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The Development of Western Classical Piano Culture
in Postwar Asia

Yejin Cho

A thesis submitted to the faculty of
Brigham Young University
in partial fulfillment of the requirements for the degree of

Master of Arts

Jeremy Grimshaw, Chair
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ABSTRACT

The Development of Western Classical Piano Culture in Postwar Asia

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The purpose of this study is to explore the past, present and future of the development of Western piano culture in Northeast Asia and the musical, social, political and economic facets thereof. Western piano was first introduced to general public as part of the Westernization process during and after World War II in Asia. During the second half of the twentieth century, Asian piano culture has experienced a period of rapid development and mass popularization along with dramatic cultural, economic and technical developments. Quantifiable evidences for this are given in the number of competition winners and graduates of prestigious institutions with Asian heritage. Piano sales and manufacture of Asian companies gives further testament to the popularity of piano in Asia. Finally, the paper acknowledges the achievements identified and suggests ways in which Asia could become a fully independent culture central for piano in the future, with a close look at factors such as the diversity and quality of education programs and syllabi, social norms formed as a result of rapid modernization, and the constituent ratio of Asian decision-makers in eminent music organization.

Keywords: Asia, piano culture, international, postwar, modernization, Westernization

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1. Introduction

The Western piano is dominating the cultural core of the modern orient. Renowned critics have discovered a phenomenon referred to by some as the *Piano Fever* in Asia, the popularity of piano learning and the idolization of gifted Asian pianists in the Continent.¹ With Asian virtuosos such as Yundi Li and Lang Lang bringing audiences to their feet in major performance halls all over the world, and aspiring musicians garnering top prizes in major international competitions, there is little doubt that Asian pianists have enjoyed notable success in recent years. Not only are Asian musicians performing successfully away from home, their stories are inspiring those back in their homelands to grow increasingly infatuated with the piano. Following the dominance in piano manufacturing industry of Japanese and Korean companies in the 1990s, the new century saw China taking lead in number of piano sales internationally.² With their newfound passion, fueled by increase in piano manufacture and sales with economic growth and industrial development after World War II, the number of young piano novices in Asia increased dramatically in a very short period of time.

However, a deeper look into this cultural phenomenon makes one wonder if Asia truly “owns” the piano culture. Successful as many Asian pianists are, certain areas show room for improvement in order for Asia to fully embrace Western piano as a culture beyond playing the instrument itself. For instance, although millions of Chinese piano students account for the current increase in number of piano students in Asia as a whole, there is in fact a decline in the

¹ J. Lin, “China’s ‘piano fever’,” *The Philadelphia Inquirer*, June 8, 2008. http://articles.philly.com/2008-06-08/news/24997679_1_music-lessons-piano-lessons-classical-music (accessed November 19, 2015). Note that although the term is used for China specifically, it is applicable to East Asia in general.

² Samick Music Corporation. *Joong-guk Ak-gi Sijang apuro 10-nyon duh sung-jang. kiup bunseok 2014.05.13. (China Instrument Market on the Rise for the Next Ten Years. Corporate Analysis 2014.05.13.)*.

number of music students in Korea. The decrease in the number of piano students in less than half a century after an earlier period of popularization could signify that Western piano has not yet firmly established itself as a culture in Asia. Not only is number of private students decreasing, but also the emphasis on music as a subject has dropped considerably in the recent years from school curricula in Korea, which also resulted in many students discontinuing musical training after a certain age in order to focus on subjects that are more directly related to university entrance exams.³ Possibly due to the lack of emphasis in the subject, the overall music curriculum at high school level is considered less comprehensive than that of the West, with less hours delegated for music classes per week and fewer options for extracurricular music performance groups. In addition, Asian piano students are under social pressure to study abroad at some point in their academic careers due to widely accepted social standard that anything more “Western” is better, including the quality of education. This perception is prevalent because piano was accepted as part of cultural modernization that took place in early twentieth century. If no credential is acquired abroad, there is a slim chance that an Asian music graduate will find employment back home.

The traditional “tiger mom” method of Asian parents, a rigorous and goal-oriented parenting that requires obedience and submission to strict practice routines and lifestyle, while proved effective in gaining necessary technique and performing skills for winning international competitions for the choice few, have seen side-effects in other students.⁴ Furthermore, although Asian pianists are receiving spotlight at an international level, only a few Asians hold positions

³ Ministry of Education, Science and Technology. *Godeunginjukjawonbu gosi je 2007-79 ho e ddarun godeunghakgyu gyoyukgwajung haesul 9 umak (Explanation 9 on High School Music Curriculum According to Official Notification #2007-79 of Ministry of Education & Human Resources Development)*.

⁴ A term used in Amy Chua, *Battle Hymn of the Tiger Mother* (The Penguin Press), 2011.

as key decision-makers in the International classical music field, and Asian musicians are subject to racial stereotypes, being branded as ‘technical’ and ‘expressionless’ by their Western counterparts and critics.

There are a number of studies done on similar topics in recent years. Mari Yoshihara gives an interesting account in her *Musicians from a Different Shore: Asians and Asian Americans in Classical Music (2007)* with extensive historical and ethnographic research including interviews done with approximately one hundred musicians to reveal the enthusiasm shown by East Asians and their recent successes in the field of Western Classical Music. It focuses on the Asian and Asian-American musicians and how they establish their cultural identity in a setting foreign to their native background. Alison Tokita, in her article *The Piano and Cultural Modernity in East Asia* provides insight on the motives behind the enthusiastic reception of classical piano in East Asia, and its relationship and significance in the modernization process after World War II. Okon Hwang, author of *Western Art Music in South Korea: Everyday Experience and Cultural Critique (2009)* states how Western art music is perceived as a ‘dominating cultural force’ despite its relatively short history. She explores the influence of Western art music in the modern cultural identity of South Korea, which she re-explores later in the same year from a different angle in the article *No Korean Wave Here: Western Classical Music and the Changing Value System in South Korea (2009)* where she identifies a change in the way classical musicians are viewed and treated in South Korea with the emergence of Korean popular musicians. This paper focuses on the development of piano and pianists in the Asian continent itself, taking various non-musical factors into account such as financial, political, cultural and educational aspects that have contributed towards the formation of current state of piano music and musicians in Asia.

The topics to be discussed here are not only relevant but also directly applicable to modern-day global piano culture development. Major Western press such as the *New York Times* have already acknowledged the strong presence of Asian musicians both in and out of Asia, and It is hard to avoid the presence of Asian students and their level of performance in Western conservatories and international competitions. In fact, seeing the globalization manifest in the racial diversity of constituents of various classical music groups, it would be difficult to predict how classical music would evolve in the future where more and more of its participants are “Eastern” without having an idea of their cultural background, ideals and ethics that they work by, and the reasons behind the development and popularity of Western music in modern-day Asia. Seeing how successful Asian musicians were over the past decades in terms of piano performance, the reasons behind their success would be of interest to musicians regardless of their cultural background, and would provide insight for professors and teachers in teaching and understanding their Asian students. As identified by Jin Ho Choi in *Attitudes of International Music Students from East Asia Toward U.S. Higher Education Institutions*, as a significant portion of music student body in educational institutions throughout North America, Europe and Australia are from Asian background, it would benefit current piano teachers to review how much is known and understood about these students’ learning style. Not only are achievements discussed here, but also the crux of the study lies in how this Western culture permeated the Asian culturescape and contributed to the ‘modernism’ after World War II, and identifying factors that may contribute to making Western piano a long-lasting part of modern Asian culture.

This study consists of three main chapters. The first chapter gives a brief account of the introduction of piano in Japan and Korea before and after World War II, focusing on Japan as the first in Northeast Asian countries to accept and develop the piano culture. The early development

and acceptance of piano culture is tied with the political movement towards modernization. Piano culture was seen as part of a high-society Western culture, and therefore was considered a desirable pursuit in the process of Westernization during the Meiji Period in Japan and in postwar South Korea. The introductory years are followed by a period of rapid development, in conjunction with the dramatic economic growth and subsequent social changes that took place in South Korea during the 60s to the 80s.

The second chapter presents statistical evidences that support and quantify the growth in interest and success in the field of Western piano performance in Asia over the past 50 years, with supporting data such as the number of wins in international music competitions, proportion of Asian pianists in top Western institutions, rate of increase in piano production, and number of instrument sales. It then takes the compiled information and suggests possible reasons for such growth and success, thereby making inferences as to how Asia was able to achieve success in a field of classical piano culture that is still fairly new and foreign to its own, and how traditional Asian value systems and ethics are applied and made manifest in the process of piano skills and culture development.

The final chapter takes a step back from the positive results discussed in the second chapter and explores the significance of these success stories in cultural development as a whole, identifying factors requiring attention in creating a lasting culture. Factors such as the development of non-performance, off-stage factors such as style and quality of music education in group and private classes, the social pressure from Asian society that sends music students overseas in hope for better job prospects, the over-rigorous parent and teacher involvement in student development, and persistent racial discrimination and prejudices against Asian piano

students and artists are factors to consider before defining Asia as the next frontier for classical piano culture development.

It should be noted that for the purpose of this paper, the term “Asia” denotes *Northeast* Asia, namely Japan and Korea. China is also included in various sections due to the fact that it is almost impossible to discuss Western piano development in the recent years without acknowledging the developments made by China after the Cultural Revolution. This emphasis on Japan and Korea, however, is due to the fact that the vast majority of internationally successful Asian pianists are from Northeast Asia, and this is where the biggest growth in number and interest of piano playing is seen.⁵ In addition, the aforementioned three countries share a long history of cultural development, and their history of early piano culture development is similar and interconnected. Due to the growing ambiguity of race, “Asian students” in this study denotes students with paternal East Asian heritage, i.e. those who were born and raised in Asia, born in Asia but studied abroad for a period, or born in the West under Asian parents. Use of the term “culture” follows the Oxford Dictionary definition of “the arts and other manifestations of human intellectual achievement regarded collectively.”

Finally, this is not a comparative study in any capacity, nor is it a testament of one culture being superior than the other. Rather, it is a study that strives to establish and understand the origins of Asian piano culture within Asia to gain a better understand of the background of numerous Asian musicians currently active in and out of their homeland. This study explores the chronological development and growth of piano culture in Asia and strives to suggest ways in which the said culture can flourish even further in the future. It also touches on social, economic,

⁵ Michael Ahn Paarlberg, “Can Asians Save Classical Music?” *Slate*, February 2, 2012, http://www.slate.com/articles/arts/culturebox/2012/02/can_asians_save_classical_music_.html (accessed September 30, 2015).

political and philosophical aspects that may have had an impact on the development of piano culture, as the cultural development of the piano was inevitably interconnected with the continent-wide modernization and Westernization process seen before and after World War II.

2. Cultural Westernization and Advent of Piano: Japan and Korea



Figure 2-1. Nakamura Daizaburo, *Piano* (1926)

To better understand the interest and growth of Western classical piano music in Asia, it is necessary to give a brief account of the genesis and early developments of piano that led up to it in the context of Westernization. Western music was initially introduced to and taught in Asia by Christian missionaries in mission schools where music was mainly taught as means of proselyting, and later became popular among the people through government support and interventions that linked modernization with development of Western cultures. This chapter spotlights two countries in particular, Japan and Korea, and their process of Westernization and introduction of piano in lieu of opening doors to Western cultures.

Japan was already exposed to Western music back in the sixteenth century by Jesuit missionaries, but due to the ban of Christianity and the expulsion of foreigners at the time it

could not develop far. It is during the Meiji Era (1868-1912) up to the First World War that is generally considered the beginning of widespread reception of Western classical music into Japan.⁶ By first glance it seems puzzling that Western music was received well by Japanese listeners, as there is an inherent difference between Western art music and traditional Japanese music in defining what is considered aesthetically beautiful. Whereas Western melodies in general are based on fixed pitches, Japanese music incorporates ‘bending’ or unstable pitch with subdued emotional expression.⁷ However, aesthetic differences were overcome and Western music was enthusiastically received and learned to the extent that the very term *ongaku* (Japanese term for ‘music’) became synonymous with Western music rather than traditional Japanese music.⁸ Western music was also supported by the government and was adopted as the standard music for the country’s education curriculum, as it was seen as part of the national modernization process.⁹ Modernization as promoted by the government at the time involved embracing all aspects of Western culture including fashion and merchandise, technology, and lifestyle, and it was done primarily in order to be able to stand shoulder to shoulder with the Western countries to renegotiate treaties that were not in favor of Japan.¹⁰

⁶ Margaret Mehl, “Western Art Music in Japan: A Success Story?” *Nineteenth-Century Music Review* 10 (2013): 214.

⁷ *ibid.*, 216.

⁸ *ibid.*, 215.

⁹ *ibid.*, 212.

¹⁰ Grace Wang, “Interlopers in the Realm of High Culture: “Music Moms” and the Performance of Asian and Asian American Identities,” *American Quarterly* 61, no.4 (December 2009): 884.



Figure 2-2. “A Mirror of Japanese Nobility(扶桑高貴鑑)” by Toyohara Chikanobu (August 1887)¹¹

A look at some of the artworks around this period yields valuable facts regarding the modernization process. A portrait of the Japanese imperial family by Toyohara Chikanobu (Figure 2-2) clearly shows the role of the royal family and upper class nobility in being an example of cultural westernization. The Western-European clothes and furniture, use of tablecloth, and Western-style flower arrangements suggest the western influence seen in daily lives and belongings. It is interesting to note the juxtaposition of Japanese style paintings against the Western-style furniture, showing how different cultures blend together without contradicting each other. Japanese leaders considered modernization to be a necessity, and with government and leadership support the nation quickly accepted the new culture and lifestyle.

¹¹From collection of The Metropolitan Museum of Art, New York, USA.



Figure 2-3. "Illustration of Singing by the Plum Garden" by Toyohara Chikanobu (1887)¹²

Another picture by Chikanobu (Figure 2-3) shows an even more explicit view of how much Western culture has permeated the Japanese lifestyle. The oriental backdrop of the plum garden and the appearance of the characters are the only points hinting at the nationality of the subjects. Everything else including the architecture of the building, dresses, furniture and floral arrangements are all Western in style. The presence of a keyboard and the fact that they are singing out of a score is another evidence of Western music tradition accepted by the Japanese at the time.

¹² From collection of Museum of Fine Arts, Boston.

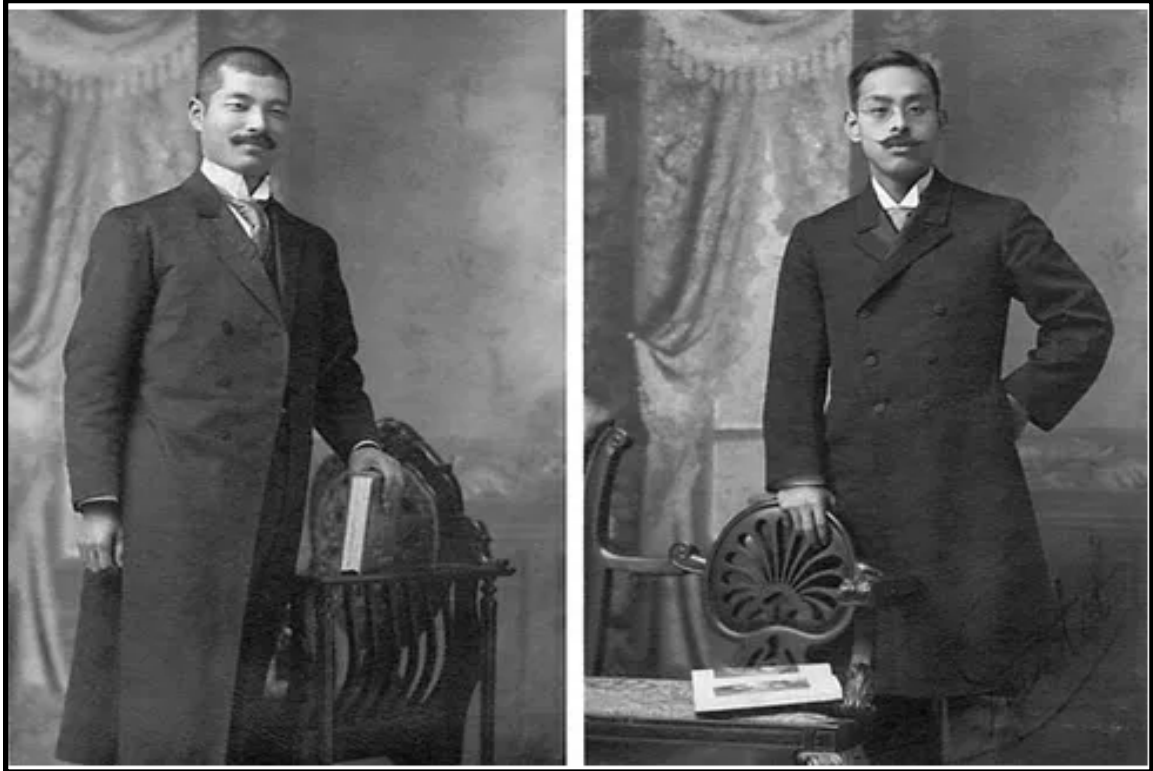


Figure 2-4. Photos of men taken in Japan from the 1890s. Modern men were to dress in Western apparel, especially when they were interacting with foreigners.

Japan became a major consumer of Western art music by the 1930s, and by the end of World War II became an export country of musical instruments, music technology and pedagogical methods such as the Suzuki Method.¹³ Japan also became the first in Northeast Asia to gain international acclaim with classical piano. Mitsuko Uchida, for example, is considered one of the greatest pianists of the twentieth century, and was the only Asian pianist to make the list in the *Great Pianists of the 20th Century album* released by Philips Records and sponsored by Steinway & Sons.¹⁴ Japanese prizewinners were seen as early as the 1950s in major

¹³ Mehl, “Western Art Music in Japan: A Success Story?” 211.

¹⁴ David Stevens, “A Century of Great Pianists in 15,000 Minutes.” *New York Times*, April 27, 1999, <http://www.nytimes.com/1999/04/27/style/27iht-piano.t.html> (accessed January 8, 2016). Philips Classics said this was the “largest project ever undertaken by a recording company in the history of recorded music.” Numerous major and minor labels collaborated to compile this comprehensive edition, sponsored by Steinway & Sons.

international competitions, with over 100 competition winners to date, the highest number of wins in Asia and third worldwide after USSR/Russia and the USA.¹⁵

While active Westernization was made and promoted by the Japanese people and government, foreign culture was not received so readily in Korea. The opinions of government officials on acceptance of Western culture was divided, and eventually a national closed-door policy was stipulated by Heungseon Daewongun, regent for the King who held political power during the second half of nineteenth century.¹⁶ This delayed the Westernization process in Korea, and consequently the reception of Western music and culture. There are different theories about when Western music was first introduced in Korea, but most agree that it was introduced by Protestant missionaries near the end of nineteenth century.¹⁷ The first piano in Korea was shipped in via Samoonjin Port in Daegu city in March of 1900 by Richard Sidebotham (1874-1908) and his wife, Effie Alden Bryce, American missionary couple who started their work in Korea in November of 1899.¹⁸ When the movers moved the piano to the Sidebotham residence the onlookers cried, “here comes the ghost-barrel,” an evidence of people’s sentiments towards Western music at the time.¹⁹

¹⁵ Refer to Appendix A.

¹⁶ Hyun-Jin Jung, “*Daewongoon-eui gaehyuk-eun wae soegookuro ieojutna* (Why did Daewongoon’s Reform led to Close-Door Policy),” *Joong-Ang Ilbo*, September 3, 2014, <http://news.joins.com/article/15718076> (accessed January 15, 2016).

¹⁷ Okon Hwang, “No “Korean Wave” Here: Western Classical Music and the Changing Value System in South Korea.” *Southeast Review of Asian Studies* 31(2009): 58. Okon Hwang states that Western music was first introduced to Korea in 1885, but exact date is unknown.

¹⁸ Do-Hoon Kim, “*Guknae cheot piano, samoonjin naruteoro eottuke deuleo watssulkka* (How did the piano first enter Korea via Sammonjin port),” *Daegu-Ilbo*, April 3, 2013. <http://www.idaegu.com/?r=home&c=6&uid=254099> (accessed December 26, 2015).

¹⁹ See Figure 4. The term ‘ghost-barrel’ is a direct translation of the Korean word *guishintong*, a term coined by the on-lookers to describe how grotesque they found the piano at first.

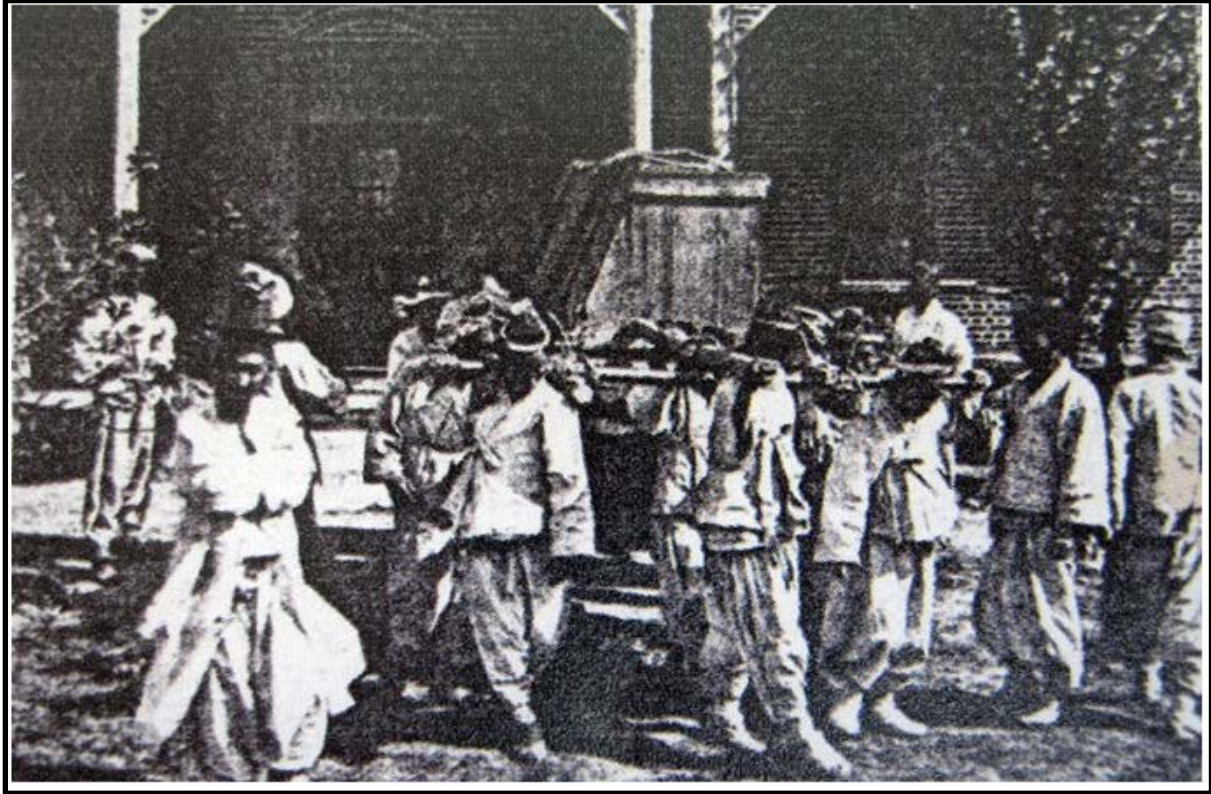


Figure 2-5. Picture of workers moving the first piano from Hwa-Won Samoonjin port to the Sidebotham residence, approximately 16 km away. (1901, photo courtesy of Dalsung Cultural Foundation).



Figure 2-6. The first piano at Samoonjin port. The words 'Here comes the ghost-barrel' are engraved above the piano.

Western music took a stronger root in Korea during the Japanese annexation period (1910-1945). As part of the annexation all indigenous Korean musical activities were banned and Western-influenced Japanese school and military songs were taught and implemented within the educational system.²⁰ The Japanese songs taught used Western modes and metric system, but still sounded ‘Japanese’ because they used traditional rhythmic and melodic patterns translated and notated in Western music style.²¹ As there were no suitable music institutions for Western music at the time, the pioneering generation of Korean pianists who could not find suitable education within Korea journeyed to Japan and Europe in order to further their training. The first professional Korean pianist, Young-Hwan Kim, initially discovered the piano in Korea and furthered his education in Japan. Born in 1893 as son of a great landlord in Pyong-Yang (now capital of North Korea), he went to church in his youth and taught himself how to play the reed organ his father bought for him. He took his first proper music lessons from Christian missionaries using organ and accordion, and before his middle school graduation he went to Japan to further his studies. He became the first Korean pianist to be accepted into Ueno Music School in Japan, majoring piano under Dr. Paul Schultz from Germany.²² Despite the state of Annexation that the country was in many more pianists followed the example of Kim including Won-Bok Kim, who is considered the ‘mother of piano education’ in Korea.²³ Daughter of a

²⁰ Hae Young Yoo, “Western Music in Modern Korea: A Study of Two Women Composers” (D.M.A. Diss., Rice University, 2005), 27.

²¹ Kang Sook Yi (Lee), “Korean Music Culture: Genuine and Quasi-Korean Music,” *Traditional Korean Music*, (Korea: Sisa-young-o-sa Publishers, Inc. USA: Pace International Research, Inc., 1983): 53-56.

²² Hwan-Yong Jung, “Kim Young-Hwan, Hankook choicho eui pianist (1891-1977) (Young-Hwan Kim, the First Korean Pianist (1891-1977)).” *Applied Music News*, February 26, 2014, <http://www.apmnews.co.kr/news/articleView.html?idxno=139> (accessed 2015/07/18)

²³ Yoon-Jong Yu, “Piano-eui daemo kimwonbok-ssi hujinyangsung heonshin (The Godmother of Piano Won-Bok Kim contributes towards raising the next generation of pianists),” *Dong-a Ilbo*, April 30, 2002, <http://news.donga.com/3//20020430/7814086/1> (accessed January 15, 2016).

teacher and composer, she started learning the organ at the age of 8 by influence of her father and started formal studies at *I-wha* Woman's high school on the piano. After graduation she went to Japan to study the piano further, and returned to Korea after graduation to become one of the most famous pianists in the 1930s when pianists were very few, and performed actively as pianist and accompanists with fellow instrumentalists.²⁴ After the end of World War II she became a professor at Seoul National University where she taught piano for decades and regularly performed with her students.

Classical piano in Korea has made significant advancements since the Liberation in 1945, especially during the period of dramatic economic growth of the 1970s and 80s. Interest in piano ownership and education grew quickly among the general public as people recognized the connection between classical music and higher social status and culture, and parents started sending children to learn how to play the piano and other musical instruments by the age of six or seven.²⁵ Private music schools were seen in almost every neighborhood in major cities of South Korea, and the number of licensed and unlicensed private piano schools nationwide reached 100,000 by mid-1980s.²⁶ Economic development resulted in the rise of interest in education and culture, and piano lessons became widely popular. Many music students also went to study abroad, the United States being the most popular destination. Administration officers of music schools in the US saw a significant influx of Asian Americans into the schools by the 1970s, and in a New York Times article by Leslie Rubinstein, it was reported that 40 percent of total enrollment at Juilliard School's pre-college division was Asian or Asian-Americans in the

²⁴ *ibid.*

²⁵ Hwang, "No Korean Wave Here," 59.

²⁶ *ibid.*, 221.

1980s.²⁷ The percentage of the piano department alone was even higher, with two-thirds of the student body being Asians.²⁸ Having a piano at home became a symbol of affluence and higher social class, and by the 1990s more than ninety-four universities offered majors in Western music performance.²⁹ In a period of less than a hundred years, classical piano rose as a major cultural icon in Asia.

²⁷ Eric Hung, "Performing "Chineseness" on the Western Concert Stage: The Case of Lang Lang," *Asian Music* 40 no.1, Music and the Asian Diaspora (Winter-Spring 2009): 131.

²⁸Hwang, *Western Art Music in South Korea: Everyday Experiences and Cultural Critique*, 78.

²⁹ *ibid.*, 59.

3. Growth and Development

The Soviet and Jewish pianists who were recognized as classical giants until the 1960s and 70s are being challenged by their Asian counterparts. Now a handful of Asian pianists dominate the major festivals and concert halls worldwide. Not only are they taking center stage, but the audience seats in classical music concerts are filling up with Asians as well. In a recent survey conducted on demographics of attendees of classical concerts, Asian attendance rates either matched or surpassed the U.S. national average up through the 45- 54 age range; in other words, the younger the classical audience is, the more likely it is that there are more Asian audience members.³⁰ Asia appears poised to become the future center of the Western classical music concert culturescape. In light of this trend, this chapter will focus on three important aspects of understanding the piano culture development in Asia. First, this section will look at specific ways in which Asian pianists have achieved success in Western piano, both on and off stage. Then we will strive to understand the reasons why Asians have embraced and excelled in a field that has always been exclusively Western and is so distinct from their own traditional music culture. Lastly and perhaps most importantly, we will look at how Asia was able to successfully absorb and excel in piano culture in a relatively short period of time.

In major international piano competitions, native Asian pianists and those of Asian heritage have won numerous prizes in the recent years. A look at just a few eminent competitions indicates how dominant Asian artists have become in the classical music industry. In the 2002 International Tchaikovsky Competition, over half of the competitors were Asians, and in the 2005 Van Cliburn International Piano Competitions, almost half of the contestants were of Asian

³⁰ Paarlberg, "Can Asians Save Classical Music?"

background.³¹ *La Scena Musicale* revealed that in the 64th Montreal Symphony Orchestra Competition, the overall winner was a Chinese-Canadian, and four of the six winners from different categories were of Asian heritage.³² East Asian countries, namely China and Korea, are dominating the international classical piano scene.

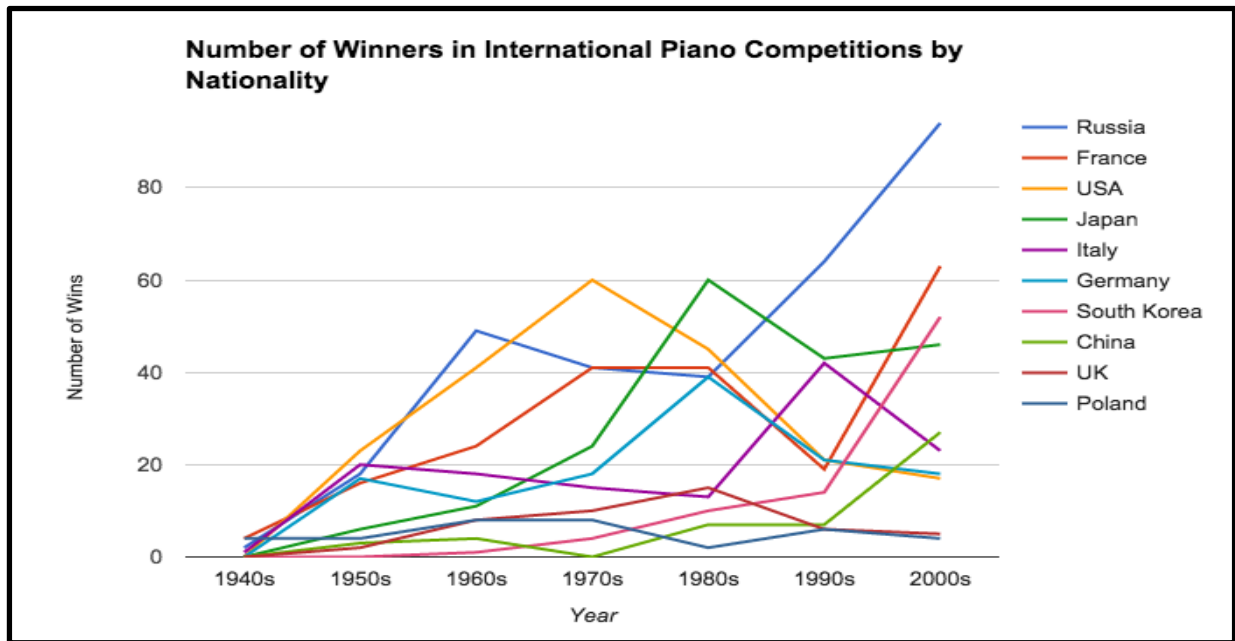
To quantify this Asian prominence, and to trace exactly when this trend emerged, I have researched the background of all past winners in major international competitions listed on the World Federation of International Music Competitions (WFIMC)), in addition to competitions that were part of WFIMC in the past and competition that has survived for more than 50 years. Prizewinners were identified through competition websites and tabulated by nationalities represented, with non-residents of Asian heritage also counted as Asian winners. Sixty-nine countries were represented, but for the purpose of this study the results of top ten countries have been extracted and graphed for reference.

³¹ Mari Yoshihara, *Musicians from a Different Shore: Asians and Asian Americans in Classical Music* (Philadelphia: Temple University Press, 2007), 2.

³² Denise Lai, "The Rise of Asians in Classical Music," *La Scena Musicale* (February 9, 2004) 20, <http://www.scena.org/lsm/sm9-5/ascension-Asiatiques-en.htm> (accessed December 3, 2015).

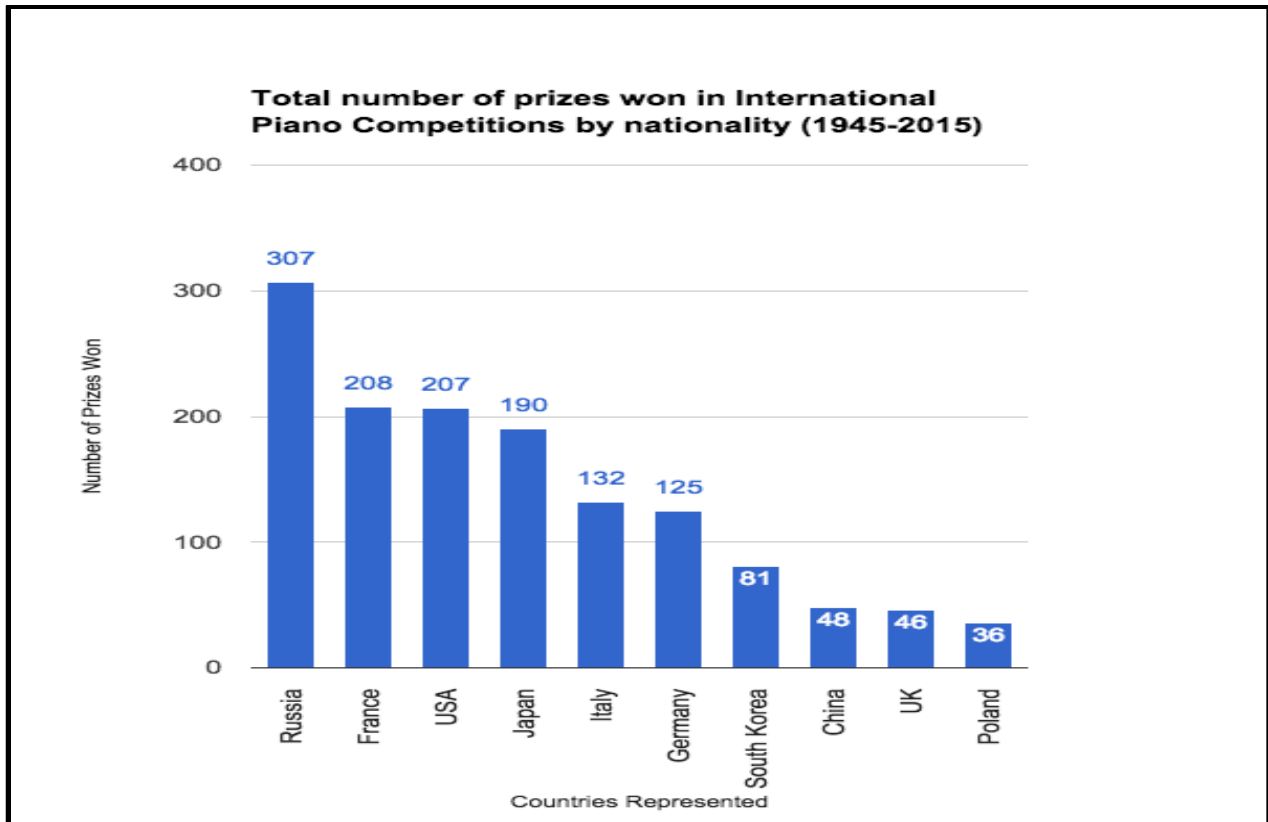
| Nationality/Date | 1940s | 1950s | 1960s | 1970s | 1980s | 1990s | 2000s-2015 | Total |
|---------------------------------|-------|-------|-------|-------|-------|-------|------------|-------|
| Russia | 2 | 18 | 49 | 41 | 39 | 64 | 94 | 307 |
| France | 4 | 16 | 24 | 41 | 41 | 19 | 63 | 208 |
| USA | 0 | 23 | 41 | 60 | 45 | 21 | 17 | 207 |
| Japan | 0 | 6 | 11 | 24 | 60 | 43 | 46 | 190 |
| Italy | 1 | 20 | 18 | 15 | 13 | 42 | 23 | 132 |
| Germany | 0 | 17 | 12 | 18 | 39 | 21 | 18 | 125 |
| South Korea | 0 | 0 | 1 | 4 | 10 | 14 | 52 | 81 |
| China | 0 | 3 | 4 | 0 | 7 | 7 | 27 | 48 |
| UK | 0 | 2 | 8 | 10 | 15 | 6 | 5 | 46 |
| Poland | 4 | 4 | 8 | 8 | 2 | 6 | 4 | 36 |
| Total | 11 | 109 | 176 | 221 | 271 | 243 | 349 | 1380 |
| Number of Asian Winners | 0 | 9 | 16 | 28 | 77 | 64 | 125 | 319 |
| Percentage of Asian Winners (%) | 0 | 8.2 | 9.1 | 12.7 | 28.4 | 26.3 | 35.8 | 23.1 |

Table 1. Number of prizes won in international piano competitions by nationality (top 10)³³



Graph 1: Number of Winners in International Piano Competitions by Nationality. Top 10 out of 69 countries are represented here.

³³ See Appendix A to view full data related to this table. Number of wins was calculated by counting the number of prizes won by pianists by nationality from 1945 to present (2015). Parameters and details on how data was filtered are found under Appendix A.



Graph 2. Total Number of prizes won in International Piano Competitions by Nationality

The data yields some interesting points. All 3 Asian countries (China, Japan, Korea) made it to the top 10 list, Japan with highest number of wins so far among Asian countries and fourth highest total. Some of the earliest Asian winners represented China, but the growth halted during the Cultural Revolution in the 1960s and 70s. However, there has been a significant growth from the 1990s to 2000s, indicating the rate in which Chinese piano is growing in competitiveness. South Korea, while being the last of the three Asian countries to produce winners has seen a steady increase in number of winners, gaining the highest number of winners in Asia in the 2000s. All non-Asian countries, with the exception of Russia and France, have seen a decrease in the number of winners between 1990s to present. Most importantly, the percentage of Asian winners overall has shown a steady increase, from 8.2% in the 1950s (right after the World War II) to 35.8% in the 2000s.

The number of Asian students enrolled in top conservatories around the world is also worth noting, as the level of competition for acceptance into these programs is well known to be very high. From personal experience, anecdotal comments and from correspondences with colleagues who have studied or are currently studying in the United States, the United Kingdom and Europe, it was evident that Asians are dominant in piano departments, more so than any other instruments in the conservatories. In the case of United States, prestigious music conservatories such as Juilliard, Curtis, and Eastman Schools have accepted a very high percentage of Asian students into the program over the last few decades. David Kim, concertmaster of Philadelphia Orchestra and of Korean origin himself, claimed that right now Juilliard is ‘all Asian’, and that this is more true in the pre-college division.³⁴ He reveals that even in the 1970s the tide was turning in the sense that the Eastern European and Jewish pianists were diminishing in number and Asians were beginning to emerge, remembering that in an ear-training class that he attended, all fourteen students were Asians.³⁵ This shows how much Asians are and have been dominating the conservatories in number, and as this is even more apparent in the Junior division, this trend will most likely continue in the future. Korean nationals are known to be heavily represented; according to Hwang, as of 1998, 20 percent of the students in the college division of the Manhattan School of Music were Koreans, and two-fifths of the preparatory division and one out of six students at the undergraduate and graduate school of the Juilliard School of Music were Koreans.³⁶ The numbers have risen even higher after 2000. According to Yoshihara, approximately 30 percent of the 834 students attending the Juilliard

³⁴Yoshihara, *Musicians from a Different Shore: Asians and Asian Americans in Classical Music*, 1.

³⁵ *ibid.*

³⁶ Hwang, “No Korean Wave Here,” 59.

School in the 2003-04 academic year were Asians, with East Asians clearly dominating the Asian population. Eastman School of Music showed similar, if not more dramatic results, with 70-80 percent of the piano students being Asians.³⁷ These numbers clearly indicate that by the beginning of the century, East Asia has clearly dominated the classical music institutions in number. Furthermore, since many of these graduates will continue their careers in the mainstream classical music industry in the future, it is very likely that the Asian dominance will show in orchestras and other music groups as well.

Not only are Asians dominating in number overseas, major Western institutions have also noticed the shift of racial demographics and are holding on-site auditions in Asia and proactively searching for talents in the continent itself. For over twenty years, a group of administrators from eminent schools of music in the US have travelled to Asian cities to hold live auditions for students who are interested in studying in the United States.³⁸ These schools include the Oberlin College Conservatory, Boston University School of Music, Peabody Conservatory of the Johns Hopkins University, San Francisco Conservatory, and Manhattan School of Music. These five schools hold auditions in major Asian cities such as Seoul, Taipei, Hong Kong, Singapore, Bangkok, Guangzhou, Shanghai and Beijing. The search for Asian talents does not stop here. An expansion plan was recently announced by Juilliard, which will open a campus in Tianjin, China in 2018 that will offer a U.S. accredited master's degree. The facility will be designed by Diller Scofidio+Renfro, the firm that also was in charge of the expansion of the New York center

³⁷ Yoshihara, *Musicians from a Different Shore*, 2-3.

³⁸ *USA Schools of Music Asia Audition Tour for Fall 2016 Enrollment*.
<http://usaschoolsofmusic.com/mainland-china-auditions-.html> (accessed November 13, 2015).

in 2006-2009.³⁹ This is a significant step in terms of Asian piano culture development, and shows that the leadership of major music institutions in the West is clearly aware of Asia's potential. Chinese students will be able to experience and gain U.S. credentials without having to go abroad, ostensibly enjoying the same quality of teaching and facilities as the students in New York. There is no doubt that this will also have a positive influence on the level of education and performance in Chinese institutions in general as well, as the Juilliard Campus will help raise the bar in all aspects of music education for other local schools.

The number of piano students in Asia has increased considerably during the second half of twentieth century. South Korea experienced a major classical piano boom in the 1970s and 1980s, with music academies found by handfuls in every block of major cities with almost every child learning a musical instrument by the age of six or seven. Thousands of music majors graduated from college by the 1990s, and according to *Didimdol* Publishers 25,000 students applied to post-secondary music institutions in 1997, and the vast majority of the students in these institutions chose Western instruments instead of traditional Korean music.⁴⁰ We can see that as the aftermath of Westernization that took place during and after the Second World War, the interest and appreciation in traditional music has significantly diminished and has been replaced by Western classical music in institutions. China leads in terms of number of piano students. According to recent articles in the *Asia Times* and *The Independent* assert that approximately 36 million Chinese children study the piano today in conservatories and in private

³⁹ Juilliard Online, "Juilliard Expands Asian Presence With the Tianjin Juilliard School," September 28, 2015, <http://www.juilliard.edu/about/newsroom/2015-16/juilliard-expands-asian-pr esence-tianjin-juilliard-school> (accessed November 10, 2015).

⁴⁰ Hwang, "No Korean Wave Here," 59.

lessons, compared to six million in the United States.⁴¹ Another article in the *Philadelphia Inquirer* reported that another 50 million children in China study the violin and that “Chinese parents urge their children to excel at instrumental music with the same ferocity that American parents push theirs to perform well in soccer or Little League.”⁴²

A striking indicator of how popular piano has become in Asia is piano manufacture and sales, as increase in demand of pianos has driven Asian instrument manufacturers to increase output and improve industrial proficiency. The first of the Asian countries to enjoy success in this field was Japan, followed by South Korea. Cyril Ehrlich describes the emergence of Japan as a leading manufacturer of pianos as “the most significant development in modern piano history.”⁴³ Japanese pianos were selling more than American pianos by the 1990s, with Korean brands closely following in sales volume. According to *The Global 200: The World’s Largest Music & Sound Companies* issued in December of 1998, Yamaha Corporation of Japan gained first place in “Leading Piano Producers Ranked in terms of Total Sales of Music and Sound Equipment” category in 1998, with \$3,477 million dollars in sales and 9,281 employees. Second place also went to a Japanese company, Kawai Musical Instrument Manufacturing Co., with \$779 million dollars in Sales. Korean companies Samick and Young Chang have also ranked in top ten for sales, surpassing Steinway and other major European brands in sales volume.⁴⁴ It is evident by numbers that in the field of piano manufacture Japan and Korea had already dominated the scene by the end of the twentieth century. Since the 1990s China has also seen a

⁴¹ Hao Huang. “Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy,” *International Journal of Music Education* 30, no.2 (2011): 162.

⁴² *ibid.*

⁴³ Cyril Ehrlich, rev.ed., *The Piano: A History* (Oxford: Oxford University Press, 1990), 195.

⁴⁴ “The Global 200: The World’s Largest Music & Sound Companies,” *Music Trades*, December 1998, 84.

dramatic increase in piano manufacturing, with vertical piano units exported to the U.S. jumping from 683 units in 1994 to 11,024 units in 1998, a 1614% increase in sales volume in only five years. This aggressive growth continued into 2000s, paving the way for China to become the world's biggest producer and consumer of pianos. In 2012 alone Chinese pianos made up 76.9% of the annual global piano output.⁴⁵ Not only is China manufacturing pianos, but it is also growing into a major consumer market. The Samick Company (South Korea) report for 2014 predicted that the Chinese market is expected to show steady increase for the next ten years, and stated that China is now the biggest market for piano sales in the world with 300,000 pianos sold annually.⁴⁶ It also shows that China is just at the beginning stage of growth with only less than 5 percent distribution rate, which means that the market will most likely expand in an even greater rate in the future.⁴⁷ South Korean companies such as Samick and Young Chang are rushing to open their own production lines in China in order to take part in the sales growth there. Samick predicted that the number of its sales centers in China would expand from 260 in 2013 to 350 in 2015. At this rate of growth, industry predicts sales numbers of up to 1.22 million pianos by 2020.⁴⁸

⁴⁵Clarissa Sebag Montefiore, "Why Piano-Mania Grips China's Children," *BBC Culture*, October 21, 2014. <http://www.bbc.com/culture/story/20131022-piano-mania-grips-china> (accessed December 21, 2015).

⁴⁶ Samick Music Corporation (002450), *Joong-guk Ak-gi Sijang apuro 10-nyon duh sung-jang. kiup bunseok 2014.05.13. (China Instrument Market on the Rise for the Next Ten Years. Corporate Analysis 2014.05.13.)*.

⁴⁷ *ibid.*

⁴⁸ *ibid.*

So why is Asia showing such passion towards a genre of music and culture completely foreign to its own? Classical piano came about in Asia through acceptance of Western culture and its economic growth after the War. It was first introduced by Western teachers and missionaries and eagerly embraced by Asians who valued education and were hungry for emulation of the Western culture. Its popularity was fueled by economic growth in the second half of the twentieth century. Renowned Korean violinist Sarah Chang mentioned that as Asian countries develop, we see more people getting opportunities to develop their expertise in the field of music and art. She quoted her own parents as an example of this, as they were keen to have her taking lessons for various fields in her childhood including piano, violin, and gymnastics.⁴⁹ The age of dramatic economic development (1961-1979) directly correlates with the period of intense music education drive in the late seventies and early eighties.⁵⁰ However, there are other cultural, socio-political and pragmatic reasons why piano has reached such popularity in Asia.

⁴⁹ Geoffrey Newman. "An Interview with Violinist Sarah Chang," *Vancouver Classical Music*, 2011, <http://www.vanclassicalmusic.com/an-interview-with-sarah-chang/> (accessed July 19, 2015).

⁵⁰Huang, Hao. "Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy," 164. See also Korea Institute of Finance, *Hanguok Gyung-jae Geumyoongbaljeon 60-nyon eui baljachui 2013.9. (60-Year History of Korean Financial Development 2013.9.)*, p.5.



Figure 3-1. A typical commercial building found in every block of metropolitan Korea. Piano academies as well as various classes share these buildings, where students commonly attend after a long day at school.

First and foremost, one key reason for learning the piano came from the desire to be accepted into a global society. This was a desirable goal for many Asians who, directly after the War, sought to absorb the trends and trades of the West. There was a general notion among Asians that anything Western was considered “modern” and “better.”⁵¹ While the political leaders were busy applying Western philosophy and policies as their own, others followed suit and started to consider the Western culture as the dominant culture trend of the future. The lower class citizens opened their eyes to the Western world through chocolate bars and English-printed t-shirts handed out by the American military officers, and the upper class emulated what they considered to be the elevated lifestyle and art of the West. Until then, classical music was an exclusively Western pastime and the perfect epitome of Western high culture, due to its historic

⁵¹ Hwang, “No Korean Wave Here,” 65.

connections with European nobility and affiliations with top educational institutions established in Asia around the time.⁵²

Speaking from personal experience, for Asian students first exposed to the Western world as young children who can barely speak a word of English, school can be a terrifying place where communication is severed and they are bound daily by unseen chains beyond their means. Despite many hours spent in diligent study of English and other disciplines, it is very easy for these students to feel like they do not belong. For them, an opportunity to perform the piano in class or a public display of any musical talent for that matter may completely change his or her school life. So it was for myself in a primary school in Australia, as I started playing a piece by Chopin, my classmates suddenly gathered around the piano with great anticipation, complementing the playing and urging me to play more - clapping enthusiastically after each piece. Many of them did not attempt to speak to me before that performance, but after that day, I was finally welcomed into their world, a stranger no more. How was it that a student that rarely utters a comprehensible phrase in the English language can be considered 'cool' and talented among peers? As it was for me and my piano, classical musical talent, not English, served as a ticket into the microcosm of Western society that Asians longed to belong in.

Asian parents both in and out of Asia understand this and strive to provide education that grants their children an edge in a rapidly globalized society. For Asians who immigrated to the United States after the removal of national-origins quotas and the implementation of occupational and investor preference choices in the 1965 immigration policy, classical music was a culture that would provide them status and assimilation into the new society.⁵³ Because

⁵² Hwang, "No Korean Wave Here," 58, 65.

⁵³ Wang, "Interlopers in the Realm of High Culture: "Music Moms" and the Performance of Asian and Asian American Identities," 885.

classical music requires many years of concentrated training, success in this field can ensure acceptance and recognition in the Western culture regardless of race and language barriers. Also, because classical music was taught in affiliation with educational institutions from the beginning, it was perceived as a status marker in and of itself. Therefore, love for classical music came about from the desire for upward economic and social mobility.

Quality of education has long been considered a major status marker in Asia. The rigid, centuries-old caste system in Korea offered people of the lower class few opportunities to rise above their birth rank, regardless of their talents and abilities. The *yangbans* (upper class nobility) had a significantly better lifestyle than commoners, and when the caste system became more lenient after the War many commoners jumped for opportunities to elevate their rank. Okon Hwang summarizes this in two steps: First, a shift took place in Korean society from having clear hereditary social status to a more lenient system where commoners could upgrade their status based on their individual achievements. Second, this phenomenon allowed many common people to raise their status to *yangban*, and classical music (namely piano and violin) was used as a status marker and people started mastering musical skills in order to gain a higher social status.⁵⁴ Not many people could afford the piano or even knew much about it right after the war, but the number of piano students grew steadily as many parents started to realize the importance of classical music education for their children.

Interviews with five mothers from Asia within personal circle of friends and acquaintances, their ages ranging from forties to fifties, revealed that they all had similar interests in providing music education for their children. One mother said that she was not well-versed in Western art at all, but vaguely had a notion that teaching her children a western musical

⁵⁴ Hwang, "No Korean Wave Here," 65.

instrument would make them “well-rounded and sophisticated ladies when they grow up.” Another mother was certain that learning classical music would add to their future careers, and make them more attractive to their future mates and bosses. None of them were trained musicians and they only had minimal piano training, but they were somehow certain that learning the piano would help their children have a competitive edge in society. As such mothers began to actively seek music education for their children, more and more Asian youngsters began to exhibit their untapped talents.

The consequent success and international stardom of Asian pianists are fueling the popularity of piano training even further. Artists such as Japanese pianist Mitsuko Uchida and Korean pianist Myung-Hoon Chung have paved the way for the next generation of superstars such as Lang Lang, Yuja Wang and Yundi Li, who are now seen in major international festivals and competitions around the world. Due to extensive media exposure these young generations of pianists enjoy popularity similar to that of pop stars, and stand as idols for millions of hopeful Asian music students. When Lang Lang was asked if classical music is popular in China, he replied that it is unbelievably popular, and that everywhere he goes the audience is very young. He also adds that at the signings or when he [I] walks in the streets, they respond like he is [I am] a pop or movie star.⁵⁵ Once a child prodigy from a poverty stricken home in Beijing, Lang Lang grew up in a rented room, sharing a toilet and sink with five other families,⁵⁶ and now he finds himself an international superstar performing for dignitaries around the world. Classical piano

⁵⁵ Joseph K. So, “Lang Lang: In Full Flight,” *La Scena Musicale*, February 9, 2004. <http://www.scena.org/lsm/sm9-5/Lang-Lang-en.htm> (accessed November 15, 2015).

⁵⁶ Montefiore, “Why piano-Mania grips China’s Children.”

music was the ticket to both fame and fortune - an ideal story for many parents and hopeful pianists.

Perhaps one of the most powerful reasons why Asian parents promote classical music training can be found in the educational gain that comes with acquiring the skill. Cai Liangyu, a professor of musicology at Central Conservatory of Beijing, stated that the Chinese government encourages the study of music as this can help students have an edge in college applications. According to him this is ‘a way for students to get into college, and later to have a better ability to get a job.’⁵⁷ Okon Hwang observed that in Korea until recently, the music curricula for K–12 students were based on classical music, and almost all first- and second-grade students take lessons for Western instruments to earn extra points for school.⁵⁸ Asian parents who are intensely focused on their children’s academic achievements are well aware of the fact that winning competitions, gaining a high score in piano examinations, and/or entering a preparatory programme of well-known conservatories can add considerable extra points towards gaining admission to top universities. This became a powerful driving force for them to get their children involved in classical music, even though they may not necessarily be interested in having them continue learning music throughout their lives. Many ambitious Asian parents believe that Western classical music is a skill that can also be used as a tool for employment and business advancements. Parents also take great interest in indirect benefits that students gain by learning the piano. They understand the good influence classical piano playing can have to the brain and developing other skills that may be applicable to other academic areas. Howard Gardner, the 1989 MacArthur Foundation Fellow, observed “there is also a widely shared feeling that arts

⁵⁷ Huang, “No Korean Wave Here,” 163.

⁵⁸ *ibid.*, 59.

education will aid children in becoming good citizens and perhaps even in competing successfully for educational and professional rewards.”⁵⁹ This is a sentiment shared by many Asian parents.

Not all reasons for Asians learning piano are as pragmatic. Asian culture is rich in arts, and there is a long history of deep appreciation for good music. Wu Han, a renowned Taiwanese-American pianist, recognizes that classical piano ‘fits the oriental culture perfectly’ especially in a culture that values hard work, high achievement and discipline.⁶⁰ Amy Chua, author of the *Battle Hymn of a Tiger Mom* and a mother of two music students also express deep respect for those who can play and teach western instruments (namely piano and violin). She is of the opinion that “the Chinese (traditional music) never achieved the heights of Western classical music...but high traditional music is deeply entwined with Chinese civilization.”⁶¹ With rich tradition and history in music, coupled with their love for good music and respect towards dedicated mastery of the arts, Asians gladly received the classical music and western instruments and strived to master it, just as their ancestors have strived to master their own music for thousands of years.

How was Asia able to catch up so quickly and achieve such a level of excellence in a culture that was almost nonexistent a century ago? Some of the main reasons can be found in the ancient philosophical ideals and teachings, social trend and pressures, traditional role of parents and government support in Asia after the War to the present day.

⁵⁹ Howard Gardner, *To Open Minds* (New York: Basic Books, 1989), 220.

⁶⁰ Huang, “Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy,” 163.

⁶¹ Chua, *Battle Hymn of the Tiger Mother*, 206.

Of all things that affect human behavior and performance, deep-rooted tradition and philosophy are some of the most powerful influences. These rooted influences also affect the way we teach and learn, and our attitudes towards acquiring various skills. As the number of Asian music students studying abroad has increased, scholars and teachers have also recognized the different ways in which Asian students behave and learn compared to those of non-Asian background. Jin Ho Choi, in his dissertation *Attitudes of International Music Students from East Asia Toward U.S. Higher Education Institutions*, recognizes that as international students come from different socio-cultural backgrounds there is always a struggle to adjust to a foreign society, and strives to better understand the challenges of studying abroad.⁶²

In coming to terms with the needs and characteristics of Asian music students, it is important to understand how Confucianism has a profound impact on the way Asian students learn today. Confucianism originated from China, but its teachings have affected the thoughts and lifestyle of the people of East Asia in general. Three key traits demonstrate how Confucian and other traditional Asian ideals and culture traits have played a major role in the development of Asian pianists.

First, music has long been a revered subject in Asia, and the link between civilized behavior and good music was taught by Confucius himself. He taught, “one is roused by Songs [poetry], established by ritual, and perfected by Music.”⁶³ He also instructed that a true knowledge of music distinguishes beasts, commoners and ‘superior’ men from one another.⁶⁴

⁶² Jin Ho Choi. “Attitudes of International Music Students from East Asia Toward U.S. Higher Education Institutions.” D.M.A. Dissertation, University of North Texas, 2009. p22

⁶³ Huang, “Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy,” 168.

⁶⁴ *ibid.*, 170.

All modulations of sound take their rise from the mind of man; and music is the intercommunication of them in their relations and differences. Hence, even beasts know sound, but not its modulations, and the masses of the common people know the modulations, but they do not know music. It is only the superior man who can (really) know music . . . Hence with him who does not know the sounds we cannot speak about the airs, and with him who does not know the airs we cannot speak about the music. The knowledge of music leads to the subtle springs that underlie the rules of ceremony. (K'ung-fu Tzu, 1885/2008, 57.)⁶⁵

Thus, music was recognized as an elevated art, and proficiency in music as a sign of refinement in the Confucian world, a belief that persists in modern Asia. Famous Chinese virtuoso Lang Lang, once asked why he thinks there are so many good Asian musicians, replied that besides being talented and hardworking, they have a desire to “do something good.”⁶⁶ Many Asian musicians like Lang Lang believe that classical music inspires good works, or that classical music is inherently good and therefore desirable.

One of the main traits shown by Asian students is a deep respect for teachers and complete submission to the teachers' ideas. In Asian culture, it is very rare to see students contradicting or challenging a teacher and his/her ideas in lessons, as this is considered impudent and disrespectful. Although one may argue that this leads to passive learning and that students should learn by questioning what has been taught, a large part of classical music training lies in the development of skill sets where emulation of one's master is both fundamental and essential. Both parents and students of Asia take piano lessons very seriously, and they try their best to religiously absorb everything a teacher teaches by taking detailed notes during lessons. The

⁶⁵ *ibid.*

⁶⁶ So, “Lang Lang: In Full Flight.” 18.

atmosphere is always serious and the western concept of learning while having fun rarely applies in the lessons.⁶⁷

An emphasis on education and diligence beginning at an early childhood has also driven Asians' success in classical music, as it did in all other areas after the War. In the same speed and intensity at which they have achieved miraculous economic growth, Asian musicians made their way to the top in a short period of time. Perhaps this is primarily due to their passion for education and diligence. Scholars have commented that the academic success of Asian students relates to their cultural background that emphasizes education, and the same reason applies to success in music.⁶⁸ Amy Chua claims that practicing more than everyone else is how Asian students dominate the top conservatories of the world, with youngsters in China practicing up to ten hours a day.⁶⁹ According to Chua, tenacious practice is crucial for achieving excellence, and this is something Asian pianists invest much more in than many of their non-Asian counterparts.

Secondly, one of the most powerful motivations for success in classical piano, as in all other disciplines, is the competitive nature of the Asian society. Competition is a key word in many disciplines in Asia due to limited demand and high number of contestants, and although excessive competitiveness can have its negative side effects, it is undeniable that competition can be a huge motivator for higher achievement. Studies done in Australia have found that Asian international students were more motivated in their studies and more competitive, and they performed much better in competitive situations because they have been raised in "excessive

⁶⁷ Trelawny, Petroc, "China's Love Affair with the Piano," *BBC News*, June 5, 2008, http://news.bbc.co.uk/2/hi/programmes/from_our_own_correspondent/7436434.stm (accessed October 5, 2015).

⁶⁸ Jin Ho Choi, "Attitudes of International Music Students from East Asia Toward U.S. Higher Education Institutions" (D.M.A. Dissertation, University of North Texas, 2009), 22.

⁶⁹ Chua, *Battle Hymn of the Tiger Mother*, 77, 53.

pressure from the highly competitive examinations.”⁷⁰ Although this particular research was done in Australia, the same can be said for any other Western country where Asian population resides. Ranking systems are common in all aspects of Asian education, resulting in students having to compare and compete with each other for a few top positions.

Personal experience at the age of eleven made clear how brutal competitions could be. As participant in a national piano competition aspiring prodigies would perform and watch other contestants perform in the Junior Division. Although they all did brilliantly, when the moment of announcement of prizes arrived, tears were shed and there were scolding from parents and cold responses from teachers even for those who were honored in the spotlight. The emotionally dramatic reactions shown by those who did not win shocked me. I was amazed that even at such a young age, students were so committed and eager to win. It seemed that the appreciation and compliments from teachers and parents that resulted from outshining their peers was an even more powerful motivator than the possibility of fame, money, or the sense of accomplishment.

Finally, classical piano culture could not have flourished by individual efforts alone. The strong educational structure and government support in Japan, Korea, and China for the development of Western Classical music have played a crucial role in placing East Asia in the center of the global circulation of Western music.⁷¹ Financial support has been provided in building lavish concert halls and foundation of symphony orchestras in the major cities of East Asia, as visible testaments to the economic growth in the region and of the affluence of middle class audiences who are able to afford classical music performances.⁷² The most recent and

⁷⁰ Choi, “Attitudes of International Music Students from East Asia Toward U.S. Higher Education Institutions” 22-24.

⁷¹ Wang, “Interlopers in the Realm of High Culture: “Music Moms’ and the Performance of Asian and Asian American Identities” 883.

⁷² *ibid.*, 885.

dramatic example of such events is found in China. Almost four million professional musicians now active in China are enjoying the reforms over the past few decades that led to Chinese government investing hundreds of millions of dollars into developing a Western classical music infrastructure.⁷³ In fact, government support of the expansion of classical music venues has been so extravagant that an article in *The New York Times* claimed that the Chinese government has a “complex bordering on mania when it comes to building concert halls.”⁷⁴ The reason behind such generous support can be found in the nation’s leaders’ love for classical music, and their vision of classical music and its venues standing as a symbol of the nation’s economic power. Jiang Zemin, President of the People’s Republic of China from 1993 to 2003, displayed considerable knowledge of Western music by playing the piano or singing for Western dignitaries. He also played a major role in China’s concert hall boom by commissioning a French architect to design the gleaming glass and steel Shanghai Opera House, at a cost of a whopping 157 million US dollars.⁷⁵ The National Center for the Performing Arts completed in 2007 has been described as “a concrete example of China’s rising soft power” under President Chen Ping.⁷⁶ Promotion and strengthening of music education was one of the very first issues on President Jiang Zemin’s agenda, as he ordered the State Board of Education to set up music appreciation classes in the high school curriculum for the arts. Western classical music was considered better than popular Chinese music, and it was also believed that “symphonies will

⁷³ Huang, “Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy,” 163-64.

⁷⁴ibid., 166.

⁷⁵ibid., 163-64.

⁷⁶ Huang, “Why Chinese People Play Western Classical Music: Transcultural Roots of Music Philosophy,” 163-64.

make their listeners into better people.”⁷⁷ Under a government so passionately supporting and funding Classical music development, millions of talents were able to gain exposure to and learn about classical music. Through these efforts, children who could afford musical instruments began taking music lessons and trained diligently with their equally eager and supportive parents, whose single focus and dedication was in furthering their children’s education and talent development.

⁷⁷ *ibid.*, 166.

4. “Golden Age” in the Making: Possible Fields of Development for Asia.

So far it seems as though the seed of Western classical music has taken root in a fertile soil and has already achieved notable fruition in many aspects such as performance, cultural and economic growth. Based on many achievements seen throughout the second half of the twentieth century, it almost seems as though Asia is dominating the classical music scene in a world where it is clearly in decline of popularity. Millions of hopeful Asian youths are spending hours toiling away in the practice rooms, and filling concert halls and receive internationally acclaimed pianists with reverence whenever they grace the halls with their musicality and stardom. However, it may be too early for Asia to claim cultural independence in the field of Western piano. Compared to the West where keyboard music culture has developed over hundreds of years along with constant development of the facets of the instrument itself, with the rapid modernization and socio-economic development after World War II piano culture may not have had ample time to reach fruition yet in Asia.

Signs that Asia may not have fully established piano as a culture yet are manifest in the recent decrease in number of piano students and sales seen in South Korea. The first sign of decline is evident in the decreasing number of piano students, mainly due to decreased birth rate and reduced emphasis in music compared to other subjects in the school curriculum. Whereas the number of newborns in Korea in 1970 was over a million, this has decreased to 600,000 in 1990s, and to 400,000 after 2000. As a result of the decrease in birth rate, the raw number of potential future piano students has decreased considerably.⁷⁸ The article *Where did all those*

⁷⁸Ga-Young Choo, “*Piano-eui ulum...*” *Daerijeom panmae handal e 1-2 dae* (Piano’s Cries... “1-2 pianos sold per month per sales center”), *Financial Korea*, August 21, 2014, <http://www.hankyung.com/news/app/newsview.php?aid=2014082146081>(accessed November 14, 2015).

Music Academies go? Gives an account of an ordinary day at a music school in Seoul, Korea, where more than ten pianos were in the venue while only three students were present. The academy's attendance records showed that there are twice as many primary school students than high school students, and the owner of the school wistfully explained that when primary students graduate and move on to secondary school even those limited number of students will probably let go of the piano.⁷⁹ Not only are the number of children and future piano students decreasing with the decreasing birth rates, the majority of students drop out of piano schools once they graduate from primary school, possibly due to the fact that other key subjects and academic areas compete for their interest and time. *Sun-Ho Kim*, the president of the *Korea Piano Technicians Association* points out that the decrease in interest in taking piano lessons is a result of "downsized classical music education in elementary schools."⁸⁰ Music education is receiving less attention in public schools and they are not considered one of the key subjects that contribute towards the University Entrances Exams, which is a critical test that plays a decisive role in the students' higher education and future. It appears that music has fallen lower on the priority list.

A sign of decline in piano education is echoed in the decrease in piano production and sales in Korea. A South Korean article titled *Piano's Cries* reveals statistics showing an eighty-percent decrease in number of piano production between mid 2000s to 2014. Samick Musical Instrument Co. Ltd., one of the major piano manufacturing companies, sold approximately 9,000 pianos yearly in the mid 2000s, but only sold 800 by the first half of 2013 in comparison. Young

⁷⁹ Sang-Bin Park, "*Geu manteon dongnae piano hakwon, da uhdiro gatna* (Where did All the Piano Academies Go)," *Nocut News*, January 21, 2014, <http://news.mt.co.kr/mtview.php?no=2014010608375743640> (accessed July 18, 2015).

⁸⁰ Choo, "*Piano-eui ulum...*" *Daerijeom panmae handal e 1-2 dae* (Piano's Cries... "1-2 pianos sold per month per sales center")."

Chang, its competing company also only sold about 900 pianos in the same year.⁸¹ What has caused such a drastic drop in sales? One reason could be found in customers' preference for digital pianos, which are lower in cost than acoustic pianos and are a great solution for floor-to-floor soundproofing, which is highly desirable for Korean residents who mostly live in apartments. Consequently, the industry assumes that seventy percent of pianos sold in Korea are digital pianos.⁸² Another analysis puts the piano distribution rate at 20% of Korean households, which is close to the average in major markets such as the US, Japan and Europe.⁸³ This may indicate that Korea has reached a state of saturation in the piano market. These Korean companies are eagerly finding other routes to increase their sales volume, and as China has not yet reached a point of saturation manufacturing companies are investing in Chinese production lines. However, regardless of such reasons, this shows that people are no longer as readily willing to invest in pianos, and it is a powerful indication that interest towards classical music and the instrument is dropping along with music education for students. Whether China will reach the same outcome after a few decades remains in question. In order to avoid such drop of interest in classical piano and establish a long-lasting culture capital of its own right within Asia, certain aspects of piano culture need contemplation and improvement.

Possibly due to the lack of emphasis in music as a subject as mentioned above, there is a lack of up-to-date and effective teaching methods in Asia in both private lesson and classroom setting. Japan, Korea and China share very similar pedagogical methods and materials when it comes to private piano lessons. In a recent study in 2015, Linxi Yang compiled a series of

⁸¹ Ibid.

⁸² *ibid.*

⁸³ *ibid.*

interviews conducted with seven Chinese and two American teachers on method books and methodologies they use. It is observed that Beyer, Bastien, Bach inventions, and Czerny studies are most commonly used among the Chinese teachers, and regardless of their length of teaching career, the materials used are much the same.⁸⁴ The materials mentioned have been widely used in Japan and Korea as well, and these materials share a common trait that they are predominantly technique-oriented. There are set levels to achieve based on technical difficulty, starting with Beyer or John Thompson books to Czerny and virtuosic etudes by Chopin and Liszt, and the ability of a student is judged based on the number of studies they have “passed off.” During the initial stage of learning, a focus on technique and discipline may give a great foundation for musicality and Asian students tend to progress quickly in terms of technical mastery. However, the problem is that there is almost no change in the style of teaching as students progress as a musician, and this trend continued for decades in Asia. Very little attention is given in other aspects of musicianship in lessons, including sight-reading, aural training, and acquisition of general musical knowledge and music theory. Sumi Kwon observes that one of the many purposes in learning the piano is to know the composers’ intentions by understanding the music—and that to understand music one must understand the structure of music first.⁸⁵ In order to better support the students in developing comprehensive musicianship where they not only learn how to play music, but develop other aspects such as sight reading, keyboard harmony, accompanying, music analysis, aural training, scales and arpeggios, technique etc., many supplementary materials have been released both in and out of Asia since the 1970s.⁸⁶ However,

⁸⁴ Linxi Yang. “Pedagogy and Materials for Teaching Piano to Children in China and the United States.” M.M. thesis, The University of Wisconsin-Milwaukee, 2015, p12.

⁸⁵ Kwon, “Investigation on the use of accompanying materials in piano education in Korea.” p316.

⁸⁶ J. Lowder, “Evaluation of a sight-reading test administered to freshman piano classes,” *Journal of Research in Music Education* 21, p68-73.

Kwon observes that in Korea these materials are not put to use for various reasons such as lack of lesson time and lack of teachers' understanding of the new materials made available.⁸⁷

Professor Christopher Harding, currently the chair of the piano department at the University of Michigan-Ann Arbor and an ex-exchange professor at Seoul National University of Music, has taught and observed lessons in various institutions and music academies in Korea. With this insight he pointed out "Korean students start learning music at a very early age and as a result have good technique and quick understanding of music, but after a certain level this progress slows down." He then added that students in other countries are relatively slow in understanding but they learn independently and are able to expand their understanding over time.⁸⁸ Seeing the narrow-sighted focus on increasing technical abilities and learning technically difficult pieces as quickly as possible, he warns that one should not focus so much on teaching highly technical works to children who are not emotionally mature, and that things should be done step by step.⁸⁹

It can also be observed from the popular pedagogical materials used that music from certain periods is favored over others without valid musical reasons. For instance, books mentioned above feature music mainly from Baroque, Classical and Romantic periods, and pieces composed after 1900s would be played very little, if at all. In a personal communication, a fellow piano student from Asia recalled that she spent the majority of her lessons practicing technical exercises, and eventually classical sonatinas and sonatas. Her first encounter with 20th century compositions was after she continued her musical studies abroad, where she enjoyed a wide variety of repertoire from Baroque to modern pieces. She shared that "being exposed to

⁸⁷ Kwon, p.316

⁸⁸ Ki-Heon Kang, "*Hankook umak-gyoyuk, soon-eui magineun gae munjae* (The problem in ranking system in Korean Music Education)," *Joong-Ang Ilbo*, December 26, 2011, <http://news.joins.com/article/6979955> (accessed September 30, 2015).

⁸⁹ *ibid.*

various periods allowed for a deeper appreciation for various compositional methods and styles, enriching my learning experience.”

Furthermore, there is a false sense of hierarchy among certain composers’ compositions, which in a musical sense is not entirely correct. For instance, students would be taught Mozart sonatas first, followed by Haydn and Beethoven sonatas respectively, because Beethoven sonatas are considered ‘harder’ than Mozart. An account by a colleague at a prestigious music school in Asia reflects this trend as she recalls “crying of shame because I was assigned to learn a Mozart sonata, when all my colleagues were given Beethoven or Schubert sonatas to learn.” Considering herself to be less capable and less recognized than her colleagues, she continued the year in self-criticism, although there is no convincing evidence that Mozart pieces are easier to play than Beethoven’s pieces as the very definition of an ‘easy piece’ is subjective, both technically and musically. This skewed sense of hierarchy of composers based on supposed difficulty of their output could have a negative impact on the students by limiting exposure to certain composers and setting a subjective perception of what is considered “good” or “difficult” music. Most importantly, the technique-centered choice of repertoire and learning can be detrimental in a sense that students may not enjoy learning music for music’s sake, but are driven primarily by the will to finish a piece that is technically challenging without putting much thought into anything else.

A look at non-private music training in Asia gives further insight on the decline of interest in learning musical instruments as students grow out of primary school. Looking first at the secondary school music education, a report written by a Korean secondary school music teacher after participation in a US school exchange program gives an insight of the difference in music education between the two countries. In-Hae Hong, a teacher at Gyeongnam Girls Middle

School in Busan, Korea went to the US study abroad programme in New York to experience music education in the West. She observed that whereas secondary music education in Korea consists mainly of general music classes, the American music curriculum is performance-centered and covers a variety of genres and cultural backgrounds in music, including theory, choral singing, piano, orchestra, bands, chamber music, musicals, and jazz.⁹⁰ She was of the opinion that high School music curriculum and extracurricular activities in the US are comprehensive and help students to gain adequate experience and performance opportunities to prepare for college without depending solely on private tuition.⁹¹ Also, in the case of high school students who choose music as one of their elective courses, they study more hours per week than students in Korea, allowing them to cover more materials and gain a deeper understanding in music. In Korea the only possible elective subject choice for music is ‘music and lifestyle’, and considering the limited number of hours allocated for music courses and quantity of music covered, it is difficult to have a variety of musical experience.⁹²

Asia has seen many Universities open doors for young musicians to further their studies during and after the World War II, and continual evolution of its curricula and system would be vital in keeping the level of performance and understanding of music for pianists studying in Asia. Many institutions follow a performance-heavy curriculum, and non-performance degrees such as music therapy or musicology, with the exception of composition, do not receive as much attention or are not offered in many institutions. A close look at the courses offered by institutions in metropolitan Seoul gives a clear picture of the current education system in Korea

⁹⁰ In-Hae Hong, “*Miguk-eui umak gyoyuk mit yuhaksaengwhal iyagi* (The Recount of US Music Education System and Study Abroad),” <http://eduzine.busanedu.net/eduzine/200909/view/World/03.htm> (accessed November 17, 2015).

⁹¹ *ibid.*

⁹² *ibid.*

(see Appendix C). Looking at the degrees offered in music schools of metropolitan capital of Korea, it is observed that 85.7% of music schools in Korea offer degree in composition, and only 21.4% in musicology. Choice of non-performance degrees is rather limited, with courses in traditional Korean music or computer music taking the majority of options. Although this may seem to have little relevance to the development and quality of piano culture, it is obvious that the quality of education would affect the quality of students therein, as all musicians would benefit from a well-rounded knowledge in music regardless of the field of specialization. An education on and off stage combined would prepare musicians to better internalize western piano culture, and a well-rounded music education system would lead to a stronger foundation of music culture as a whole.

Another noteworthy trend in piano education in Asia is that many Asian pianists pursuing professional careers begin their studies in Asia, but end up continuing their studies abroad.⁹³ There are many possible reasons behind this trend, but the major reason to study abroad is a pragmatic one. An influence of Westernization after World War II where all things “Western” were considered superior and modern, there is a residual public belief that studying abroad signifies prestige and wealth (as not many people could afford studying abroad) and foreign degrees are generally considered more valuable than Asian ones, and this is especially true in the case of Western classical music because it has been a purely Western heritage for centuries.⁹⁴ As a result of this social perception, it is almost impossible for musicians to find a job or secure a performance venue in South Korea today without an overseas degree.⁹⁵

⁹³ See Nicholas Harkness, “Encore!: Homecoming Recitals in Christian South Korea,” *The Journal of Korean Studies* 17, no.2 (Fall 2012): 351-81.

⁹⁴ See Chapter 2.

⁹⁵ Harkness, “Encore!: Homecoming Recitals in Christian South Korea,” 360-61. Although this particular study focused voice students, same could be applied to all classical music instrumentalists.

Korean Piano Professors: Countries where Degrees were received

| COUNTRY | NUMBER OF DEGREES RECEIVED |
|---------|----------------------------|
| Germany | 21 |
| Korea | 23 |
| France | 3 |
| USA | 50 |
| Austria | 7 |
| Others | 3 |

Country of Credentials Acquired: Korean Professors

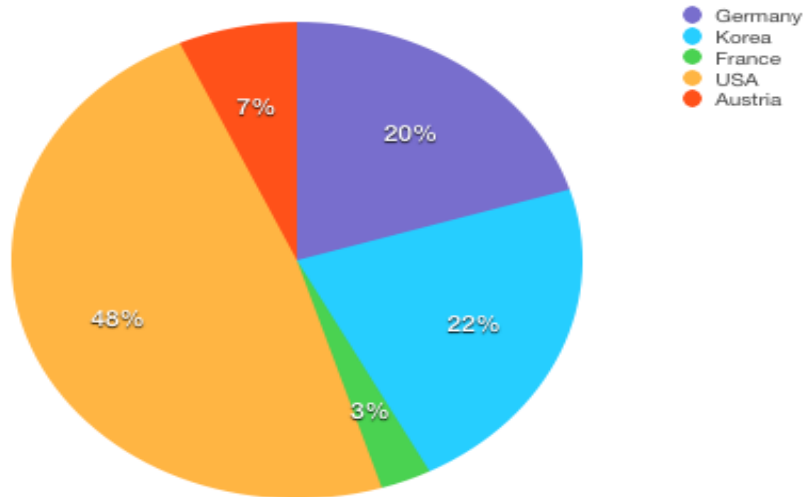


Table 2 / Graph 3: Countries in which Korean piano professors acquired their degrees

After going through academic credentials of all professors teaching at universities in Seoul, Korea, it was found that 78.5 % of the degrees acquired by Korean piano professors are from foreign music institutions, with degrees from the US and Germany being the most common (See Table 2/Graph 3). Twenty-one out of twenty-three Korean degrees acquired were Bachelors degree, and the majority of postgraduate degrees were acquired overseas except for a few honorary professors or founding professors who started the programs after World War II. A list of credentials of part-time professors has not been included in this study, but most were found to hold degrees from abroad as well. This is an indication of a trend that it is almost impossible to

teach at a Korean institution without a foreign degree. This also means that foreign institutions are still considered better in Korea, for if educational institutions in Korea are recognized as being capable of providing as high quality of an education as the Western Schools, or if they were as internationally reputable, there would not be a need for musicians to study abroad. If this trend of preference towards foreign credentials continues, there will be fewer opportunities for Asian-trained musicians to shine and exert their abilities at home and abroad. Consequently Asian pianists will continue to be dependent on the Western education system and institutions, and without elimination of prejudice against quality of Asian qualifications it would be difficult for Asia to achieve independence in music education.

The method of parenting and discipline by Asian parents and attitudes of students on the receiving end is an important factor in the development of musicality of Asian piano students. A huge driving force of Asian success in classical piano as well as in any other fields is the enormous support and sacrifice given by parents and teachers for students' education, but excessive attention and goal-oriented training has seen detrimental results in many instances. The intensity of Asian parenting and keen interest in education can be explained by the fact that parents see children as an extension of self, and therefore relate their children's successes and failures as their own. Because *hyo* (孝), or respect to parents is one of the most important and ancient values in Asia, children are expected to be submissive to their parents' will and follow the paths that their parents have set for them, and this is also true in choosing a musical instrument.^{96 97} Mari Yoshihara, a musician of Japanese heritage and author of *Musicians from a different Shore* said "I never asked myself why I was learning music or whether I even liked

⁹⁶ Ministry of Culture, Sports and Tourism. *Minjok Munhwa Sangjing Jaryogwan*. http://nationalculture.mcst.go.kr/symbol/data/symbol_view.jsp?kcs_seq=75 (accessed November 26, 2015).

⁹⁷ Chua, *Battle Hymn of the Tiger Mother*, 147.

playing the piano. Such questions never even occurred to me. Music was not something I had the option of liking or not liking; it was just there for me to do.”⁹⁸ From Yoshihara’s story it is evident that even before the lessons begin, Asian students follow their parents’ choice in music education without question, which would result in spending many hours on a pursuit that they may not be interested in at all. There may be nothing wrong about helping a child choose a musical instrument in the beginning, but if it leads to hours of forced practice sessions even after a child finds that it is not for them, it is doubtful as to how effective the training would be in the long run.

A classic example of such Asian parenting is shown in the aforementioned book, *Battle Hymn of the Tiger Mom*. This autobiography features the author’s two daughters, one dedicated to the piano and another to the violin, and gives a candid review of the challenges and difficulties that the author faced as second-generation Asian living in Western society, and how traditional oriental and Western values and ideals clash in the form of mother-daughter disputes. It describes how she disciplined her children with words such as “Oh my God, you’re just getting worse and worse” and how she threatened to take all of their stuffed animals and burn them if they didn’t play perfectly.⁹⁹ It is true that due to her strict discipline her daughters enjoyed success in their fields as the older daughter won a chance to perform a recital at the Carnegie Hall. However, there was definite downside to her style of discipline, which is identified in the book to be ‘Chinese.’ First, learning and playing a musical instrument with such intensity and high level was done largely by the mother’s desire for her children to succeed, while it did not make the children happy. Eventually the author’s “very presence made her [the daughter] edgy

⁹⁸ Paarlberg, “Can Asians Save Classical Music?”

⁹⁹ Chua, *Battle Hymn of the Tiger Mother*, 35.

and irritable.”¹⁰⁰ The author justifies herself that all of her efforts in disciplining her children and driving them to practice many hours is for her children, but her daughters do not feel the same way. She confesses to her younger daughter that she loves her and everything she does is “for her [you], for her [your] future,” but she claims that her “own voice sounded artificial” and that her daughter’s response hit her as a “flat and apathetic tone.”¹⁰¹ As a result of her pushing the daughters to continue their rigorous musical training against their will, her second daughter eventually distances herself from playing the violin entirely. This suggests that the road of rigorous training and strict parenting can diverge into lead both to success and failure: success in public recognition and wins, but failure in planting a lasting interest in classical music and finding joy in the process.

Excessive sacrifice and transferring a parent’s dreams on to the child can come as a considerable pressure on the child’s shoulders. Another example of such paternal sacrifice and the resultant expectations is Lang Lang’s father, Mr. Lang Guoren. In order to make Lang Lang the world-famous pianist he is today, his father sacrificed his job and moved to Beijing in order to realize his own “nostalgic desire to be a musical star.”¹⁰² Because Asian parents of past generations could not have the musical opportunities and education that their children have access to, in order to realize their foregone dreams, Asian parents such as Lang Lang’s father desire to achieve their own dream through their children. According to Hung, in a DVD interview Lang Lang’s father confessed that he tried to lead and influence his son because he himself did not succeed in his career, and that he “wanted him to achieve what I couldn’t.”¹⁰³ He

¹⁰⁰ Chua, *Battle Hymn of the Tiger Mother*, 54.

¹⁰¹ *ibid.*, 179.

¹⁰² Hung, “Performing ‘Chineseness’ on the Western Concert Stage: The Case of Lang Lang,”135.

¹⁰³ Hung, “Performing ‘Chineseness’ on the Western Concert Stage: The Case of Lang Lang,”135.

then says Lang Lang “was to do what our generation didn’t have the chance to,” showing the common Asian parenting mentality that the younger generation have a duty to complete and fulfill their dreams, and that through their children, their suppressed dreams turn into a reality. In order to achieve Lang Lang’s dream, which evidently is his own dream, Lang Lang’s father acted as a brutal taskmaster, once even trying to make his son commit suicide after a certain moment of failure.¹⁰⁴ Lang Lang, he himself a product of a classic Asian parenting, warns parents against being too pushy and teachers against being too strict. He observes, “if we [you] are only pushing in a stupid way...nothing happens.”¹⁰⁵ He expressed concern that some teachers are narrow-minded and does not attend to each child sensitively, and that while kids may like playing the piano at first, because of excessive pressure from pushy parents they are pushed “the wrong way” and end up hating the instrument.¹⁰⁶

As it is in all disciplines, rankings exist in music in forms of competitions, positions in ensembles and in academic and performance examinations. Asian music students set ranking as a goal, focusing most of their efforts on gaining higher position in competitions. An observation of a candidate in a national competition held in the late 1990s revealed many young musicians who are still in primary school shedding bitter tears despite their wonderful performances because they did not win a prize, teachers were expressing their blatant disappointment, and parents were telling the children off for not winning.¹⁰⁷ This almost obsessive desire to win often overshadows

¹⁰⁴ Cole Moreton, “Lang Lang Interview: Parents Should Not be Pushy,” *The Telegraph*, September 19, 2014, <http://www.telegraph.co.uk/culture/music/classicalmusic/11082975/Lang-Lang-interview-Parents-should-not-be-pushy.html> (accessed December 15, 2015).

¹⁰⁵ *ibid.*

¹⁰⁶ *ibid.*

¹⁰⁷ Interviewee A (anonymous), personal interview by author, September 2015, on her experience in participating at a national competition held in Seoul.

the quality and musicality in the performance itself, and it is difficult to say that such an experience is a positive and constructive one—especially for younger pianists. The aforementioned Dr. Christopher Harding warned that the ranking culture is “the biggest problem for South Korean music,” saying that even plants are given time to grow after seeds have been planted, but this is not the case in Korea.¹⁰⁸ He also stated that “ranking in music is merely the easiest way to assess an individual,” and expressed that “Korean students are technically advanced because they start receiving music education very early and have a quick understanding of musical details, but after a certain point the development slows down whereas students in other countries may be slow to understand at first but continues to expand their understanding by him/herself... in music, the emotions that one feels in life are more important than instrument itself or technical abilities.”¹⁰⁹ He criticizes the cramming nature of Korean music education, the passive attitude of students, and the lack of emotional depth in both the interpretation and execution of music.

Yu Long, Music Director and conductor of the China Philharmonic also criticizes the ranking system in music education in China, claiming that the major obstacle in developing musical culture is not money, but the state-run education system that heavily emphasizes prizes and status.¹¹⁰ He pleads that music “cannot be like a race” but is about “beauty and feeling,” and that music must be seen as part of a larger culture as it is in the West from where it originates.¹¹¹

¹⁰⁸ Kang, “Hankook umak-gyoyuk, soon-eui magineun gae munjae (The problem in ranking system in Korean Music Education).”

¹⁰⁹ *ibid.*

¹¹⁰ Joseph Kahn and Daniel J. Wakin, “Western Classical Music, Made and Loved in China,” *The New York Times*, April 2, 2007, http://www.nytimes.com/2007/04/02/world/asia/02iht-china.html?pagewanted=all&_r=0 (accessed September 28, 2015).

¹¹¹ *ibid.*

He lamented his observation that “people lock themselves up in a practice room and think they can make great music” but they “will never conceive great music that way.”¹¹² While students slave away in practice rooms, spending hours over few lines of music, they waste in turn a chance to expand their scope of emotion by life experiences. The notes that were written to carry meanings and emotions for musicians to convey to the audience are now delivered in a technically perfect form yet devoid of emotions, hence losing its original purpose to inspire and express.

Ultimately, such ranking systems have seen side effects that are detrimental to musical growth in the long run. To name one, there were several cases where Asian artist have been winning international competitions purely for self-gain, and not for self-development as a musician. According to Korean music critic Nam-Chun Yi (1993), many international competitions were initiated in Italy primarily targeting the large number of contestants from Korea and Japan, because the two nations are well known to value musicians with prizes from competitions with the word “international” in their name.¹¹³ As expected, musicians flocked in for the chance at the prizes in order to be paid generously for lessons and classes after their victory. Yu Yun-jong, a Korean music specialist reporter for Dong-a Daily News (Tong-a Ilbo) reported in 1999, a renowned voice competition in Italy decided to reject all Korean and Japanese contestants after recognizing that winners from these two countries returned to their home to charge significantly inflated lesson fees with their “internationally distinguished” credentials, without furthering their concert careers as encouraged by these competitions.¹¹⁴

¹¹² *ibid.*

¹¹³ Hwang, “No Korean Wave Here,” 60.

¹¹⁴ *ibid.*

Whether pianists who have won competitions to this end will have any lasting musical influence within themselves or in future generation of musicians, is indeed questionable.

Looking at the position of Asian musicians in a global setting, in order for Asia to secure a substantial part in the future of piano culture not only locally but at a global scale, it would be important to secure leadership in decision-making panels in music organizations. Decision makers in music, namely administrative and artistic board of directors and governing board members' panels have been and still are heavily West-dominant, and these members hold the keys to the future of classical music culturescape. It is very possible that they will choose the next generation of decision-makers from their pool of Western acquaintances, and as long as this pattern persists, classical music will most likely continue its tradition as a predominantly Western culture.

Looking at the list of governing board members of major international orchestras and music institutions such as the New York Philharmonic and the Juilliard School where the demographic of Asian constituents are significant, it can be seen that only a few of the governing members are either Asian or of Asian heritage, which shows a disproportion between the leaders that run the music organizations and the constituents thereof. Mari Yoshihara further confirms this phenomenon in her book *Musicians from a Different Coast*, where she states that the percentage of Asian decision-makers in the world of classical music is far lower than that of Western ones.¹¹⁵ According to Yoshihara, a 2004 New York Times article reported that within the boards of directors of New York City's renowned cultural institutions, the number of racial minorities on the board is extremely few despite the staggering number of racial minority

¹¹⁵ Yoshihara, *Musicians from a different coast*, 4.

musicians and music students in the area.¹¹⁶ It would be difficult to assume that Asia will have a substantial influence in the future of Western classical music when most of its decision-makers are non-Asians.

It is hard to imagine a music culture that can develop without audiences who enjoy listening to and know how to appreciate quality music. Therefore an assessment of how much the audience cares for classical piano music would be an important factor in predicting the future of piano culture in Asia. Many scholars have shown pessimistic views on the interest level of the general audience towards classical music. Okon Hwang in her article *No Korean Wave Here* discusses the “superficial integration of Classical music in Korea,” claiming that although musical venues in Korea featuring international stars draw a large audience, it is doubtful if they constitute a serious listening audience.¹¹⁷ She also quite boldly states that it almost seems as though Koreans go to these concerts featuring famous international musicians in an effort only to “demonstrate their cultural sophistication to others as well as to themselves,” suggesting that Korean audiences are less concerned with the quality or the beauty of classical music performed, but that their concert attendance is a mere exhibition and act to feel a sense of superficial sophistication.¹¹⁸

Interviews with youths and parents with no to very little classical musical associations or background in Korea gives an idea of how the general public shows no genuine interest in classical music concerts. When asked if they were interested in classical music, they replied that they were never “that into classical music, and that although a few of their friends would listen to

¹¹⁶ *ibid.*

¹¹⁷ Hwang, “No Korean Wave Here,” 61.

¹¹⁸ Hwang, “No Korean Wave Here,” 61.

and enjoy classical music from time to time, the majority of their acquaintances are interested in other popular genres such as K-pop.”¹¹⁹ They also mentioned that classical concerts are too expensive, and they don’t feel a need to pay so much money to listen to music that they are not interested in. Hwang likewise observes “because of the Korean Wave, Korean popular musicians have gained a powerful presence in South Korea, while classical musicians have become increasingly marginalized.”¹²⁰ With the rise of popularity of K-pop globally, people are leaving the expensive classical music concerts for popular music concerts. A survey done by the Korean Ministry of Culture and Tourism shows that the percentage of concertgoers who attended classical music or opera dwindled from 6.7 percent in 2000 to 3.6 percent in 2006.¹²¹ Culture is wrought not only by performers, but audience awareness of the classical piano culture would be an important aspect in the development of Western piano culture.

Despite the fact that there are many successful Asian musicians globally, certain racial stereotypes persist.¹²² One of the most common stereotypical assumptions against Asian musicians would be that they focus their efforts primarily on technical training, and this leads to the assumption that their playing is often technically brilliant but lacks musicality and originality. They are criticized to have an ‘assembly line’ mentality in music, spending hours in practice rooms and losing touch with the emotional and expressive side of music in the process.¹²³ In a review study done after the Sibelius International Violin Competition, it was revealed that the

¹¹⁹ Interviewee B, C and D (anonymous), personal interview by author, October 2015.

¹²⁰ Hwang, “No Korean Wave Here,” 56.

¹²¹ Harkness, “Encore!: Homecoming Recitals in Christian South Korea,” 374.

¹²² Wang, “Interlopers in the Realm of High Culture: “Music Moms’ and the Performance of Asian and Asian American Identities,” 888-889.

¹²³ *ibid.*, 887.

Finnish media described Japanese musicians as “homogeneous, impersonal, non-charismatic, [and] technical players.”¹²⁴ They went on to add that the musicians from the Far East might lack “an essential element of their musicianship” even after studying abroad.¹²⁵ There were other comments that suggested that Asian musicians had excellent technical abilities without a matching interpretative ability.¹²⁶ These comments by the Finnish media are clearly negatively targeted against Asian musicians, and give an idea of how the Western critics and musicians perceive Asian musicians. Although the study was done on a violin competition, same would apply to any instrument field including the piano.

Surprisingly, Asian musicians themselves are also aware of this and even admit their shortcomings in musical interpretations. Zhenyang, an aspiring young musician in China stated in an interview that his goal is to play so well that music experts would not be able to tell his nationality without seeing his face.¹²⁷ Zhenyang himself openly admitted that Chinese pianists are inferior in a musical sense to Western musicians. He expressed his concern that “much of what people talk about as being identifiable as the Chinese accent in music is really just not measuring up to the international standard,” that although it is subtle, “you can hear the same flaws in the performances of people trained in China.”¹²⁸ Zhenyang’s comments reflect what Chinese music experts say about the development of Western music in their country: that it is

¹²⁴ Taru Leppänen, “The West and the Rest of Classical Music: Asian Musicians in the Finnish Media Coverage of the 1995 Jean Sibelius Violin Competition,” *European Journal of Cultural Studies* 18, no.1: 23.

¹²⁵ *ibid.*, 27.

¹²⁶ *ibid.*, 30.

¹²⁷ Kahn and Wakin, “Western Classical Music, Made and Loved in China.”

¹²⁸ *ibid.*

still treated like a “technology that is mastered by capital, labor and quality control.”¹²⁹ As a result, another widely held opinion on Asian classical performances is that it is somewhat devoid of originality and are uniform as if shaped by a cookie cutter.¹³⁰

When *La Senza Musicale* asked Lang Lang about his thoughts on people who claim that Asians “copy others” and are “not very original,” he admitted that a lot of Asian pianists he knows start by listening to CDs and trying to imitate the sound created almost identically, and thus their music has no personality of their own.¹³¹ Therefore, it seems that even the very giants of the Asian classical music stage are aware and accepting of the widely held opinion that Asian classical music is merely a product of mechanical reproduction of Western classical performers. However, given that classical music was a purely Western culture and had been for centuries before it met Asian shores, Asian artists may have had no choice but to imitate the interpretations of Western artists in the beginning of their training.

In addition, racial discrimination based purely on appearances also exists. In stark contrast to the previous quote by Lang Lang, a prominent violin teacher, Dorothy DeLay once stated that “if you have musicians play behind a screen, I [she] would defy anyone to pick Asians out,” claiming that there would be no difference between Asian and non-Asian musicians in terms of playing.¹³² However, performances seldom happen behind an opaque veil, and what we see on stage inevitably affects what we hear. Going back to the Sibelius International Competition example from earlier in this section, what if those contestants had performed behind

¹²⁹ *ibid.*

¹³⁰ *ibid.*

¹³¹ So, “Lang Lang: In Full Flight,” 18.

¹³² Wang, “Interlopers in the Realm of High Culture: ‘Music Moms’ and the Performance of Asian and Asian American Identities,” 886.

DeLay's veil? Would those race specific comments still have been valid? Could it really be that every single Asian contestant displayed the same lack of emotion and interpretative ability, while all non-Asian musicians performed with remarkable interpretative abilities? In fact, with no background demographic information of those contestants available to the adjudicators or critics, would any of those comments have been made? The fact that they mentioned specific nationalities and races of musicians to describe their traits testify in part that even in the musical arena, racial discrimination exists based on what people see, paired with preconceived stereotypes, and not necessarily on what they hear.

Despite the issues discussed so far in this chapter, there is plenty of evidence that Asian piano performance is at top-level. Most of the issues discussed are not a criticism against shortcomings of an established culture, but more an exploration of various facets of piano culture that are still in stages of development, as Asian piano culture has yet to reach its full definition. Strengthening of education system by increasing non-performance music courses such as musicology, music therapy and music education, and contemplation of an ideal parental support, the eventual acquisition of leadership in classical music circles, improvement of public awareness and interest towards the culture will all contribute towards further development of piano culture in Asia. Only then will Asia truly be able to embrace its 'golden age' of piano, and the flowering of its own piano culture will be much more profound than what has been witnessed thus far.

5. Conclusion

Lorin Maazel, music director of New York Philharmonic orchestra, once declared, “it could very well be that one of the most important defenders of classical music will be found in the country of China.”¹³³ He also described China as “an ideal spawning ground for burgeoning interest in classical music.”¹³⁴ In an attempt to analyze the cause and validity of observations akin to Maazel’s, this paper covered three main components. First, a brief history of the piano culture was presented, focusing primarily on Japan and Korea and how the political needs of these two governments have affected the mode and speed of the dissemination of classical piano music throughout the twentieth century. After establishing how, when and why classical music has first taken root in Asia, the second chapter listed quantifiable evidences of how this culture has grown and evolved in Asia during the second half of the twentieth century, as manifested by successful Asian pianists both in and out of their homeland. Financial and technical success of Asian companies in the field of piano manufacture and sales also showed clear growth of Asian piano market and increase in demand. The final chapter acknowledges the achievements identified in the previous chapter and suggests ways in which Asia can become a fully independent culture central for Western piano, with a close look at the current status of Asian piano in terms of education programmes and syllabi, social norms as result of rapid modernization, the constituents ratio of Asian decision-makers in eminent music organizations, and parenting and pedagogy.

¹³³ “China Could Give Classical Music a Boost,” *USA Today*, 24 February 2008, http://usatoday30.usatoday.com/life/music/2008-02-23-54936571_x.htm (accessed December 26, 2015).

¹³⁴ Stephen Moss, “Land of 20 Million Pianists,” *The Guardian*, March 10, 2008, <http://www.theguardian.com/music/2008/mar/10/classicalmusicandopera.chinaarts2008> (last visited 26 December 2015).

In summary, the piano has grown into a major cultural phenomenon in Asia, a land where people followed and empathized with a different set of cultural aesthetics until cultural modernization and Westernization that occurred before and after World War II. Using the traditional moral values of respect and submission to teachers, reverence for music, and focus on education, Asian pianists have achieved remarkable success in a short period of time. Now the instrument has established itself as a symbol of acceptance of Western culture, elevated social class and sophistication. The number of aspiring pianists in Asia has increased dramatically over the second half of the twentieth century, with added surge in the number of Chinese pianists after the 1990s to present. However, perhaps due to the rapidity of modernization process and economic and cultural growth in Asia some areas may have been overlooked in the establishment of a lasting piano culture in Asia. Factors such as curricula and syllabi for a more comprehensive music education in both private and academic learning (with emphasis in non-performance aspects such as theory, history, education and aesthetics of music), change of social perception against pianists without Western qualification, Asian contribution in performance field compared to the rate of decision-makers of top performance organizations and how it may affect the Western piano culturescape, the effects of Asian parenting applied to piano students are discussed as variables to consider for a deeper understanding of piano culture development in Asia. The final chapter of this study may also serve as a starting point for various additional fields of research. For instance, a study could be done in music pedagogy on how current Asian music curriculum can be developed or altered so that Asian students no longer feel the need to study music overseas. A study on socio-psychology of how modernization of Asian societies in the late nineteenth and twentieth centuries influenced people's attitude towards both Western and

traditional Asian cultures and how it affects Asian culture today could add to the understanding of how Asia perceives Western classical music as a culture.

Maestro Maazel's comments are not targeted for or against a specific race or nationality per se, but an objective projection of the future of classical music that China, and in turn Asia, would become some of the most dominant nations in the field by its sheer number of pianists and passion for classical music. The evaluations through this study, despite all its racial connotations, can be applied to all musicians regardless of their racial or national backgrounds. In a twenty-first century society where cultures are interacting constantly across its borders, we must ask ourselves if it is even viable to label the classical piano or pianist as belonging to a particular race or nationality in the future. The Japanese audiences that supported and praised Beethoven as their 'patron saint' of music has proven that classical music is able to speak to audiences of various cultures and backgrounds.¹³⁵ Classical piano, despite its evident region of genesis, is no more a culture solely owned by the West, nor would it ever become a culture of Asia alone. With globalization Western classical music inspires people of various racial and cultural backgrounds, and understanding the Asian side of the story is merely a portion of understanding how classical piano culture has established itself globally, and how it could develop in the future.

¹³⁵ Christina DeCiantis Davison, "The "Patron Saint of Music" Beethoven's Image and Music in Japan's Adoption of Western Classical Music and Practices" (M.A. thesis, University of North Carolina at Chapel Hill, 2009).

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Appendix A. Number of prizes Won by Nationality in International Piano Competitions

Parameters

1. Competitions selected from piano competition listed in WFIMC (World Federation of International Music Competition, founded in Geneva, Switzerland in 1951).
2. Only considered ranked wins. Special mentions and distinctions are not included.
3. Competitions that do not provide information on past winners have been omitted.
4. Competitions that began after 1979 have been omitted, as it is not suitable for the purpose of this research.
5. Data before 1945 has been omitted.

| Nationality | Total number of Prizes Won | Nationality | Total number of Prizes Won | Nationality | Total number of Prizes Won |
|----------------|----------------------------|-------------|----------------------------|--------------|----------------------------|
| China | 47 | Finland | 4 | North Korea | 1 |
| Japan | 173 | France | 140 | Peru | 1 |
| South Korea | 80 | Georgia | 4 | Philippines | 9 |
| Argentina | 14 | Germany | 111 | Portugal | 2 |
| Armania | 4 | Greece | 2 | Poland | 39 |
| Australia | 7 | Hong Kong | 5 | Romania | 29 |
| Austria | 24 | Hungary | 21 | Russia/USSR | 294 |
| Azerbaijan | 2 | India | 1 | Spain | 3 |
| Belarus | 8 | Indonesia | 2 | Serbia | 2 |
| Belgium | 8 | Iran | 2 | Spain | 9 |
| Bosnia | 1 | Ireland | 2 | Sweden | 6 |
| Brazil | 19 | Italy | 122 | Slovenia | 1 |
| Bulgaria | 22 | Israel | 26 | South Africa | 1 |
| Canada | 23 | Jamaica | 1 | Switzerland | 15 |
| Chile | 1 | Kazakhstan | 2 | Taiwan | 11 |
| Columbia | 2 | Latonia | 1 | Turkey | 10 |
| Croatia | 4 | Latvia | 10 | UK | 36 |
| Czech Republic | 9 | Lebanon | 2 | Ukraine | 24 |
| Cuba | 2 | Lithuania | 31 | Uruguay | 2 |
| Denmark | 2 | Malaysia | 1 | USA | 179 |
| Ecuador | 1 | Mexico | 2 | Uzbekistan | 5 |
| Egypt | 1 | Moldova | 3 | Vietnam | 1 |
| Estonia | 9 | Netherlands | 5 | Yugoslavia | 2 |

Appendix B. List of Full-Time Piano Professors in Music Institutions in Capital of Korea and Japan and Countries in Which They Received Degrees/Training.

Appendix B1. South Korea

Parameters: Part-time teachers and lecturers are not included. All data gathered from websites of respective institutions.

| Name of School | Teachers | Country of Training |
|---|-----------------|---|
| Catholic University of Korea | Seo, Seung-Hyun | Germany Germany |
| Kyonggi University | | |
| Kyung Hee University | Kim, Jin-Sook | Korea (Seoul Univ.) Germany |
| | Seo, Gye-Ryung | France France |
| | Kim, Jung-Won | Austria France |
| Kookmin University (Only shows last certification acquired) | Yoon, Chul-Hee | Germany |
| | Kim, Min-Sook | Germany |
| | Yoon, Young-Hwa | USA |
| | Lee, Sun-Kyung) | USA (Boston) |
| | Pi, Kyung-Sun | Russia (Moscow Conservatory) |
| Dankook University | Mari Kwon | USA (Curtis) Austria (Mozarteum) |
| | Yoo, Mee-Jung | USA (Peabody) USA (Peabody MM) USA (Yale-Artist Diploma) |
| | Lee, Hyung-Min | Korea (Seoul Univ.) USA (Eastman) |
| | Cho, Young-Bang | USA (Peabody) Germany (Cologne) |
| | Cho, Ji-Hyun | Korea (Seoul Univ.) USA (Juilliard, MM) USA (Manhattan (DMA)) |

| | | |
|------------------------------|------------------|--|
| | Ko, Joong-Won | Korea (Seoul Univ.) USA (Western Illinois Univ, MM) Austria |
| | Han, Ok-Soo | Korea (Iwha Women's Univ) USA (U. of Cincinnati) |
| | Yoon, So-Young | Korea (Hanyang Univ., BMus, MM) University of Texas at Austin (DMA) University of Cincinnati (DMA) |
| Dongduk Women's University | Na, Hyo-Sun | Korea (Iwha Women's Univ) (MM) |
| | Park, Mi-Jung | USA (Peabody) MM, DMA |
| | Kim, Moon-Jung | Korea (Seoul Univ.)MM USA (Indiana) DMA |
| | Lee, Min-Young | USA (Yale) MM USA (Rice) DMA |
| | Yoon, Hyung-Sook | USA (Manhattan) MM, AD USA (Univ. of Maryland at College Park) DMA |
| | Noel McRobbie | USA (New England) MM USA (U of Michigan Ann Arbor) DMA |
| Sahmyook University | Not listed | n/a |
| Sangmyung University | Not listed | n/a |
| Sookmyung Women's University | Seung-Hee Kim | USA (Juilliard) USA (Juilliard) USA (New York State Univ.) |
| | Jung-Ae Son | Germany Germany |
| | Hae-Jeon Lee | Korea (Seoul Nat'l Univ.) USA (New England) USA (USC) |
| | Soo-Jin Park | USA (Curtis) USA (New England) USA (Peabody) |
| | Hye-Young Lee | Korea USA (New England) USA (Univ. of Minnesota) |
| | Hye-Soo Juan | Korea Russia |

| | | |
|--------------------------------|------------------|---|
| Yonsei University | Kim, Geum-Bong | Korea Germany |
| | Han, Young-Ran | Korea Germany Germany |
| | Kim, Young-Ho | USA (Juilliard) USA (Juilliard) USA (Manhattan) |
| | Vincent de Vries | Netherlands USA (Bowling Green State) USA (U of Texas at Austin) |
| | Petr Ovcharov | Austria Austria |
| Ewha Womans University | Gae, Myung-Sun | Korea Germany |
| | Kim, Won | USA (pre-college, Juilliard) Austria Germany |
| | Kim, Jung-Eun | Korea Germany France |
| | Jung, Yoon-Bo | USA (Juilliard) |
| | Ham, Young-Lim | Korea Germany |
| | Piotr Kupka | Germany Germany Germany |
| Chugye University for the Arts | Kim, Yong-Bae | Korea USA (Virginia Commonwealth Univ.) USA (Catholic Univ. of America) Russia |
| | Park, In-Mi | Korea USA (San Francisco Conservatory of Music) USA (Manhattan School of Music) |
| Changshin University | Yoon, Min-Sun | Korea Austria Germany |

| | | |
|-----------------------------------|----------------|---|
| Hanyang University | Lee, Young-In | USA (Juilliard) USA (Juilliard) |
| | Yoon, Mi-Kyung | Korea USA (Juilliard) Germany |
| | Kim, Hyung-Gyu | Korea Germany |
| | Kim, Myung-Seo | Korea USA (New England) |
| | Lee, Dae-Wook | USA (Juilliard) USA (Juilliard) USA (Peabody) |
| Korea National University of Arts | Kim, Dae-Jin | USA (Juilliard) USA (Juilliard) USA (Juilliard) |
| | Lee, Young-Hee | Korea USA (Peabody) USA (USC) |

Appendix B2. Japan

Parameters: See Appendix B1

| Name of School | Teachers | Country of Training |
|---|--------------------------------|---|
| Aichi Prefectural University of Fine Arts and Music (English website available) | Not shown | Not shown |
| Elisabeth University of Music | Shibata, Miho | Japan Japan |
| | Yamashiro, Ikuko | Japan France |
| Kunitachi College of Music | Not shown | Not shown |
| Kyoto City University of Arts | Abe, Hiroyuki | Japan Japan Germany France |
| | Sunahara, Satoru | B: Japan M: Germany, Japan D (Studied): Japan |
| | Ueno, Makoto | USA (Curtis) Austria |
| | Nohara, Midori | Japan France |
| Kyoto University for Music and Art | Website not interactive | n/a |
| Musashino Academy of Music | Ilya Itin (visiting professor) | Russia |
| Nagoya College of Music | Jinshan Shoichi | Japan Japan |
| | Sato Keiko | Japan Japan Germany |
| | Ooka Noriko | Japan (B) France (Perf. Dip.) |
| | Nakagawa, Tomoko | Japan (B) Germany Austria |

| | | |
|--|--------------------|--------------------------------|
| Nagoya University of Arts | Yumiko Oka | Japan (B) Germany France |
| | Kawahara Motoyo | Japan |
| | Mieko Sugawara | Japan |
| | Taniguchi Ryu-haku | Japan (B) Germany (B) |
| | Toshihiro Yamada | Japan Germany |
| | Kenzo Sakai | Japan Austria |
| Nihon University College of Arts | Not Specified | Not shown |
| Okinawa Prefectural University of Arts | Not specified | Not shown |
| Osaka College of Music | Not specified | Not shown |
| Osaka University of Music | Not Specified | Not shown |
| Seitoku University | Suzuko Sato | Japan Germany |
| | Hara Yoshiyuki | Japan Austria |
| | Yamada Hiroshi | Japan Germany |
| Showa College of Music | Not specified | Not shown |
| Toho Gakuen School of Music | Murakami Genichiro | Japan Romania |
| | Izumi Komoriya | Japan Switzerland |
| | Takeuchi Keiko | Japan Germany |
| | Tamaki Yoshionore | Japan |
| | Nakamichi Ikuyo | Japan |
| | Hirose Yasushi | Japan Germany |
| | Meguri Yumiko | Not shown |

| | | |
|--------------------------|------------------------|--------------------------|
| Tokyo College of Music | Not Specified | Not shown |
| Tokyo University of Arts | Kenji Watanabe (alum) | Japan Japan |
| | Katsumi Ueda (alum) | Japan Japan |
| | Yu Kakuno (alum) | Japan Japan |
| | Sako Akiyoshi (alum) | Japan Japan |
| | Hiroshi Arimori (alum) | Japan Japan |
| | Akira Eguchi (alum) | Japan USA (Juilliard) |
| | Chiharu Sakai | Japan Japan |

Appendix C. List of universities and colleges in Seoul, Korea
and degrees offered

Parameters: Only top schools in Metropolitan Seoul area are included. Schools that specialize in religious music education or commercial music are not included.

| Name of School | Date of Establishment | Musicology (Y/N) | Composition (Y/N) | Other Non-Performance Degrees offered |
|--|--------------------------|------------------|-------------------|---------------------------------------|
| Catholic University of Korea | 1845 | N | Y | None |
| Kyung Hee University | 1960 | N | Y | |
| Kookmin University | 1940 | N | Y | N |
| Dankook University | 1971 | N | Y | Korean Music |
| Dongduk Women's University | 1950 | N | N | N |
| Sahmyook University | 1906 | N | Y (MM) | Multimedia |
| Sangmyung University | 1954 | N | N | N |
| Sookmyung Women's University | 1906 | N | Y | N |
| Yonsei University | 1955 | Y (MM, DMA) | Y | Music Theory (MM) |
| Ewha Womans University | 1925 (MM 1951, DMA 1989) | Y (MM) 1951 | Y | -Traditional Korean Music |
| Chugye University for the Arts | 1973 | | Y | -Traditional Korean Music |
| Hanyang University | 1960 | N | Y | -Korean Traditional Music |
| Korea National University of Arts | 1993 | Y | Y | -Music Technology |
| Seoul Institute of the Arts (Modern music-based) | 1958 | N | Y | -Computer music -Korean Music |
| TOTAL | | 3 /14 (21.4%) | 12/14 (85.7%) | |