Abstract
Several results imply that Taiwan's piano education circle has gradually changed from pianistic technique-based lessons to emphasizing the integrity of music learning. Teachers' strong tendency of combining different methods and materials implies that Taiwanese piano teachers feel hesitant and insecure to use either American methods or European methods exclusively. Also, Taiwanese piano teachers are not enthusiastic about developing methods because of the existing abundant materials in Taiwan's small market. This result may imply that expert teachers are more independent regarding the use and selection of methods. It may also imply the common attitude of Taiwan's ignorance of innovation. For future development of methods, Taiwan may need to expand its market to other Chinese speaking countries in order to make the development of those methods more price-worthy.

The purposes of this research are: (a) to evaluate the use of elementary-age piano methods in Taiwan and discuss the advantages and disadvantages of different methods from an experienced Taiwanese piano teacher's point of view, especially relating to Taiwan's cultural background and structure of society, and (b) to provide a basis for developing future methods suitable for Taiwanese culture. Four categories of research questions were addressed. (1) What do experienced Taiwanese piano teachers think of the methods from different countries? (2) How do they use these methods? (3) Are there any problems for Taiwanese piano teachers in using the foreign methods? and (4) Is it important to develop Taiwanese methods?

The findings indicate that Taiwanese teachers believe that European methods are technique-oriented and efficient while American methods, in contrast, are more motivational, interesting, and are thoroughly concerned with the development of musical concepts. Therefore, Taiwanese teachers have a strong tendency towards combining the European method Beyer with American methods, along with Japanese anthologies. However, teachers indicate several problems with using foreign methods, including the English alphabet problem, language translation problems, physical problems, and repertoire selection problems. Teachers in this study had a strong tendency towards thinking that the development of Taiwanese methods is not necessary. However, they offered several suggestions for developing future Taiwanese methods, including adding music appreciation materials, Chinese literature and Chinese musical concepts within the mainstream, and western-based classical music content.
Here is The Piano Framework, which offers a guide to the areas of learning which can be holistically integrated to promote 'broad and balanced programmes of study'. 1: Avoid recommending a Method Book in the very first lessons. Take time to get to know your student, assess their prior learning, work on basic aspects of piano playing, and evaluate their approach to reading strategies introduced first in lessons. Only then, with an open mind, decide which approach might best suit them. 2: If you are fairly new to teaching, don't simply adopt the Method Book which is newest on the market, or which seems to have the loudest fanbase on Facebook. Familiarise yourself with three or four method series, trying them out with pupils, evaluating outcomes and suitabilit