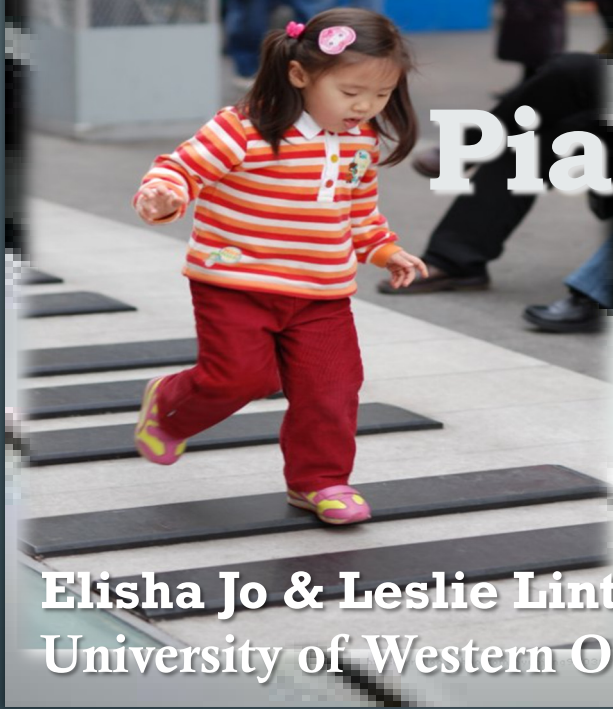


Musical Identity and Culture: *In the Hands* Exploring the Korean Diaspora through the Lens of Piano Pedagogy



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Outline

- Background
- Research Questions
- Brief History of Piano and Hagwon
- Piano Pedagogy
- Findings from Interviews
- Summary and Future Implications
- References

Background



- Societal and cultural conditions affect music learning (Johansen, 2010)
- Identity is understood as one's belief of self in relation to social groups (Torres, Jones & Renn, 2009)
- Cultural identities are not fixed (Frith, 1996)
- Identity and music are connected through culture (Hebert, 2010)

Culture and Community

- Content delivered reflects control of cultural values (Wright & Davies, 2010)
- Musicians are influenced implicitly and explicitly
- Communities are bound by ways of learning that are specific to its members (Waldron & Veblen, 2008)



Interviews

- Two groups of Korean students
 - 5 University students studying music in Korea
 - 5 University students studying music in Canada



Interviews took place
January-May 2010 in
London, Ontario and in
Cheonan, South Korea

Research Questions

- How is piano pedagogy structured and practiced in Korea?
- What expectations and values are evidenced through the two systems of piano pedagogy?

History of the Piano



- 1885: Keyboard instruments was first introduced to Korea by the missionaries
- Early 1900: First piano was introduced
- 1910-1945: Japanese annexation had crucial influence in Korea including Education
- 1950: Piano was manufactured by Koreans
- 1960: Piano became popular and its growth paralleled with the economic growth

Piano Hagwons

- 'Hagwon' – after school private education
- Students attend everyday for 1-2 hours
- Most common Hagwons (English or piano)
- At piano Hagwon, each has their own practice room and works on their own
- The teacher comes into their room for a lesson (3-15 minutes)



Picture of a Typical Piano Hagwon

Piano Pedagogy in Korea

- Nearly all students are trained in the following order

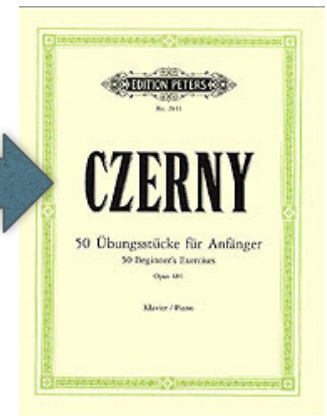
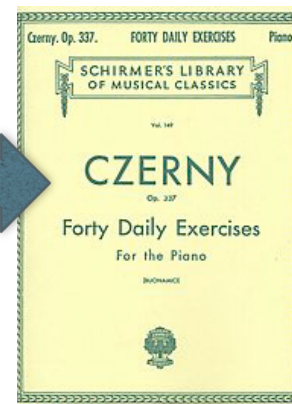
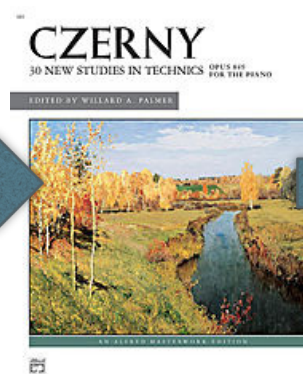
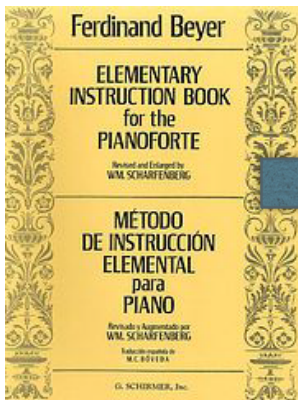
Beyer

Czerny 100

Czerny 30

Czerny 40

Czerny 50



Piano level: Beginner



Advanced



Interviews



백석대학교
BAEKSEOK UNIVERSITY



Hagwon Experience

- *“After school, I went to Hagwon and often stayed there until it was closed late at night. I enjoyed the company of my piano teacher and other students so much that I spend all my time everyday. I particularly remember having a very good experience from the Hagwon”*
- *“I went to the Hagwon everyday after school. First, I chatted with the teacher about my day while I had a snack. Then I went into a practice room and worked on my pieces. The teacher would come into my room about 3-4 times through the hour to check up on my progress”*
- *“I liked going to the Hagwon. It was fun.”*



Hagwon Experience

- *“I asked my teacher that I want to play what my friend (a student older and advanced than she was) was playing because I liked what she played. My teacher told me that then I will have to complete the book I was playing, so I did.”*
- *“I don’t remember the teacher spending long enough time in my room to give me a lesson. It was more like how much I have practiced, and giving out instructions on how much I should practice more.”*



“Hobbyist” vs. “Serious” Students



- Serious students: chosen piano as a career
- Switch to private lessons or individualized lessons offered at Hagwon for “serious” students
- High expectation and requirement from both teachers and students
- Extreme work ethic required for entrance audition

“Serious” Students



- *“I practiced 10 hours a day. I practiced as my life depended on it. During lesson, my teacher would not let one measure pass by until it was perfect.”*
- *“I had lessons every day, and every day I was yelled at. I always went home crying.”*

Coming to Canada



- Canada is more “liberated,” “multicultural,” and “accepting.”
- *“I found kids to be much more free; playing and running everywhere, kids rolling down the hills, playing on the green fields...things like that. And, the fact that the school was considered fun – that was different. Korea is all about studying or tutoring. Canadian kids definitely have more freedom.”*



Piano Training in Canada

- “...(my teacher) emphasized phrasing and expression in Western style. I became very frustrated because my pieces weren't advanced enough to work on expression.”

“My (new teacher) changed a lot of things with me; I didn't play musically.”

“Canadian teachers are more focused on details and expression. ..Canadians seem to be natural at playing with expression.”



Transition in Piano Training

Korea

Technicality

- Clarity in Sound / Precision
- Strong Playing
- Fast tempo

Canada

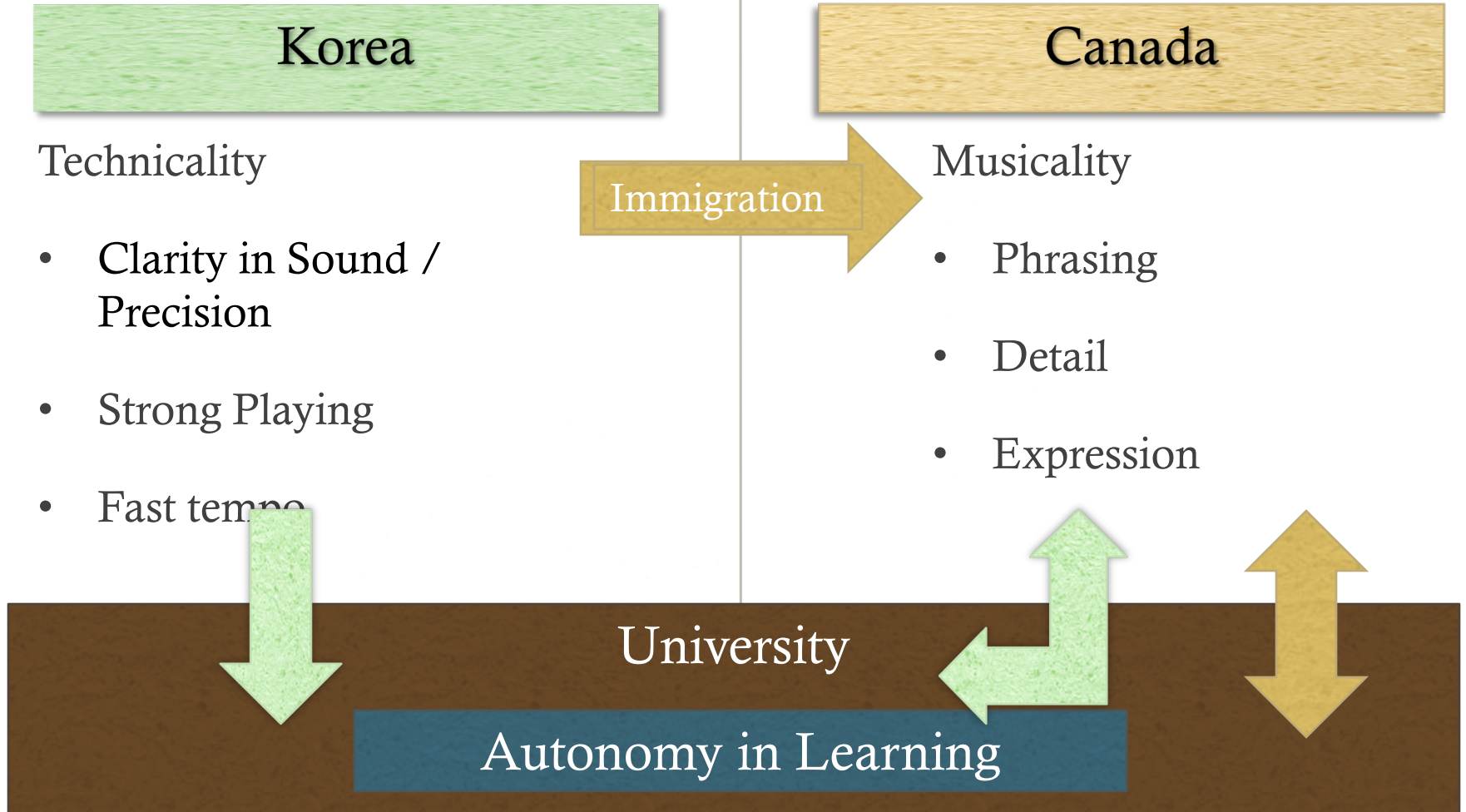
Musicality

- Phrasing
- Detail
- Expression

Immigration

University

Autonomy in Learning



Transition in University

- *“She kept asking me how I felt when I played the music and I became frustrated. I didn’t know why she was wasting my time with feelings, rather than teaching me.”*
- *“Make it your own (interpretation), that’s what the teacher asked me to prepare for the lesson.”*
- *“But it was nothing like that in University (referring to her previous piano training). I had to work independently. No one told me how to practice and I was on my own...”*



Transition in Piano Training

Korea

Technicality

- Clarity in Sound / Precision
- Strong Playing
- Fast tempo

Canada

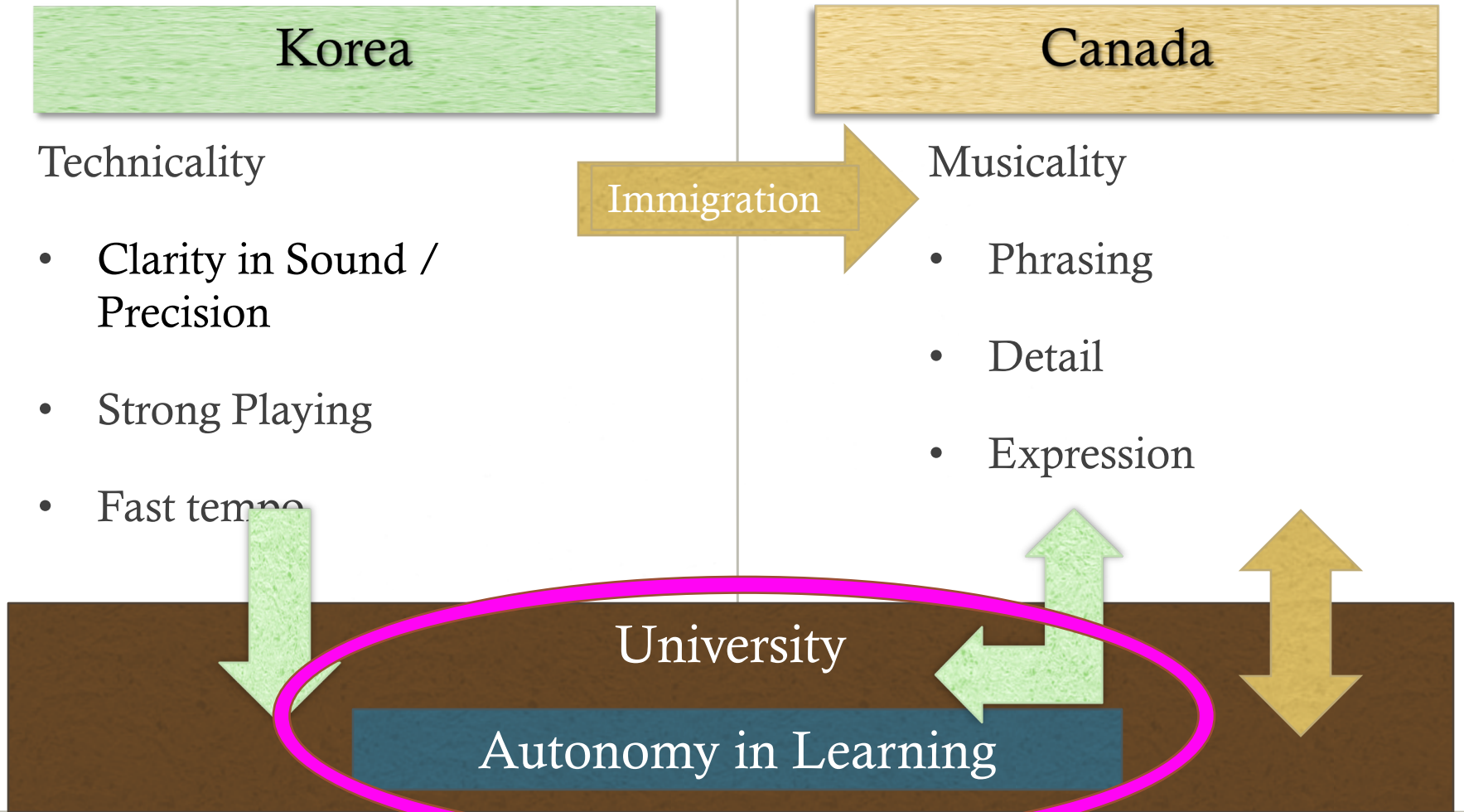
Musicality

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Music Is...

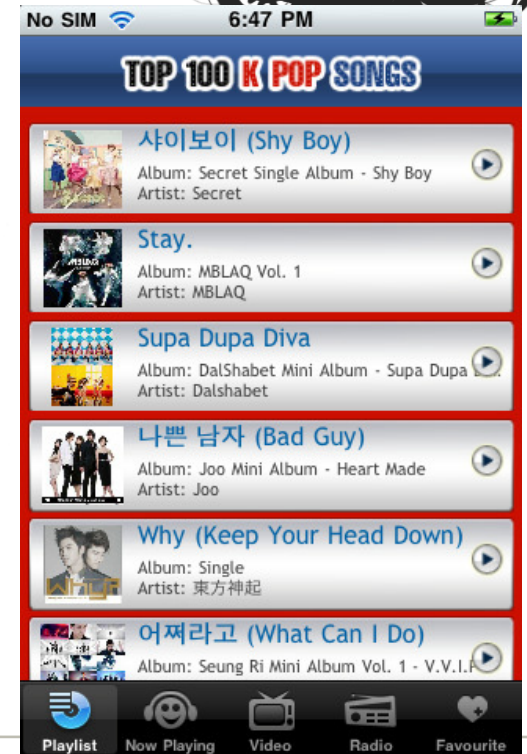
Canada

- *“An indispensable part of daily life.”*
- *“My life.”*
- *“Something I crave, something I need.”*
- *“Something that comes from the heart, not the mind.”*
- *“A friend.”*

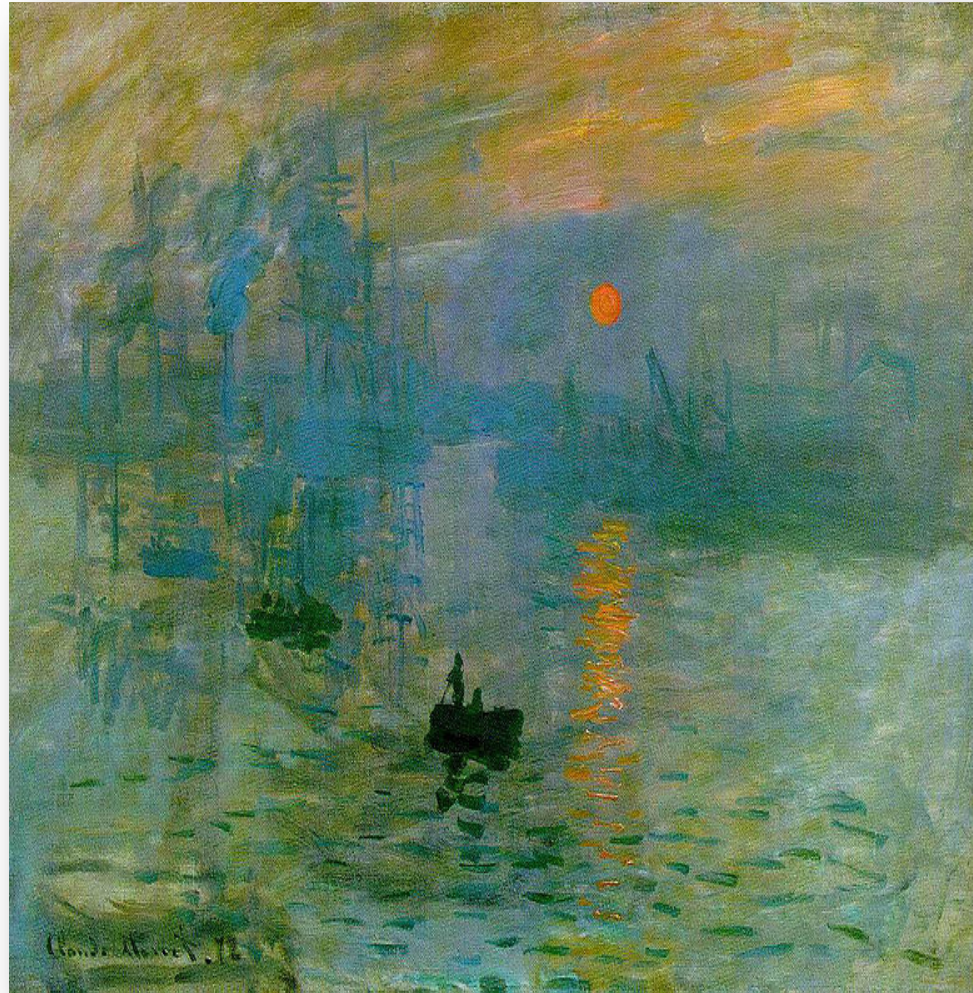
Korea

- *“My other half.”*
- *“My life.”*
- *“Something that can move you, touch your heart.”*
- *“Something that you cannot hide inside.”*
- *“A friend.”*

What's on Your iPod?



Reflections



Repertoire Preference

- “Dreamlike and Blurry”

Korean Students



- “Stiff and Structured”

Korean-Canadian Students



Closing Remarks



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