

**Effectiveness of Special Music Program in Taiwan:
Relationship between Background and Achievement of
Undergraduate Music Majors**

**檢視台灣音樂班實施成效—大學音樂系學生之
學習背景與成就相關性研究**

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Abstract

The Special Music Program (SMP) was designed 30 years ago to train talented young musicians in Taiwan. The purpose of this study is to examine the effectiveness of the SMPs. Research questions of the study are (a) how well SMPs prepare young musicians to enter college level training ? (b) Did the length of training in the SMP affect students' music achievement in college level music courses. It was found that grades of SMP graduates were significantly better than non-SMP graduates in *Major*, *Minor instrument*, *Orchestra*, and *Music fundamentals* courses. The length of SMP training had an influence on students' achievement. In addition, the length of SMP experience could predict the grades in *Major*, *Minor instrument*, and *Orchestra* courses for certain period of time.

Keywords: musically talented, Special Music Program in Taiwan, college music majors

摘 要

音樂班旨在培育音樂資優生，自成立於公立學校以來已有三十多年的歷史。本研究以評比音樂系學生之大學專業課程的成績來評估音樂班在培育音樂資優生之成效。音樂成績以統計軟體進行分析。自變項分別為學生的音樂訓練背景、就讀音樂班的長短、以及畢業高中的區域；依變項為音樂課程之成績。

研究結果指出音樂班在幫助其學生進入大學音樂系方面有顯著成效。音樂班畢業生，在主、副修樂器、管絃樂合奏、與音樂基礎訓練等課程的成績明顯高於普通班畢業生，但顯著差異僅呈現於前三個學期。而就讀音樂班的長短可以預測主、副修樂器與管絃樂合奏的學業成就，但其效果有一定的時間限制。

關鍵字：音樂資優，台灣音樂班，大學音樂系學生

INTRODUCTION

One of the most important issues in educational communities is educational equity (Borland, 1989). Following Western countries, programs for talented and gifted children in Asia were newly established during the 1980s mostly and Taiwan has been most vigorous among those Asian countries.

Since Taiwan is such a small island with few natural resources, the government asserted that talented and gifted (TAG) education be developed in order to enrich its human resources. A turning point in the history of education in Taiwan came in 1968. Compulsory education was extended from six to nine years and accompanying legislation stated that special education was to be provided for both gifted and handicapped children. In 1973, the Ministry of Education started to launch pilot programs for intellectually gifted students and the pupils with special talents.

The program for students with musical talents is so-called the Music Class, Musically Talented Program, or the Special Music Program (SMP). The history of the SMP began in a private primary school, Kuang-Jen, in Taipei in 1963. Kuang-Jen Primary School was founded in 1959 by the Catholic Church of the Sacred Heart of the Blessed Virgin. Since the inception of the SMP in Kuang-Jen, it has come to be regarded as setting the standard for gifted music education. Ten years later, the government first established programs in public elementary schools and junior high schools (Tsai, 1987). To continue TAG education in music for older students, the SMP started in a few public high schools in 1980 with government funding. The program is dedicated to giving talented young musicians quality guidance needed to be successful as university music majors and reach their highest level in music.

Throughout Taiwan, the SMP uses a university music department model for training young musicians. In other words, the SMP students receive private lessons for their major and minor instruments, group classes in music theory and history, and have opportunities to play in school ensembles. The youngest students in the program begin in third grade after passing an audition to enter the music program (although there is one SMP in a private elementary school that recruits first graders). Once they are in, they become music majors in elementary schools and form a special class in each grade.

Justification of the Study

Researchers have reviewed the pros and cons of special class grouping. Some educators stated that by placing gifted children in normal classrooms, they could lead the whole classroom to better results in learning (Lehman & Erdwins, 1981; Mao, 1989). Researchers who were against placing gifted students back into normal classrooms believed that special class grouping would benefit gifted students with respect to academic achievement and creative thinking (Feldhusen & Sayler, 1990).

Researchers and educators in Taiwan stated various problems of the SMP constantly. Chang-Huei Hsu, National counselor, submitted a report to President Lee regarding the problems of the SMP in 1997 (“Two-thirds,” 1999), and Yu-Chiou Tchen pointed out that the quality of SMPs was lower year by year. In the national evaluation of the SMP in 1998, fewer than one third of these schools met the passing standard (“Two-thirds,” 1999), and it led the press to conclude that SMPs actually wasted the education resources and impaired the talented young musicians (“Ambiguous orientation,” 1999).

The main purpose of this study is to examine the effectiveness of the SMP in Taiwan. Two research questions are formed: (a) How well are SMP graduates prepared for higher education compared to those without SMP training in music studies? and (b) how does length of training in SMPs influence achievement in music studies in higher education?

Limitation

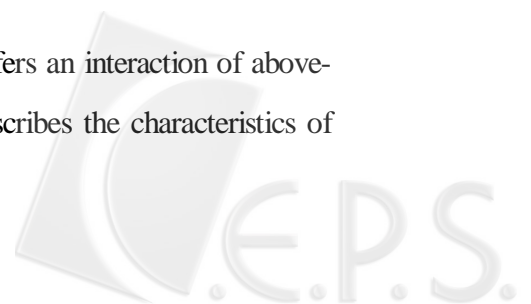
The musical achievements of college music majors were based on a minimum of four years of study, but were not limited to the freshman year. Music courses grades from four years were all used since the number of students was limited.

To isolate the effects of training, only university music majors who had all their education in Taiwan were to serve as subjects. Because the SMP only exists in Taiwan, results of this research are limited and do not generalize to other countries.

LITERATURE REVIEW

Talented and Gifted in Music

According to Renzulli's (1977) triadic model, giftedness offers an interaction of above-average ability, task commitment, and creativity, and it best describes the characteristics of



musically gifted students (Moon & Neeley, 1992). The two advantages of Renzulli's definition are: first, it focuses on a combination of traits that help us identify the children who will most likely lead creative and productive lives; and second, the definition eliminates the need to identify categories of giftedness (Kitano & Kirby, 1986).

As a contrasting point of view, Skinner (1991) believed musical ability is a continuum and opposed those who used tests of creativity, IQ or giftedness checklists to categorize giftedness. He asserted that "the learner should be taken and assumptions should be made that 95% of children rather than 5% can 'become' gifted" (Stollery & McPhee, 2002, 90). Attitudes toward talent in music have cross-cultural differences. Japanese music educator, Suzuki, advocated that talent was not thought of as arising in a child; talent was trained (Piirto, 1998). Gardner (1989) also stated that the Chinese learning style of repetition and practice made students talented.

Scholars and researchers define musical talents differently depending on their point of view. Some think the abilities to perform and compose account for musical talent, whereas others believe we are born with natural music talents but differ in learned musical abilities (Kuo, 1994). Based on Gagné's model of giftedness, McPherson (1996) defined musical talent as performing, improvising, composing, arranging, analyzing, appraising and conducting music. Lloyd Schmidt identified three different skill areas that determined musical giftedness: performance skills, creative ability, and verbal and musical-perceptual skills (Richardson, 1990). Gardner (1993) in his theory of multiple intelligences countered the widespread notion of talented and gifted as a form of academic achievement and intellectual ability, by declaring that music forms a separate intelligence.

One assumption commonly held is that children are born musically gifted, and the question of innate or acquired has been investigated in many research projects. Music psychologists, Wing (1963) and Drake (1957), emphasized the importance of innate factors, and Seashore, Schoen, and Kwalwasser also stated similar ideas (Shuter, 1968). But Gordon (1979) and Flohr (1981) proposed that environment played a larger role than many believe; both genetic and environmental potentials had great importance for adequate development. Further research was conducted and confirmed the theory (Clark, 1983; Howe, 1990; Sloboda, 1997).

Identification of Musical Talents

There are 32 states in the United States that include performing art talents in their official gifted and talented definitions, but only 13 states have selection and identification criteria for artistically gifted students (Atterbury, 1991). Most programs use the intelligence and/or achievement test scores as cut-off for admission to gifted programs, consequently, talented musicians are rarely identified as TAG students.

Early identification of musical talents is a key issue for fostering exceptional musicians (Gulbenkian Report, 1978). Richardson (1990) recommended that multi-instruments could aid teachers to identify musically gifted students. Instruments available included standardized tests, checklists, interest inventories, performance indicators, and personal and social criteria, all of above which could help profile student potential (Moon & Neeley, 1992; Piirto, 1998; Richardson, 1990; Sloboda, 1997; Uszler, 1992).

Haroutounian (1995) suggested appropriate guidelines for musical talent identification. Klevan (1993) argued that some music programs recruited “musically talented students” according to academic promise but not musical talent. Renzulli (1981) called the situation described above as “gifted hypocrisy.” He suggested that the best way to identify a musically talented student is to formulate a case study of each student based on five families of data.

Kuo (2001) investigated the selection process of SMP students at the elementary school level. The findings showed that intelligence test scores had a low correlation with students’ musical achievements. Fang’s (1991) early research showed similar results. Findings from Shuter-Dyson’s (1982) study also showed that intelligence was not predictive of musical ability once an IQ of about 90 was attained.

Talented and Gifted Programs for Musicians

The Juilliard School in New York is America’s most prestigious model in this type of professional education. Subotnik (2000) took the Juilliard Pre-College (JPC) program as a model to see how Americans trained talented students in the arts and sciences.

Different from Juilliard, there are some art high schools established to train talented artists in the States. The Baltimore School for the Arts is a public high school and a pre-professional institution for the arts, and it also operates an outreach program every weekday, on Saturdays, after school and on-site in elementary schools. Interlochen Arts Academy is the first private

high school in the States to place emphasis on intensive art's study. The North Carolina School for the Arts is designed to train students in grade seven through twelve who are talented in performing arts (Griffin, 1991).

China's top two conservatories of music, the Central and Shanghai Conservatories mainly function to train composers and performers rather than scholars (Cheong, 1997). Korea established its National Institute of Arts in 1993 exclusively for musically gifted students age 6 and upwards (Wu & Cho, 1993). The National High School for the Arts in Philippines trains promising young artists in music, dance, and the visual and theatrical arts (Roldan, 1992).

In Australia and Canada, talented young musicians can undertake specialist training on their major instruments, participate in selective choirs, orchestras and bands, and attend a wide range of regional and statewide camps (McPherson, 1996). Africa has special schools for the arts, ballet and music. The Transvaal Education Department in South Africa provided gifted education in out-of-school settings (Taylor, 1993).

Poland has established a successful education system for musically gifted children and youth (Urban & Sekowski, 1993). Gifted musicians can be admitted to a musical school at age seven after a test for musical giftedness and a psychological test for school maturity.

Various models are available for a TAG music program (Atterbury, 1990; Uszler, 1992). One is enrichment—a gifted and talented curriculum that has a vitality of breadth or depth. Second is acceleration where pace or tempo of presentation differs from that in the regular curriculum. Third are differentiated curricula involving changing the focus of instruction and emphasizing higher-level cognitive or metacognitive processes. Other approaches include Renzulli's *Enrichment Triad*, Benjamin Bloom's (1956) *Taxonomy of Educational Objectives*, and Alex Osborn's (1981) *Creative Problem-Solving Model*.

The Special Music Program in Taiwan

The purpose of the Special Music Program (SMP) in Taiwan is to give advanced training to musically talented students, and one of the goals of the SMP is to prepare talented young musicians for success in university music program. SMPs at the elementary and junior high school levels recruit students from each school in their area. The recruitment of high school SMPs students is the same as that of university music departments. Just like other students who want to attend high schools, SMP students have to take the National Entrance Exam that

includes academic studies like Chinese literature and so on. Moreover, they have to pass the auditions in music as well. Those young musicians who pass both the exam and audition are assigned to different schools based on their scores. Although the entrance exam is not standardized in every SMP in elementary and junior high schools, most schools test similar subjects and use similar procedures to recruit young musicians. The entrance exam for elementary and junior high schools basically contains five parts: an audition, an intelligence test, a music aptitude test, a musicianship test, and an academic test (Lee, 2000).

Since the first SMP was established in Taiwan in 1963, not much research that has been done focuses on students' overall music performance. There is more research focused on SMP curriculum in various levels recently. Research on non-music related topics have, by necessity, investigated more than music issues.

METHODOLOGY

Music majors' grades in collegiate music courses were examined through statistical analysis. The purpose of this study is to examine the effectiveness of the SMP in Taiwan. This was accomplished by comparing the college music course grades of SMP graduates with the peers who did not enroll in SMP.

Sample

There are 21 institutions of higher education in Taiwan that offer music major degree programs. There were 120 music majors currently enrolled in the sampled college, and all the students were included in the study. Due to the absence of the students and incomplete demographic survey, the valid data was gathered from 104 music majors who ranged from freshmen to seniors.

Procedure

Several meetings were called to enable the researcher to meet with all students in the music program and describe the study. Consent was requested from students for the research to examine their academic records on file in the Office of Academic Affairs. All the information was obtained without students' names and anonymous identification numbers replaced names.

Analysis

Music course (see Table 1) grades were analyzed quantitatively through statistical procedure with SPSS 11.0. Analysis included five parts. The first analysis was a comparison of SMP and non-SMP graduates in performance studies, academic studies, and music education courses. The second one compared the performance of students from four different regions (Northern, Central, Southern, and Eastern Taiwan) of high schools in three academic areas. The third analysis took the length of students' SMP experiences based on four categories, and then compared students' performance in each academic area by four categories. The fourth analysis was to test the relationship between students' performance level and the length of time they attended SMP. The fifth analysis included both independent variables, SMP background and region of high schools, and all music course grades were analyzed again as dependent variables.

Table 1

Professions, Divisions, and Subjects of Music Courses

Academic Area	Division	Subject
Performance	Major Instrument	Major instrument I to VI
	Minor Instrument	Minor instrument I to VI
	Ensemble	Orchestra I to V Choir I and II
	Conducting	Conducting I and I
Theory (Academic)	Music fundamentals	Fundamentals I to IV
	Music	Music I and II Harmony I and II
	Harmony	Advanced harmony I and II
	Counterpoint	Counterpoint I and II
	Music History Analysis	History I to IV Analysis I and II Instrumentation
Music Education	Other	Opera Arranging Literature
	Computer application in music education	Computer application in music education I and II
	Teaching methods of choral music	Teaching methods I and II
	Other	Music education Vocal pedagogy Piano pedagogy

Every course grade was analyzed as single dependent variable, and similar courses were

grouped and calculated so that their average became another dependent variable. There were 54 courses that were categorized into three academic areas with 14 divisions within these three categories (see Table 1). Moreover, the averages of each division and academic area were calculated to be other dependent variables as well.

RESULTS

Demographic Information

There were 104 music majors in the sample population whose college music grades were investigated. Sixty percent of the students had SMP backgrounds. Most students attended the SMP for 10 years, and a few students dropped out of the program. Moreover, most students graduated from high schools in southern Taiwan. Central Taiwan was in the second place followed by northern Taiwan. The fewest students graduated from high schools in eastern Taiwan (see Figure 1).

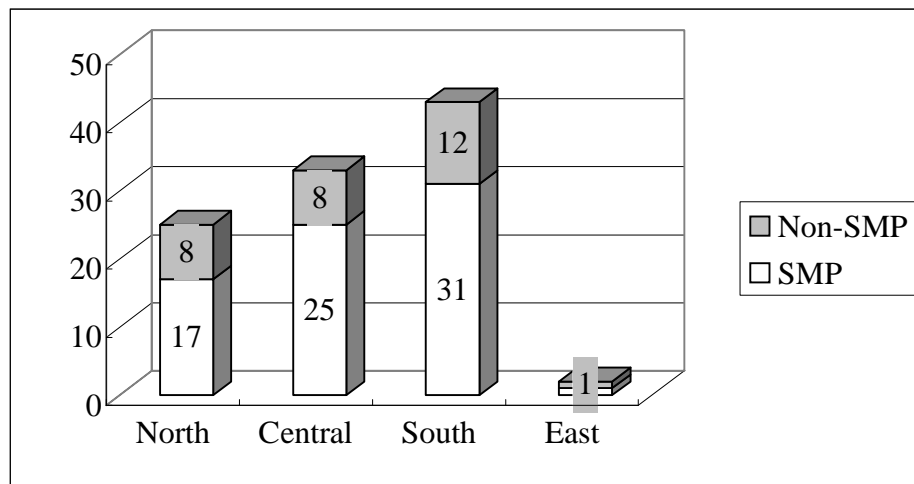


Figure 1. Number of SMP and non-SMP graduates from four regions of Taiwanese high schools.

Analysis One

Independent sample *t* tests were used to compare the grade means of each course between SMP and non-SMP graduates. Results were summarized in Table 2 below.

Table 2

Subjects showed significance between SMP and Non-SMP in t test

Profession	Performance Studies			Academic Studies		
	Major instrument	Minor instrument	Orchestra I	Music fundamentals	Counterpoint I	Music history IV
<i>t</i>	-3.20	-3.11	-2.72	-5.13	-3.85	-2.55
<i>df</i>	101	101	78	101	81	25
<i>p</i>	.00	.00	.01	.00	.00	.02

In performance studies, SMP graduates demonstrated significantly better performance on *Major instruments*, *Minor instruments*, and *Orchestra*, but not other subjects. Although non-SMP graduates demonstrated a higher mean than SMP graduates on overall average in performance studies, it did not show statistical significance.

In academic studies, Students with SMP background showed higher mean grades in most subjects. SMP background had significant effect on *Music Fundamentals*, *Counterpoint*, and *Music History* in one semester. Non-SMP graduates scored higher than SMP graduates in *Music* and *Opera*, although the differences were not significant.

Music education included five courses. They were *Computer Applications in Music Education*, *Teaching Method of Choral Music*, *Music Education*, *Vocal Pedagogy*, and *Piano Pedagogy*. SMP background did not make a statistical difference in any music education course, although non-SMP graduates had higher means in most subjects and overall.

Analysis Two

To test the group difference by region of high schools, a One-way ANOVA was employed, and Scheffe was used in Post hoc test. In performance studies, the region only showed significant effect on *Major instrument* in the first semester (see Table 3).

In academic studies, region demonstrated a significant effect on *Music* and *Harmony*. Students from Northern Taiwan performed significant better in *Music* than those from Eastern Taiwan. Students from Northern Taiwan also scored significant higher in *Harmony* than students from Southern Taiwan. However, there was no significant influence of region on other subjects in Academic studies or music education courses.

Table 3

Means and p values of significant subjects by four regions

	<i>Major I</i>	<i>Music I</i>	<i>Harmony I</i>	<i>Harmony II</i>
North	85.12	84.12	84.92	81.24
Central	84.73	85.27	83.09	82.80
South	83.51	85.40	79.53	77.64
East	82.50	91.00	81.00	83.00
<i>p</i> value	.04	.03	.05	.05

Analysis Three

The length of students' SMP experiences was categorized into four groups: (a) no SMP experience, (b) one to four-years SMP experiences, (c) five to seven-years SMP experience, and (d) eight to 12-years SMP experiences. A One-way Analysis of Variance was employed to analyze students' music scores by those four groups, and Scheffe was used in Post hoc test.

In performance studies, the independent variable showed that there were statistical significances between groups' grades in *Major instruments*, *Minor instruments*, *Orchestra*, and *Chamber Music*. In academic studies, a One-way ANOVA showed that the four groups of SMP experience had significant influence on *Music Fundamentals*, *Counterpoint*, and *Music History*. The independent variable did not have any significant effect on any music education course grades. In the post hoc test, Scheffe showed significant differences in *Major instrument I* and *II*, *Orchestra I*, *Chamber ensemble III*, *Music fundamentals I*, *II*, and *III*, and *Counterpoint I*. Detailed information was presented in Table 4.

Table 4

Means and p value of significant subjects by groups of SMP experiences

		<i>Group A.</i> No SMP Experience	<i>Group B.</i> 1-4 years SMP	<i>Group C.</i> 5-8 years SMP	<i>Group D.</i> 9-12 years SMP	<i>p</i> value
Performance Studies	Major I	82.93*	84.21	85.16*	84.87*	.01
	Major II	83.67*	83.82	85.83*	85.29	.00
	Major III	84.13	84.00	86.40	85.58	.00
	Minor III	82.58	83.24	83.67	83.67	.02
	Orchestra I	83.75*	85.36	86.10	87.93*	.01
	Orchestra III	86.00	85.38	88.57	87.40	.02
	Chamber III	85.63	83.00	85.17	85.20	.04
Academic Studies	Music fundamentals I	84.45*	83.80*	86.16	87.03*	.00
	Music fundamentals II	78.33*	84.50*	86.35	87.71*	.00

Music fundamentals III	80.58*	84.00	84.72*	88.46*	.00
Counterpoint I	79.63*	84.12	85.28*	85.75*	.00
Music history I	82.88	83.58	85.17	87.17	.03

Note. Significance in Scheffe was marked with *

Analysis Four

A regression test was employed to predict any possible influence of the length of SMP experiences on students' performance achievement in every subject.

In performance studies, the length of SMP experiences could help predict the grades on *Major instrument* for first three semesters, *Minor instrument* for first, second, fourth, and fifth semesters, and *Orchestra* for the first two semesters. The independent variable was not able to predict achievement in *Chamber Music*, *Choir*, *Conducting*, and overall mean grades in performance studies in any semester.

In academic studies, the length of SMP experiences could only predict students' performance level in the first semester of *Music Fundamentals*, *Counterpoint* and *Arranging*. The independent variable had no significant influence on other courses. In addition, it could not predict students' performance level in any music education courses.

Analysis Five

SMP background and region of high schools were the two independent variables in this interaction analysis. Every course was analyzed through Two-way ANOVA and the interactions of those two independent variables were tested in statistical treatments.

The interaction of SMP background and high school region had no significant effect on any course in performance studies, although the main effects were demonstrated in Analysis One and Two. Among ten courses in the academic studies, the interaction only showed statistical significance on grades of *Counterpoint* in the first semester. In the professional courses for music education, only grades in *Teaching Methods of Choral Music* showed a significant interaction.

DISCUSSION

Course grades were evaluated to examine the effects of SMP background. The results showed that SMP graduates performed significantly better in *Major* and *Minor instruments* in

the first three semesters. Overall, non-SMP graduates have even higher means in performance studies although it is not statistically significant. In academic studies, students with SMP background show higher mean grades in most subjects, but the duration of significant differences only last for three semesters as a maximum in some subjects.

Although SMP background does not show statistical significance in any course, non-SMP graduates do have higher means in most subjects and overall average for music education courses. Although neither SMP nor non-SMP graduates receive music education courses before they enter higher education, SMP graduates may have less interest in music education courses because their pre-college training focuses on performance.

Generally speaking, the length of SMP training has an influence on students' achievement within a narrow time frame. For example, Analysis four indicates that the length of SMP experiences can predict students' achievement in *Major instrument*, *Minor instrument*, and *Orchestra* for certain semesters. Other than above courses, the length of SMP background cannot predict success in other performance studies.

Similar situation happens in academic studies. The length of SMP experiences seems to only predict students' performance level in *Music Fundamentals*, *Counterpoint*, and *Arranging* for the very first semester. For music education, the length of SMP experiences is not a good predictor of students' achievement in any course.

Analysis three categorizes students' SMP experiences into four groups. The results show that non-SMP graduates score significantly lower in several subjects, namely *Major instrument*, *Minor instrument*, *Orchestra*, *Chamber music*, *Music Fundamentals*, and *Music history*. In other words, the length of SMP actually has a significant influence on certain music studies. But it is hard to tell if studying in the SMP is "the longer, the better." In the study, students with 5-7 years SMP experience achieve the highest grades. On the other hand, students who have 1-4 year SMP experiences sometimes even score lower than non-SMP students. The length of participation in the SMP seems not to have a significant relationship with grades in university music courses.

Comparing the course evaluation of college music studies and stereotyped recognition, the researcher finds that there are distinguishable differences between reality and perception. People believe that SMP graduates should be better in certain music courses, but course evaluations show that better performance only happens for the period of time when they first

enter college. In other words, SMP graduates are well prepared to enter college, but it seems that something changes in their advantage after the first three semesters. After three semesters, SMP graduates lose their lead and non-SMP graduates catch up.

SMPs are designed to educate talented young musicians. Students in SMPs receive a lot of musicianship courses and spend a great deal of time practicing their instruments with one-on-one teachers. Although SMPs have same subjects, the contents of the courses may differ because each program decides his own curriculum for the program. What usually happens is teachers choose their teaching materials to help SMP students prepare their entrance exam for advancing higher schools. The same thing happens in every level repeatedly. The result of this approach to teaching is that SMP students are technically very proficient and they are well prepared to achieve high scores on the examinations that will gain them entrance to higher levels of music study. However, it does not seem that they are necessarily well prepared as musicians or academic scholars.

The results of this study suggest that there be continued investigation of the Special Music Programs in Taiwan and that they be viewed with skepticism. It would appear that a great deal of government money and teacher effort is expended in the SMPs, but little evidence of this specialized training can be seen after three semesters in a university music program. Given the scarcity of resources for ordinary K-12 school programs, one must wonder if the resources devoted to the SMP might be better spent.

RECOMMENDATIONS

Special programs for TAG students have been established in public schools at three levels for a long time in Taiwan. Examples are the special music program (SMP), special dance program, experimental mathematics program, or experimental natural science program. In contrast, students with disabilities are mainstreamed into regular classes or placed in specialized schools for the blind, deaf, or mentally challenged. However, specialized schools for TAG students in any field have not been established yet in Taiwan.

Although the SMP functions well in preparing students for advanced music study in certain subjects, the significant effect of an SMP background only shows up for a short period in students' performance. Besides the main function of the SMP to prepare students for advanced music study, the side effects of the SMP should be a serious concern, too.

According to the findings of the study, two lists of recommendations have been made. For educational programs for talented musicians, researcher suggests:

1. Present SMP programs should be continued.
2. The Ministry of Education should appoint a committee consisting of specialists in talented and gifted education, teachers from current SMPs, and prominent music education faculty from universities to reexamine the curriculum of SMP programs. The present curriculum is too much directed toward preparation for examinations and not sufficiently concerned with the development of musicianship. Moreover, some evidences suggest that SMP curriculum is strong in performance skills, but not so strong in music academics. Therefore, the outcome of the effort from committee should be a model curriculum for SMPs at each level.
3. The symposium for SMP teachers should be held annually with greater focus given to the meetings and a mechanism established for the implementation of recommendations made by the group each year. Curriculum development, practical predicament, current issues in the profession could be focuses in the symposium.
4. Some means for communication and exchange of ideas among SMP teachers should be established, such as a website, a newsletter, a monthly conference telephone call, and so on.

For future research in the field, researcher suggests that studies similar to the present study should be conducted. Things to be examined include: (a) SMP students success in academic non-music courses at the university level; (b) a comparison of SMP and non-SMP students success in the 5 years following the completion of university degree program; and (c) the effect of SMP participation on students' social and emotional development while enrolled in SMP programs, during university years, and during 5 years following university completion.



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