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importance of the humanities and the arts, they will drop away, because they do not make money. They only do what is much more precious than that, make a world that is worth living in."⁶⁴

Yet history is not simply repeating itself, for the struggle of today is not the same as the struggle in the first half of the twentieth century. Indeed, we may take comfort that the struggle for a musical nation continues. At one time, history as a discipline would have decried any lack of "progress." In the nineteenth century, history was conceived as a narrative of linear progress and improvement,⁶⁵ so that the present must be "better" than the past. But as historian Donald R. Kelley recognizes, "in order to have meaning, history must have a sense of the future as well as the past."⁶⁶

Gehrkins helped set up an educational infrastructure for music in schools, colleges, and universities. He also injected his ideas into the ongoing national debate over music in society and music in life. Gehrkins argued that music education was a tool to create good citizens of a democracy, and to make the world a more beautiful place. The argument continues. Indeed, Gehrkins's educational philosophy has helped the argument continue, for if every child studies music in a way that promotes a love of music, then every child will be actively *for* music. No matter what profession the student grows into, music will be an integral part of his or her life. And because music is an uplifting force, a democratic nation full of musically competent citizens will be a brighter world. Thus, Gehrkins's idea of music as an elevating force constitutes his philosophy of life—music for living.

64. Martha C. Nussbaum, *Not for Profit: Why Democracy Needs the Humanities* (Princeton: Princeton University Press, 2009), 143.

65. Charles Sowerwine, *France since 1870: Culture, Politics, and Society* (New York: Palgrave, 2001), 50–52.

66. Donald R. Kelley, *Faces of History: Historical Inquiry from Herodotus to Herder* (New Haven: Yale University Press, 1998), 271.

The Role of North American Music Educators in the Introduction of the Kodály Method in Taiwan

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The island now called Taiwan was a Japanese protectorate from 1895–1945, and elementary schools began to provide instruction in music during that period.¹ The nation took its current formal name, the Republic of China (ROC), in 1949, after the Japanese relinquished control, but the island remained under Chinese martial law until 1987. It was during this martial law period, beginning in the 1970s, that the Taiwanese government began to exhibit increasing interest in local issues and topics related to the island.²

Due to the Taiwanese government's increasing attention, it became fashionable during that decade to collect and promote Taiwanese folk arts, including indigenous music. These new activities and interests, and the fact that by that time music had been taught in Taiwanese elementary schools for more than seventy-five years, laid the foundations for the subsequent importation of the Kodály method to the island.³ This importation began in the mid-1980s, near

1. The schools in Taiwan, including the content and methods of music education, were under tight control of the Japanese government during that period. For more information see Angela Hao-Chun Lee, "Music Education in Taiwan" (PhD diss., Monash University, 2002).

2. This article is based in part on Ying-Shu Liu's doctoral dissertation, which includes more information about topics presented herein: Ying-Shu Liu, "The Kodály Method in Taiwan: Its Introduction and Adaptation to Elementary Music Education, 1987–2000" (DMA diss., Arizona State University, 2006).

3. Some commentators advocate calling Kodály's contribution a "method," which some see as implying a rigid, step-by-step curriculum. Other commentators prefer the term "approach," which has more flexible connotations. One of the leading Kodály advocates in North America, Lois Choksy, used the terms "method" and "approach" interchangeably. In *Teaching Music in the Twenty-First Century*, 2nd ed., edited by Lois Choksy, Robert M. Abramson, Avon E. Gillespie, David Woods, and Frank York (Upper Saddle River, NJ: Prentice Hall, 2001), she and the other editors clearly defined "method" in music education as "a teaching approach that has (1) an identifiable underlying philosophy (in other words, a specific set of principles); (2) a unified body of pedagogy unique to it (a body of well-defined practice); (3) goals and objectives worthy of pursuit; and (4) integrity (its *raison d'être* must not be commercial)" (p. 2). The Kodály method is one of four music education methods described in this book. In keeping with Choksy's usage and that of her various coeditors and authors, and with usage in Taiwan, the term "method" is used throughout this article.

the end of the martial law period. According to Taiwanese music educator and scholar Mei-Ling Lai Kou, beginning in the 1980s there was “very rapid social change, with greater openness, cultural diversity, and freedom of thought.”⁴ These attitudes fostered the acceptance of new ideas. The era was also a time of rapid economic growth, especially after the lifting of martial law. Economic prosperity gave people more time and money to invest in social programs, including education. Thus, social, economic, and political changes paved the way for improvements in education and many other aspects of society, while at the same time the country became more open to new ideas.

During this time of social revitalization, economic growth, and increasing political freedom, several North American music educators collaborated with Taiwanese music educators to launch the Kodály method in Taiwan. This article discusses the influences of these North American music educators on their Taiwanese counterparts, and some of the activities of both, during the early stages of this introduction.

Initial American Connection

The first music educator who introduced the Kodály method to Taiwan was Tian-Hui Xu. After graduating from the National Taiwan Normal University in Taipei in 1965, he taught aboriginal children until 1971. During this early period of his career, Xu discovered that his aboriginal students loved to sing but could not read music. When he attempted to teach them to read music, they had difficulty singing on pitch and lost interest in singing. Consequently, he taught them through rote singing using solfège with movable-*do*. When he began to take his aboriginal children’s choirs to competitions, he discovered that the students sang in tune better than many children from urban areas who could read music.⁵

Later, Xu traveled to the United States to study choral conducting under Byron McGilvray at San Francisco State University. Xu’s study of choral conducting and education led him to solfège, which eventually led him to the Kodály method. After receiving a master’s degree in choral conducting in 1982, he returned to Taiwan.⁶

With the encouragement of a Taiwanese entrepreneur named Yong-Qing Wang, Xu spent the next few years again among Taiwan’s aboriginal children. He taught music in remote mountainous regions, helping teachers uncover singing talents and improving music education for the aboriginal students. Disappointed by the small number of teachers and inadequate facilities and general funding available to the aboriginal people, but impressed with the

4. Mei-Ling Lai Kou, “Development of Music Education in Taiwan (1895–1995),” *Journal of Historical Research in Music Education* 22 (April 2001): 182.

5. Tian-Hui Xu, interview by Ying-Shu Liu, July 21, 2002, Taipei, Taiwan.

6. Ibid.

abundance of talent among them, Xu sought and acquired external funding to organize the first Aboriginal Elementary and Secondary Teachers Music Camp in 1985. He turned to his former teacher and advisor at San Francisco State University, Byron McGilvray, for help in organizing and presenting choral training workshops for the aboriginal music teachers at this camp. McGilvray was no stranger to Taiwan, as he had served as a visiting professor at Taipei Women Teachers College several times before that, and he had led his McGilvray Chorale on concert tours through the island.⁷ Xu also asked McGilvray to bring an elementary music education and Kodály specialist with him.⁸

McGilvray invited one of his conducting students who was well-trained in the Kodály method, Diane Doron, to join him on the trip. At the time, Doron was a grade 1–8 music teacher at St. Stephen School in San Francisco. She held an undergraduate degree in vocal performance from San Francisco State University and a master’s degree in music education from Holy Names College (now University) in Oakland, California (1978), the latter degree with Kodály emphasis under the direction of the noted American Kodály specialist Lois Choksy. McGilvray considered Doron a very capable Kodály specialist and often sent his university students to observe her teaching at St. Stephen School, which was within walking distance of the university. Doron readily accepted McGilvray’s invitation to conduct children’s music education workshops in Taiwan.⁹

The camp took place from August 14–20, 1985, at the Private Tainan Junior College of Home Economics (now Taiwan University of Technology) in the southern part of Taiwan. More than one hundred twenty aboriginal music teachers attended, and Doron conducted two sessions for a total of eight hours.¹⁰

7. Over his career, McGilvray visited Taiwan more than fifteen times, during which he was fêted at banquets during the terms of Teng-hui Lee as mayor of Taipei (1978–81) and vice-president of the Republic of China (1984–88). McGilvray remembers his relationship with Taiwan as “intimate, . . . like a second home.” Byron McGilvray, Athens, TX, telephone interview by Ying-Shu Liu, January 21, 2007.

8. Byron McGilvray to Ying-Shu Liu, e-mail message dated December 23, 2006; Xu interview; and Diane Doron to Ying-Shu Liu, e-mail message dated December 15, 2006, and January 2, 2007.

9. Diane Doron, interview by Ying-Shu Liu, December 11, 2010, San Francisco, CA. Doron was first exposed to the Kodály method when she heard a children’s choir performance directed by Gloria Blacka sometime after she obtained her first degree at San Francisco State University. She later recalled, “I could not believe what they are doing. And then she [Blacka] did the demonstration using hand signs and reading. I thought, ‘Good heavens, what is this?’” Later, she came across a flyer that caught her attention. It stated, “Do you love children, do you love music? Come to the Holy Names Kodály Method.” That launched her long-term association with the American Kodály movement. After completing her master’s degree, she worked with Katinka Dániel at California State University, Northridge.

10. Hui-Rong Ji, “Shandi yinyue houji youren” [There are successors to carry on aboriginal music], *China Times Chinese Weekly* 301 (September 1985): 48–49.

Doron introduced Kodály principles using American folk songs as the basic teaching materials. She demonstrated the method by teaching singing without piano accompaniment. She also employed solfège with the movable-*do* system, hand signs, rhythm syllables, and stick notation, among other techniques and methods.¹¹

In a 2010 interview, Doron described fond memories of the camp, especially of the students. She recalled, "They were just so much fun. They were so open to the method." At first Doron was unsure of what to expect because she had heard about the strict teaching practices in Taiwan, where learning was predominantly accomplished through rote memory and was largely teacher directed. However, when she began to use manipulatives, such as flash cards and pictures, among others, the students relaxed and responded positively to her teaching techniques and the subject. Once she sang the American tune "Starlight, Starbright" while her head was inserted through a hole in the center of a large paper star. Doron later recalled that "people really took to it, I think. They seemed to really enjoy it. They made it fun for me. . . . When I first went, they looked at me and saw me as crazy for doing all these things, but they really got the spirit and made it a lot of fun."¹²

Xu had been exposed to the Kodály method during his time at San Francisco State University, but he saw the method in practice for the first time during this Aboriginal Elementary and Secondary Teachers Music Camp in 1985, the nation's first camp of its type. As he watched Doron use the movable-*do* system as part of the Kodály method, he became convinced of the soundness of his own use of the same system with the aboriginal children.¹³

Doron's demonstration of the Kodály method through a cappella singing impressed the aboriginal music teachers greatly, in part because they could not afford to purchase pianos and other expensive instruments due to inadequate funding for the aboriginal tribes. Doron also encouraged the aboriginal teachers to stress the importance of their musical culture through the singing of folk songs. She later recalled, "Since I did not have any authentic Taiwanese folk songs during the Taiwan Aboriginal Music Camp, I used authentic American folk songs for my demonstration. But, I challenged those aboriginal teachers to find and use authentic Taiwanese music in their teaching."¹⁴

During that same summer, McGilvray and Doron conducted similar workshops at three other sites in Taiwan in addition to the Aboriginal Music Camp in Tainan. Altogether, their workshops took place in three of the four major regions of Taiwan: the South (in Tainan during the Aboriginal Music

11. Doron interview, December 11, 2010.

12. Ibid.

13. Xu interview.

14. Diane Doron, San Francisco, CA, telephone interview by Ying-Shu Liu, January 15, 2007.

Camp), East (Hualien), and North (Taipei and Keelung). Xu organized these additional workshops in addition to the original music camp.¹⁵

Doron's workshops in the summer of 1985 influenced Xu considerably. Two years later, in 1987, when he returned to the United States to attend Holy Names College to study conducting with Edward Bolkovac, he again came into contact with the Kodály method.¹⁶ "I learned so much at the Holy Names College," recounted Xu, including many concepts and instructional strategies such as in-tune singing and good singing voice.¹⁷ He wrote *The Study of the Kodály Music Teaching Method* in 1988 and became the first Taiwanese author to provide a general introduction to the method. Since then he has written several other books on the subject.¹⁸ Doron and Xu were instrumental in introducing this revolutionary Hungarian music education concept and method to Taiwan. The name Kodály was known for the first time among elementary music teachers on the island. The method was not commonly accepted nationwide, however, especially by music educators in higher education.

Although he had immigrated to North America by the time of his visit, the first Hungarian Kodály specialist to visit Taiwan was Janos Horvath. In November of 1986, while teaching at the University of Hartford in Hartford, Connecticut, he traveled to Taiwan at the invitation of Miranda Lee, who operated a private piano studio in Taipei. Horvath later remembered that he taught in Tainan City for the first ten days, five hours per day, at the invitation of the Tainan Cultural Foundation. He then "lectured at Fujen University in Taipei County, and I think in Taipei and several other places."¹⁹

15. Diane Doron interview, December 11, 2010.

16. Edward Bolkovac was a popular conductor, teacher, clinician, and guest speaker throughout the United States and overseas. He studied conducting in Hungary and completed his doctoral degree at Stanford University. From 1980–95 he was director of the Kodály Music Education Program at Holy Names College. He has been a senior lecturer at the University of Queensland since 1995. *Zhonghua Kedayi yingyue jiaoyu xuejui bashiwu niandu nianhui yanxi shouce* [Taiwan Kodály Society 1996 conference workshop handbook], Kaohsiung County Da-Dong Elementary School, Kaohsiung County, Taiwan, March 27–31, 1996.

17. Xu interview.

18. Xu, Tian-Hui, *Kedayi yinyue jiaoxuefa de yanjiu* [The study of the Kodály music teaching method] (Taichung: Fu-Hua, 1988).

19. Janos Horvath to Ying-Shu Liu, e-mail message dated June 10, 2005. Horvath was born in Hungary in 1949 and studied cello, cello pedagogy, and conducting at the Franz Liszt Academy of Music in Budapest. In 1980, he was director of the Kodály Music Training Institute at the Hartt School of Music at the University of Hartford and also principal cellist of the Hartford University Community Orchestra. Beginning in 1987, he taught courses in choral music, musicianship, and elementary music education at the University of Calgary in Calgary, Alberta, Canada. He currently teaches at Holy Names University. He has taught and performed in Taiwan, Europe, Austria, the United States, and Canada.

Horvath's trip was successful, so Lee invited him to return for a second visit to the island in March of 1988. He spent the majority of this stay at Lee's piano studio. He also conducted the Ho Shi Min High School choir in Taipei and gave a workshop for music teachers titled "How to Use the Kodály System to Teach Music for Children."²⁰ Many years later, Horvath still remembered the warm reception by the teachers, whom he characterized as "excellent, very excited and interested."²¹ He recalled that the biggest pedagogical problem was a conflict over the use of fixed-*do* versus movable-*do* systems. He himself taught the English system with absolute names and relative solmization, but his attempts to convince the music educators to teach Taiwanese folk songs, and to teach with movable-*do*, seemed to present a special set of challenges. He pointed out that: "The Western musical influence seemed dominant. It is important to find the Taiwanese way of doing this."²² Horvath's influence was mainly in the realm of private music instruction, where more flexibility in the adoption of new ideas was possible than in the public education sector.

Canadian Connection

Shu-Zi (Connie) Wang was the most aggressive promoter of the Kodály method in Taiwan during the early years. She graduated with a master's degree in vocal performance from North Texas State University and in 1988 took summer courses in the Kodály method with Lois Choksy at the University of Calgary in Canada.²³ Upon her return to Taiwan, she founded the Kodály Society of Taiwan and began to write her first book, *Kodály Music Teaching Method—Basic*, which was published in 1989. She wrote in the preface that the most challenging aspect of writing the book was to find suitable folk songs. Wang's approach was to ask the Taiwanese folk music specialist Shang-Ren Jian to collect and revise Chinese and Taiwanese folk songs and to compose new songs in similar styles, and to align the songs with the Kodály teaching sequence developed for and used in North America.²⁴

In early January 1989, Choksy conducted a five-day workshop in Taiwan at the invitation of the Kodály Society of Taiwan. On January 11, she gave speeches for more than one hundred music educators from throughout the island

20. "Gaodayi dizi chaunshou jiaoxuefa" [Kodály's students pass on teaching method], *Min Sheng Daily*, March 23, 1988, sec. 9.

21. Horvath, e-mail message.

22. *Ibid.*

23. Lois Choksy and Connie Wang, "An Analysis of Chinese Folk Songs for Teaching Purposes," *Bulletin of the International Kodály Society* 16 (1991): 15.

24. Shu-Zi Wang, preface to *Gaodayi yinyue jiaoxuefa—jichupian* [Kodály music teaching method—basic] (Taipei: Five Thousand Years, 1989).

during a one-day event, The Kodály System of Music Education, sponsored by the Taiwan Provincial Institute for Elementary School Teachers' In-service Education, an appearance that helped her become recognized as a Kodály specialist in Taiwan.²⁵ In June of that year, Wang, who had translated for Choksy at that event, secured permission from the International Kodály Society (IKS) to form a national affiliated society in Taiwan. By then she had established a for-profit Kodály Music Education Center in Taipei to train teachers and teach students in the Kodály method.²⁶ She also became active in organizing and recruiting members for a children's choir to participate in the international Kodály choral competition in 1990.²⁷

In her attempt to form a national society affiliated with the IKS, Wang faced many political challenges due to the absence of a diplomatic relationship between Hungary and Taiwan. Nevertheless, the affiliation of the new Kodály Society of Taiwan with the IKS was recognized officially by the Taiwanese government in March of 1990.²⁸ To avoid jeopardizing government recognition of the nonprofit status of the IKS, it was probably not a coincidence that the for-profit Kodály Music Education Center in Taipei closed in April of the same year. The closure came as a surprise to many associated with Taiwanese music education, who suspected that the Kodály method had lost out to other popular music education methods such as Orff and Yamaha. However, Wang claimed that the reason for her action was to remove commercialism and to focus on promoting the Kodály method.²⁹

Wang has since focused her attention on collecting and analyzing Chinese and Taiwanese folk songs in accordance with Choksy's suggestions. She discovered ten volumes of folk songs that the ROC government had collected from throughout the twenty-eight provinces of mainland China. These volumes became the principal source for her folk song collection. Wang spent several

25. "Guoji Gaodayi xuehui zhixingzhan fanhua jiangzue" [The secretary-treasurer of the International Kodály Society is invited to lecture in Taiwan], *United Daily News*, January 7, 1989, p. 24.

26. "Gaodayi yinyue xuehui liangan huozhun she fenhui" [Both cross-strait Kodály music societies receive permission to establish affiliations], *United Daily News*, June 15, 1989, p. 28.

27. Wei-Zhen Wang, "Gaoge xuexi minnayu—Guodayi xuehui zhenxuan ziyou ertong hechangtuan" [Learning to sing Minnan language—the Kodály Society of Taiwan selects talent for children's choir], *United Daily News*, August 6, 1989, p. 14.

28. Yi Cao, "Gaodayi Taiwan fenhui neizhengbu hezhun chengli" [Ministry of the Interior permits the establishment of Kodály Taiwan affiliation], *United Daily News*, March 7, 1990, p. 17.

29. Xue-Jun Yu, "Yinyue jiaoxue dachepin—Gaodayi yinyue zhongxin jue zhuanxing" [Music education competition—Kodály music center to change structure], *Min Sheng Daily*, April 30, 1990, p. 14.

summers at the University of Calgary working with László Vikár and Lois Choksy to analyze more than sixteen hundred Chinese folk songs.³⁰ By counting the frequency of occurrence of melodic and rhythmic patterns as well as analyzing meters, tone sets, scales, and modes, they found some characteristics common to the body of Chinese folk music. They were then able to develop a teaching sequence for Chinese folk songs.³¹ In June 1992, Wang finished her research and published the results in a book coauthored with Choksy titled *Kodály Method for Chinese*.³² To commemorate this special occasion, Choksy conducted a four-day workshop at the National Taiwan Normal University.³³

During the four years after her return from the University of Calgary in 1992, Shu-Zi Wang made the Kodály method well known among Taiwanese music educators through publications, workshops, and the formation of the Kodály Society of Taiwan. Her analysis, with Choksy, of Chinese folk songs (from mainland China) resulted in the development of a Chinese sequence. Unfortunately, this sequence was not used widely, in part because most Taiwanese children, who represented the four Taiwanese population groups—aboriginals, Holo, Hakka, and mainland Chinese—were not familiar with folk songs from the various Chinese provinces.

Holy Names College Connection

Several Taiwanese educators from Holy Names College with Kodály training contributed to the eventual spread and acceptance of the Kodály method in Taiwan. The first Taiwanese music educator to obtain a master's degree in the Holy Names Kodály program was Fang-Jing Zheng.³⁴ Among the pioneering Kodály specialists and earlier promoters of the method in Taiwan, Zheng was a late bloomer in music education. Although she had been exposed to music at age six and had cultivated an interest in music through involvement in church music activities, she did not develop an interest in music education until after she graduated from college. While working in a government tax department

30. Choksy and Wang, "Analysis of Chinese Folk Songs," 16.

31. Connie Wang, "Professor Choksy's Priceless Gift to the Chinese," in *Teacher of Teachers: Essays in Honour of Lois Choksy*, ed. Eugene Cramer and Jeanette Panagapka (Langley, British Columbia, Canada: Tall Timbers Publishing, 1998), 34.

32. Lois Choksy and Shu-Zi Wang, *Zhongguo Gaodayi yinyue jiaoxuefa* [Kodály method for Chinese] (Taipei: Five Thousand Years, 1992).

33. Qing-Yan Zeng, "Kaodayi yingyue jiaoxuefa bantxhua—deyitao wai Zhongguo ertong sheji de yingyue jiaoxue xitong dansheng" [Chinese adaptation of the Kodály music education method is complete—focusing on Chinese children and Chinese folk songs], *Min Sheng Daily*, June 10, 1992, p. 14.

34. Fang-Jing Zheng is also known as Fung-Ching Cheng in Taiwan.

and teaching piano on the side, she discovered that her real interest lay in piano education. Consequently, she gave up her original career and devoted herself exclusively to piano teaching. Her zeal to improve her piano instruction skills led Zheng to further her education at Holy Names College, a move that proved to be a turning point in her career because she was introduced to the Kodály method. Initially, she believed that the method would help her as a piano instructor, but the Kodály training at Holy Names led her to change from a piano instructor to a general music educator.³⁵

After receiving a master's degree in music education in 1987, Zheng returned to Taiwan. Instead of developing her private piano studio as she had originally planned, she accepted an invitation to join the new music education department at the Tainan Theological Seminary, and she also worked at several music education centers. Eventually, she became a professor at the National Tainan Teachers College. She promoted the Kodály method through extensive writing and in various other ways as a college music educator, popular guest workshop speaker, and prolific author.³⁶ Her book, *The Kodály Music Education—Theory and Practical Examples*, was first published in 1990, the first Kodály method book by a Taiwanese author that presented the relevant concepts and approaches in a systematic manner. Rita Klinger, director of the Kodály Institute at Holy Names College, pointed out at the time, "By incorporating into their curriculum this excellent work prepared by Mrs. Shi [Zheng], teachers in Taiwan can know that they will be laying a solid musical foundation for their students as well as contributing to the musical education of generations of students to come."³⁷ Zheng became one of the most prolific Kodály method authors in Taiwan, with more than twenty articles and more than ten books to her credit.³⁸ Her books were used widely as standard textbooks for Kodály instruction in Taiwan.

In addition to promoting the Kodály method through her own writing and teaching, Zheng organized the first nationwide Kodály Music Teaching Camp. This camp, which took place from January 27 to February 6, 1993, was sponsored by the National Tainan Teachers College, the federal Ministry of Education, the Council for Culture Affairs of Executive Yuan, the Educational Department of the Taiwan Provincial Government, and the National Science Council of Taiwan. The instructors were Hungarian Kodály specialists Erzsébet

35. Fang-Jing Zheng, interview by Ying-Shu Liu, July 24, 2002, Taipei, Taiwan.

36. *Ibid.*

37. Rita Klinger, "Preface," in *Kaodayi yinyue jiaoxue—zonglun yu shili* [Kodály music education—a theory and practical examples] by Fang-Jing Zheng (Taipei: Yue-Yuan, 1990), 2.

38. Fang-Jing Zheng, *Kedayi yinyue jiaoxuefa zhi lilun yu shiwu* [The theory and practice of the Kodály music method] (Kaohsiung: Fu-Wen, 2002), 267–69.

Hegyí and Dénes Legányá. Some one hundred twenty people participated, including music educators from the National Normal University, Taiwan's nine teachers colleges and the respective affiliated experimental elementary schools, music advisors from all counties and cities, and music teacher representatives from junior high and elementary schools. Ninety-seven of the delegates were music educators from public elementary schools.³⁹

Another Taiwanese music educator, Yu Jian, followed in the footsteps of Fang-Jing Zheng. After graduating from the National Taiwan Normal University, Jian learned to teach choral singing without the aid of a piano at Diane Doron's pioneering workshops in Taipei in 1985. She applied what she learned and achieved some success with her junior high school students in choral competitions. However, due to her own lack of Kodály training and the difficulty of finding proper teaching materials, she found it challenging to teach through the method. Therefore, she earned a master's degree in music education with emphasis in the Kodály method at Holy Names College before returning to Taiwan in 1990. Having been trained in folk song analysis, she began to collect Taiwanese folk songs as her teaching materials. She later recalled that over time she developed more confidence in her teaching and became more specific in her teaching goals.⁴⁰

In December of 1992, Jian spoke on "How to Lead Students into the World of Chorus" at the first international conference on music education sponsored by the Music Educators Association of the ROC.⁴¹ In this speech she introduced one of the Kodály-based concepts: that children could develop the ability to part-sing. This national exposure launched her career as a Kodály teacher, and thereafter she taught Kodály courses for a few years at several colleges before becoming a full-time music teacher in a public elementary school. She maintained an extensive schedule of demonstration teaching with the Kodály method.

39. Erzsébet Hegyí was an internationally known pedagogue, author, editor, and professor at the Liszt Academy of Music. She was considered one of the most outstanding teachers of musicianship through the Kodály approach. Dénes Legányá received a doctor of musical arts degree from the Liszt Academy and was a professor of music in the Budapest University School of Music. He held diplomas in composition, piano performance, music theory, and piano pedagogy. *Kodály Music Teaching Camp Handbook*, National Tainan Teachers College, Tainan, Taiwan, January 27–February 6, 1993. Attendance figures were computed from the attendance list in the *Kodály Music Teaching Camp Handbook*, which was provided to delegates who attended the camp (no page numbers).

40. Yu Jian, interview by Ying-Shu Liu, July 23, 2002, Taipei, Taiwan.

41. Yu Jian (Yu Chien), "Ruhe yindao xuesheng jinru hecheng de shijie" [How to lead students into the world of chorus], in *The Essay Collections of the First International Conference on Music Education*, December 16–18, 1992, Taipei, Taiwan (Taipei: Music Educators Association of ROC, 1992), 145–61.

Jian's demonstration teaching made an impression on a young music teacher named Hua-Guan Ji. Two years after their encounter, Ji took a graduate music course one summer at Holy Names College, and the department head encouraged her to enroll in the program full time. Thus, Ji unexpectedly became a full-time graduate student and eventually completed a master's degree in music education. Following graduation in 1991, she returned to Taiwan and taught in the Department of Church Music at Presbyterian Bible College in Hsinchu City. In 1992, she convinced the department to require the Kodály method course. In 1995, the college arranged with its affiliated kindergarten to utilize the method with the young students.⁴²

Ji eventually became head of her department at Presbyterian Bible College and was instrumental in establishing a jointly administered Kodály course in collaboration with the University of Queensland in Brisbane St. Lucia in Queensland, Australia. The course was offered in Hsinchu City in July of three consecutive summers, 1998–2000. The University of Queensland granted twenty graduate credit hours for completing the summer course. Ji invited two Kodály experts, Edward Bolkovac and Judith Johnson, to teach the first summer.⁴³ Ji's major contribution to the Taiwanese Kodály movement was the establishment of this teacher training program, which was similar to programs that have been crucial to the success of the Kodály movement in other countries.

Ying-Shu Liu was a research fellow in charge of music education research and the in-service training of elementary music teachers at the Taiwan Provincial Institute for Elementary School Teachers' In-service Education (IEST) in Taipei. After receiving a master's degree in music education from the University of Illinois, she returned to Taiwan in 1988. In an attempt to expose as many public elementary music teachers to new ideas as possible, she arranged for Choksy to speak at the institute during the latter's visit to Taiwan in 1989. The following year, Liu invited Zheng to conduct a three-day Kodály method workshop at the institute. Liu was originally exposed to the method by Choksy and was also intrigued by Zheng's systematic presentation. Both of these experiences led her to pursue additional Kodály training.

In March 1992, Liu participated in a Keelung Observation and Study Team trip to Hungary to directly observe teaching through the Kodály method in its

42. Hua-Guan Ji, interview by Ying-Shu Liu, July 21, 2002, Taipei, Taiwan.

43. Judith Johnson was long associated with Clayfield College in Brisbane, Queensland, Australia, part of the time as head of visual and performing arts. She became a lecturer in music education and aural studies at the University of Queensland School of Music. She also served as president of the Kodály Music Education Institute of Australia and vice-president of the International Kodály Society. *Zhonghua Kedayi yingyue jiaoyu xuehui bashiliu niandu nianhui yanxi shouce* [Taiwan Kodály Society 1997 conference workshop handbook], March 29–31, 1997, Presbyterian Bible College, Hsinchu City, Taiwan.

country of origin. The team concluded that it was not the work of Zoltán Kodály alone that led to the positive results of Hungarian music education. Rather, it was a team effort through which people contributed their own individual talent and wisdom. A thorough, successful system of music education had developed through the accumulation of individual experiences together with long-term development and refinement.⁴⁴

In July of the same year, Liu participated in the Kodály summer certificate program at Holy Names College, along with several other Taiwanese music educators. This experience and the observations in Hungary convinced her of the value of the Kodály method for Taiwanese elementary music education. After returning to Taiwan, in 1993 she served on a revision committee that led to the publication of the government's elementary music curriculum standard that incorporated many Kodály concepts. Liu published *Lunchang gequ yi er san* (Round 123) in 1994, *Ertong de gechang youxi* (Children's Singing Games) in 1995, and a videotape titled *Ertong youxi geyao* (Children Game Songs) in 1998.⁴⁵ These materials were distributed free of charge to all public elementary schools in Taiwan. Liu continued to organize in-service training for music teachers through workshops by inviting Kodály program-trained teachers to teach at the IEST. She disseminated Kodály concepts and practices freely to all public elementary music teachers through the government education institute. She was also instrumental in the formation in 1994 of a second professional Kodály organization, the Taiwan Kodály Society, which has since promoted the Kodály method in Taiwan and represented the nation in the international Kodály community.⁴⁶

These were the most influential of the early pioneers in the introduction of the Kodály method in Taiwan, music educators from North America and Taiwan who laid the groundwork in the early years to make success possible. There were many others whose names are not mentioned in this account, including several music professors at Holy Names College who influenced many Taiwanese music educators, directly and indirectly.

44. Zhi-Zhong Xie, *Jilong shi yinyue jiaoyu xiaozu bashiyi nian fang ou yinyue jiaoyu kaocha yanxi zonghe xinde baogao* [Keelung City music education team 1992 European music education observation and study report], compiled by Keelung City Compulsory Education Advisory Group, May 25–26, 1992.

45. Ying-Shu Liu, *Lunchang gequ yi er san* [Round 123] (Banciao City, Taipei County: Taiwan Provincial Institute for Elementary School Teachers, 1994); Ying-Shu Liu, *Ertong de gechang youxi* [Children's singing games] (Banciao City, Taipei County: Taiwan Provincial Institute for Elementary School Teachers, 1995); and Ying-Shu Liu, *Ertong youxi geyao* [Children's singing songs] (Banciao City, Taipei County: Taiwan Provincial Institute for Elementary School Teachers, 1998).

46. The first organization, the Kodály Society of Taiwan, founded by Shu-Zi (Connie) Wang in 1989 (discussed earlier), has been overshadowed by the Taiwan Kodály Society.

Summary

There is a long history of ideas and practices in music and music education traveling to the shores of Taiwan, dating to the first Dutch Christian missionaries in 1624. These and later foreigners who introduced new ideas brought them directly or indirectly from Europe and North America. Other ideas were introduced by order of the Japanese conquerors, while many others arrived through other means over the centuries.⁴⁷ In particular, the Hungarian Kodály method was not transmitted to Taiwan directly from Hungary. Instead, the transfer process was introduced and largely carried out through cooperative efforts between North American and Taiwanese music educators. These individual efforts were instrumental in facilitating various aspects of the introduction and adaptation of the method in Taiwan beginning in the 1980s.

Tian-Hui Xu perceived some of the needs of aboriginal music teachers in Taiwan and organized a music camp for them. He also invited an American Kodály teacher to Taiwan, Diane Doron. Doron accepted the challenge of taking the Kodály method to Taiwan for the first time, and for the first time the name "Kodály method" was heard on the island. Doron inspired many aboriginal music teachers, giving them hope that they could teach music to children successfully even in absence of adequate funding for musical instruments. Subsequent workshops conducted in other cities brought the method to the attention of many other music educators, some of whom pursued additional training overseas and became the core impetus for the future Kodály movement in Taiwan. Xu himself was so inspired by the method that he continued his study at Holy Names College and became a prominent choral director who won many international choral competitions. His publications on the method provided valuable resources for elementary music teachers for years to come. This initial North American–Taiwanese cooperation expanded and otherwise enriched music education in Taiwan in important ways.

Miranda Lee, a private piano teacher in Taipei, also saw the potential of the Kodály method and invited Janos Horvath to Taiwan, the first Hungarian-born North American Kodály specialist to visit the island. He conducted several workshops in the southern, eastern, and northern regions of Taiwan. These early efforts seemed minor at the time in comparison to the needs of elementary music education in Taiwan as a whole. However, seeds were sown in the hearts and minds of some music educators.

Zheng was not exposed to the method while in Taiwan but happened upon it while studying piano at Holy Names College. North American music educators there encouraged Zheng to change her perspectives and led her to

47. See Ying-Shu Liu, "The Kodály Method in Taiwan," 13–87, for more information on this early history.

transform herself from a piano instructor into a general music educator. She returned and wrote the first extensive Kodály method book applicable to music education in Taiwan. Instead of being a mold of pianists, she became a mold of musicians among and through Taiwanese music teachers.

Many Taiwanese music teachers were inspired by these and other early exposures to the Kodály method. A few journeyed overseas for further studies and eventually helped propagate the method on the island. A majority of those acquired additional or all their training at Holy Names College. Taiwanese music educators trained there included Yu Jian, who applied the Kodály method on a regular basis in her elementary classroom; Hua-Guan Ji, who initiated the University of Queensland and Presbyterian Bible College joint Kodály summer program; and Ying-Shu Liu, who published and disseminated Kodály materials extensively in public elementary schools through a government institute. Several Holy Names College music instructors and professors contributed to the introduction of the Kodály method in Taiwan. Many of them have conducted workshops and presented at conferences in Taiwan.

Of the North America-trained Taiwanese Kodály pioneers mentioned in this article, only Shu-Zi Wang received her education at the University of Calgary under Lois Choksy. However, Wang invited Choksy to Taiwan immediately upon her own return, and she also began to collect folk songs. Choksy's visit generated much interest and had a significant influence on Taiwanese music educators.

During the early stage of the introduction of the Kodály method in Taiwan, the impact of certain North America music educators was significant and distinct. Their willingness to travel thousands of miles and their passion to teach on the island generated a great deal of enthusiasm in the music education community. The transformation of these young Taiwanese music educators in the early years laid the foundation for the adaptation and acceptance of the method in Taiwan.

Among the North American music educators who visited Taiwan during the pioneering years of the Kodály method, Diane Doron was the most influential. She introduced the concept and in doing so aroused interest on the part of several key Taiwanese music educators, individuals who in turn became the leaders of the movement. Due to the influence of Doron, most of these Taiwanese leaders began or continued their study of the Kodály method at Holy Names College in California. This connection led, in turn, to several professors from Holy Names College visiting Taiwan as speakers and workshop presenters.

Among the Taiwanese music educators influenced by Doron was Tian-Hui Xu, who wrote extensively on the Kodály method and was instrumental in producing teaching materials for Taiwanese music educators during the early years when such materials were lacking. Fang-Jing Zheng followed in Xu's

footsteps and became the most productive producer of Kodály method materials in Taiwan. During a recent interview, Zheng stated that Ying-Shu Liu was one of the most important promoters of the Kodály method nationwide. Liu was able to unite music educators who then founded the Taiwan Kodály Society, and she also served on the government committee that opened the way for the introduction of the Kodály method in the Taiwanese schools, including the inclusion of Kodály principles in public school music textbooks.⁴⁸

As of this writing, the application of the Kodály method in Taiwan continues to be limited by insufficient organizing materials for teaching purposes. Choksy described the need "to analyze and make counts of the frequency with which specific melodic turns and rhythmic figures occur, and then organize them into a comprehensive framework for teaching, taking into account at the same time the child developmental characteristics."⁴⁹ Because Taiwan is a melting pot of many different cultural groups—including some fourteen aboriginal tribal cultures, the Taiwanese Holo and Hakka, and several mainland Chinese groups—increasing the impact of the Kodály method in Taiwan will depend in part on the development of a database of diversified folk songs for teaching purposes. A plan to implement a teacher certification program in the Kodály method, in concert with the Taiwan Kodály Society, would help supply appropriately trained teachers.

The Kodály method has secured a place in the curriculum and textbooks for the public elementary schools of Taiwan, but much remains to be done before it can reach its full potential. Nevertheless, the introduction and adoption of the Kodály method in Taiwan, which has resulted from a strong international effort, can serve as a successful example of a foreign music teaching method playing a major role in a country halfway around the world from the origination country. Future research could address the continuing status of the Kodály method in Taiwan and how it has been introduced in other countries, with appropriate international comparisons.

48. Fang-Jing Zheng, interview by Ying-Shu Liu, February 24, 2012, Taipei, Taiwan.

49. Lois Choksy, *The Kodály Method I—Comprehensive Music Education* (Englewood Cliffs, NJ: Prentice Hall, 1999), 185.