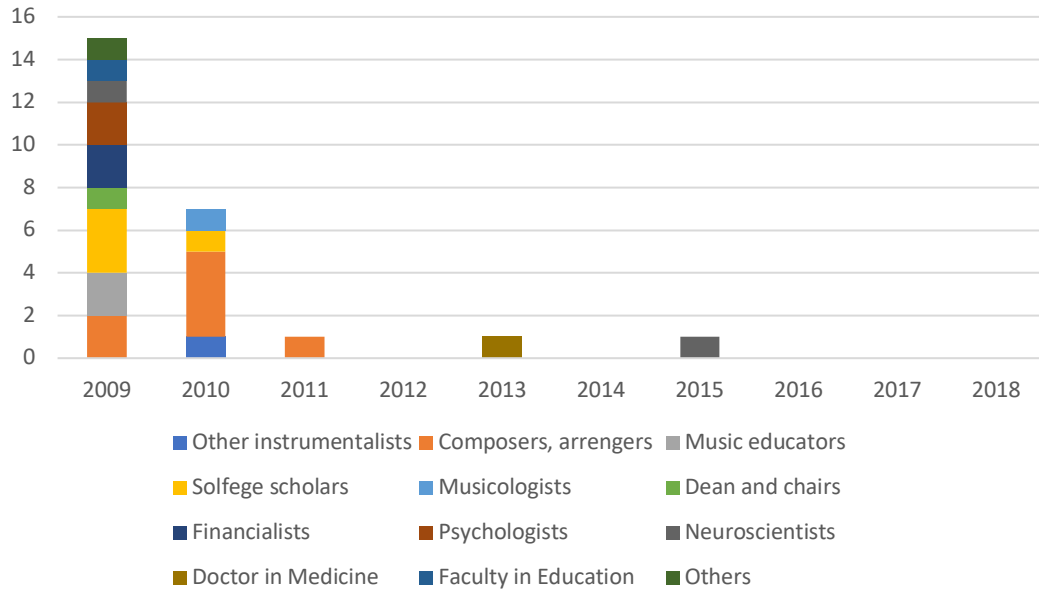
#### *Background of Non-Pianist Authors*

Table 3.15 shows the ratios of different author groups. The total number of articles by non-pianist authors is 9%, 23 out of 239. This low percentage indicates that the majority of articles was written from the perspective of expert piano teachers for practical reasons. As shown in Figure 3.17, articles that were written by non-pianists significantly decreased after the content change of the journal.



**Table 3.15. Content and frequency of non-pianist authors**

Fields	Topics	Count	Ratio from All Tiers (n=239)
<b>Group B</b> Other Music-Related Professionals in Academia	Repertoire Interpretations, Music History	12	5%
<b>Group C</b> Psychologists, Neuroscientists, Faculty in Education	Stress Management, Developmental Psychology, Neuroscience	5	2%
<b>Group E</b> Other Musicians in Practice	Musicianship Chamber Music	3	1%
<b>Group H</b> Finance Experts	Studio Management	2	0.8%
<b>Group I</b> Others	Classical Music TV Promotion	1	0.4%



**Figure 3.17. Frequency of non-pianist authors**

### *Klavier Post* by JPTA

The membership journal *Klavier Post* is published by the Japan Piano Teachers Association every three months. The total number of articles remains consistent (about 5-6), which is notably different compared to other resources (refer to table 3.16). The journal contains summaries of the JPTA conferences.

In regard to topics, four-fifths (88%) of the articles focus on Tier 1: Skills and knowledge for piano performance. Within Tier 1, music analysis of repertoire is predominant (40%) in three historical periods, excluding the Baroque period. 78% of the repertoire in music analysis is at an advanced level. 10% of the overall articles belong to Tier 2, which describe the philosophy of the specific method. The detailed ratio is listed in Figure 3.18.

**Table 3.16. Number of articles in *Klavier Post* by JPTA**

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
7	6	5	6	3	6	2	6	6	4

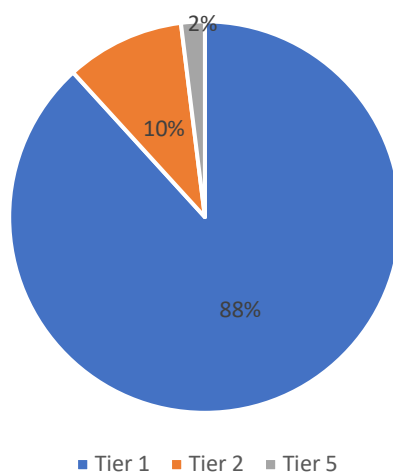


Figure 3.18. Ratio in each tier in *Klavier Post*

### *Tiers and Topics Across the Decade*

Teaching method articles in Tier 2 increases in number after 2016 only because of the appearance of articles on one specific method (see fig. 3.19). The number of articles in Tier 1 and the content does not change for a decade. In performance interpretation and music analysis, the majority of the repertoire is advanced.

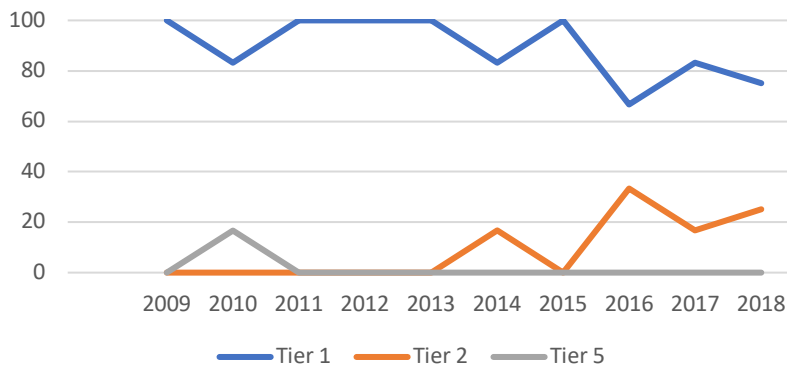


Figure 3.19. Ratio in each tier by year in *Klavier Post*

### *Specific Theories and Methods*

The journal is fully focused on advanced repertoire teaching and does not seem to have common stylistic considerations. At the same time since 2016, philosophical articles in Tier 2 contain the Klaus-Runze method, a German method book that contains improvisatory activities. As the JPTA is affiliated with European Piano Teachers Association,<sup>65</sup> the promotion of European methods is understandable.

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65. "About JPTA," Japan Piano Teachers Association, accessed January 15, 2021, <https://www.jpta.jp/english/index.html>.

### *Musicianship-Related Articles*

Only two entries exist for Musicianship: one for rhythm activities and another to explore the correlation of solfège and note reading skills. Based on the amount of content in *Klavier Post*, musicianship is not the core focus.

### *Background of Non-Pianist Authors*

The total number of non-pianist authors is 19 out of 51 (37%). Articles by musicologists appear on a regular basis while those in other fields appear inconsistently. Linguistics scholars write several text-related articles such as the operatic characterization of piano repertoire in Mozart and the relation of novels to repertoire in the Romantic period. While 37% of non-pianist authors seems a large proportion of the whole, professionals outside the music field rarely appear. The detailed ratio of each author group is listed in Table 3.17.

**Table 3.17. Content and frequency of non-pianist authors**

Fields	Topics	Count	Ratio from All Tiers (n=51)
<b>Group A</b> Music Journalists	Music History	2	4%
<b>Group B</b> Other Music Professionals in Academia	Music History, Music Analysis	12	24%
<b>Group E</b> Other Musicians in Practice	Mechanism of Period Instruments	3	6%
<b>Group G</b> Other Creative Artists	Music History	2	4%

### *Kyoiku Ongaku Shogaku Ban*

The journal *Kyoiku Ongaku Shogaku Ban* is a resource for general music teachers by the major company *Ongaku No Tomo*. As indicated in Chapter One, only articles that can be utilized in piano teaching are surveyed, eliminating articles about specific instrumental instructions, choir, and teaching strategies using specific textbooks for public schools. However, the survey includes articles that mention classroom management, musicianship activities and piano skills for general music teachers, and accompaniment suggestions for choir. As a result, the total number of all tiers is between 45 and 86 for this journal (see table 3.18).

As Shown in Figure 3.20, the first major area of musicianship articles is from Tier 1. The second major area is Tier 3, which constitutes a quarter of the entire journal. Topics in Tier 3 contain solutions for student behavioral issues in groups, age-specific communication, and suggestions for class management. Technology for class labs, which can be adapted to piano teaching as well, are frequently introduced.

**Table 3.18. Number of articles in *Kyoiku Ongaku Shogaku Ban***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
67	66	86	80	61	64	53	45	60	68

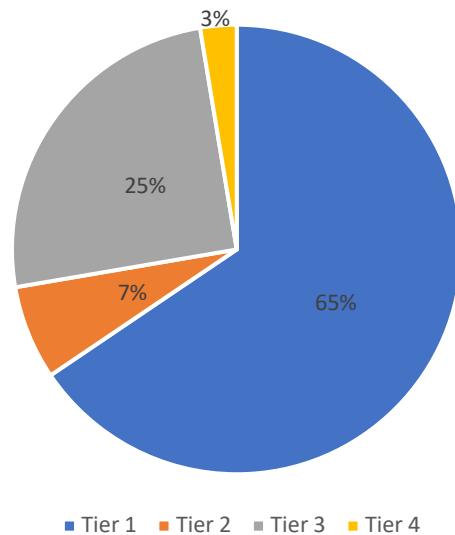


Figure 3.20. Ratio in each tier in *Kyoiku Ongaku Shogaku Ban*

#### *Tiers and Topics Across the Decade*

While Tier 1 dominates the journal, topics of Tier 3: Teaching environment are frequently discussed (see fig. 3.21). Articles introduce useful technological devices, software, and application throughout the decade. The article numbers of Tier 2 grow in 2013 as improvisation-related activities are introduced, and their philosophies and missions are described. However, these are categorized in Tier 2 instead of Tier 1 due to the absence of practical strategies in the articles.

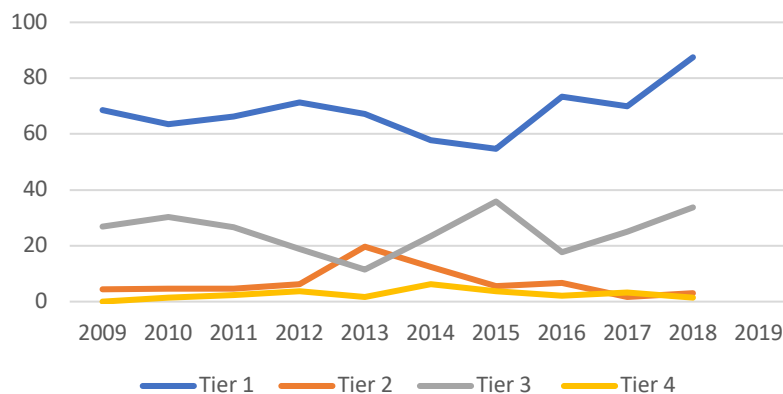


Figure 3.21. Ratio in each tier by year in *Kyoiku Ongaku Shogaku Ban*

### *Specific Theories and Methods*

Authors in this journal are most often general music teachers and not faculty members in academia. Teachers introduce unique musicianship activities; however, methodologies are unclear as to whether they are from specific curricula or their own innovations. In this section, articles that relate to body movements are categorized as one category. Other musicianship-related concepts and methods are also listed in Table 3.19. The concepts of movable "do" and fixed do" are common topics presented in music teaching. The guidelines by the Japanese government suggest the use of movable "do" in public school; nevertheless, the majority of piano teachers uses fixed "do" since it is how they learned as youth. Inconsistency is frequent between education in general music and piano teaching.

**Table 3.19. Percent of articles that introduce specific teaching methods and theories**

Curricula	Count	Percentage		
		Musicianship (n=375)	Tier 1 (n=426)	All Tiers (n=650)
Body movements (Without specifying methods)	35	9%	8%	5%
Orff Schulwerk	3	1%	1%	0.4%
Dalcroze Eurhythmics	1	0.3%	0.2%	0.02%
Movable "Do"	5	1%	1%	1%
Drum Circle	7	2%	2%	1%

### *Musicianship-Related Articles*

The largest group of musicianship activities is steady pulse, which dominates 62% of the musicianship articles. Due to the Ministry of Education emphasis on the importance of listening activities, the second largest group is aural music analysis, with guidelines for worksheets, teaching steps and musical terms to be mentioned. This group accounts for 13% of the articles in the musicianship category. As Figure 3.22 displays, a large quantity of various activities is introduced every year.

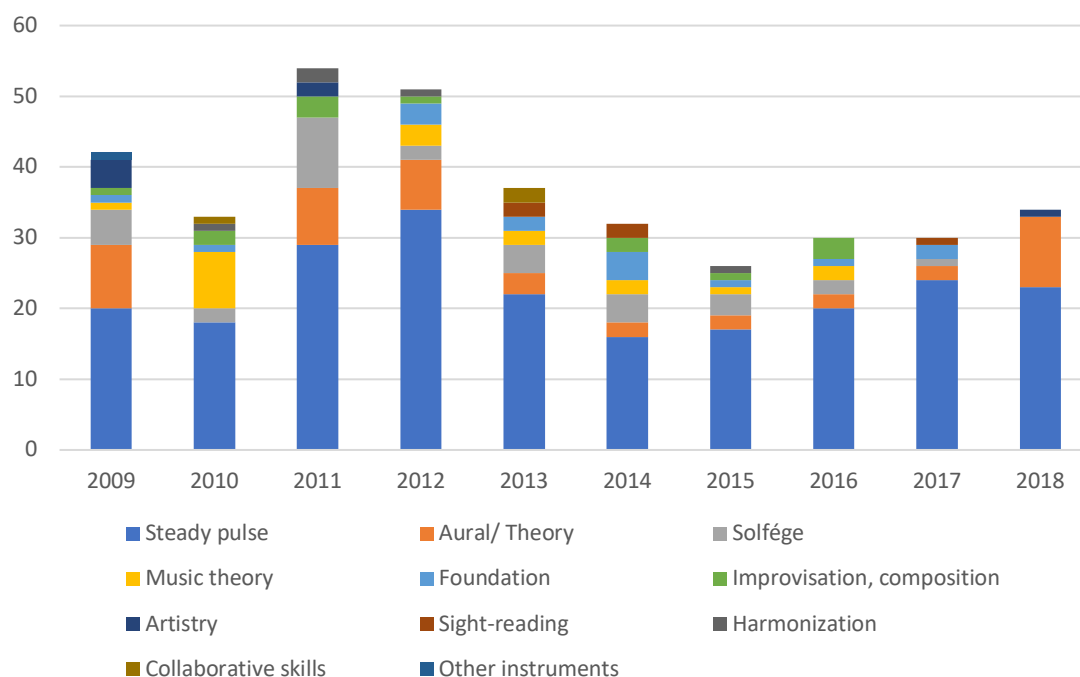


Figure 3.22. Frequency of musicianship-related articles in *Kyoiku Ongaku Shogaku Ban*

### *Background of Non-Pianist Authors*

This journal is a resource for general music teachers, and the survey only contains articles that could be related to piano education. As a result, authors of related articles were all general music teachers.



### ***Ongaku Kyoiku Research Journal (MER)***

*Ongaku Kyoiku Research Journal* consists of graduate dissertations, reports of research in progress, and articles by the faculty members from Tokyo University of the Arts. The university publishes the journal twice a year. The survey only includes writings that are related to piano topics. As Table 3.20 indicates, the number of articles per year is minimal. The frequent appearance of topics in Tier 2 is remarkable as they dominate half of the journal articles; the second major tier is Tier 1, making up for one fourth (see fig. 3.23).

This journal contains the full texts of research on a regular basis. The total number of piano-related articles is 20, 10 of which are experimental research. These articles investigate the effectiveness of pedagogical concepts and teaching approaches. Articles in Tier 2 explain the characteristics and historical development of music conservatories in Japan and philosophical articles written by their faculties. The studies of music conservatories are categorized in the second tier because they indicate the content of curricula in their history and their mission statement. Other articles in Tier 2 contain the investigations of concert pianist careers, such as those of Alfred Cortot and Hans Leygraf, and their teaching. Tier 3 contains observations of students' effective learning processes such as self-assessment and the teacher's influence on students. Studies in Tier 4 experiment with effective practice routines and its correlation with motivation. Studies in Tier 1 are repertoire and skill-focused as they investigate editorial differences of repertoire, experimental studies to explore pedal technique and musicianship.

**Table 3.20. Number of articles in *Ongaku Kyoiku Research Journal***

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
1	2	1	3	3	3	1	3	2	1

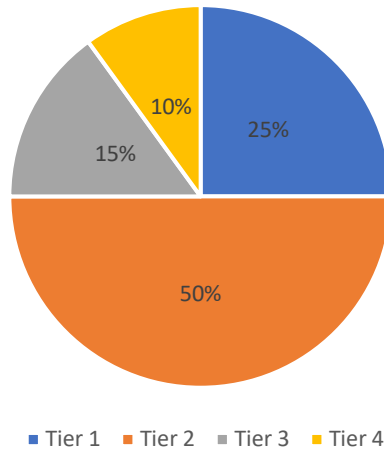


Figure 3.23. Ratio in each tier in *Ongaku Kyoiku Research Journal*

### *Tiers and Topics Across the Decade*

Due to the small number of articles in journals, data shows the randomness of topic trends and the format of research (see fig. 3.24 and fig. 3.25). The research consists of two different types; one is experimental research that involves human participants, the other is documentary research that investigates topics by observing documents.

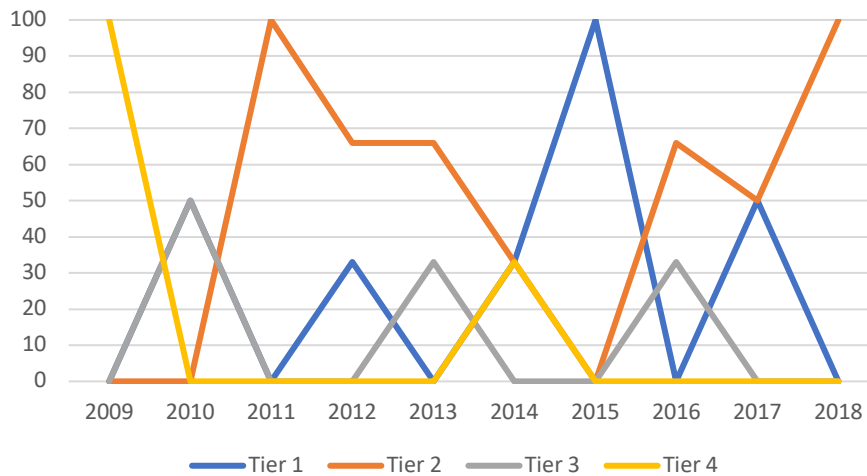


Figure 3.24. Ratio in each tier by year in *Ongaku Kyoiku Research Journal*

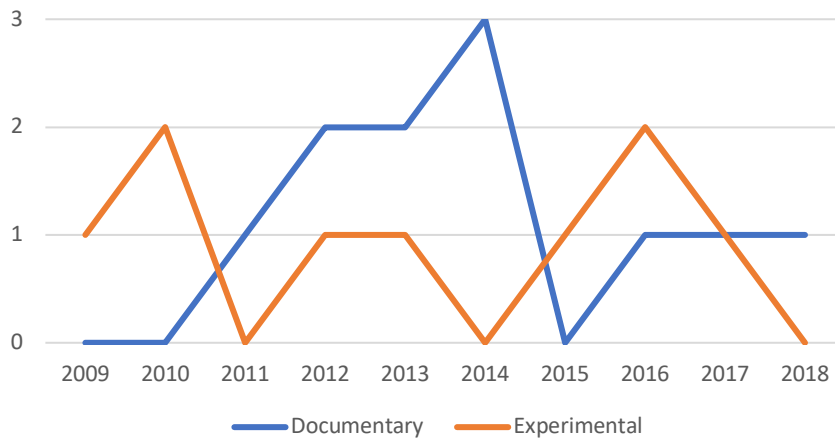


Figure 3.25. Frequency of research in *Ongaku Kyoiku Research Journal*

### *Specific Theories and Methods*

There are no articles promoting particular methods. However, one reflective article explains issues of having and teaching perfect pitch (i.e., absolute pitch) . Another research article investigates the effectiveness of intervallic reading for solfège skills, which also relates to movable "do" system rather than fixed "do" system.

### *Musicianship-Related Articles*

Two solfège-related studies appear: one about intervallic reading and singing in 2017, the other about listening activities to grow self-assessment skills in 2010.

### *Background of Non-Pianist Authors*

All authors are graduate students and professors at Tokyo University of the Arts.

### **PTNA Seminars**

The organization Piano Teachers National Association (PTNA) hosts numerous repeat seminars at different locations. Due to the number of duplications in different areas, the study excludes seminars under certain conditions. With careful consideration recurring seminars might provide different content if they occur in different years or are presented by different people; therefore, only seminars in the same year by same presenters are eliminated. The major duplications involved 1) seminars for the Bastien series, 2) seminars describing teaching tips for PTNA competition required repertoire, and 3) other repertoire seminars.

The total number of seminars (with the aforementioned exclusions) is 1518; 102 to 201 seminars appear per year (see table 3.21). Repertoire or stylistic knowledge is predominately presented in Tier 1 (see fig. 3.26). Topics in Tier 2 focus on teaching theories of expert piano teachers. Age-specific instructions for preschoolers also appear frequently, with 15 entries. Within Tier 3, seminars about studio management have a high frequency of 33 times out of 91. These seminars introduce business perspectives of studio management, trial lessons, and communication with parents, as well as suggestions in selecting materials

for students. Seminars in Tier 4 describe strategies to create motivation for home practice, and preparation toward competitions and recital.

**Table 3.21. Number of presentations in PTNA seminars with exclusion**

2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
102	128	109	156	142	148	160	176	196	201

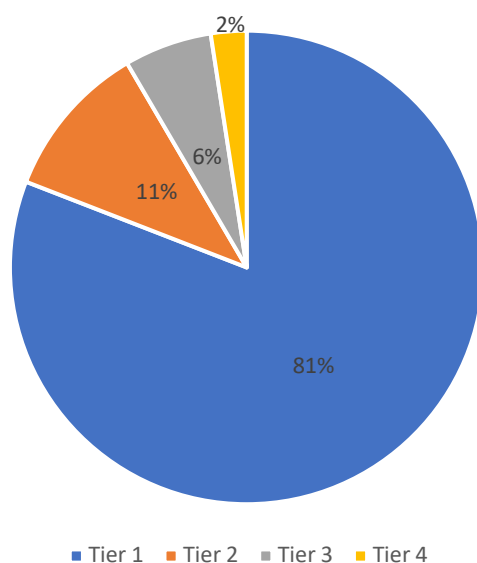


Figure 3.26. Ratio in each tier in PTNA seminars with exclusion

### *Tiers and Topics Across the Decade*

Talking into account with the elimination of repeating seminars, the organization constantly introduces repertoire interpretation of well-known pieces in workshops. This tendency did not change much over the decade (see fig. 3.27). While the number of seminars in Tier 3 is few, it has been slightly growing since 2012. These seminars contain lectures on student learning styles and perception, teaching strategies based on developmental psychology as well as the growth of teachers' communication skills using coaching skills (see fig. 3.28).

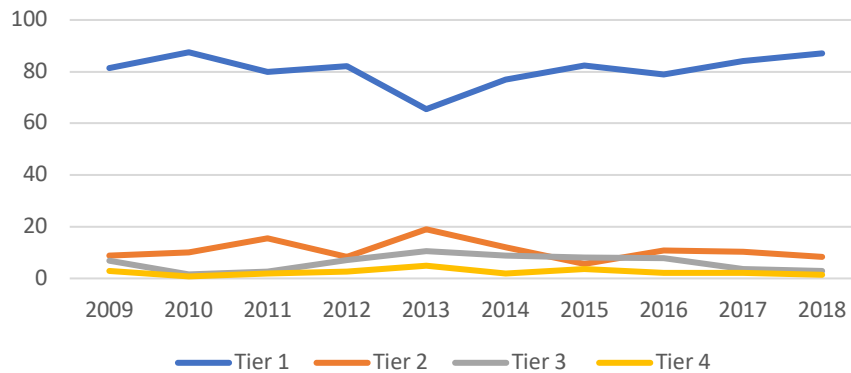


Figure 3.27. Ratio in each tier by year in PTNA seminars with exclusion

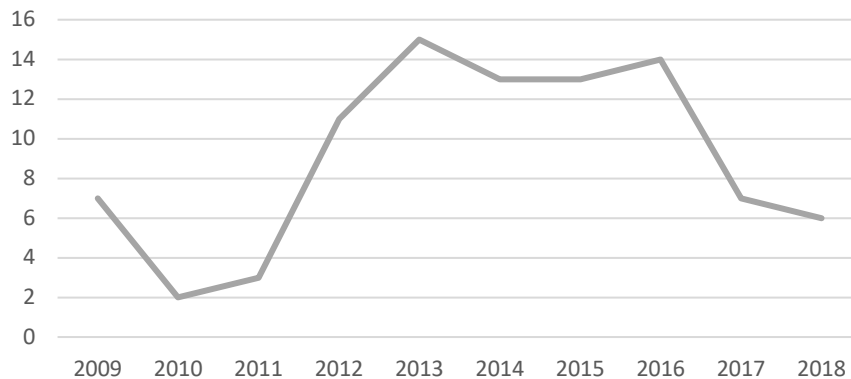


Figure 3.28. Number of Tier 3 in PTNA seminars

### *Specific Theories and Methods*

Seminars using the Bastien series appear frequently (see table 3.22). Data in the tables exclude the same-titled seminars by the same presenters in the same year. Without these exclusions, the quantity of Bastien-related seminars grew to 1014 out of 5016 (20%). Seminars about French and Russian teaching styles appear infrequently. Remarkably, these seminars in international pedagogies do not appear in the same years. Specifically, seminars on Russian style appear in 2010, 2015 through 2018 while those on French style appears in 2011, 2013 and 2014.

**Table 3.22. Percent of articles that introduce specific teaching methods and theories**

Curriculum	Count	Percentage	
		Tier 1 (n=1228)	All Tiers (n=1518)
Bastien Series	321	26	21
Theory by Celeri Haruhata	15 in Tier 1 1 in Tier 2	1% in Tier 1 0.6% in Tier 2	1%
Method by Chihiro Todoroki	6	0.5%	0.4%
Theory by Ryoko Kihara	5	0.4%	0.3%
Burnam	4	0.3%	0.3%
Alexander Technique	1	0.08%	0.07%
Russian Style	5	0.4%	0.3%
French Style	3	0.2%	0.2%
Dalcroze Eurhythmics	1	0.08%	0.07%
Formation Musicale	1	0.08%	0.07%
Perfect Pitch	1	0.08%	0.07%

### *Musicianship-Related Seminars*

There are 52 musicianship-related seminars. Presenters introduce solfège activities constantly in 19 seminars (37%) and activities for steady beats in 10 seminars (19%). Both types of seminars often use piano solo repertoire for the purpose of development in score reading and analysis. Figure 3.29 shows the frequency of each musicianship category with inconsistencies.

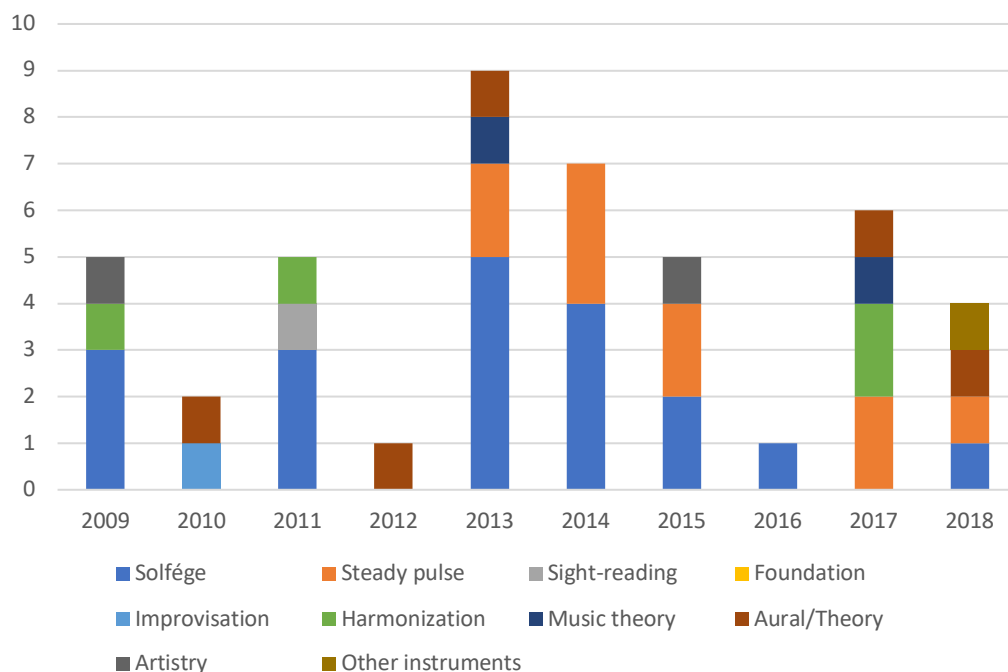


Figure 3.29. Frequency of musicianship-related articles in PTNA seminars

### *Background of non-pianist authors*

The total number of articles by non-pianist authors is 173 out 1518 (11%). As Table 3.23 shows, the largest group is Group B: Composers and arrangers for their publication promotion and music analysis. The second largest is Group E: Other instrumentalists, to describe rhythm-related musicianship activities with instruments, repertoire considerations based on the characteristics of period instruments. One seminar appeared for teaching children with special needs in 2017. Due to the focus on practical teaching strategies, presenters outside of the music field are zero.



**Table 3.23. Content and frequency of non-pianist authors**

<b>Fields</b>	<b>Topics</b>	<b>Count</b>	<b>Ratio from All Tiers (n=1518)</b>
<b>Group A</b> Music Journalists	Music Analysis, Music History	11	1%
<b>Group B</b> Other Music-Related Professionals in Academia	Music History, Music Analysis, Musicianship	122	8%
<b>Group C</b> Psychologists, Neuroscientists	Performance Anxiety, Neuroscience, Developmental Psychology, Learning Process	15	1%
<b>Group D</b> Experts in Acoustics	Mechanism of Instruments, Tuning Process	5	0.3%
<b>Group E</b> Other Musicians in Practice	Musicianship with Percussion and Other Instruments, Period Instruments, Teaching for Students with Special Needs	20	1%

### **Conference Proceedings by Japan Society of Research on Childhood Care and Education (CCE)**

This section describes the research data of conference content by the Japan Society of Research on Childhood Care and Education (CCE). It is a national conference that happens every year to present various topics regarding childcare and teacher training in specific subjects at the collegiate level. Due to the wide range of topics and purposes of this research, the study only surveys piano-related presentations.

The number of piano-related presentations ranges from 4 to 20 (see table 3.24). Presentations that introduce class content for teaching certificates frequently appear in Tier 1, containing teaching strategies for singing-and-

playing instructions. Presentations in Tier 2 explain teaching approaches at specific colleges and teaching philosophies of faculty members. Tier 3: Factors that affect learning and teaching exclusively mentions technology in the classroom. Presentations in Tier 4 contain strategies for home practice. Tier 5 includes quantitative surveys conducted on college curricula. The presentations about Tier 1 appear most frequently, or nearly three quarters (71%) of the entire piano-related presentations (see fig. 3.30).

**Table 3.24. Number of articles in conference proceedings by Japan Society of Research on Childhood Care and Education**

Years	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018
	5	5	4	7	10	10	7	12	20	9

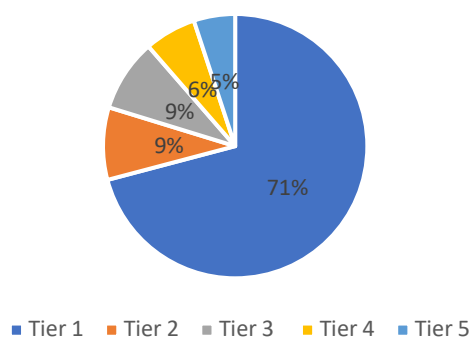


Figure 3.30. Ratio in each tier in conference contents by Japan Society of Research on Childhood Care and Education

### *Tiers and Topics Across the Decade*

The ratio in Tier 1 ranges from 70% and 100%, because each conference covers topics in multiple tiers (often two or three tiers) with only a few presentations that are related to piano. Even though the ratio of Tier 1 fluctuates around, the count of Tier 1 presentations is consistent except 2017 (see fig. 3.31

and 3.32). The study could not identify a reason for the large number of 2017 presentations.

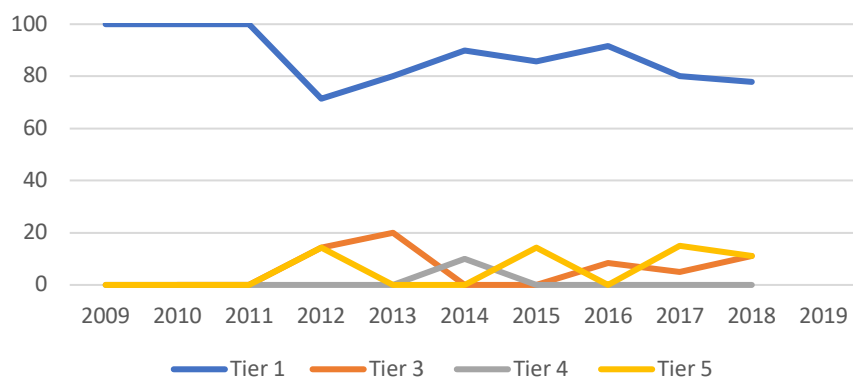


Figure 3.31. Ratio in each tier by year in conference contents by Japan Society of Research on Childhood Care and Education

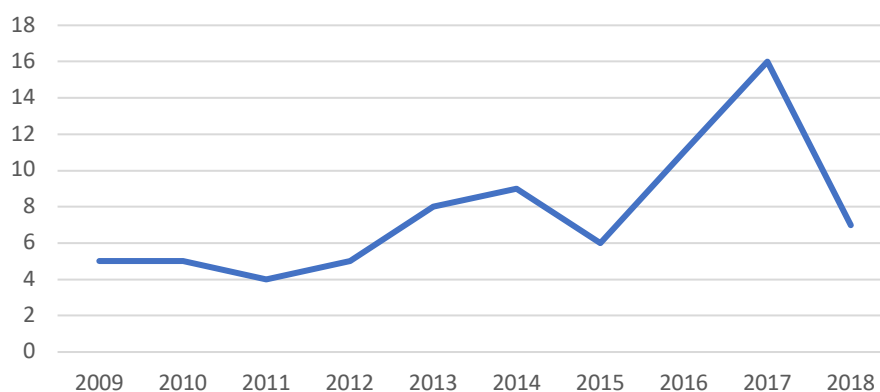


Figure 3.32. Number of presentations in Tier 1 by year on Japan Society of Research on Childhood Care and Education conferences

### *Specific Theories and Methods*

Historically, the area of piano education for general music educators and pre-school music teachers has been focused on teaching with the use of Beyer's instructional book. Specifically, in piano examinations for national teaching certificates, applicants are asked to perform repertoire by Beyer. At the same

time, pedagogy that is related to choral accompanying has been a recent approach for the practical reason of singing-and-playing instruction. This specific pedagogy appears at the conference as the method frequently, as shown in Table 3.25.

**Table 3.25. Percent of articles that introduce specific teaching methods and theories**

Teaching Methods and Theories	Count	Percentage	
		Repertoire (n=56)	All Tiers (n=79)
Singing-and-Playing	15	28%	19%

#### *Musicianship-Related Articles*

Presentations regarding musicianship articles are not found in the surveyed years while singing-and-playing instructions appear as described above. The framework of conferences encourages an approach more centered on repertoire than musicianship.

#### *Background of Non-Pianist Authors*

All authors are faculty members who teach piano at colleges and universities for teaching certificates.

Chapter Three has described the characteristics of each resource. By categorizing every article and presentation into five tiers, the study clarified the style of each resource and their focus. In the next chapter, the study examines the ratio of subcategories over the resources and their features in order to characterize the philosophical approach in the profession.

## CHAPTER 4

### OBSERVATION THROUGH RESOURCES

This study observes the trends of piano pedagogy resources between 2009 and 2018. As Chapter 3 gave an overview of each resource, the purpose of this chapter is to analyze characteristics of the resources and describe the tendencies of the field. The chapter will address the common focus of topics and backgrounds of the authors. The lower levels of subcategorizations are analyzed for a more detailed content trend. The study shows the ratio of each category within each journal to be able to observe the difference between resources. Nevertheless, this ratio presentation does not provide a full view of focus in several resources due to the limited quantity of articles. Resources such as the PTNA Journal *Our Music* and *Music Education Research Journal* only contain a few articles, impossible to draw general conclusions. In these journals, the study observed the similar tendencies from other surveyed resources.

This chapter consists of five sections. The first section discusses the changes in article numbers from 2009 to 2018 and the focus of each tier. The second section explains the detailed trend analysis, ordered by tiers and subcategorizations mentioned in Chapter Two. The third portion describes specific curricula while the fourth section states the tendencies found in the articles by non-pianist authors. The last section indicates which areas and topics have fewer entries.

## Change in Article Numbers

This section introduces several different tendencies resulting in changes in article numbers. The study shows that four resources were affected by two different factors. The first factor is the Fukushima Earthquake in 2011. Due to cancellations of musical events, the journal *Gekkan Chopin* and *Ongaku no Tomo* as well as PTNA seminars reduced their article numbers in 2011 and 2012 (see fig. 4.1).

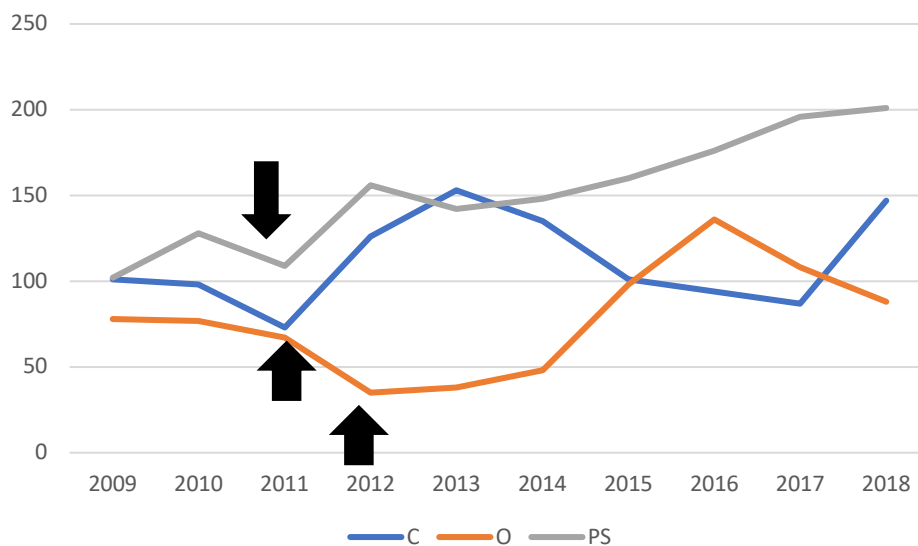


Figure 4.1. Change of article numbers in journals that were affected by the 2011 Fukushima Earthquake.<sup>66</sup>

The second factor is the shifting of mission statements. In 2012, PTNA changed its mission, resulting in reduction of articles in Tier 1 and emphasizing the activities of local branches (see fig. 4.2).

<sup>66</sup>. See the page xiv for the descriptions of abbreviation.

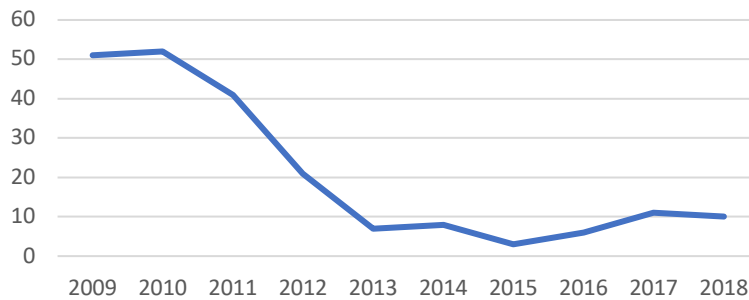


Figure 4.2. Change of article numbers in PTNA journals

The last group of resources remained stable for a decade with minimal changes (see fig 4.3).

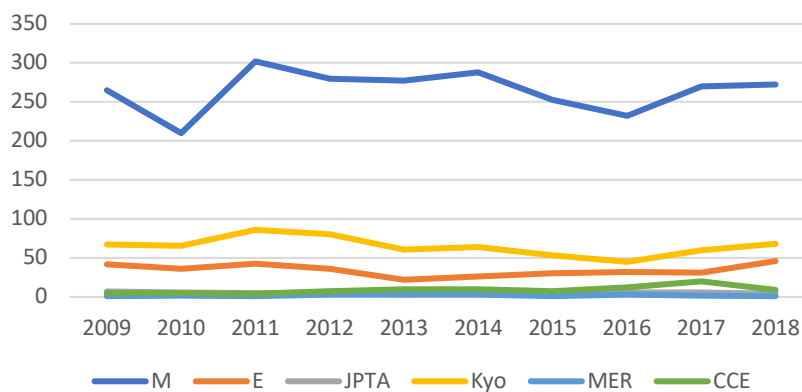


Figure 4.3. Change of article numbers in other resources

### Overview of Focused Tiers

Each journal contains a primary tier, which remained unchanged for ten years. The most common tier seen in each resource is Tier 1, with the exception of two instances: *Music Education Research Journal* and the PTNA journals. Other resources have 51% to 88% of their articles in Tier 1 with a different focus of subcategories. The secondary-focused tier is either Tier 2 or Tier 3. Piano journals, *Gekkan Chopin* and *Ensemble*, have a similar ratio for Tier 2 and Tier 3.

Tier 5 is the least focused tier across all journals. Table 4.1 illustrates the first and second primary tiers of the resources.

**Table 4.1. First and second focused tiers by resources**

Second focused tier First focused tier	Tier 1	Tier 2	Tier 3	Multiple
Tier 1		O, JPTA, PS	M, C, Kyo	E (Tier 2 and 3)
Tier 2	MER			PJ (Tier 1 and 3)

While the major areas for most of the resources have remained unchanged for a decade, three journals shift the second and third-focused tiers in certain years. For instance, *Ongaku No Tomo* reduced the article numbers of Tier 1 since 2012, resulting in the reduction of total article numbers. Kawai membership journal *Ensemble* also changed the article numbers of Tier 3 each year, due to their minimal focus on studio and event management. The article numbers of Tier 2 in *Kyoiku Ongaku Shogaku Ban* grew in 2012 due to their philosophical descriptions about improvisation activities.

### **Tiers and Topics Across a Decade**

#### *Tier 1: Essential Skills and Knowledge for Piano Performance*

This section describes the tendency of articles in Tier 1: Essential skills and knowledge for piano performance. It consists of the subcategories of repertoire interpretation, music analysis, music history, technique, other physical movements such as pedal and whole-body relaxation, and musicianship. As



described in the overview, Tier 1 is the most common tier that the majority of resources prioritizes.

Among the 7086 articles and presentations, 902 feature performance advice in specific repertoire. As shown in Table 4.2, two different types of resources exist; the first type covers different levels for different periods.

**Table 4.2. Common focus of levels and periods in repertoire interpretation**

	Elementary	Intermediate	Advanced	Multiple Levels
Baroque				
Classical			C	
Romantic				
Modern/ Contemporary		Kyo		E
Multiple Periods	CCE		O, JPTA	M, PS, PJ
Exception: MER				

The best-selling journals and seminars such as *Musica Nova* and PTNA-related resources are in this group. The second type prioritizes advanced repertoire, in resources such as *Gekkan Chopin*, *Ongaku no Tomo* and the JPTA journal.

Regarding conferences and journals in the field of music education, *Music Education Research Journal* has insufficient evidence to consider the tendencies. *Kyoiku Ongaku Shogaku Ban* contains chord suggestions for teachers as well as advice on choral accompaniment for student pianists.

#### *The Baroque period*

Although many journals cover repertoire of all periods, it does not necessarily mean that they contain a variety of compositions by different

composers. In fact, several journals only introduce representative works by major composers. For example, the total number of repertoire interpretations in the Baroque period is 279 in writings and seminars. Nevertheless, *Musica Nova* (16%), *Ongaku No Tomo* (17%, 1 entry) and PTNA seminars (15%) are the only resources that contain non-J.S. Bach works (refer to table 4.3 for the list of non-J.S. Bach composers).

**Table 4.3. The list of non-J.S. Bach composers**

<b>Difficulties (Levels)</b>	<b>Non-J.S. Bach composers</b>	<b>Years started</b>	<b>Publications</b>
Elementary	Baroque in general		M
Intermediate	W.F. Bach, Rameau, Handel, Scarlatti, Petzold, James Hook, Pachelbel, Turk, Telemann	Since 2012	M
Advanced	Daquin, Couperin	2016-2017	M
	Scarlatti	2018	O
Progressive	Bach competition repertoire (which contains baroque-style contemporary music)	Since 2011	PS

Furthermore, PTNA seminars contain repertoire from both the actual Baroque period and Baroque-style contemporary works since 2011. These contain works by Bastien, Bartók and Kabalevsky, in order to cover elementary to advanced levels. However, in this survey, these Baroque-style works are categorized as belonging to the contemporary period. In terms of repertoire by J.S. Bach, many articles focus on intermediate to advanced-level repertoire. Only PTNA seminars describe the teaching strategies of progressive learning of styles.

### *The Classical period*

Overall, there are 240 published repertoire interpretations for music of the Classical period. Regarding the repertoire levels, resources cover intermediate to advanced level repertoire (see fig. 4.4). Compositions at the elementary level are discussed only a few times, which appear in Bastien-related seminars by PTNA. Articles in other resources are generally focused on teaching strategies of specific repertoire and lack the long-term vision of understanding the style. Advanced level works such as chamber music and concertos appear in *Musica Nova*, *Chopin*, and *Ongaku No Tomo*.

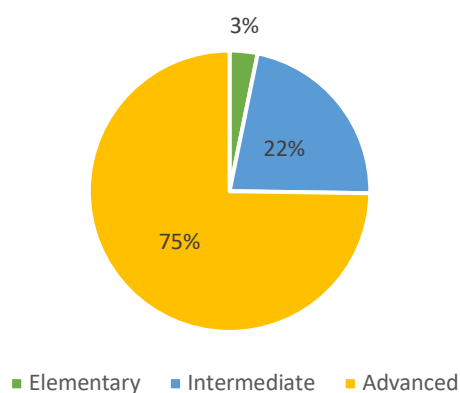


Figure 4.4. Ratio of difficulty levels on Classical-period repertoire interpretation over resources (n=240)

In terms of the variety of composers in the Classical period, *Musica Nova* has the longest list of different composers. The journal includes works by Mozart and Beethoven, as well as rarely introduced composers such as Haydn, Dussek, Kuhlau, Diabelli, Neeffe, and C.P.E. Bach. Sonatinas by Clementi and the Sonatina Album, which contains multiple composers, are common sources at the intermediate level. The standard repertoire of sonatas and variation sets frequently appears in many journals at the advanced level.

### *The Romantic period*

Repertoire interpretation in the Romantic period focuses on intermediate and advanced levels. Among 373 articles and presentations, 121 of repertoire interpretations are intermediate and 230 are advanced. The frequency of repertoire at the elementary level is extremely small, with only 4 articles in *Musica Nova*. Nevertheless, the featuring contemporary works in the Romantic style would have increased that number.

The majority of journals features Chopin works, with 171 entries in *Musica Nova*, *Gekkan Chopin*, *Ongaku No Tomo* and PTNA seminars. Other composers at the intermediate level contain Schumann and Tchaikovsky, with the second most popular being Burgmüller in *Musica Nova* and PTNA seminars. Works by Schubert, Liszt, Brahms, and Mendelssohn appear at both the intermediate and advanced levels. The journals *Ongaku No Tomo* and *Ensemble* contain several pieces of chamber music by Schubert, Gouvy, and concertos by Brahms, Liszt, and Moskowski since 2016. Other repertoire by lesser-known composers is listed in Table 4.4.

**Table 4.4. The list of less-introduced composers in the Romantic period**

Levels	Composers	Years	Publications
Elementary	Mel Bonis	2014	M
Intermediate	Rohde, Ellemenreich, Lange, Bonis,	2014, 2016-2018	M
	Le Couppey	2017	PS
Advanced	Badarzewska, Chaminade, Sibelius	2018	M
	Elgar, Badarzewska	2011, 2013C	

### *The Modern/Contemporary period*

Among 438 entries of repertoire interpretation in the Modern/Contemporary period, 55% of articles and seminars are in the elementary level, which only appear in *Musica Nova* and PTNA seminars (see fig. 4.5). Authors and presenters are composers and advocates of specific pedagogical works, meaning that composers are writing about their publications and teaching strategies. This suggests that articles and seminars on contemporary repertoire in this type are product promotion. The next largest group is works in the advanced level with 112 entries, totaling to one quarter of the total. There are fewer article entries in the intermediate level compared to other levels. Articles that teach repertoire in a progressive order— such as Bartók’s *Mikrokosmos* and several method books—are placed into the category of multiple levels since they cover elementary through intermediate level repertoire.

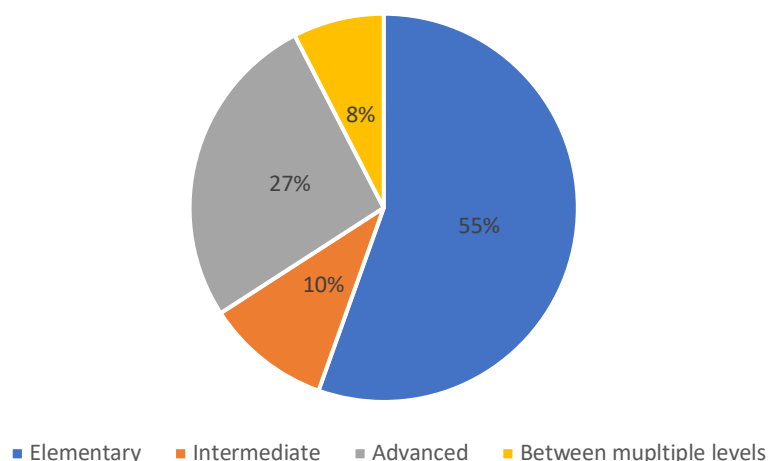


Figure 4.5. Ratio of difficulty levels of repertoire interpretation in the modern and contemporary period (n=438)

In terms of common repertoire, composers in elementary-level repertoire vary due to the high frequency of pedagogical method book appearances. In the advanced level, Debussy appears the most frequently, especially in *Musica Nova*, *Gekkan Chopin*, JPTA membership journal and PTNA seminars. The frequency of Debussy articles is 80 articles and seminars in total, which counts for 71% of the contemporary-advanced category. Composers such as Rachmaninoff, Prokofiev, Bartók, and Scriabin also appear in *Musica Nova* several times. Other composers listed in Table 4.5 only appear once or twice.

**Table 4.5. The list of less-introduced composers in the modern and contemporary period**

Levels	Composers	Years	Journals
Elementary	Satie, Kabalevsky, Mignone, Puig-Roget	2010, 2011, 2013, 2017	M
Intermediate	André Caplet, John George, Cui, Akira Yuyama, Khachaturian, Prokofiev, Bartók, Tokuhide Nimi, Takahashi Obara	2010-2013, 2016-2017	M
	Glière, Popular Tunes	2017, 2014-	E
	Gershwin	2017	PS
Advanced	Ravel, Faure, Rachmaninoff, Prokofiev, Bartók, Scriabin, Falla, Poulenc, Yoshinao Nakada	2012-2017	M, C, O, PS

Levels	Composers	Years	Journals
Advanced	(Chamber and Concertos) Arensky, Naoko Ikeda, Ravel, Seiber, Debussy (Chamber) Paul Juon	2012, 2014, 2016, 2017  2017	E  O

#### *Articles and presentations about music history*

Piano and classical-music journals and seminars contain numerous articles and presentations on music history. The total amount of music history entries is 1184 out of 7086 in the survey. While many resources cover different periods of history, articles on the Baroque period appear less frequently while those about the Romantic period occur more often (see table 4.6). Articles and seminars also describe the historical development of music genres (i.e., sonata, variations, and concertos) and specific countries. The content is mostly related to the history of Western music, and the appearance of articles on Japanese composers is fewer, with the range of 2% to 28% of articles and seminars. The journals that introduce advanced repertoire, such as *Ensemble*, *Ongaku No Tomo* and *Gekkan Chopin*, introduce more history of Japanese classical music and composers with the article numbers of 14 to 35 between 2009 and 2018.

**Table 4.6. Common periods in articles about music history**

	M	C	E	O	Kyo	MER	JPTA	PS	PJ
Total Number	274	421	50	313	3	5	13	78	101
Baroque	15%	3%	2%	5%			6%	13%	10%
Classical	20%	7%	4%	13%			13%	10%	

	M	C	E	O	Kyo	MER	JPTA	PS	PJ
Romantic	24%	45%	25%	19%			27%	25%	10%
Modern, Contemporary	10%	41%	24%	17%			7%	16%	
Japanese Composers	2%	7%	28%	11%	66%	100%	7%		
Genres	24%	2%	27%	44%	33%		40%	36%	80%

#### *Articles and presentations for music analysis*

The number of analytical articles on specific repertoire is 603. These articles describe texture, style, and unique features like harmonic analysis of specific measures or sections without performance suggestions. Journals and seminars that contain music analysis largely focus on repertoire in the Romantic period (see table 4.7). *Musica Nova* discusses editorial differences regarding articles and expressive markings for the intermediate level. In articles about the Baroque period, analytical writings observing the style of Baroque dances appear on a regular basis.

**Table 4.7. Ratio of subcategories in music analysis**

	M	C	E	O	MER	JPTA	PS	PJ
Total Number	225	99	25	91	1	18	83	10
Baroque	21%	9%	5%	5%	100%	5%	13%	
Classical	15%	10%	16%	31%		21%	8%	13%
Romantic	33%	37%	47%	40%		47%	19%	13%
Modern, Contemporary	17%	35%	26%			11%	10%	



	M	C	E	O	MER	JPTA	PS	PJ
Genres	14%	9%	5%	24%		16%	20%	56%
Teaching Strategies for Music Analysis							29%	33%

Regarding the levels of repertoire for music analysis, teaching strategies of music analysis (i.e., score reading) appear in PTNA-related resources, presented by Bastien advocates. These are specifically geared to the elementary and intermediate levels. *Music Nova* also contains the comparison of different editions. Other resources mainly address advanced repertoire. Table 4.8 shows the focused levels in music analysis.

**Table 4.8. Focused levels in music analysis**

Focused levels	Journals
Elementary	N/A
Intermediate	M
Advanced	O, E, C, JPTA, PS
Teaching Strategies for Elementary-Intermediate	PJ

#### *Technique-related articles and presentations*

Four surveyed resources contain articles that address the development of technical skills on the keyboard. For the elementary level, pedagogical composers and teachers introduce their teaching strategies or methods, showcasing their published original compositions and exercises. Articles for the intermediate level include various finger exercises by Czerny and Hanon. *Musica*

*Nova* utilizes a unique approach. Each issue introduces specific repertoire, and multiple authors approach the repertoire in various ways through their own perspectives. These would indicate historical background of a composer and the historical development of genre, music analysis and concepts of music theory in introduced works. In addition, original technical drills and solfège exercises are introduced. Pedagogical composers furnish original drills for practice purposes. Technical articles on the intermediate level in *Musica Nova* contain many of these exercises. For the advanced level, all journals display strategies for etude repertoire (by Chopin, Liszt, Rachmaninoff) in addition to standard repertoire. The technical drills are found in *Musica Nova* for works by Sibelius, Rameau, Chaminade, Prokofiev, and Haydn. *Gekkan Chopin* featured fingerings in 2018, which served to expand the ratio of articles at the advanced level. Table 4.9 displays the ratio of each level.

**Table 4.9. Ratio of each level in the technique category per journal**

	<b>M (n=263)</b>	<b>C (n=25)</b>	<b>E (n=5)</b>	<b>PS (n=128)</b>
Elementary	27%	7%	40%	29%
Intermediate	32%	7%		15%
Advanced	16%	78%		13%
Multiple Levels	16%	7%	60%	43%

#### *Other physical movements*

The majority of resources introduces other technique-related topics. *Musica Nova* and the membership journal *Ensemble* frequently introduce whole body relaxation exercises (see table 4.10). Articles on special techniques cover teaching strategies on dynamics, considerations on decision making at

fingerings, and Baroque embellishments. Pedaling is another common topic, containing drills and explanations of various pedaling techniques.

**Table 4.10. Ratio of subcategories in other physical movements**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>JPTA</b>	<b>MER</b>	<b>PS</b>	<b>PJ</b>	<b>Kyo</b>
Total Number	81	20	57	10	20	1	19	1	10
Special Technique	36%	45%	2%	60%	100%		31%	100%	100%
Whole-body	42%	10%	98%	10%			11%		
Pedaling	22%	45%		33%		100%	58%		

#### *Musicianship-related articles and presentations*

Several resources contain musicianship-related articles and presentations. The focus is often on solfège and activities for steady pulse with body movements (see table 4.11).

**Table 4.11. Ratio of subcategories in musicianship category**

	<b>Kyo</b>	<b>M</b>	<b>PS</b>	<b>PJ</b>	<b>JPTA</b>	<b>MER</b>	<b>O</b>	<b>E</b>	<b>C</b>
Total Number	375	443	45	13	2	4	1	3	15
Sight-reading	1%	8%	2%			25%			29%
Foundation Collaborative skills	4% 1%	7% 3%	13%	8%		25%		25%	57%
Improvisation, Composition	4%	0.5%	2%						7%
Harmonization	1%		8%						
Music Theory	5%		4%						

	Kyo	M	PS	PJ	JPTA	MER	O	E	C
Aural/Music Theory	24%	22%	10%					25%	
Ear Training (Dictation)	4%								
Artistry	2%	1%	4%						
Other Instruments	0.3%	3%	2%			25%		50%	
Activities for Steady Beats	60%	8%	19%	46%	50%				7%
Solfège		49%	37%	46%	50%	25%	100%		

Unlike the methodology in the United States, the purpose of solfège is not necessarily related to music theory. Japanese solfège exercises are more like sight-reading exercises, to evaluate reading and singing skills such as whether students can sing in correct pitches and rhythms. Journals and seminars primarily introduce elementary to intermediate levels of exercises. *Musica Nova* is the exception, covering a wider range of exercise levels. However, the reason in *Musica Nova* is unclear, as there is no indication of a long-term vision or purpose. Journals that are heavily weighted toward advanced repertoire, such as *Ongaku No Tomo*, *Ensemble*, *Gekkan Chopin* and JPTA journal, contain fewer writings on musicianship. On the other hand, the music education journal *Kyoiku Ongaku Shogaku Ban* introduces more musicianship activities and defines long-term goals.

### *Tier 2: Teaching Theories and Methods*

Articles in Tier 2 describe teaching methods and theories. Unlike articles in Tier 1 that focus on practical information, resources in Tier 2 provide an

overview of the authors' philosophies and approaches. Several resources such as *Music Education Research Journal*, *Ongaku No Tomo*, *Klavier Post*, and PTNA seminars have articles and presentations in Tier 2 as the primary or secondary areas. In *Ongaku No Tomo* and *Ensemble*, Tier 2 is predominantly philosophical due to the writings by concert pianists, debating the meaning of music, discussing philosophies, and explaining teaching styles in interviews (see table 4.12).

**Table 4.12. Ratio of subcategories in Tier 2: Teaching theories and methods**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>PS</b>	<b>PJ</b>	<b>JPTA</b>
Total Number	323	268	75	193	192	92	5
Existing Methods and Theories	21%	5%	30%	14%	51%	11%	75%
New Methods and Theories	5%	1%	1%	0.4%	1%		
Teaching Methods and Theories of Expert Piano Teachers	20%	17%	16%	20%	17%	24%	
Group Piano Methods	0.3%			0.4%			
Philosophy	20%	28%	41%	37%	14%	20%	25%
Age-Specific Instructions	25%	13%	3%	14%	14%		
Special-Needs Instructions			1%	1%			
Description of Specific Curricula	8%	35%	7%	13%	5%	46%	

Several resources contain age-specific instructions often based on developmental psychology or the author's personal experience. Resources that contain many elementary-related topics, such as *Musica Nova* and PTNA seminars tend to have more emphasis on teaching strategies for preschool students. Indeed, journals that introduce advanced level repertoire refer more frequently to college-level teaching (refer to table 4.13).

**Table 4.13. Details within age-specific instructions**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>PS</b>
Total Number	81	16	3	33	23
Preschool	39%	10%	33%		65%
Elementary	13%		33%		22%
Middle to High School	27%	5%		3%	9%
College	11%	65%		94%	4%
Adult	10%	20%	33%	3%	

Table 4.14 shows articles that describe specific publishing institutions and their curricula.

**Table 4.14. Details in descriptions of specific curricula and schools**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>PS</b>	<b>PJ</b>	<b>MER</b>	<b>CCE</b>
Total Number	27	78	1	30	7	42	2	1
Music School	4%	38%	100%					
Teaching Training	19%	4%			43%	33%		100%
Conservatories, Colleges	48%	51%		90%	29%		100%	
Organizations	30%	8%		10%	29%	67%		

PTNA-related resources focus heavily on their organization's activities. Different music schools such as the Yamaha and Kawai schools are also discussed in

*Musica Nova* and *Gekkan Chopin*, explaining their teaching philosophies and program contents. *Musica Nova*, *Gekkan Chopin*, and *Ongaku No Tomo* introduce curricula of music conservatories. In addition to faculties expressing philosophies of their programs, *Musica Nova* and *Gekkan Chopin* interview current students about their studies, campus life and daily routines.

### *Tier 3: Factors that Affect Learning and Teaching*

Although topics in Tier 3 are not highly emphasized across these resources, several journals feature articles specifically devoted to studio and event management. The total of article numbers in Tier 3 is 1194 , and each journal contains 6% to 25% of articles in this tier. This section describes the tendencies of Tier 3 in three subcategories: topics related to 1) the process of learning, 2) the process of teaching, and 3) teaching environment regarding technology.

The first subcategory contains topics that affect student learning. The majority of resources prioritizes the descriptions of learning styles (refer to table 4.15). *Musica Nova* and *Gekkan Chopin* often display approaches to different kinds of situations, like solutions for behavioral issues in lessons. These address the behavioral issues of students during a rebellious period and mood changes. The subcategory for student's attitudes and opinions only includes only four entries over the ten years, such as communicational issues based on ages. The category of students' perception, preference and identification contain several topics such as developmental psychology and skills, cognitive processes of piano playing and reading, and the importance of non-verbal communication for effective teaching. Writings on students' perceptions have been popular since 2012 in

several journals; a possible reason is the recognition of the importance in teaching based on the mechanism of students' learning. Self-development articles mention stress management of students, importance of self-assessment skills, and mental training for performance. The topic of physical development appears in *Musica Nova* only twice in 2012 and 2014. The articles emphasize the significance of teaching based on considerations of physical developments by age.

**Table 4.15. Content of Tier 3 with the subcategory of student perspective**

	M	C	E	O	Kyo	MER	PS	PJ
Total Number	68	12	5	6	13	1	21	6
Students' Learning Style	40%	23%	40%	83%	69%		90%	67%
Students' Behavior	19%	23%	40%		13%			17%
Students' Attitude/Opinion	3%	15%						
Students' Perception/Preference/Identification	22%		20%		19%		10%	
Self-Development	13%	38%		17%		100%		17%
Physical Development	3%							

Topics in the perspective of teachers cover applicable strategies for running studios and other career choices. They typically discuss communication strategies between teachers, parents, and students, studio management in finance, policy making, and interior designs of lesson rooms. Regarding event



management, suggestions for hall choices for specific purposes, rehearsals, performance wear considerations, and flow of hosting concerts are introduced. Eight journals, with the exception of several music educational journals, emphasize studio management by inviting business experts to contribute advice on running a studio (see table 4.16). Lists of other types of music careers appear for young professionals in *Musica Nova* and *Gekkan Chopin* in 2015 and 2016. The articles in *Ongaku No Tomo* and *Ensemble* feature more academic professionals in the fields of music journalism, musicology, and music theory.

**Table 4.16. Content of Tier 3 with the subcategory of teacher perspective**

	M	C	E	O	Kyo	MER	PS	PJ
Total Number	349	150	75	75	84	4	65	54
Teacher-Parent	6%	1%	3%		8%		6%	
Teacher-Student	5%	1%			5%	25%	5%	
Lifestyle	1%	9%	19%	19%	1%	25%	3%	4%
Career	12%	19%	39%	39%	1%		8%	17%
Studio Management	46%	45%	13%	29%	35%	25%	51%	46%
Event Management	31%	25%	29%		50%	25%	28%	33%

The use of technology has changed the way that teachers structure their lessons. While the majority of journals have a small number of articles on introducing technological equipment, the music education journal, *Kyoiku Ongaku Shogaku Ban* provides helpful information on different types of technology and how to use it for teaching and communication with parents and students (see table 4.17).

**Table 4.17. Content in Tier 3 with the subcategory of technology**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>Kyo</b>	<b>CCE</b>	<b>PS</b>
Total Number	118	15	3	18	106	10	5
Electronic Keyboard	51%	40%		11%	2%		40%
MIDI	1%				2%		
Computer	2%				20%		
Software, Applications	29%	40%	33%	6%	22%		
Online Lessons	1%						
Educational Resources	2%			44%	1%		
SNS, Communication	14%	7%		22%	4%		60%
Recording Equipment	2%	20%	33%	6%	4%		
Keyboard Lab	8%	27%	33%	22%		100%	

The promotion of electronic keyboards appears in *Musica Nova*, describing keyboard touch and additional features. Pedagogical apps appear as product promotion in *Musica Nova* for learning pitch-reading, rhythms and other terminologies as well as notation apps. Apps in *Kyoiku Ongaku Shogaku Ban* contain more variety with features like playing chord progressions, MIDI files, and transpositions. The journal also includes basic instructions for hardware such as tablets, USB speakers, and smart boards. The category “Computer” includes instructional articles that explain how to copy and paste, download and scan music scores. *Musica Nova* and *Kyoiku Ongaku Shogaku Ban* are the journals that frequently introduce technology.

*Tier 4: Teaching Strategies for Home Practice and Preparation for Stage Performance*

The subcategories of Tier 4 consist of topics in 1) home practice and 2) strategies for stage experience. The difference between the subcategory in Tier 3 of event management and Tier 4 is that articles in Tier 3 explain the procedure of hosting concerts while Tier 4 approaches performance from a pedagogical context. Such concepts include strategies for memorization and performance anxiety, ways of deciding repertoire for competitions, as well as suggestions for engaging programs for student recitals (see table 4.18).

**Table 4.18. Content of Tier 4**

	<b>M</b>	<b>C</b>	<b>E</b>	<b>O</b>	<b>Kyo</b>	<b>MER</b>	<b>CCE</b>	<b>PS</b>	<b>PJ</b>
Total Number	135	68	8	28	17	3	1	37	26
Motivation	16%	1%	13%	7%	17%	33%		12%	8%
Parent Involvement	16%	3%	13%		72%			7%	
Practice	16%	16%	13%		6%	33%		49%	15%
Injuries	1%	22%		4%					4%
Memorization	6%	1%							4%
Performance Anxiety	19%	12%					100%	5%	8%
Repertoire programming for Events	27%	43%	63%	70%	6%	33%		26%	62%

The majority of journals and seminars draw attention to programs of events, and they introduce different types of studio recitals. On the other hand, articles on memorization and performance injuries are less introduced. Performance anxiety is the second most popular topic. *Gekkan Chopin* is the only journal that introduced several articles about performance injuries and approaches to students who are already injured.

*Tier 5: Historical Development of Piano Pedagogy and Teaching in Modern Society*

Topics in Tier 5 contain a description of the historical development in piano teaching and a reflection of recent centuries. In the survey, of all the categories this tier appeared the least. In terms of content, there were no articles that investigate historical piano pedagogy. Audience surveys and quantitative research that reflect on the current landscape of piano teaching in the 21<sup>st</sup> century appeared in several resources such as *Musica Nova*, *Gekkan Chopin*, JPTA journal, and PTNA journal (refer to table 4.19).

**Table 4.19. Total number of audience survey by journals**

M	8
C	3
JPTA	1
PJ	7

Several journals conducted audience surveys for different purposes. Surveys by *Musica Nova* ask practical questions including common communication issues with students, studio policies and the lifestyle of teachers (such as solutions during their maternity leave). The quantitative data of these results give multiple solutions for independent teachers in different situations. The surveys by PTNA journals are conducted primarily so that the organization can identify audience needs. For instance, the organization investigates benefits of being PTNA member, the number of teachers' stage performance per year. The surveys often contain studio performance-related questions such as content, the frequency, and the number of participants and scheduling processes. These surveys do not appear on a regular basis.

Conferences and journals in the field of music education also present the results of quantitative research occasionally (see fig. 4.6). Studies by piano faculties investigate the landscape of piano classes for preschool and elementary school teaching certificates. Their research often identifies practice routines and duration, gender differences, and challenges in piano class. *Music Education Research Journal* often conducts experimental research, such as advantages and disadvantages of perfect pitch, investigation of the development of musical talent (note reading, performance, and musicianship) on young students and adult amateur pianists.

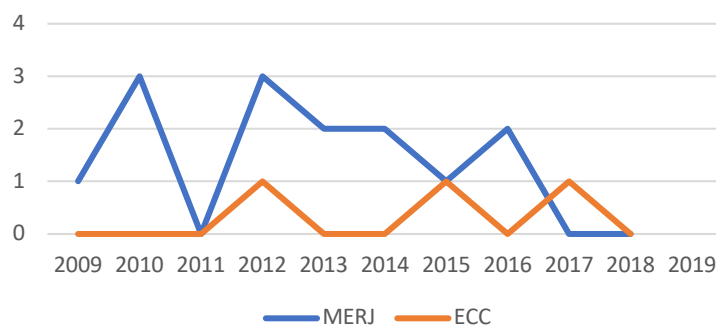


Figure 4.6. Number of quantitative-research reports in music educational resources

### Descriptions of Specific Curricula

This section describes the content of curricula that appears frequently in resources. Several resources introduce specific curricula more often than others due to their popularity. Four different areas of theories and methods are indicated: 1) piano methods for beginners, 2) performance styles of French and Russian schools, 3) music education methods, and 4) wellness methods.

#### *Piano Methods and Pedagogical Literature for Beginners*

The majority of piano journals contain teaching strategies for elementary level repertoire. These articles and seminars include descriptions of specific teaching procedures of repertoire, suggested by composers or certified instructors. These types of writings in journals appear multiple times because each article instructs only one piece of repertoire, or one small concept with excerpts of multiple works by the same composers.

Piano methods and pedagogical literature in articles and seminars have several common characteristics. First, the featured publications are relatively new, and the oldest method books that appeared in resources were the *Bastien Piano Basics* series, published in 1989. Secondly, authors of these publications often indicate the influence of foreign methods. In fact, several books are translated. Thirdly, method books by Japanese authors often have an anti-Beyer philosophy, indicating their intention of seeking different teaching approaches. The problems of Beyer's book are frequently described among Japanese piano teachers. For instance, the method introduces bass-clef reading and different keys only few times, and the style of repertoire is profoundly technique-focused. The quality of repertoire is also recognized as problematic because it does not stimulate students. The anti-Beyer method books solve such issues, focusing on artistry, solfège, and music theory through their unique compositions, resulting in enjoyable piano learning. This section grouped the represented method books into three categories: (1) translated method books, (2) anti-Beyer method books and (3) technique-focused books.

(1) Translated method books

- Bastien Piano Basics series, Piano Party series, All-in-One Method series (1989-)

- Alfred's Basic Piano Library (1997-)
- Suomi Piano School (with several changes for Japanese audience) (1997)
- Tales of Musical Journey (2017-)

## (2) Anti-Beyer method books

- Minna Organ/Piano No Book [Everyone's Organ and Piano Book] by Nawomi Ishii (1957-)
- Piano Land by Ryoko Kihara (1991-)
- Piano Dream by Nobuaki Tamaru (2001-)
- My Piano by Kasumi Ishiguro (2018-)

## (3) Technique-focused method books

- Miyoshi Method by Akira Miyoshi (1997-)
- Mikimoto Method by Sumiko Mikimoto (developed around 1997, teachers' book publication in 2004)
- Hajimete No Ippo [First Step in Russian Approach] by Kayoko Sugino, Yumiko Furuhata, and Tomoko Kitamura (2015)

The resources also feature pedagogical literature by Japanese composers. These contain original compositions as well as arrangements of popular music, folk tunes and orchestral works. Composers are listed below with the publication years. As for common features, original literature in the elementary level often contains repertoire for four or more hands. Works in the intermediate level are programmatic music and published as a set.

Arrangement of folk songs, orchestral repertoire, and popular tunes by

- Chihiro Todoroki (elementary-intermediate) since 2012

- Miho Abe (intermediate) since 2014
- Mika Goto (elementary to advanced) since 2012
- Koichi Hashimoto (intermediate) since 1995
- Koyuri Seki (2012) (intermediate) since 2012

Original literature by

- Hogara Nishimura (advanced) since 1978
- Celeri Haruhata (elementary to intermediate) since 2000
- Naoko Ikeda (intermediate level) since 2004
- Yasuhide Ito (elementary to intermediate) since 2005
- Osamu Kozuki (intermediate level) since 2017
- Tomiko Kojiba (intermediate level) since 2017

### *Performance Styles*

Journals and seminars that focus on advanced repertoire often describe the two different types of performance styles. These contain the definitions of French and Russian performance styles, well-known pianists, differences compared to other performance styles, and teaching processes. The ratio of both styles is minimal, under one percent (refer to table 4.20).

**Table 4.20. Frequency of articles on Russian and French styles**

<b>Styles</b>	<b>M</b>	<b>O</b>	<b>PS</b>
Russian Style	15 Entries (0.5% )	7 Entries (1%)	5 entries (0.3%)
French Style		6 entries (1%)	3 entries (0.2%)

### *Music Education-Related Methods on Musicianship*

Musicianship activities appear on a regular basis in several journals. Articles and seminars frequently contain teaching approaches of



specific activities such as for solfège skills and stable pulse. While authors of those articles clearly have specific methods in mind, the majority of writings and presentations does not indicate which systems they have been introducing.

Several reasons are raised below.

First, publishers might not want to limit audiences by indicating the names of various methods. The common activities of musicianship are solfège in pitches and rhythms. While certain differences exist in terms of syllable systems, these could be easily altered in teaching. For example, *Musica Nova* introduces many solfège activities by way of the French system; however, the publisher never mentions which solfège systems teachers should utilize. The obviation of name indicates an avoidance of the conflict regarding the conflict between fixed “do” and movable “do” systems.

The second reason of excluding method names might have come from the intentions by publishers and organizations for easy understanding of titles. One example is well-known in Japan. The term “eurhythmics” is widely used for musicianship activities that involve body movements and singing in Japan while the original term only applies to the methodology by Dalcroze. Since the audience will recognize the term as a category of music activities instead of the methodology, several introduced exercises are departing from the original philosophy and theory. Indeed, several “eurhythmic” articles and organizations indicate their purposes of skill development of perfect pitch, which is clearly a misconception of the original meaning. However, authors and publishers use this terminology in titles because the term is well-known.

With the exclusions of methodology names, only a few articles appear in musicianship-related articles and presentations, as shown in Table 4.21. Other

data indicates that exercises for pulse, which can be found page 121, are frequently introduced. The ratio of introducing specific methods is small.

**Table 4.21. Frequency of musicianship-related methodologies**

	PJ	Kyo	PS
Dalcroze			
Eurhythmics	7 entries (3%)	1 entry (0.02%)	1 entry (0.07%)
Orff Schulwerk		3 entry (0.4%)	
Others	Communicative Musicality in Early Childhood 1 entry (0.4%)	Drum Circle (7 entries, 1%)	

#### *Wellness Methods*

Categorized in Tier 1 as a subcategory of other keyboard technique, articles on physical relaxation and good posture appear in several resources. They often appear in a series, introducing specific poses for particular parts of the body with descriptions of exercises, considerations, and pictures for visualization. Table 4.22 lists specific names of methods. Articles that indicate the comparison from other methodologies do not appear, which makes it difficult to detect differences and similarities between them.

**Table 4.22. Specific methodologies for hands and whole-body exercises**

<b>Journal</b>	<b>Hands and Fingers Focused</b>	<b>Whole-body Focused</b>	<b>Relaxation strategies, suggested by pianists</b>
M	Mikimoto method	Isabelle Champion Alexander Technique Nanmba styles Nakata exercises	Yuko Ninomiya Ludek Sabaka Yasumi Tasa Mika Goto Mami Imano Nao Fujita Yoichi Tajiri Hiroshi Machida
PS	Mikimoto method Takashi Murakami	Alexander Technique	
O		Kando Kobayashi	
E		Yoga	
C	Mikimoto method		Yoshiko Kurokawa Miki Hayashi

### **Background of Non-Pianist Authors**

Every resource except *Music Education Research Journal* and conferences by the Japan Society of Research on Childhood Care and Education Child Care and Education contains non-pianist authors for specialized information in their areas. This section indicates how often experts from other fields appear.

Table 4.23 shows the ratio of article numbers by non-pianists and by authors who are from outside of music field as “Non-Musician Authors.”

**Table 4.23. Ratio of non-pianist and non-musician authors**

	M	C	O	E	PJ	JPTA	Kyo	MER	PS	CCE
Non-Pianists	45%	48%	55%	46%	9%	37%	98%	0%	11%	0%
Non-Musician Authors	6%	11%	12%	19%	3%	4%	0%	0%	1%	0%

The majority of journals contains 37% to 55% of non-pianist authors while ratios for authors outside of music areas remain minimal. This ratio shows that the majority of non-pianist authors are experts from other music fields such as music journalism, musicology, music theory, music education, music therapy and other performance areas. Non-musician authors also include concert hall staff, stage managers and piano technicians as well as psychologists, medical doctors, sports athletes, other art-related professionals, and finance experts. The detailed ratios are displayed in Table 4.24.

**Table 4.24. Ratio of each group in non-pianist and non-musician authors**

	M	C	O	E	PJ	JPTA	PS	CCE
Total Number	2676	1115	809	344	239	51	1518	89
<b>Group A</b> Music Journalist	1%	16%	23%	1%		4%	1%	
<b>Group B</b> Other Music Professionals in Academia	34%	16%	16%	25%	5%	24%	8%	100%
<b>Group C</b> Science-Related Professionals	2%	3%	0.4%	1%	2%		1%	

	M	C	O	E	PJ	JPTA	PS	CCE
<b>Group D</b> Expert in Acoustics	1%	3%	2%	1%			0.3%	
<b>Group E</b> Other Musicians in Practice	5%	3%	4%	11%	1%	6%	1%	
<b>Group F</b> Sports Coaches and Athletes	2%	1%	2%	17%				
<b>Group G</b> Other Creative Artists	0.1%		5%			4%		
<b>Group H</b> Finance Experts	1%			1%	1%			
<b>Group I</b> Others		5%	3%		0.4%			

While many authors introduce their specialized knowledge and practice, several experts also write on topics outside their specialty. For example, sports coaches in Group F introduce solutions for performance anxiety in Tier 4 in *Musica Nova*. However, authors from the same field introduce physical exercises that help relaxation of the whole body in *Ensemble*. Other creative artists in Group H often write about music history from the perspective of the arts, yet *Ongaku No Tomo* includes interview articles of these artists, who share similar mental processes for performance.

### **Less-Introduced Topics**

While each resource introduces a wide range of topics for audiences, several topics appear less often than others. This section lists these in order to encourage further development of the field.

The first minor area is group piano. This contains two categories in Tier 2: one in teaching theories and methods and another in curriculum/program descriptions of group piano. While a group piano setting follows various formats and age groups, only conferences by the Japan Society of Research on Childhood Care and Education, one that features group piano teaching for non-music majors, present such topics. The database at the National Diet Library (NDL) also shows this tendency. While the NDL database contains 37 articles on group piano since 1961, 22 articles were for collegiate piano classes. During 2009-2018, only 10 group piano articles appeared, which all were researched by Department of Education faculties at different universities.

The second minor area is the teaching of students with special needs in Tier 2. While several resources introduce teaching content for such groups, teaching strategies for students with special needs rarely appear.

The third minor category is topics that are related to evaluation and assessment. Due to the lack of teacher training in Japan, the perspectives of evaluation rarely appear. The applied subcategories include Tier 2: Curriculum/program with evaluation and assessment, Tier 3: Teacher with teaching behaviors, and Tier 4: preparation for stage performance with evaluation and assessment.

The following list states other minor topics. It includes psychology-related categories and technology, which appears rarely with the potential for growth in the field of piano pedagogy.

- Tier 3: Teacher, teachers' health
- Tier 3: Students, all subcategories
- Tier 3: Technology, all subcategories except electronic keyboards (except *Kyoiku Ongaku Shogaku Ban*)
- Tier 4: Preparation for stage performance, performance injuries, memorization
- Tier 4: Practice, parental involvement/support
- Tier 5: Teaching in Modern Society, all subcategories
- Tier 5: Piano Pedagogy Discipline, all subcategories

Due to the format of surveyed resources, topics that have a variety of approaches are greater in quantity. That has been seen on topics in Tier 1: Essential skills and knowledge for performance, and Tier 3 in the subcategory of studio and event management. On the other hand, topics that explain minor situations such as teachers' health and performance injuries appear rarely. Other less frequently treated areas are topics on developmental psychology for students as well as historical approaches of piano pedagogy. Although many piano teachers mention effective vocabulary use in teaching based on their experiences, psychological descriptions appear less often. Articles on music history appear on a regular basis; nevertheless, descriptions of teaching history rarely appear. Regarding technology, not many piano experts mention it during the surveyed years. Although, information on *Kyoiku Ongaku Shogaku* could be utilized as the reference for piano educators.

Indicating tendencies of Japanese piano pedagogy, the focus of practical topics has been documented by frequent appearances of topics in Tier 1: skills and knowledge for performance and Tier 3: studio and event management. Philosophical articles also appear through interviews of concert pianists and teachers. On the other hand, topics that describe teaching and learning from the long-term point of view generally appear less often.

Based on data analysis of categorizations and background of authors, this chapter observed the contents of the piano pedagogy field in Japan and its weaknesses over resources. Some minor topics in piano journals were available in other types of resources such as music education journals and conferences, which can be rectified in the future.



## CHAPTER 5

### CONCLUSIONS

In this study, resources have been analyzed to provide a reflection upon the field of piano pedagogy in Japan. By utilizing aspects of quantitative and qualitative research, the current study attempted to “measure attitudes”<sup>67</sup> of the piano pedagogy field in Japan and “understand the dynamics of human history”<sup>68</sup> between 2009 and 2018. The surveyed resources contained various formats: monthly-published journals, membership journals, seminars, and conferences. Moreover, for the purpose of seeking different types of piano-related information, the study contained music education journals, seminars, conferences, piano-specific and collegiate journals. This final chapter summarizes the findings of the data analysis from these resources, logically ordered by research questions.

#### *Tendency of Topic Trends*

Out of all articles studied from 2009 to 2018, there was an overwhelming topic focus of 59 to 88 % in Tier 1. Nevertheless, there were two exceptions that diverted from this focus, where only 23 to 25 % of topics were in Tier 1. These were a collegiate journal *Music Education Research Journal* and the PTNA journal *Our Music*, both of which have the limited article numbers compared to other

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67. Mildred L. Pattern, *Understanding Research Methods*, 9th ed. (California: Pyrczak Publishing, 2013), 9.

68. Ibid., 10.

resources. Two potential reasons for such an overwhelming quantity can be considered: a Japanese tradition that focuses on piano competitions and a large quantity of articles on music history.

To illustrate the competition focus, PTNA hosts several piano competitions; at competitions, everybody in the same grade is asked to perform the same piece. PTNA-related journals and seminars introduce performance interpretations of these required repertoire every year. Detailed descriptions of performance interpretations also frequently appear in other publications. In these articles and seminars, performance suggestions are stated concisely from measure to measure. While this type of information might be practical and informative for teachers, it is limited in scope, applying only to the specific piece and competition, which does not contribute to long-term learning. Regarding levels of repertoire, many publications cover compositions at various levels. *Musica Nova*, *Gekkan Chopin* and *Ensemble* also introduce works by minor composers in different periods and chamber music for advanced levels as well.

The second reason for having more articles in Tier 1 is due to the quantity of articles on music history. There are of two types, short essays and extended articles. In the two music education resources, such as *Music Educational Research Journal* and conferences by Japan Society of Research on Childhood Care and Education, lengthy articles summarize a dissertation or research topic. Yet, articles in other resources cover small topics within music history, and they continue related topics within a series, extending through several volumes. This results in a significant number of articles, many of them brief, within *Musica Nova*, *Gekkan Chopin* and *Ongaku No Tomo*.

Depending on the resources, Tier 2: Teaching theories and methods also appeared frequently, with a range of 7 to 50% across all journal articles. The cause of this focus results from the subcategory “philosophy,” in which there are numerous interview articles. These, for example, appear in *Ongaku No Tomo* and *Gekkan Chopin*, as interviews with concert pianists for their concert and CD promotions. In *Gekkan Chopin* and *Musica Nova*, active piano teachers appear in self-reflective articles to discuss effective piano teachers and how they shape their teaching philosophy and methods (such as for students with special needs, purposes of competitions and benefits, and usage of duo repertoire). These articles appear more than once in each volume.

In Tier 2: Teaching theories and methods, two other subcategories also frequently appear within interview and essays. The first popular subcategory is existing methods and theories, where many pedagogical composers write about their methods and theories utilizing their publications. Musicianship methodologies are also included in this category. The second popular subcategory is the theories of expert piano teachers. Multiple piano teachers appear in every volume to introduce their unique ways of teaching.

The popularity of studio management topics in Tier 3 also stems from the contributions of piano teachers who share their personal approaches. Articles in this category cover a wide range of information to introduce suggested procedures for trial lessons, interviews, advertisements, and studio policy making, and in addition, considerations for studio interiors, waiting rooms, and instruments for lessons.

### *Suggested Musicianship Activities in Piano Lessons*

As a result of choosing various kinds of educational resources, the data shows that several piano journals contain European-influenced musicianship activities such as solfège, sight-reading, dictations, and aural approaches for teaching music theory. That might be due to the perspective of many Japanese musicians studying abroad in Europe. On the other hand, articles on improvisation, harmonization, and composition were less frequent. One possible reason is that many teachers may not have received this form of training in their careers. The prevalence of aural skills resources occurs because college auditions include these exams as a part of their evaluations, also indicated in Shiromoto's study.<sup>69</sup> This implies that solfège education in Japan is strongly related to examinations. Furthermore, several piano-specific journals focused on advanced-level repertoire in performance interpretation, and musicianship articles rarely appeared in these journals. The music education journal *Kyoiku Ongaku Shogaku Ban* is a good reference for such activities since the journal has the largest numbers of articles introducing various musicianship activities.

### *Specific Curricula*

In terms of specific curricula and methods, several different types of methodologies are recognized. The first type is method books and pedagogical literature for the elementary level. In piano resources, composers such as Celeri Haruhata and Ryoko Kihara often appear with their compositions. In the Kawai membership journal and PTNA seminars, they exclusively promote method books that are related to their organizations, which are the Kawai method book

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69. Shiromoto, 247.

*Ensemble* and Bastien series (as Bastien books are published by PTNA-related publisher, To-On Kikaku).

In addition to piano method books, several authors promote Western performance styles and other various methods. In piano journals and seminars, French and Russian styles are introduced for their performance characteristics and teaching approach. Perhaps these styles are valued because many pianists from these countries are conceived highly successful in performance. Articles and seminars introduce approaches not only for teaching students in advanced levels but for beginners as well. Other specific methodology covers relaxation exercises for the whole body and hands. For example, the journal *Ensemble* introduces yoga exercises for pianists. *Musica Nova* discusses different methods such as Namba and Nakata style exercises.

Regarding musicianship-related methodologies, several journals introduce techniques by Dalcroze and Orff. Nevertheless, many musicianship activities are focused on solfège. While these articles contain actual solfège tunes and details on how to teach them, they avoid indicating any specific singing syllables. As a result, each resource does not have a strong emphasis on these particular methodologies.

Descriptions of music conservatories and their programs also appear for teachers who teach high school students. Journals such as *Ongaku No Tomo* and *Musica Nova* introduce many colleges in Tokyo, describing their curricula and programs. *Musica Nova* interviews current students about their routines and campus life.

### ***Non-Pianist Authors***

The study investigated the background of non-pianist authors and their frequency of appearance in seminars. In addition to music professionals from other areas, authors that are not from the music field, such as psychologists, neuroscientists, sports coaches, and financial experts, appear to share specialized knowledge. While these scholars contribute to the field of piano pedagogy, one specific category seldom appears – general education. Although education scholars possess strategies to establish long-term plans, the study recognized only one appearance in *Musica Nova* among all resources. However, the data shows the wide array of non-pianists and non-musicians in general.

### ***Less-Introduced Areas***

In the process of this survey, the data also pointed to the lack of information in certain areas. The first large area is categories that are related to group piano in Tier 2, which contained 0 to 1% of whole articles among piano and classical music resources. While the music education-related journal *Kyoiku Ongaku Shogaku Ban* provides teaching strategies for classroom teaching as a reference, those are generally descriptions for general music classes. One specifically for group piano class only appears at the Child Care Conference for teaching certificates in collegiate curricula. Other types of curricula, such as group piano teaching for children, do not appear.

Another critical deficit is the absence of evaluation and assessment subcategories; these include Tier 2: Curriculum/program with evaluation and assessment, Tier 3: Teacher with teaching behaviors, and Tier 4: Preparation for stage performance with evaluation and assessment. They are all in different settings, implying that both perspectives of teachers' and students' assessments

are not established in Japan, perhaps due to lack of teacher training. While such a training exists for general music educators at college, higher-education institutions in music rarely provide piano pedagogy classes at both undergraduate and graduate levels in Japan. The establishment of piano pedagogy is essential in order to develop assessment skills along with teaching skills.

The descriptions of psychology and neuroscience are essential to recognize student learning processes and to determine suitable teaching procedures for students. The study identified that the categories of learning styles, and perceptions/preference/identification appeared to be smaller. It suggests that publishers prioritize practical information for teachers, instead of information that consider students' perspectives.

The topics in Tier 4 cover teaching strategies for effective home practice and preparation for stage experience, like coping with performance anxiety and avoiding injuries. The data shows this tier as the second least focused tier, with a range of 2-10% of total articles per journal. In the tier, topics on memorization, and performance injuries appear less often, along with the evaluation/assessment category mentioned earlier.

The absence of several topics may be caused by the vague definition of piano pedagogy in Japan. While piano pedagogy is an integrated area of many different fields, its status as an independent field has not been completely established in Japan. While the majority of resources introduce historical descriptions of repertoire and composers, the history of piano pedagogy and historical approaches of piano teaching are rarely mentioned. By establishing

piano pedagogy as a distinct field, scholars will have the ability to identify the significance of learning historical development of piano teaching in Tier 5.

### *Recommendations for Future*

This study investigated the trends of piano pedagogy through a survey of educational resources. Through detailed analysis, the study identified several frequently emphasized area as well as some that were neglected. The following questions are provided for future research.

1. What topics have been covered in books and dissertations in the field of piano pedagogy in Japan?
2. What changes to piano education and piano-related resources will occur as a result of the COVID-19 pandemic?
3. What are the influences on educational practice from Japanese, American, and European methods and institutions? Which countries are the most influential in the field of piano pedagogy, piano performance, and music education in Japan and why?
4. What is the future for the field of piano pedagogy in Japan, and how can it be established as an independent subject? What kind of curricula and opportunities should be developed for piano teaching in Japan?
5. What are common teaching approaches seen in piano lessons in Japan? What kind of concerns do piano teachers address?
6. What are educational interests of piano teachers, students, and parents? What kind of topics would they like to see in available resources?

### *Conclusion*

The current study categorized topics in piano-related resources into five tiers. This investigation of the trends clarified the repertoire-focused attitude and



solfège-focused instruction of Japanese piano pedagogy. Several journals introduced repertoire only in the advanced level while the major publications cover compositions in a wider range of levels.

The secondary popular areas centered on philosophical articles by concert pianists and piano teachers and articles on studio management. Less frequently introduced areas were group piano, evaluation/assessment, psychological and neuroscientific descriptions (those related to student learning processes), and historical descriptions on piano pedagogy. An investigation of specific curricula was conducted; however, the data did not show a heavy emphasis on each methodology with the exceptions of PTNA seminars and the Kawai membership journal *Ensemble*. Regarding background of non-pianist authors, the majority of authors and presenters were from music fields. However, authors outside of the music profession contained a surprising variety and diversity of fields. It is plausible to view educational resources as a reflection of different teaching perspectives, yet the tendencies in resources are overviews of the field and might not reflect personal circumstances. However, this study has identified several areas of focus that can be developed further to strengthen the future of Japanese piano teaching.

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## APPENDIX A

### SURVEYED RESOURCES

- Hanna. *Gekkan Chopin* 26. no.1 through 35. no. 12 (January 2009 through December 2018).
- Kawai Ongaku Kyoiku Kenkyu Kai. *Ensemble* 500 through 553 (January 2009 through November 2018).
- Nihon Hoiku Gakkai. *Nihon Hoiku Gakkai Taikai happyo yoshi* 62 through 71 (May 2009 though 2018).
- Nihon Piano Kyoiku Renmei. *Nihon Piano Kyoiku Renmei kiyo* 25 through 34 (2009 through 2018).
- Ongaku No Tomo Sha. *Ongaku No Tomo* 67. no. 1 through 76. no. 12 (January 2009 through December 2018).
- Ongaku No Tomo Sha. *Musica Nova* 40. no. 1 through 49. no. 12 (January 2009 through December 2018).
- Ongaku No Tomo Sha. *Kyoiku ongaku shogaku ban* 64. no.1 through 73. no.12 (January 2009 through December 2018).
- Piano Teachers National Association. *Our Music* 277 through 342 (Spring 2009 through Autumn 2018).
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APPENDIX B

RECITAL PROGRAMS



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

*presents*

**NATSUMI TAKAI, *piano***

**in**

**DOCTORAL RECITAL**

**Friday, March 9, 2018**  
**7:30 PM • Recital Hall**

English Suite in A Minor, BWV 807	J.S. Bach
Prélude	(1685-1750)
Allemande	
Courante	
Sarabande	
Bourrée I	
Bourrée II	
Gigue	
Fantasia on an Ostinato	John Corigliano
	(b. 1938)
Cancion y Danza, No. 1	Frederic Mompou
Cancion y Danza, No. 5	(1893-1987)
Variations sérieuses, Opus 54	Felix Mendelssohn
	(1808-1847)

*Natsumi Takai is a student of Dr. Scott Price.*  
*This recital is presented in partial fulfillment of the requirements*  
*for the Doctor of Musical Arts degree in Piano Pedagogy.*

Figure A.1. Recital program for the doctoral recital in 2018





UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

*presents*

**NATSUMI TAKAI, *piano***

**in**

**DOCTORAL RECITAL**  
**Thursday, March 28, 2019**  
**4:30 PM • Recital Hall**

Valses nobles et sentimentales	Maurice Ravel (1875-1937)
Sonata in D Major, Hob. XVI: 42 Andante con espressione Vivace assai	Joseph Haydn (1732-1809)
Papillons, Opus 2	Robert Schumann (1810-1856)
Sonata No. 1, Opus 22 Allegro marcato Presto misterioso Adagio molto appassionato Ruvido ed ostinato	Alberto Ginastera (1916-1983)

*Natsumi Takai is a student of Dr. Charles Fugo. This recital is presented in partial fulfillment of the requirements for the Doctor of Musical Arts degree in Piano Pedagogy.*

Figure A.2. Recital program for the doctoral recital in 2019