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GRADUATE COLLEGE

**A SURVEY OF THE IMPORTANCE OF FUNCTIONAL PIANO SKILLS
AS REPORTED BY BAND, CHORAL, ORCHESTRA,
AND GENERAL MUSIC TEACHERS**

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

In partial fulfillment of the requirements for the

Degree of

Doctor of Philosophy

By

**LINDA CHRISTENSEN
Norman, Oklahoma
2000**

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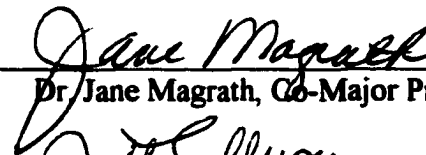
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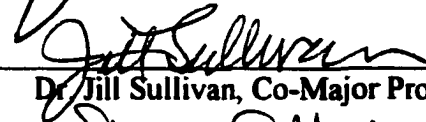
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**A Dissertation APPROVED FOR THE
SCHOOL OF MUSIC**

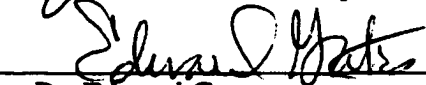
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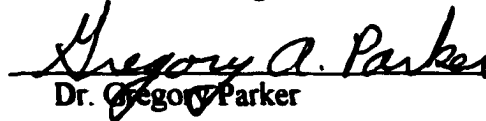
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ABSTRACT

The purpose of this study was to determine which functional piano skills public school teachers consider to be of greatest value for their band, choral, orchestra, and general music jobs. The research sought information on which functional piano skills elementary/secondary school band, choral, orchestra, and general music teachers use, and how often; which functional piano skills these teachers would use if they had sufficient proficiency at the particular skill; which different skills are desired among band, orchestra, choral, and general music teachers; and how much undergraduate piano study should be required for proficiency of these functional skills. The population was 472 high school, middle/jr. high school, and elementary music teachers in the areas of band, choral, orchestra, and general music from throughout the United States. A questionnaire was used in this study to collect personal data, data regarding undergraduate piano training, and data regarding piano use in teaching. The results indicated that (a) courses in functional piano skills are important for all undergraduate music education majors, regardless of anticipated teaching area, (b) the functional piano skills that are most important for undergraduate music education students to focus on are accompanying and score reading, (c) school music teachers recognize the necessity of proficiency in functional piano skills, particularly accompanying, score reading, harmonization, technique, and reading, and (d) school music teachers would use these functional piano skills more frequently if they were more proficient, particularly accompanying skills.

CHAPTER I

Introduction

Piano skills are considered an important part of the education of an undergraduate music education major. Most colleges include either group or private piano lessons as part of their curriculum, with the study of functional piano skills as the primary focus. According to Lyke (1968), functional piano skills are defined as skills which enable the music teacher to function at the keyboard in a manner that is adequate and appropriate to the needs of the public school music programs. The National Association of Schools of Music (1999) encourages the study of functional piano skills for all music education majors and suggests, "In addition to the skills required for all musicians, functional ability in keyboard, appropriate to the student's future teaching needs, is essential" (p. 90).

Examples of group piano teaching can be found as early as 1815 and 1824 in Europe (Robinson & Jarvis, 1967; Bartels, 1960). Perhaps the most famous pioneer of group piano is Johann Logier, who opened music academies in Ireland, Scotland, and England, and included piano classes in these academies. His classes included students of all abilities who were taught in the same classroom and played simultaneously. Teachers from the United States visited Logier's classes and brought this concept to this country around 1818.

By 1928, piano classes had been established in many schools, beginning in Boston and spreading to other states in the eastern and central United States. The two teaching approaches used for these classes were to have either the general classroom teacher give the lessons for the first two years, or to hire private teachers to teach the classes (Wagner, 1968). These programs developed quickly, partially due to the promotion of piano classes in the public schools by the National Bureau for the Advancement of Music (NBAM). In 1914, a bulletin of the United States Bureau of Education listed 23 school systems offering group piano. A national survey done by NBAM in early 1929 identified 557 towns or cities holding piano classes; by the end of that year the number had grown to 873 (Richards, 1962).

A leading figure in the group piano movement was Raymond Burrows. Burrows advocated group piano instruction in the public schools, and in 1931 began teaching experimental group piano classes for adult beginners. He believed that group teaching was the most effective way to teach beginning piano, and denounced the use of group piano as an expedient to meet the economic crisis of the time. At the Eastern Conference of the Music Supervisors National Conference in 1933, Burrows was elected chairman of the Round Table Discussion on "Class Piano Problems." During this meeting, he stated, "The only reason why we want students to learn piano in groups is because we are convinced that group instruction is the most satisfactory way" (Wagner, 1968, p. 66).

The popularity of group piano classes continued to grow. In the *Handbook for Teaching Piano Classes*, published by the Music Educators National Conference (MENC) in 1952, Burrows, then the national chairman of the MENC Piano Committee, reported 256 colleges offering piano classes and 157 offering pedagogy courses in group

teaching (Skroch, 1991). Along with this growth in popularity of group piano in the public schools, interest in functional piano skills for undergraduate music majors was shown in colleges and universities throughout the country. Group piano classes became the main vehicle through which functional piano skills were taught to undergraduate music majors.

An early source of information on functional piano skills can be found in the 1929 *Journal of Proceedings of the Music Supervisors Conference* (MENC, 1929). Included in this journal was a report by the National Research Council of Music Education which recommended that a portion of the work in piano be devoted to such performance as reading accompaniments at sight, making transpositions from one key to another, improvising accompaniments to a melody, and other skills as are likely to enter into the work of a school music teacher.

In 1942, The National Association of Schools of Music (NASM) and the American Association of Teachers Colleges (AATC) also addressed the idea of functional skills. That year, a joint committee of NASM and AATC members proposed a change in curriculum for the bachelor of music education degree, and ultimately it was included in the 1943 NASM Bulletin. In the section labeled *Preparation in Performance in Applied Music*, it stated, "in addition to acquiring ability to have a mature performing experience for the benefit of himself, his pupils, and his community", the student "must also acquire musical tools necessary for stimulating musical experiences at the level of his teaching" (p. 9).

Further interest in functional piano skills ensued when the published report of the MENC Teachers College Curriculum Committee (1945) recommended "basic minimum

standards for intensive and extensive musical performance, musical theory, and musical culture" (p. 20). One of the recommendations was that the undergraduate training program should prepare the music education student in piano sufficiently to "play at sight material of the difficulty of hymn tunes" and "to execute fluently and with musicianly feeling material on the level of his contemplated teaching" (p. 23). MENC and NASM collaborated to make recommendations regarding functional piano skills. The outcome of this collaboration was included in the NASM by-laws of 1953.

In the 1950s and early 1960s, a few universities offered piano instruction in the group setting only. Music majors were offered two-year courses emphasizing functional skills, including sight reading, playing chord progressions, harmonization, transposition, improvisation, development of technique, accompanying, and performance of literature and songs. Other requirements included playing by ear, memorization, and score reading (Richards, 1962).

Today, the functional piano skills included most often in group piano textbooks (Hilley & Olson, 1998; Mach, 1996; Lancaster & Renfrow, 1996; Lyke, Caramia, Alexander, & Elliston, 1998; and Stecher, Horowitz, Gordon, Kern, & Lancaster, 1980) are sight reading, harmonization, transposition, improvisation, technique, playing by ear, score reading, accompanying, and playing piano repertoire.

Research on Functional Piano Skills

Although interest in functional piano skills was shown by NASM and MENC in as early as 1929, little research had been done on functional piano skills until Lyke's 1968 study, in which he asked music educators and group piano teachers in Illinois to rank twenty keyboard musicianship items in order of importance. This landmark dissertation

brought attention to the functional skills taught in group piano. Using the results of this study, Lyke published a first-edition college group piano text, *Keyboard Musicianship*, which is now in its seventh edition (1998). Other group piano texts soon followed, including those by Hilley & Olson (1998); Lancaster & Renfrow (1996); Lindeman (1991); Mach (1996); and Stecher, Horowitz, Gordon, Kern, & Lancaster (1980). This study also paved the way for other research projects and guidelines (Buchanan, 1964; Case, 1977; Corbett, 1977; Exline, 1976; Goltz, 1975; Graff, 1984; Hunter, 1973; Lowder, 1983; March, 1988; McDonald, 1989; Monsour, 1991; Osadchuk, 1984; Redfern, 1983; Skroch, 1991; Sonntag, 1980; Taylor, 1980; Timmons, 1980; MENC 1929, 1945; NASM 1943, 1953, 1997, 1999) discussed in this chapter and in Chapter 2.

Much of the past research on functional piano skills was conducted to determine the skills that are important for the music education major according to college faculty. The results indicated that the most important functional skills for music majors are sight reading, harmonization, playing by ear, accompanying, critical listening, chord progressions, transposition, technical development, improvisation, analysis, interpretation, repertoire, and knowledge of terms (Exline, 1976; Lyke, 1968; Sonntag, 1980). These studies helped unify standards and curriculum in colleges and universities throughout the nation.

Although some studies have sought the opinions of school music teachers on the importance of functional piano skills, these are fewer in number than those seeking information from college faculty. A study by March (1988) found that, for the state of Oregon, faculty who establish the piano requirements may not understand or recognize the needs of the public school music teacher when designing the curricula. Case (1977)

found that in North Carolina certain skills stressed in piano study had little relationship to the actual teaching situation. Redfern (1983) found that in the states of Connecticut, Indiana, and Arizona, college requirements for piano proficiency examinations were unrelated to the practical piano skills music teachers use regularly. Timmons (1980) found that whether a group piano or applied piano approach is used, the resultant training for the music education major appeared to be insufficient.

Very few studies have attempted to determine which functional piano skills are important for each of the band, choral, orchestral, and general music areas. Freeburne (1952) surveyed public school teachers in 19 states in the north central United States to determine what piano skills these teachers considered to be of greatest value. He found that the piano training of most teachers in the public schools and colleges, in all areas of teaching, was inadequate, and that the importance of specific piano skills varied according to the type of teacher using the skills.

In 1988, March surveyed 60 public school music teachers in the state of Oregon to determine those proficiencies which music teachers in the public schools of Oregon identify as important to successful music teaching. She reported separate statistics for general music, choral, and instrumental music areas, which had not been done so comprehensively since Freeburne in 1952. This study indicated significant differences in the ratings of skills, depending on the music teachers' teaching area. The only skill ranked the same by each group was playing piano repertoire, which received the lowest ratings by all areas. General music and choral teachers indicated that accompanying was the most important piano skill. Instrumental teachers listed score reading as most important.

Need for the Study

Functional piano skills research has surveyed college professors and school teachers to determine which functional piano skills are important for music education students. Most of these studies have looked at small, regional populations of professionals. The current study looks at a much larger, national population, which makes it possible to make generalizations about the needs of public school professionals throughout the United States. In addition, this study separately sought information regarding each of the band, choral, orchestra and general music areas to determine if teachers of different areas have needs for different functional piano skills.

Purpose of the Study

The purpose of this study was to determine which functional piano skills public school teachers consider to be of greatest value for their band, choral, orchestra, and general music teaching jobs. Questions to be answered are

- 1. Which functional piano skills do school band, choral, orchestra, and general music teachers use, and how often?**
- 2. Which functional piano skills would these teachers use if they had sufficient proficiency at the particular skill?**
- 3. What are the differences in skills desired among band, choral, orchestra, and general music teachers?**
- 4. How much undergraduate piano study do music education students need for proficiency of these functional skills?**

Delimitations

The author recognizes that there is an interdependency of functional piano skills. For example, it is not possible to create a harmonization without knowledge of chord progressions. However, the author chose to seek information about each skill independent of the others. Also, it is beyond the scope of this study to report additional data that may prove interesting, such as if there is any significant correlation between participants who had piano before college and those who gave highest ratings to all functional piano skills.

Definition of Terms

Functional piano skill: The ability to use the keyboard proficiently to sight read, harmonize, transpose, improvise, achieve technical ability, play by ear, read scores, accompany, and play piano repertoire. These skills are further defined below.

Accompanying: Playing the piano part for an existing vocal or instrumental composition; or, devising a simple piano accompaniment pattern for an existing melody, with or without the aid of chord symbols.

Arranging: Rewriting an existing composition for performance by a different combination of instruments or voices.

Chord progressions: Playing a series of chords in a specific order.

Harmonize: Creating a chordal accompaniment for an existing melody, with or without the aid of chord symbols.

Improvisation: Spontaneously creating melodies or accompaniments with the aid of little or no written music.

Playing by ear: Playing a known melody without the aid of music.

Playing solo piano repertoire: Playing pieces composed for the piano.

Score reading: Playing two or more parts of an instrumental or choral score simultaneously.

Sight reading: Playing music for the first time from notation.

Transposition: Playing a composition in a new key while reading the original notation or while playing by ear.

Elementary general music teacher: A specialist responsible for the general music classes in schools designated as elementary within a school district.

Secondary general music teacher: A specialist responsible for the general music classes in schools designated as middle, junior high, or high schools within a school district.

Middle/Jr. high school choral, orchestra, or band teacher: A specialist responsible for the vocal, orchestral, or band music program in a school designated as middle or junior high within a school district.

High school choral, orchestra, or band teacher: A specialist responsible for the vocal, orchestral, or band music program in a school designated as high school within a school district.

CHAPTER II

Related Literature

Prior research studies show that national music organizations, college faculties, and school music teachers agree on the importance of functional piano skills for undergraduate music majors. A review of the history of group piano in Chapter 1 showed that group piano is the main vehicle for teaching these skills. This chapter reviews literature related to functional piano skills, including existing national guidelines for functional piano skills and the importance of these skills from the viewpoints of college faculties and school music teachers.

National Guidelines for Functional Piano Skills

National music organizations set guidelines for functional piano skills in as early as 1929, when the Journal of Proceedings of the Music Supervisors Conference (MENC, 1929) recommended that a portion of the work in piano be devoted to sight reading accompaniments, transposing, improvising accompaniments to a melody, and other skills likely to enter into the work of a school music teacher. Further interest was shown in 1942 when NASM and American Association of Teachers Colleges (AATC) proposed a change in curriculum for the bachelor of music education degree so that students would acquire "musical tools necessary for stimulating musical experiences at the level of his teaching" (NASM bulletin, 1943, p. 9).

In 1945, the MENC Teachers College Curriculum Committee recommended "basic minimum standards for intensive and extensive musical performance, musical theory, and musical culture" (p. 20). One of the recommendations was that the undergraduate training program should prepare the music education student in piano sufficiently to "play at sight material of the difficulty of hymn tunes" and "to execute fluently and with musicianly feeling material on the level of his contemplated teaching" (p. 23). NASM and MENC then made recommendations regarding functional piano skills, which were included in the NASM by-laws of 1953. These recommendations were

Functional Piano Facility: It is recommended that all music education majors be expected to demonstrate piano facility as follows:

- a. Ability to sight-read songs of the type found in a song book.
- b. Ability to harmonize at sight, improvising a simple piano accompaniment for songs requiring the use of I, IV, and V chords and some simple modulations; also to transpose the songs and harmonizations to other keys.
- c. Ability to sight-read fairly fluently simple accompaniments, vocal or instrumental, and simple piano compositions of the type used for school rhythmic activities. (p. 18)

In 1967, MENC showed continued interest in piano competency with the publication of the MENC handbook, *Teaching Piano in the Classroom and Studio* (Robinson & Jarvis, 1967). This handbook listed several ways in which piano competency enhances the effectiveness of the music educator. They were

- 1. The vertical and horizontal reading and playing of notes from the Grand Staff is good preparation for open-score reading, either four-part, choral, or full-page orchestra and band scores.**
- 2. Piano experience helps the prospective conductor of a chorus, band, or orchestra to hear complete harmony as well as to isolate individual lines.**
- 3. The ability to play the piano score of a composition for orchestra, band, or chorus helps the director to select works for his organizations to perform and enables him to develop his own interpretation prior to rehearsals.**
- 4. The piano offers the conductor a ready means of illustrating many of the musical instructions he gives to his performers.**
- 5. Knowledge of the keyboard helps the music student to learn, and, later, to teach harmony and theory.**
- 6. The teacher of general music classes uses the piano to accompany class singing and to illustrate themes and stylistic features of compositions being studied.**
- 7. The piano is useful for teaching vocal solos and for playing voice parts for small ensembles.**
- 8. The teacher of beginning and intermediate instrumental classes uses the piano for accompanying his groups.**
- 9. Often, the school music teacher must play assembly songs by ear, by sight, or by memory, and frequently needs to transpose and to improvise chordal accompaniments. In addition, he must be prepared to play written**

accompaniments for groups or soloists in emergencies when regular accompanists are unavailable.

10. The music teacher will need pianistic skill if he is asked to supervise piano classes in the school.

11. Students and the public often equate musicianship with the ability to use the piano effectively. (p. 5)

These guidelines are still in effect today.

Even though MENC has not updated their guidelines in the last 33 years, NASM has maintained interest and continues to publish guidelines on a regular basis. The 1997-1998 handbook, which gives curricular guidelines for all colleges and universities, recommended that all music majors must acquire keyboard competency and develop teaching skills, particularly as related to their major area of study. More specific guidelines were given for choral and general music majors, stating that students in these areas should have "performance ability sufficient to use at least one instrument as a teaching tool and to provide, transpose, and improvise accompaniments" (p. 90). Although instruments other than the piano can be used in classroom teaching and providing accompaniments, the use of the keyboard for these purposes is widely accepted as one of the most common means. There were no specific keyboard guidelines for instrumental music education majors in the 1997-1998 NASM handbook; however, the 1999-2000 handbook revised the previous choral and general music guidelines to include all music education students.

College Faculty Views on the Teaching of Functional Skills

College faculty concern about the importance of functional piano skills was reflected in Vernazza's 1967 study which reported the different approaches, objectives, philosophies, teaching techniques, materials, and physical settings being used in functional piano courses. He visited piano departments in 38 colleges in 19 states to research these areas. His findings at that time showed that music education majors, both instrumental and vocal, recognized the importance of learning how to sight read, improvise accompaniments, and harmonize and transpose melodies at the keyboard. This research study provided data that is included in current research studies and current group piano texts.

Lyke's 1968 research study examined functional piano courses for music education majors at the six state universities in Illinois. He collected data from syllabi, piano proficiency examinations, class observations, and interviews with group piano faculty. As part of the interview, faculty members were asked to rank the importance of functional piano skills. The results showed that the ten skills ranked highest by music educators and group piano teachers were sight reading, harmonization, playing by ear, accompanying, critical listening, chord progressions, transposition, technical development, improvisation, and analysis. Lyke's findings led him to design a two-year piano program for music education majors with functional piano skills as a main focus. He also recommended that more uniform standards in group piano should be established throughout the state, and that curricula be organized around piano keyboard skills that address the future needs of music teachers.

After Lyke's study brought these issues to light, other research soon followed. In 1968, Rast published an article in the *Music Journal* posing questions to college faculty regarding the content of piano classes. The questions Rast raised were similar in content to the recommendations that Lyke made in his study. Rast suggested that

Some functional piano courses have not required any performance standards or proficiency and, as a result, graduates of this type curricula are not able to 'function at the keyboard' in adequate fashion. In other words, these functional piano courses were unable to prepare the students to perform in a manner appropriate to the needs of the classroom. (p. 37)

Rast also suggested that, when organizing curricular content of functional piano courses, the faculty members should ask themselves questions such as, "Is it important for the vocal major to be able to transpose on the piano the many instrumental parts of a score?", or, "Should the instrument major be required to acquire an extensive repertoire of vocal literature that is suitable for teaching in the early elementary grades as a part of his functional piano instruction?" (p. 37).

In 1973, Hunter took this research further. Rather than discuss what should be taught, he undertook a study to determine whether the needs of undergraduate music education majors were being met. Twenty-five accredited public and private four-year colleges and universities in California, Nevada, Oregon, Washington, and Idaho were included in the study. The research was conducted through a series of on-campus interviews with functional piano instructors. A survey was administered to gather information about the instructional procedures and materials used in teaching functional piano skills. The ten functional piano skills included in the study were sight reading,

technical development, critical listening, analysis, chord progressions, harmonization, accompanying, transposition, improvisation, and playing by ear.

The results of Hunter's study (1973) showed that the needs of undergraduate music education majors were being met for five skills: sight reading, technical development, critical listening, analysis, and chord progressions. However, when evaluating harmonization, instructors questioned whether present instructional and practice experiences were sufficient to enable students to adequately apply skill at keyboard harmonizing in their future teaching. Four skills - accompanying, transposition, improvisation, and playing by ear - were not being taught at all by 35 of the instructors in the study. Instructors questioned whether levels of performance proficiency reached by students "were adequate to meet future teaching needs" (p. 107). Hunter also found that four of the five functional piano skills ranked most important by group piano instructors were being taught less effectively than four of the other five skills ranked lower in importance.

In the next few years, studies were conducted to determine which functional piano skills were taught most frequently, and, in the opinion of college group piano faculties, which skills were most important. Goltz (1975) sent questionnaires to 334 colleges and universities having membership in NASM asking college piano faculties which skills were taught most often. He found that sight reading was taught most often, followed in rank order by harmonization, transposition, technical development, chord progressions, critical listening, playing by ear, analysis, improvisation, and accompanying. One year later, Exline (1976) conducted a survey of 189 group piano faculty in the United States, asking them to list the most important functional piano skills and to rank their

importance. The eight skills given by the population, in ranking order, were sight reading, technique, accompanying, harmonization, interpretation, repertoire, knowledge of terms, and improvisation. The results indicated that the skill perceived as most important, sight reading, was taught most often. This study, along with those by Goltz and Hunter, showed that sight reading, technique, and harmonization were taught the most often. However, although Exline found that accompanying ranked third in importance, this skill was taught least often in Goltz's study, and Hunter found that it was not being taught at all by 35 of the instructors in his study.

Research findings continued to show mixed results regarding the importance of functional piano skills and which skills should be included in the curriculum, particularly accompanying skills. When Sonntag (1980) conducted a survey of college faculties in teacher-training institutions of Ohio to determine which piano skills music education students need. Faculty members gave accompanying only moderate ratings as an important skill for music education students. The faculty at these institutions reported that competent music educators need the following skills: reading, harmonization at sight, improvisation, transposition, and modulation. Other functional skills listed by the respondents of Sonntag's study included reading single lines, score reductions, three- and four-staff choral scores, and simple accompaniments; harmonization at sight; improvisation; transposition; and modulation. Sonntag concluded that the "basic competencies needed, then, are not those to be gained from intensive study of a limited memorized repertoire but are, rather, functional in nature" (p. 73). Sonntag's study is in agreement with Exline's findings that reading and harmonizing are important skills

needed by music educators. However, in Exline's study, accompanying received a higher rating of importance, while improvisation received a much lower rating of importance.

Sonntag also found a widespread lack of uniformity in minimum piano credit requirements for music education majors, as well as a lack of uniformity in required minimum levels of advancement, stating, "Some institutions require a level of advancement at entrance that is comparable to that required by others at graduation" (p. 75). Sonntag indicated that some institutions affiliated with NASM prepare students as performers rather than teachers.

The fact remains, however, that although many institutions adhere to the standards recommended by NASM, their course outlines and catalogue descriptions seem to indicate that they really have not made the transition from piano programs designed to prepare performers to those designed to prepare public school music teachers. Demonstration of technique and memorized repertoire in different styles and periods (two typical requirements for applied music majors) are not over-emphasized in the stated requirements of most institutions, but a great deal of emphasis is placed on levels of advancement in terms of ability to perform various types of standard literature. Because of the limited entrance requirements in piano and the limited time for study, it is possible that over-emphasis on this type of requirement may account for the criticisms of respondents concerning the failure of their institutions to emphasize a practical knowledge and use of the keyboard for all music education majors. (p. 75)

In 1983, Lowder sought information from faculty members, teaching assistants, and recent Bachelor of Music Education graduates from The Ohio State University on their perceptions of the relevance of keyboard skills taught to undergraduate music majors. Respondents were asked to rank 17 keyboard skills on a scale from 1 to 6, with 1 representing least important and 6 representing most important. The skills to be ranked included accompanying, analysis, arpeggios, cadences, chord progressions, harmonization, improvisation, memorization, modulation, patriotic songs and hymns, piano solos, playing by ear, scales, score reading, sight reading, technical exercises, and transposition. The results showed that both populations agreed that the five most important skills were cadences, sight reading, score reading, harmonization, and accompanying. However, it is interesting to note that the ranking order for these five skills differs between groups. The college faculty ranked the skills from most important to least important as cadences, sight reading, score reading, harmonization, and accompanying. However, the college graduates ranked these skills as harmonization, accompanying, cadences, sight reading, and score reading. Again, accompanying and harmonization received very different ratings between the two populations.

According to his findings, Lowder suggested that accompanying, sight reading of scores and accompaniments, harmonization, and cadences be emphasized in the curriculum. He also suggested that less emphasis be placed on memorized solos, and further suggested omitting altogether the skills of technical exercises, improvisation, patriotic songs, and arpeggios, the skills receiving the lowest rankings by the college faculty.

Perhaps in response to the previous research studies, Osadchuk examined the group piano programs of accredited junior colleges in the North Central Association of Colleges and Schools to determine the nature of group piano programs and the instructors of those programs. The results showed that just over half of the schools offered group piano in their curriculum. More relevant to the current study was the information obtained regarding the college faculty's ratings of functional piano skills. The faculty members were asked to rate skills as very important, important, or unimportant. The skills rated as very important by more than half of the respondents were sight reading, technical development, critical listening, and accompanying. Harmonization received a rating of very important by just under half of the respondents, and a rating of important by the same number of respondents. No skill was rated as unimportant. These ratings seem to be in agreement with those that had come before, with the possible exception of accompanying, which showed higher ratings than in previous studies.

McDonald (1989) showed interest in the curricular content of functional keyboard skills classes when he sent a questionnaire to 449 NASM institutions seeking information about curricular content. The results showed that harmonization, chord progressions, transposition, ear training, sight reading, and accompanying were being taught with a high amount of emphasis. A moderate amount of emphasis was being placed on score reading (choral and instrumental), modulation, improvisation, and ensemble repertoire. The skills receiving a low amount of emphasis were realization of figured bass, playing by ear, and informal idioms. Memorization, solo repertoire, technique development, critical listening, and performance analysis were taught mostly in the private lesson. This is the first study to show high emphasis being placed on harmonization and

accompanying, the three areas which had previously received mixed ratings of importance and emphasis. The drop in emphasis on technique should be noted. This shift in importance of these ratings helps validate the timeliness of the current study.

The previous research studies show that college faculty have mixed opinions on the importance of specific functional skills, particularly accompanying and harmonization. Although the research began as early as 1967, the findings show a continued debate over these skills, with few changes evident before McDonald's 1989 research.

Public School Teachers' Views on the Teaching of Functional Skills

From as early as the 1950s, when the idea of functional piano skills was still fairly new, researchers were interested in the keyboard needs of classroom music teachers. One of the earliest studies on functional piano skills was conducted in 1952 by Freeburne, who surveyed 202 classroom music teachers in 19 North Central states to determine which piano skills they used. The study categorized the teachers as elementary music; secondary music; vocal only, all grades; instrumental only, all grades; vocal only, junior high; instrumental only, junior high; vocal only, senior high; and instrumental only, senior high. The functional skills included in the survey were accompanying, transposition, reading open score, scales and arpeggios, improvisation of simple accompaniments, reading of alto and tenor clefs, playing piano solos, keyboard harmony, and memorization. The school teachers ranked the piano skills in order of their utilization in normal teaching situations. The ranking of these skills is shown in Table 1.

Table 1

Piano Skills Used by Classroom Music Teachers (Freeburne, 1952, p. 66)

Skill	Percentage who Use the Skill
Sight reading	83
Keyboard harmony	79
Accompanying	77
Improvising simple accompaniments	77
Transposition	66
Knowledge of effective practice techniques	65
Reading open scores	64
Playing major instrumental accompaniments	52
Scales and arpeggios	48
Principles of fingering and pedaling	41
Memorization	34
Reading alto and tenor clefs	26
Playing piano solos	15

One significant, but not surprising, finding from this study was that instrumental teachers indicated less frequent use of the piano than teachers in choral and general music. In addition, over 33% of the teachers felt they should have received more emphasis in all skills. Other conclusions by Freeburne included

1. **Functional piano skills are important for public school music teachers; however, not all music education students should be given the same type of piano instruction.**
2. **Teachers are very rarely asked to play the piano when applying for a teaching position in music (piano teachers excepted).**
3. **The amount of piano training does not determine how much certain skills are used.**
4. **Certain activities increase according to the number of years of piano study, including accompanying group singing and playing combined parts for vocal groups.**
5. **Teachers of instrumental music in the public schools have less active use of the piano.**
6. **Teachers' evaluations of the importance of piano skills to them vary considerably according to the type of teacher.**
7. **College piano preparation of public school music teachers was inadequate for their teaching needs. (p. 188)**

Buchanan (1964) also found that the preparation of music teachers throughout the United States was inadequate. The purpose of Buchanan's survey was to determine if the educators were prepared sufficiently in college for their jobs, and to determine which basic piano skills music educators considered necessary for their teaching area. The importance of piano was identified as "great" by 83% of the elementary music teachers, 76% of the choral teachers, and 42% of the instrumental teachers. A breakdown of the skills by area and importance can be found in Table 2.

Table 2

Basic Piano Skills Considered Necessary by Music Educators in Three Teaching Areas
(Buchanan, 1964, p. 137)

Skill	Choral	Band/Orchestra	Elementary Music
Harmonize simple melodies	65%	48%	100%
Improvise melodies for simple rhythms	30%	22%	69%
Transpose a melody or simple accompaniments	60%	54%	76%
Play accompaniments	100%	82%	100%
Play condensed octavo scores	68%	35%	45%
Play individual parts	78%	22%	69%
Play condensed scores of band and orchestra music	8%	80%	7%
Play assembly songs by ear	35%	22%	71%
Play assembly songs by memory	26%	13%	64%
Play assembly songs by note	52%	40%	80%
Play piano solos	17%	6%	1%
Sight reading	59%	24%	83%

Perhaps more importantly, Buchanan found that these music teachers were dissatisfied with the piano training they had received in college. Therefore, she stressed the need to emphasize functional piano skills and to de-emphasize the study of piano repertoire and piano technique.

A pivotal year for research in this area was 1977, when more attention was given to the opinions and attitudes of public school music teachers regarding the college preparation, and the differences between curricular content of functional piano courses

and the skills used in classroom teaching situations. Corbett (1977) surveyed public school music teachers in Kansas. He found that elementary school teachers indicated strong satisfaction with their training in the keyboard area and felt that this was the most singularly important area for their teaching needs. This is in direct conflict with the previous studies which indicated less satisfactory training in keyboard skills. However, this study did not seek information on specific functional piano skills. One interesting finding from this study was that instrumental music teachers indicated that they received the least amount of coursework in improvisation; however, they gave this area the highest rating of importance for their teaching needs.

Also in 1977, the members of the group piano faculty at California State University, Northridge, conducted a survey of their music graduates to discover if the course contents were meaningful to professional musicians and educators (Richards, 1977). As a result of the findings, increased emphasis was placed on reading skills and accompaniment playing. Decreased emphasis was placed on piano repertoire, patriotic songs, scales, and memorization, and these skills were removed from the piano proficiency examination. According to Richards

If the emphases are on literature and scales for most of the students' training, one cannot expect them to pass functional reading skills. These reading skills take time to mature and must be begun in the first semester of piano instruction. (p. 31)

Another study in 1977, by Case, asked public school teachers in North Carolina to determine whether the music education teachers in selected public schools used the piano skills which were stressed in their piano study in their current music teaching

situations. Case asked respondents to rate 19 skills according to their degree of emphasis in their college training, and the degree of emphasis in the classroom. The results showed a difference in opinions about the importance of specific skills. The results can be found in Table 3. Skills ranked as having received equivalent emphasis in both training and teaching were dynamics, ensemble playing, improvisation, note accuracy, pedaling, rhythm, and score reduction.

Table 3

Piano Skills Emphasized in College Training and in the Classroom
(Case, 1977, p. 53)

	Most Emphasized	Least Emphasized
In College Training:	Note accuracy Fingering Rhythm Scales Technique	Score reduction Improvisation Sight reading Open score reading Transposition
In the Classroom:	Chords Note accuracy Rhythm Accompanying Sight reading	Score reduction Ensemble playing Open Score reading Compositions Pedaling

The conflict between curricular content and classroom use continued into the 1980s. In an article appearing in *The Instrumentalist* (Mills, 1982), it was evident that one classroom teacher did not feel adequately prepared in piano skills. In the article, titled "They Didn't Laugh, 'Cause I Didn't Play," the author, a conductor, related experiences of being asked to play piano parts for various events or purposes, simply because he is a music teacher. Mills, obviously frustrated with his lack of piano skills, stated

Maybe you studied piano in college and memorized a few easy pieces for a bored faculty jury that didn't expect much from an instrumentalist.

Many can get by on slow movements, but fall apart when those *allegros* appear. They require the finger dexterity, scale practice, and keyboard technique that are not a part of your musical skills. So you wait for a piano student to come to the rescue, meanwhile feeling inadequate and embarrassed. (p. 77)

Mills also asserts the importance of learning standard cadences, transpositions, and learning to improvise.

Concern about the preparation of classroom teachers continued in 1983 when Redfern surveyed 375 vocal, instrumental, and general music teachers in Connecticut, Indiana, and Arizona. The purpose of the study was:

1. To identify the piano proficiency skills which public school music teachers use in teaching.
2. To establish the relationship between the proficiency skills required for music education majors and the skills used in music teaching.
3. To determine what effect eight selected variables have on music teachers' use of the piano. These eight variables were:
 - a) Teaching experience
 - b) Geographic location of the school
 - c) Academic degree
 - d) Performance area
 - e) Teaching area
 - f) Amount of piano training
 - g) Type of piano training

h) Type of college piano requirements (p. 94)

Redfern's results showed that the five skills most often used in teachers' work were chords and chord progressions, accompanying, improvising, sight reading, and harmonizing melodies. The skills that had the least value to the teachers were principles of pedaling, principles of fingering, playing piano solos, reading alto and tenor clefs, and reading open scores. Of the eight selected variables, four were found to be highly related to the use of piano skills by teachers: school location, performance area, teaching area, and amount of piano training. In addition, the study did not report results specifically for each teaching area. This supports the need for the current study, which did seek this information. Redfern concluded that "college requirements for piano proficiency examinations are unrelated to the piano skills music teachers use regularly in the real world of music teaching" (p. 102).

In 1984, Graff concluded that the content of group piano texts did not consistently meet the requirements felt to be important by music educators. This conclusion was based on the results of a survey of Northern New England music educators concerning their perceptions of the importance of twenty piano skills, and the relationship of those skills to their teaching. Each participant was asked to rate the relative significance of those skills considered necessary to the choral, instrumental, and general music areas. The results showed that, although the importance of various piano skills varied slightly between teaching areas, all music educators agreed that playing accompaniments, sight reading, knowledge and playing of chord progressions, harmonization of melodies, transposition of melodies and/or accompaniments, and critical listening were the most important. Graff concluded that these areas should then be considered of prime

importance in the formulation of group piano requirements for music education majors.

The skills rated of least importance were playing piano literature, memorization, and realization of a figured bass. Therefore, Graff suggested that these skills should be emphasized less often. Graff also made recommendations for a manual of functional piano skills. Included in the recommendations were

1. Functional piano classes should emphasize the skills professionals in the field identify as most necessary in their actual teaching assignments: playing accompaniments, sight reading, knowledge and playing of chord progressions, harmonization of melodies, and transposition of melodies and/or accompaniments.
2. These piano classes should include a moderate amount of preparation in other skills also used by music teachers: choral and instrumental score reading, knowledge and playing of modulations, playing by ear, playing patriotic songs, improvisation, development of technique, and ensemble playing.
3. Less emphasis should be placed on playing piano literature, memorization and realization of a figured bass. (p. 112)

Jo Ruth Capoccioni (1985) conducted a survey of 260 Iowa public junior high and middle school choral teachers to determine the relative importance and use of 16 functional keyboard skills. Respondents ranked the 16 keyboard skills in order of importance as follows:

1. Play multiple parts for a rehearsal.
2. Direct and accompany a rehearsal.

3. **Accompany small ensembles and soloists.**
4. **Re-voice or rearrange parts.**
5. **Play vocal parts and sketch in accompaniment.**
6. **Supply accompaniments, chord symbols/letters.**
7. **Direct and accompany a performance.**
8. **Use the art of transposition.**
9. **Play accompaniments to popular songs.**
10. **Supply accompaniments, no chord symbols/letters.**
11. **Accompany in a transposed key.**
12. **Develop harmony lines to popular melodies.**
13. **Arrange accompaniments.**
14. **Transpose an accompaniment at sight.**
15. **Transpose voice parts.**
16. **Play by ear. (p. 13)**

These results, when translated into the terms of this paper, show that score reading and accompanying were the two most important skills for Capoccioni's population. These areas, along with harmonization and sight reading, are the areas which received consistently high ratings from classroom teachers.

One of the most recent studies to seek information from public school music teachers was March's 1988 dissertation. March surveyed 60 public school music teachers in the state of Oregon to determine those proficiencies which music teachers in the public schools of Oregon identify as important to successful music teaching. She reported separate statistics for general music, choral, and instrumental music areas, which had not

been reported so comprehensively since Freeburne in 1952. As might be expected, this study indicated significant differences in the ratings of skills, depending on the music teachers' teaching area. The only skill ranked the same by each group was playing piano repertoire, which received the lowest ratings by all areas. General music and choral teachers indicated that accompanying was the most important piano skill. Instrumental teachers listed score reading as most important.

March's study also compared the opinions of the Oregon public school teachers to those opinions of Oregon college piano faculty. March states

College instructors did not agree with the assessments of the three teaching areas except that playing piano repertoire was the least important skill. When the rankings of the teachers were compared to the responses of the college instructors, it became apparent that the college instructors may not understand the functional piano needs of the school music teacher. (p. 118)

It seems then, that the discrepancy between the perceived and actual needs of classroom music teachers has not been resolved. In 1991, Monsour concluded that "those responsible for the preparation of teachers must know the characteristics and abilities needed for effective teaching" (p. 13). Monsour also stated that music education students who feel that courses are irrelevant to their ultimate goals need to change their attitudes, and suggests that the best approach to the content of such courses would be to focus on ideas from real practice.

Summary

The related literature supports the need for a national study to determine which functional piano skills music teachers use in their jobs. None of the studies since Freeburne (1952) and Buchanan (1964) obtained information from teachers throughout the country and from different teaching areas. The previous research shows mixed opinion about which functional piano skills should be included in functional piano courses. The results of the current study may help college educators develop a curriculum that can better serve the music education student's future needs.

The design of the current research instrument was modeled after previous studies (Freeburne, 1952; March, 1988; Redfern, 1983; Skroch, 1992; Taylor, 1980). The skills discussed in the related literature closely match those included in current group piano texts (Stecher, Horowitz, Gordon, Kern, & Lancaster, 1980; Hilley & Olson, 1998; Lyke, Caramia, Alexander, & Elliston, 1998; Mach, 1996; and Lancaster and Renfrow, 1996). More specifically, the skills included most often in the literature and group piano texts are sight reading, harmonization, transposition, improvisation, technique, playing by ear, score reading, accompanying, and playing piano repertoire. Therefore, these skills were chosen as the skills to be included in the current study.

CHAPTER III

Introduction

As noted in the previous chapter, research studies reveal debate as to the relative importance of each of the functional piano skills taught to undergraduate music majors. For example, McDonald (1989) found that the skills receiving the most emphasis in functional piano courses were harmonization, chord progressions, transposition, ear training, sight reading, and accompanying. However, according to March (1988), instrumental teachers in Oregon listed score reading as the most important functional piano skill for their teaching area. March also showed that Oregon college faculty and public school music teachers did not agree on the importance of these skills. March states:

College instructors did not agree with the assessments of the three teaching areas except that playing piano repertoire was the least important skill. When the rankings of the teachers were compared to the responses of the college instructors, it became apparent that the college instructors may not understand the functional piano needs of the school music teacher. (p. 118)

This results of this study will help group piano instructors determine the functional piano needs of future public school teachers, adapt their curriculum for

students of different specializations, and therefore prepare the students better for jobs in the school system.

Procedure of the Study

The Population

The population of this study was 1017 public school music teachers in the following areas: band teachers in middle/jr. high schools; band teachers in high schools; choral teachers in middle/jr. high schools; choral teachers in high schools; orchestra teachers in middle/jr. high schools; orchestra teachers in high schools; general music teachers in elementary schools; and general music teachers in secondary schools. To select subjects in each of the areas, the author contacted the National Band Association, the American Choral Directors Association, the American String Teachers Association, and the Music Educators National Conference. All associations provided membership lists at no cost to the author, with the exception of the Music Educators National Conference. Due to the cost involved in obtaining that list, participants in the area of general music were chosen randomly from the list of schools in each state found at the American School Directory's website, www.asd.com, and an independent website, www.hotlist.com, both of which contain on-line addresses, phone numbers, web addresses, and e-mail addresses of American public schools. Three teachers from each of the 50 United States in each teaching area were chosen at random, with the exception of certain states where the author could not locate three teachers in each area. Therefore, rather than the 21 expected participants per state, there were only 17 in Hawaii, 15 in Alabama, 15 in Arizona, 15 in Delaware, 18 in Louisiana, 19 in Maine, 17 in Mississippi, and 19 in New Hampshire, giving a total of 1017 questionnaires.

The Research Instrument

The data collection for this study was conducted by means of a questionnaire (Appendix A) designed by the author, using questionnaires from several dissertations as models (Freeburne, 1952; March, 1988; Redfern, 1983; Skroch, 1991; Taylor, 1980). Three books were consulted to aid in the formulation of the questionnaire (Fowler, 1995; Lockhart, 1984; Rossi, Wright, & Anderson, 1983). To determine which functional skills would be included in the study, the author examined several current group piano texts to determine which functional skills were included (Hilley & Olson, 1998; Lancaster & Renfrow, 1996; Lindeman, 1991; Lyke, Caramia, Alexander, & Elliston, 1998; Mach, 1996; Stecher, Horowitz, Gordon, Kern, & Lancaster, 1980). The functional skills included in these texts are sight reading, harmonization, transposition, improvisation, technique, playing by ear, score reading, accompanying, and playing piano repertoire. Since these are the same skills that are included most frequently in the related literature, these nine areas were chosen as the starting point for the study.

The questionnaire sought personal information, information regarding undergraduate piano training, and information regarding piano use in teaching. There were a total of 19 questions on the survey; question types included open-ended, multiple choice, frequency scale, and rank ordering.

Personal Information

The first section of the questionnaire was designed to gather information about the participant's educational and professional backgrounds. Seven questions were formulated to determine each participant's type of undergraduate degree, type of undergraduate

institution, major instrument, years taught in the public school system, current primary teaching area, and current primary teaching level.

Information Regarding Piano Training

This section of the questionnaire asked two questions related to piano training. The questions were designed to elicit information on the amount and type of piano training, such as private or class, from each participant before college and during their undergraduate college experience.

Information Regarding Piano Use in Teaching

In this section, three questions were formulated to determine what type of keyboard instrument, if any, each participant had in their classroom, the frequency of use of 20 functional keyboard skills, the frequency of use of these 20 skills if the participant felt more proficient at each skill, and, in the participants' opinions, how much instruction the undergraduate music education student in their area should receive for each of the 20 skills. Participants were then asked to rank nine functional piano skills in order of importance for a music teacher in their area of specialty. Two additional questions were included to obtain the participants' opinions on their level of piano preparation in their undergraduate program and their opinions of how important piano is for teachers in their field. One question was also used to seek information about the percentage of participants that had an accompanist, and if so, how often.

The final three questions were designed to elicit comments from the participants about other skills which may not have been mentioned, and gave them the opportunity to

comment about their piano proficiency or any other concern related to this study that they may want to address.

Collection of Data

Prior to sending the questionnaire to the target population, it was submitted to fifteen public school teachers, two from each of the surveyed areas, and one teacher who teaches equally in the two areas of junior high school choral and secondary general music. The pilot subjects were chosen from among teachers known by the author and the author's advisors. The subjects were sent the questionnaire (Appendix A), cover letter (Appendix B), and a stamped, self-addressed envelope. They were asked to comment on the ease of responding, the clarity of the questions, the length of time required to complete the survey, and the content of the questionnaire. The questionnaire was then revised, using suggestions gained from the pilot test.

The refined questionnaire was then sent to the defined population. Where possible, internet e-mail addresses for the population were obtained through the American School Directory's website, www.asd.com, and an independent website, www.hotlist.com, both of which contain on-line addresses, phone numbers, web addresses, and e-mail addresses of American public schools. The first mailing of the questionnaire consisted of 705 e-mail requests asking participants to respond to the questionnaire found at the web site <http://students.ou.edu/C/Linda.Christensen-1>, and 310 posted letters with questionnaires enclosed.

Two mailings took place. The first was on May 20, 1999, and a follow-up letter (Appendix C) was mailed on June 14, 1999. At the time of the second mailing, a total of 356 usable questionnaires had been received, which was a return rate of 35%. From

these, 191, or 54%, responded by the internet, and 165 respondents, or 46%, responded by returning the paper questionnaire. On July 31, 1999, a total of 472 responses had been received, producing a total return rate of 46.5%. Of the final total, 245, or 52%, were returned by the internet, and 227, or 48% were returned by postal mail. As surveys were returned, 35 subjects not included in the 472 were eliminated when respondents indicated that they did not teach in the school system.

The information in this study was compiled from the 472 valid returns. All fifty states are represented, and all responses can be identified by state. Table 4 shows the number of valid returns by state and the percentage of return from each state.

Table 4**Survey Response by State**

State	Number of Respondents	Percentage of Return
Hawaii	12	71%
Idaho	14	67%
South Dakota	13	62%
Virginia	13	62%
Delaware	9	60%
Georgia	12	57%
Illinois	12	57%
Minnesota	12	57%
Oklahoma	12	57%
Pennsylvania	12	57%
Arizona	8	53%
Kansas	11	52%
Kentucky	11	52%
North Dakota	11	52%
New York	11	52%
South Carolina	11	52%
Utah	11	52%
Nevada	10	48%
New Jersey	10	48%

(table continues)

Table 4 (cont.)

State	Number of Respondents	Percentage of Return
Missouri	10	48%
North Carolina	10	48%
Maine	9	47%
New Hampshire	9	47%
Alaska	9	43%
Connecticut	9	43%
Iowa	9	43%
Nebraska	9	43%
New Mexico	9	43%
Ohio	9	43%
Oregon	9	43%
Rhode Island	9	43%
Texas	9	43%
Alabama	6	40%
Louisiana	7	39%
Colorado	8	38%
Indiana	8	38%
Maryland	8	38%
Michigan	8	38%
Tennessee	8	38%

(table continues)

Table 4 (cont.)

State	Number of Respondents	Percentage of Return
Vermont	8	38%
Mississippi	6	35%
California	7	33%
Massachusetts	7	33%
Montana	7	33%
Florida	6	29%
Arkansas	5	24%
Washington	3	14%

Analysis of Data

After the data was collected, all answers were entered into a Microsoft Excel spreadsheet. Results were then tabulated by using simple percentages, based on the usable questionnaires returned.

CHAPTER IV

Results of the Study Concerning Band Teachers

The present study investigated the importance of functional piano skills, as reported by band, choral, orchestra, and general music teachers. This chapter provides the results of the study as it pertains to band teachers who teach at the high school level, middle/jr. high school level, and those who teach at more than one level. The information was obtained through a questionnaire sent to three high school and three middle/jr. high school band teachers for each of the 50 United States.

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the major performing instrument in college. This information was then broken down into three categories: high school band, middle/jr. high school band, and multiple-level band. Of the responding band teachers, 28 teach at the high school level, 39 teach at the middle/jr. high school level, and 35 teach at more than one level, for a total of 102 respondents.

Of all band respondents, the majority (61.76%) obtained their undergraduate degree from a state university and 56.86% graduated between 1980-1999. Most of the respondents (87.25%) received their bachelors degree in music education, and 71.57% of respondents have been teaching in the public schools for over 10 years. Only three of the band respondents reported piano as their major instrument in college. A breakdown of the educational background of the respondents, by teaching level, can be found in Table 5. A report of band teachers' major instruments in their undergraduate program can be found in Table 6.

Table 5**Educational Background of Band Teachers**

	High School	Middle/Jr. High	Multi-level
Total respondents <i>N</i>	28	39	35
State University	71.43%	64.10%	51.43%
State College	10.71%	7.69%	11.43%
Private College/Univ.	17.86%	28.21%	37.14%
Year of degree			
Before 1960	0.00%	0.00%	0.00%
1960-1969	7.14%	10.26%	11.43%
1970-1979	32.14%	41.03%	25.71%
1980-1989	35.71%	28.21%	22.86%
1990-1999	25.00%	20.51%	40.00%
Type of degree			
Music Education	96.43%	79.49%	88.57%
Music (other)	3.57%	12.82%	8.57%
Music Ed./Music	3.57%	5.13%	2.86%
Non-music degree	0.00%	2.56%	0.00%
Total years taught			
1-5 years	10.71%	20.51%	28.57%
6-10 years	10.71%	2.56%	11.43%
More than 10 years	78.57%	76.92%	60.00%

Table 6**Band Teachers' Major Instruments in Undergraduate Program**

	High School	Middle/Jr. High	Multi-level
Total respondents	28	39	35
Major instrument			
Bass	0.00%	2.86%	0.00%
Clarinet	3.57%	14.29%	12.82%
Double Reeds	3.57%	0.00%	0.00%
Euphonium	7.14%	5.71%	0.00%
Flute	3.57%	2.86%	2.56%
French Horn	10.71%	8.57%	5.13%
Oboe	3.57%	0.00%	7.69%
Percussion	7.14%	8.57%	5.13%
Piano	0.00%	0.00%	7.69%
Saxophone	14.29%	11.43%	17.95%
Trombone	10.71%	17.14%	15.38%
Trumpet	32.14%	17.14%	17.95%
Tuba	3.57%	0.00%	5.13%
Voice	0.00%	2.86%	0.00%

When responding to the questions regarding piano training prior to college, 63.72% of all band respondents reported having either private lessons, group lessons, or both. In addition, only four respondents reported having no piano training during their college years. A more detailed report of piano training before and during college, including a breakdown of percentages by teaching specialty, can be found in Table 7.

Table 7

Band Teachers' Piano Training Before and During College

When	Type	High School	Middle/Jr. High	Multi-level
Before College	Private			
	up to 5 yrs	28.57%	38.46%	28.57%
	5-9 yrs	14.29%	15.38%	8.57%
	10+ yrs	7.14%	10.26%	11.43%
	Class			
	up to 5 yrs	17.86%	0.00%	5.71%
	5-9 yrs	0.00%	0.00%	0.00%
	10+ yrs	0.00%	0.00%	0.00%
	Both	10.71%	0.00%	2.86%
	None	42.86%	35.90%	48.57%
During College	Private			
	Up to 1 year	10.71%	10.26%	8.57%
	1-2 years	14.29%	25.64%	22.86%
	2-3 years	0.00%	2.56%	11.43%
	More than 3 years	7.14%	17.95%	8.57%

(table continues)

Table 7 (cont.)

When	Type	High School	Middle/Jr. High	Multi-level
During College				
	Class			
	1 semester	7.14%	15.38%	8.57%
	2 semesters	32.14%	28.21%	20.00%
	3 semesters	3.57%	0.00%	5.71%
	Over 3 semesters	21.43%	15.38%	20.00%
	Both	17.86%	20.51%	14.29%
	None	3.57%	2.56%	8.57%

Information about Piano Use in Teaching

In this section of the study, the first question sought information on the type of keyboard instruments (if any) that are used in the classroom. Two additional questions asked how often certain piano skills are used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never.

Five of the 102 band respondents indicated that they do not use a keyboard instrument in their teaching. Of the remaining 97 respondents, 78 indicated that they use an upright or grand piano in their teaching, and only eight of this 78 indicated the use of a grand piano. In addition, 70 respondents indicated they use either a digital or electronic keyboard in their teaching. A detailed report of the different keyboard instruments used by band teachers in each level can be found in Table 8.

Table 8**Type of Keyboard Instruments Used by Band Teachers in their Teaching**

Type of Instrument Used	High School	Middle/Jr. High	Multi-level
Acoustic Upright Piano	7.14%	30.77%	34.29%
Digital piano	21.43%	17.95%	5.71%
Electronic Keyboard	7.14%	5.13%	0.00%
Upright/Grand	0.00%	0.00%	2.86%
Upright/Digital	10.71%	17.95%	17.14%
Upright /Electronic	14.29%	15.38%	11.43%
Upright/Grand/Digital	0.00%	0.00%	2.86%
Upright/Grand/Electronic	3.57%	0.00%	0.00%
Upright/Digital/Electronic	21.43%	7.69%	14.29%
Grand/Digital/Electronic	3.57%	0.00%	0.00%
All four instruments used	7.14%	0.00%	5.71%
No keyboard instrument used	3.57%	5.13%	5.71%

Teachers were next asked a two-part question to indicate the frequency of use of 20 specific functional piano skills, choosing from daily, weekly, monthly, yearly, or never; and the frequency of use of each skill if the individual participant felt more proficient at that skill. The findings show that each skill would be used more often if the participant were more proficient at the skill, which indicates that band teachers do not feel sufficiently proficient at any skill.

The results also show that the majority of band teachers at all levels would use all 20 skills at least monthly, if they were proficient, with the following exceptions: for both high school and middle/jr. high school band teachers, composing a new piece, playing memorized piano solos, and sight reading alto or tenor clef parts; for multi-level band teachers, sight reading alto or tenor clef parts, composing a new piece, and devising modulations. All three teaching levels report the most frequently used skills, if proficient, as transposing instrumental parts, harmonizing melodies from chord symbols, and playing scales and arpeggios. Ninety-six percent of high school band teachers also reported sight reading both open and closed scores as a skill they would use at least monthly.

It is interesting to note that the skills which had the greatest difference between current use and anticipated use were related to accompanying skills. High school band teachers showed the greatest difference in accompanying a soloist, with 14.28% indicating current use at least monthly, and 64.28% indicating at least monthly use if proficient. Middle/Jr. high school band teachers reported the greatest difference in sight reading accompaniments, with 38.46% indicating current use, and 71.79% indicating anticipated use. Multi-level teachers reported the greatest difference in three areas: accompanying a soloist, with 28.58% current and 51.43% anticipated; accompanying a group, with 28.57% current and 60.00% anticipated; and improvising accompaniments, with 42.86% current and 77.14% anticipated use. Results of this portion of the survey can be found in Table 9 for high school band teachers, Table 10 for middle/jr. high school band teachers, and Table 11 for multi-level band teachers.

Table 9

High School Band Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	14.29%	28.57%	21.43%	10.71%	25.00%
Frequency if Proficient	28.57%	35.71%	21.43%	7.14%	7.14%
Harmonize melodies at sight without aid of symbols (1 respondent didn't answer)	7.14%	17.86%	21.43%	14.29%	35.71%
Frequency if Proficient	17.86%	35.71%	21.43%	3.57%	17.86%
Improvise accompaniments	0.00%	17.86%	28.57%	10.71%	42.86%
Frequency if Proficient	10.71%	46.43%	10.71%	10.71%	21.43%
Transpose simple melodies	10.71%	14.29%	32.14%	14.29%	28.57%
Frequency if Proficient	28.57%	32.14%	17.86%	3.57%	17.86%
Transpose simple accompaniments	7.14%	14.29%	28.57%	7.14%	42.86%
Frequency if Proficient	32.14%	21.43%	17.86%	7.14%	21.43%
Transpose instrumental parts to concert pitch on the piano.	25.00%	21.43%	25.00%	10.71%	17.86%
Frequency if Proficient	42.86%	25.00%	17.86%	3.57%	10.71%
Sight read vocal or instrumental open scores.	14.29%	17.86%	32.14%	3.57%	32.14%
Frequency if Proficient	28.57%	28.57%	32.14%	7.14%	3.57%

(table continues)

Table 9 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores.	10.71%	21.43%	39.29%	0.00%	28.57%
Frequency if Proficient	25.00%	42.86%	28.57%	3.57%	0.00%
Sight read accompaniments. (1 respondent did not answer)	3.57%	10.71%	28.57%	17.86%	35.71%
Frequency if Proficient	17.86%	35.71%	21.43%	10.71%	10.71%
Sight read alto or tenor clef parts. (1 respondent did not answer)	0.00%	0.00%	21.43%	21.43%	53.57%
Frequency if Proficient	10.71%	14.29%	7.14%	32.14%	32.14%
Play familiar songs by ear using simple chords and accompaniments.	0.00%	14.29%	42.86%	21.43%	21.43%
Frequency if Proficient	14.29%	28.57%	39.29%	14.29%	3.57%
Play practiced piano solos. (1 respondent did not answer)	3.57%	3.57%	25.00%	25.00%	39.29%
Frequency if Proficient	14.29%	21.43%	25.00%	14.29%	21.43%
Play memorized piano solos. (2 respondents did not answer)	0.00%	0.00%	3.57%	21.43%	67.86%
Frequency if Proficient	7.14%	7.14%	17.86%	25.00%	35.71%
Devise modulations. (1 respondent did not answer)	0.00%	7.14%	25.00%	28.57%	35.71%
Frequency if Proficient	7.14%	14.29%	42.86%	10.71%	21.43%
Play chord progressions with four-part voicing. (1 respondent did not answer)	0.00%	14.29%	32.14%	17.86%	32.14%
Frequency if Proficient	17.86%	25.00%	17.86%	21.43%	14.29%
Play scales and/or arpeggios.	10.71%	17.86%	32.14%	14.29%	25.00%
Frequency if Proficient	32.14%	21.43%	28.57%	3.57%	14.29%

(table continues)

Table 9 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Arrange an existing vocal or instrumental piece.	3.57%	10.71%	39.29%	21.43%	25.00%
Frequency if Proficient	7.14%	25.00%	42.86%	17.86%	7.14%
Compose a new vocal or instrumental piece.	3.57%	0.00%	7.14%	25.00%	57.14%
(2 respondents did not answer)					
Frequency if Proficient	7.14%	3.57%	14.29%	32.14%	35.71%
Accompany a soloist. (1 respondent did not answer)	0.00%	3.57%	10.71%	32.14%	50.00%
Frequency if Proficient	3.57%	25.00%	35.71%	21.43%	10.71%
Accompany a group. (1 respondent did not answer)	3.57%	10.71%	10.71%	14.29%	57.14%
Frequency if Proficient	17.86%	17.86%	21.43%	14.29%	25.00%

Table 10

Middle/Jr. High School Band Teachers' Frequency of Use of Specific Functional Skills and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj. (2 respondents did not answer)	12.82%	15.38%	20.51%	10.26%	35.90%
Frequency if Proficient	17.95%	28.21%	17.95%	7.69%	23.08%
Harmonize melodies at sight without aid of symbols (2 respondents didn't answer)	12.82%	7.69%	20.51%	10.26%	43.59%
Frequency if Proficient	17.95%	10.26%	25.64%	10.26%	30.77%
Improvise accompaniments (1 respondent did not answer)	15.38%	5.13%	12.82%	10.26%	53.85%
Frequency if Proficient	20.51%	20.51%	17.95%	7.69%	30.77%
Transpose simple melodies (3 respondents did not answer)	17.95%	25.64%	15.38%	10.26%	23.08%
Frequency if Proficient	20.51%	28.21%	23.08%	7.69%	12.82%
Transpose simple accompaniments. (1 respondent did not answer)	12.82%	10.26%	17.95%	20.51%	35.90%
Frequency if Proficient	12.82%	25.64%	15.38%	23.08%	20.51%
Transpose instrumental parts to concert pitch on the piano. (1 respondent did not answer)	17.95%	25.64%	23.08%	7.69%	23.08%
Frequency if Proficient	20.51%	33.33%	28.21%	5.13%	10.26%
Sight read vocal or instrumental open scores. (1 respondent did not answer)	7.69%	7.69%	25.64%	17.95%	38.46%
Frequency if Proficient	12.82%	25.64%	30.77%	12.82%	15.38%

(table continues)

Table 10 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores. (1 respondent did not answer)	7.69%	12.82%	17.95%	20.51%	38.46%
Frequency if Proficient	10.26%	23.08%	25.64%	20.51%	17.95%
Sight read accompaniments. (1 respondent did not answer)	10.26%	12.82%	15.38%	20.51%	38.46%
Frequency if Proficient	17.95%	15.38%	38.46%	10.26%	15.38%
Sight read alto or tenor clef parts. (2 respondents did not answer)	0.00%	2.56%	7.69%	28.21%	56.41%
Frequency if Proficient	2.56%	2.56%	15.38%	25.64%	46.15%
Play familiar songs by ear using simple chords and accompaniments. (1 respondent did not answer)	15.38%	7.69%	28.21%	15.38%	30.77%
Frequency if Proficient	23.08%	12.82%	35.90%	10.26%	15.38%
Play practiced piano solos. (1 respondent did not answer)	2.56%	2.56%	15.38%	28.21%	48.72%
Frequency if Proficient	10.26%	10.26%	23.08%	28.21%	25.64%
Play memorized piano solos. (1 respondent did not answer)	2.56%	2.56%	7.69%	25.64%	58.97%
Frequency if Proficient	7.69%	5.13%	15.38%	25.64%	43.59%
Devise modulations. (2 respondents did not answer)	2.56%	0.00%	12.82%	30.77%	48.72%
Frequency if Proficient	5.13%	0.00%	25.64%	25.64%	38.46%
Play chord progressions with four-part voicing. (1 respondent did not answer)	7.69%	5.13%	17.95%	20.51%	46.15%
Frequency if Proficient	12.82%	7.69%	33.33%	17.95%	25.64%

(table continues)

Table 10 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Play scales and/or arpeggios. (1 respondent did not answer)	12.82%	23.08%	20.51%	23.08%	17.95%
Frequency if Proficient	17.95%	25.64%	28.21%	15.38%	10.26%
Arrange an existing vocal or instrumental piece. (1 respondent did not answer)	5.13%	7.69%	35.90%	28.21%	20.51%
Frequency if Proficient	5.13%	10.26%	41.03%	28.21%	12.82%
Compose a new vocal or instrumental piece. (1 respondent did not answer)	5.13%	2.56%	10.26%	30.77%	48.72%
Frequency if Proficient	5.13%	2.56%	20.51%	35.90%	33.33%
Accompany a soloist. (1 respondent did not answer)	10.26%	10.26%	15.38%	12.82%	48.72%
Frequency if Proficient	12.82%	17.95%	25.64%	25.64%	15.38%
Accompany a group. (2 respondents did not answer)	10.26%	2.56%	15.38%	17.95%	51.28%
Frequency if Proficient	12.82%	17.95%	15.38%	25.64%	20.51%

Table 11

Multi-level Band Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	11.43%	31.43%	14.29%	2.86%	40.00%
Frequency if Proficient	17.14%	51.43%	17.14%	0.00%	14.29%
Harmonize melodies at sight without aid of symbols (1 respondent didn't answer)	11.43%	14.29%	17.14%	14.29%	40.00%
Frequency if Proficient	17.14%	37.14%	11.43%	11.43%	20.00%
Improvise accompaniments. (1 respondent did not answer)	14.29%	11.43%	17.14%	14.29%	40.00%
Frequency if Proficient	17.14%	37.14%	22.86%	0.00%	17.14%
Transpose simple melodies.	17.14%	31.43%	5.71%	11.43%	34.29%
Frequency if Proficient	22.86%	31.43%	14.29%	14.29%	17.14%
Transpose simple accompaniments. (1 respondent didn't answer)	11.43%	14.29%	25.71%	8.57%	37.14%
Frequency if Proficient	20.00%	31.43%	14.29%	14.29%	17.14%
Transpose instrumental parts to concert pitch on the piano.	22.86%	25.71%	20.00%	5.71%	25.71%
Frequency if Proficient	25.71%	25.71%	20.00%	5.71%	22.86%
Sight read vocal or instrumental open scores.	11.43%	14.29%	25.71%	8.57%	40.00%
Frequency if Proficient	14.29%	34.29%	20.00%	5.71%	25.71%
Sight read vocal or instrumental closed scores.	11.43%	20.00%	20.00%	2.86%	45.71%
Frequency if Proficient	14.29%	31.43%	22.86%	5.71%	25.71%

(table continues)

Table 11 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	8.57%	11.43%	28.57%	5.71%	45.71%
Frequency if Proficient	17.14%	11.43%	40.00%	8.57%	22.86%
Sight read alto or tenor clef parts. (1 respondent did not answer)	0.00%	8.57%	5.71%	11.43%	71.43%
Frequency if Proficient	5.71%	5.71%	11.43%	25.71%	48.57%
Play familiar songs by ear using simple chords and accompaniments.	5.71%	17.14%	22.86%	14.29%	40.00%
Frequency if Proficient	17.14%	34.29%	14.29%	14.29%	20.00%
Play practiced piano solos. (1 respondent did not answer)	2.86%	11.43%	17.14%	14.29%	51.43%
Frequency if Proficient	14.29%	17.14%	20.00%	17.14%	28.57%
Play memorized piano solos. (1 respondent didn't answer)	0.00%	5.71%	20.00%	8.57%	62.86%
Frequency if Proficient	5.71%	20.00%	20.00%	8.57%	42.86%
Devise modulations. (2 respondents did not answer)	2.86%	8.57%	14.29%	14.29%	51.43%
Frequency if Proficient	11.43%	11.43%	17.14%	17.14%	34.29%
Play chord progressions with four-part voicing. (2 respondents did not answer)	11.43%	8.57%	14.29%	5.71%	54.29%
Frequency if Proficient	22.86%	17.14%	17.14%	5.71%	31.43%
Play scales and/or arpeggios.	20.00%	11.43%	34.29%	11.43%	22.86%
Frequency if Proficient	34.29%	22.86%	17.14%	8.57%	17.14%
Arrange an existing vocal or instrumental piece. (1 respondent didn't answer)	5.71%	5.71%	25.71%	31.43%	28.57%
Frequency if Proficient	11.43%	17.14%	20.00%	31.43%	17.14%

(table continues)

Table 11 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece. (2 respondents did not answer)	0.00%	2.86%	20.00%	20.00%	51.43%
Frequency if Proficient	11.43%	5.71%	20.00%	14.29%	42.86%
Accompany a soloist. (1 respondent did not answer)	0.00%	14.29%	14.29%	14.29%	54.29%
Frequency if Proficient	5.71%	31.43%	14.29%	25.71%	20.00%
Accompany a group. (1 respondent did not answer)	8.57%	11.43%	8.57%	11.43%	54.29%
Frequency if Proficient	11.43%	25.71%	22.86%	22.86%	17.14%

When asked if they had an accompanist, 67.86% of high school, 69.23% of middle/jr. high school, and 62.86% of multi-level teachers indicated they do have an accompanist. However, virtually all of the respondents indicated that the accompanist is not present daily, but accompanies only for festivals and concerts.

Respondents were next asked to rate their college preparation in piano from 1 to 5, with 1 being very inadequate and 5 being very adequate. The results show that band directors were evenly split between adequate and inadequate ratings. Middle/Jr. high school teachers disagree the most, with 60.00% giving a rating of 3 or higher and 62.86% giving a rating of 3 or lower. The results can be found in Table 12.

Table 12**Rating of College Preparation in Piano by Band Teachers**

Ranking:	1	2	3	4	5
High School	10.71%	25.00%	28.57%	28.57%	7.14%
Middle/Jr. High	7.69%	12.82%	38.46%	12.82%	25.64%
Multi-level	17.14%	20.00%	22.86%	31.43%	8.57%

(1=very inadequate, 5=very adequate)

When asked to rate the importance of piano for band teachers, with 1 being not important at all and 5 being very important, the majority of teachers of all levels gave a rating of 4 or 5. No teacher gave a rating of 1, and very few gave a rating of 2. Less than 25% of all teachers gave a rating of three. This shows that the majority of band teachers think that piano study is very important for music education students in the area of band. The results broken down by level can be found in Table 13.

Table 13**Rating of the Importance of Piano Study for Band Teachers**

	1	2	3	4	5
High School	0.00%	10.71%	21.43%	25.00%	42.86%
Middle/Jr. High	0.00%	7.69%	23.08%	28.21%	41.03%
Multi-level	0.00%	8.57%	17.14%	37.14%	37.14%

(1=not important at all, 5=very important)

Question 15 of the survey asked respondents to suggest the amount of instruction undergraduate music education students in their area should receive in 16 different

functional skills. Respondents chose from the options of substantial, moderate, little, or none for each skill.

The majority of respondents in each area advised at least some training for each skill. For high school band teachers, the skills receiving a substantial rating by at least 50% of the respondents include playing chord progressions, harmonizing melodies from chord symbols, harmonizing melodies from other symbols, transposing melodies. For the same group, the skill receiving a rating of little or none by at least 50% was memorization. Over 42% of this group indicated a rating of little or none for playing piano solos.

For both middle/jr. high school and multi-level band teachers, none of the skills were rated as substantial by at least 50% of respondents. The skills receiving the highest ratings for middle/jr. high school teachers were playing chord progressions (43.59%), sight reading open scores (41.03%), playing scales and arpeggios (41.03%), and transposing melodies (51.03%). The skills receiving the highest ratings for multi-level teachers were harmonizing melodies from other symbols (45.71%), playing chord progressions (42.86%), and harmonizing melodies from chord symbols (42.86%). The skill that received a rating of little or none by at least 50% of middle/jr. high school respondents was memorization (56.41%). Forty-six percent of this group indicated a rating of little or none for playing piano solos. At least 50% of multi-level respondents gave a rating of little or none to playing piano solos (65.71%) and memorization (65.71%). Middle/Jr. high school band teachers gave a little or none rating to memorization; multi-level teachers gave a little or none rating to playing piano solos and memorization. For a complete breakdown of each level and skill, see Table 14.

Table 14

The Amount of Instruction Needed by Undergraduate Students, as Reported by Band Teachers

Skill	Substantial	Moderate	Little	None
Accompany a group				
High School	28.57%	39.29%	25.00%	7.14%
Middle/Jr. High	23.08%	38.46%	25.64%	10.26%
Multi-level	22.86%	45.71%	17.14%	14.29%
Accompany a soloist				
High School	21.43%	53.57%	17.86%	7.14%
Middle/Jr. High	33.33%	38.46%	15.38%	7.69%
Multi-level	28.57%	40.00%	20.00%	11.43%
Play Chord Progressions				
High School	60.71%	32.14%	7.14%	0.00%
Middle/Jr. High	43.59%	35.90%	20.51%	0.00%
Multi-level	42.86%	34.29%	22.86%	0.00%
Improvise a melody				
High School	28.57%	46.43%	17.86%	7.14%
Middle/Jr. High	23.08%	46.15%	25.64%	2.56%
Multi-level	22.86%	40.00%	31.43%	5.71%

(table continues)

Table 14 (cont.)

Skill	Substantial	Moderate	Little	None
Improvise an accompaniment				
High School	28.57%	46.43%	25.00%	0.00%
Middle/Jr. High	25.64%	33.33%	30.77%	5.13%
Multi-level	17.14%	42.86%	40.00%	0.00%
Harmonize melodies from chord symbols				
High School	57.14%	32.14%	7.14%	3.57%
Middle/Jr. High	38.46%	41.03%	15.38%	5.13%
Multi-level	42.86%	28.57%	22.86%	5.71%
Harmonize melodies from other symbols				
High School	60.71%	32.14%	3.57%	3.57%
Middle/Jr. High	28.21%	48.72%	15.38%	5.13%
Multi-level	45.71%	31.43%	20.00%	2.86%
Harmonize melodies with no symbols				
High School	46.43%	21.43%	28.57%	3.57%
Middle/Jr. High	25.64%	38.46%	25.64%	7.69%
Multi-level	22.86%	40.00%	28.57%	8.57%

(table continues)

Table 14 (cont.)

Skill	Substantial	Moderate	Little	None
Sight read open scores				
High School	39.29%	35.71%	21.43%	0.00%
Middle/Jr. High	41.03%	46.15%	7.69%	2.56%
Multi-level	34.29%	31.43%	28.57%	5.71%
Sight read melodies and harmonizations				
High School	46.43%	32.14%	21.43%	0.00%
Middle/Jr. High	38.46%	48.72%	10.26%	0.00%
Multi-level	34.29%	40.00%	17.14%	8.57%
Play scales and arpeggios				
High School	42.86%	39.29%	17.86%	0.00%
Middle/Jr. High	41.03%	38.46%	20.51%	0.00%
Multi-level	40.00%	34.29%	20.00%	5.71%
Transpose melodies				
High School	53.57%	21.43%	25.00%	0.00%
Middle/Jr. High	41.03%	30.77%	25.64%	0.00%
Multi-level	40.00%	40.00%	11.43%	8.57%
Transpose harmonizations				
High School	46.43%	21.43%	28.57%	3.57%
Middle/Jr. High	25.64%	41.03%	28.21%	2.56%
Multi-level	28.57%	37.14%	28.57%	5.71%

(table continues)

Table 14 (cont.)

Skill		Substantial	Moderate	Little	None
Transpose accompaniments					
	High School	21.43%	35.71%	35.71%	3.57%
	Middle/Jr. High	17.95%	35.90%	33.33%	7.69%
	Multi-level	14.29%	42.86%	37.14%	5.71%
Play piano solos					
	High School	10.71%	46.43%	28.57%	14.29%
	Middle/Jr. High	10.26%	41.03%	33.33%	12.82%
	Multi-level	8.57%	25.71%	40.00%	25.71%
Memorization					
	High School	7.14%	39.29%	32.14%	21.43%
	Middle/Jr. High	7.69%	33.33%	38.46%	17.95%
	Multi-level	5.71%	28.57%	25.71%	40.00%

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with one representing the most important, and nine representing the least important. The nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and transposing. Score reading was rated as the most important by all teaching levels, while playing piano repertoire was rated least important. Accompanying received a rating of 4 or higher in all categories. It is interesting to note that some skills fell into more than one

ranking. For example, when asked about the importance of technique, 21.43% of high school band teachers each gave it a rating of 3, 7 and 8. Middle/Jr. high school teachers gave varied ratings to improvising and transposing; multi-level teachers gave varied ratings to harmonizing, playing by ear, and technique. The complete results can be found in Table 15.

Table 15

Band Teachers' Ranking of Piano Functional Skills

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Accompanying			
1	17.86%	23.08%	22.86%
2	7.14%	23.08%	17.14%
3	10.71%	5.13%	11.43%
4	21.43%	2.56%	11.43%
5	14.29%	10.26%	11.43%
6	7.14%	12.82%	5.71%
7	14.29%	0.00%	5.71%
8	7.14%	7.69%	11.43%
9	0.00%	12.82%	0.00%
Playing chord progressions			
1	14.29%	10.26%	8.57%
2	28.57%	10.26%	11.43%
3	10.71%	23.08%	25.71%
4	21.43%	10.26%	14.29%
5	14.29%	15.38%	8.57%
6	10.71%	10.26%	11.43%
7	0.00%	7.69%	14.29%
8	0.00%	12.82%	0.00%
9	0.00%	0.00%	2.86%

(table continues)

Table 15 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Harmonizing			
1	0.00%	2.56%	5.71%
2	14.29%	5.13%	17.14%
3	17.86%	12.82%	14.29%
4	17.86%	23.08%	14.29%
5	25.00%	15.38%	17.14%
6	10.71%	15.38%	17.14%
7	7.14%	10.26%	8.57%
8	3.57%	5.13%	0.00%
9	3.57%	7.69%	2.86%
Improvising			
1	7.14%	5.13%	0.00%
2	3.57%	7.69%	5.71%
3	3.57%	2.56%	5.71%
4	7.14%	12.82%	17.14%
5	17.86%	10.26%	5.71%
6	17.86%	17.95%	25.71%
7	21.43%	17.95%	14.29%
8	7.14%	17.95%	17.14%
9	14.29%	5.13%	2.86%

(table continues)

Table 15 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Playing piano repertoire			
1	0.00%	10.26%	0.00%
2	0.00%	0.00%	0.00%
3	0.00%	2.56%	2.86%
4	3.57%	10.26%	5.71%
5	0.00%	7.69%	2.86%
6	7.14%	2.56%	0.00%
7	7.14%	7.69%	8.57%
8	28.57%	10.26%	14.29%
9	53.57%	46.15%	60.00%
Playing by ear			
1	0.00%	7.69%	2.86%
2	0.00%	0.00%	0.00%
3	0.00%	15.38%	8.57%
4	10.71%	5.13%	5.71%
5	17.86%	10.26%	22.86%
6	10.71%	10.26%	8.57%
7	14.29%	17.95%	17.14%
8	28.57%	10.26%	22.86%
9	17.86%	20.51%	5.71%

(table continues)

Table 15 (cont.)

Skill and Ranking		High School	Middle/Jr. High	Multi-level
Score reading				
	1	50.00%	33.33%	45.71%
	2	25.00%	25.64%	11.43%
	3	3.57%	7.69%	11.43%
	4	7.14%	7.69%	11.43%
	5	0.00%	12.82%	0.00%
	6	14.29%	0.00%	5.71%
	7	0.00%	12.82%	2.86%
	8	0.00%	0.00%	2.86%
	9	0.00%	0.00%	8.57%
Technique				
	1	3.57%	7.69%	5.71%
	2	3.57%	5.13%	5.71%
	3	21.43%	12.82%	5.71%
	4	3.57%	5.13%	8.57%
	5	0.00%	10.26%	8.57%
	6	14.29%	15.38%	11.43%
	7	21.43%	7.69%	11.43%
	8	21.43%	23.08%	20.00%
	9	10.71%	10.26%	20.00%

(table continues)

Table 15 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Transposing			
1	7.14%	7.69%	5.71%
2	17.86%	15.38%	28.57%
3	32.14%	17.95%	11.43%
4	7.14%	17.95%	5.71%
5	10.71%	12.82%	17.14%
6	7.14%	7.69%	8.57%
7	14.29%	10.26%	11.43%
8	3.57%	7.69%	5.71%
9	0.00%	0.00%	5.71%

(1=most important, 9=least important)

The final part of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked if there is a functional piano skill which is not used daily or frequently but is still important for a teacher in their field. A common thread found throughout the comments was the importance of score reading and accompanying. Playing jazz harmonies and reading jazz charts were also listed as valuable skills for band teachers.

Second, the respondents were asked if there is anything further they would like to say about their piano proficiency skills as they relate to teaching. Although a few respondents indicated they do not see a need to use piano in their teaching, the majority

of respondents discussed the value and importance of having good piano skills. One respondent wrote

I have used my piano skills extensively in my teaching, especially accompanying my students on their solo work. I never have to hire an accompanist for students' solo festivals. I can demonstrate any of the jazz piano parts for the students. I can quickly play a band part into my MIDI-connected computer and transpose it for another instrument if needed.

There are many other uses I have found for these skills and I count piano training as almost as important as the training I received on my "primary" instrument.

Finally, the respondents were asked if there was anything else related to this questionnaire they would like to add. The majority of the comments reinforced the findings that piano skills are important for band teachers. All comments can be found in Appendix F.

CHAPTER V

Results of the Study Concerning Choral Teachers

The present study investigated the importance of functional piano skills, as reported by band, choral, orchestra, and general music teachers. This chapter provides the results of the study as it pertains to choral teachers who teach at the high school level, middle/jr. high school level, and those who teach at more than one level. The information was obtained through a questionnaire sent to three high school and three middle/jr. high school choral teachers for each of the 50 United States.

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the major performing instrument in college. This information was then broken down into three categories: high school choral, middle/jr. high school choral, and multiple-level choral teachers. Of the responding teachers, 53 teach at the high school level, 15 teach at the middle/jr. high school level, and 33 teach at more than one level, for a total of 101 respondents.

Of all choral respondents, the majority (59.41%) obtained their undergraduate degree from a state university. The majority (66.03%) of high school teachers graduated between 1970-1990; an equal number (33.33%) of middle/jr. high school respondents graduated between 1970-1980 and since 1990; 48.48% of multiple-level respondents graduated between 1970-1980. Most of the choral respondents (84.16%) received their bachelors degree in music education. Sixty-seven percent of respondents have been teaching in the public schools for over 10 years. The majority (68.32%) of choral respondents reported voice/choral or voice/other as their main instrument in college; 23 respondents reported piano as their major instrument in college. A breakdown of the educational background of the respondents, by teaching level, can be found in Table 16. A report of choral teachers' major instruments in their undergraduate program can be found in Table 17.

Table 16

Educational Background of Choral Teachers

	High School	Middle/Jr. High	Multi-level
Total participants	53	15	33
State University	52.83%	73.33%	63.64%
State College	9.43%	13.33%	6.06%
Private College/Univ.	37.74%	13.33%	30.30%
Year of degree			
Before 1960	1.89%	0.00%	0.00%
1960-1969	13.21%	0.00%	3.03%
1970-1979	22.64%	33.33%	48.48%
1980-1989	43.40%	26.67%	21.21%
1990-1999	18.87%	33.33%	21.21%
Type of degree			
Music Education	86.79%	66.67%	87.88%
Music (other)	11.32%	26.67%	3.03%
Music Ed./Music	1.89%	0.00%	6.06%
Non-music degree	0.00%	6.67%	0.00%
Total years taught			
1-5 years	20.75%	40.00%	18.18%
6-10 years	7.55%	13.33%	9.09%
More than 10 years	71.70%	46.67%	69.70%

Table 17**Choral Teachers' Major Instrument in Undergraduate Program**

	High School	Middle/Jr. High	Multi-level
Total respondents	53	15	33
Major instrument			
Bass	0.00%	0.00%	3.03%
Bassoon	0.00%	6.67%	0.00%
Euphonium	1.89%	0.00%	0.00%
French Horn	0.00%	6.67%	0.00%
Piano	18.87%	26.67%	27.27%
Saxophone	3.77%	0.00%	3.03%
Trombone	1.89%	0.00%	0.00%
Trumpet	1.89%	0.00%	0.00%
Voice/Choral	58.49%	46.67%	54.55%
Voice/cello	0.00%	0.00%	3.03%
Voice/flute	0.00%	6.67%	0.00%
Voice/guitar	20.00%	0.00%	3.03%
Voice/organ	1.89%	0.00%	0.00%
Voice/piano	9.43%	6.67%	6.06%

When responding to the questions regarding piano training prior to college, 81.19% of all choral respondents reported having either private lessons, group lessons, or both. In addition, seven respondents reported having no piano training during their college years. A more detailed report of piano training before and during college, including a breakdown of statistics by teaching specialty, can be found in Table 18.

Table 18

Choral Teachers' Piano Training Before and During College

When	Type	High School	Middle/Jr. High	Multi-level
Before College	Private			
	up to 5 yrs	20.75%	26.67%	18.18%
	5-9 yrs	30.19%	33.33%	33.33%
	10+ yrs	26.42%	33.33%	33.33%
	Class			
	up to 5 yrs	1.89%	0.00%	0.00%
	5-9 yrs	0.00%	0.00%	0.00%
	10+ yrs	0.00%	0.00%	0.00%
	Both	1.89%	0.00%	0.00%
	None	22.64%	6.67%	15.15%
During College	Private			
	Up to 1 year	15.09%	20.00%	12.12%
	1-2 years	22.64%	13.33%	15.15%
	2-3 years	5.66%	0.00%	9.09%
	More than 3 years	33.96%	40.00%	39.39%

(table continues)

Table 18 (cont.)

When	Type	High School	Middle/Jr. High	Multi-level
During College	Class			
	1 semester	9.43%	26.67%	9.09%
	2 semesters	9.43%	6.67%	15.15%
	3 semesters	5.66%	0.00%	0.00%
	Over 3 semesters	11.32%	13.33%	9.09%
	Both	20.75%	20.00%	18.18%
	None	7.55%	0.00%	9.09%

Information about Piano Use in Teaching

In this section of the study, the first question sought information on they type of keyboard instruments (if any) that are used in the classroom. Two additional questions asked how often certain piano skills are used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never.

All of the 102 choral respondents indicated that they use a keyboard instrument in their teaching. One hundred indicated that they use an upright or grand piano in their teaching, and 48 of this 100 indicated the use of a grand piano. In addition, 54 respondents indicated they use either a digital or electronic keyboard in their teaching. A detailed report on the different keyboard instruments used by choral teachers in each level can be found in Table 19.

Table 19

Type of Keyboard Instruments used by Choral Teachers in their Teaching

Type of Instrument Used	High School	Middle/Jr. High	Multi-level
Acoustic Upright Piano	13.21%	40.00%	15.15%
Acoustic Grand Piano	30.19%	0.00%	9.09%
Digital piano	0.00%	0.00%	0.00%
Electronic Keyboard	1.89%	0.00%	0.00%
Upright/Grand	0.00%	0.00%	0.00%
Upright/Digital	9.43%	13.33%	9.09%
Upright /Electronic	9.43%	26.67%	27.27%
Grand /Digital	7.55%	13.33%	9.09%
Grand /Electronic	5.66%	0.00%	0.00%
Digital /Electronic	5.66%	0.00%	0.00%
Upright/Grand/Digital	0.00%	0.00%	0.00%
Upright/Grand/Electronic	3.77%	0.00%	12.12%
Upright/Digital/Electronic	7.55%	0.00%	3.03%
Grand/Digital/Electronic	3.77%	6.67%	12.12%
All four instruments used	0.00%	0.00%	0.00%
No keyboard instrument used	1.89%	0.00%	3.03%

Teachers were next asked a two-part question to indicate the frequency of use of 20 specific functional piano skills, choosing from daily, weekly, monthly, yearly, or

never; and the frequency of use of each skill if the individual participant felt more proficient at that skill. The results show that each skill would be used more often if the participant were more proficient at the skill, which indicates that choral teachers do not feel sufficiently proficient at any skill.

The results show that the majority (over 50%) of choral teachers at all levels would use all 20 skills at least monthly, if they were proficient, with the exceptions of transposing instrumental parts to concert pitch, sight reading alto or tenor clef parts, and composing a new vocal or instrumental piece. Both middle/jr. high school and multi-level teachers also reported little use of playing memorized piano solos, which is consistent with the results reported by band teachers. All three teaching levels report frequent use, if proficient, of harmonizing melodies using designated chord symbols, improvising accompaniments, sight reading vocal or instrumental open and closed scores, sight reading accompaniments, playing scales and/or arpeggios, and accompanying groups. Both middle/jr. high school and multi-level teachers also reported frequent use of playing familiar songs by ear using simple chords and accompaniments.

It is interesting to note that the skills which had the greatest difference between current use and anticipated use were related to accompanying skills, as it was with band teachers. High school choral teachers showed the greatest difference in both improvising accompaniments and accompanying a soloist, with 67.93% indicating current use of at least monthly, and 90.57% indicating at least monthly use if proficient. Multi-level teachers reported the greatest difference in transposing simple accompaniments, with 63.63% indicating current use, and 87.87% indicating anticipated use if proficient. Middle/Jr. high school respondents showed greatest difference in arranging an existing

vocal or instrumental piece, with 33.33% indicating current use, and 73.33% indicating anticipated use. However, the next greatest difference is found in improvising accompaniments, with 59.99% indicating current use, and 86.67% indicating anticipated use if proficient.

It is also interesting to see that certain skills would be used by 100% of middle/jr. high school and multi-level teachers if they felt proficient at the skill. For middle/jr. high school teachers the skills that would be used are sight reading vocal or instrumental open and closed scores, and accompanying groups. Multi-level respondents indicated a 100% anticipated use for playing familiar songs by ear using simple chords and accompaniments. Complete results of this portion of the survey can be found in Table 20 for high school choral teachers, Table 21 for middle/jr. high school choral teachers, and Table 22 for multi-level choral teachers.

Table 20

High School Choral Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	14.29%	28.57%	21.43%	10.71%	25.00%
Harmonize melodies using designated chord symbols such as C7, A min., or F maj. Frequency if Proficient	33.96%	30.19%	16.98%	3.77%	15.09%
Harmonize melodies at sight without aid of symbols (1 respondent didn't answer) Frequency if Proficient	43.40%	37.74%	9.43%	1.89%	7.55%
Harmonize melodies at sight without aid of symbols (1 respondent didn't answer) Frequency if Proficient	20.75%	26.42%	28.30%	5.66%	16.98%
Improvise accompaniments	26.42%	24.53%	16.98%	5.66%	26.42%
Improvise accompaniments Frequency if Proficient	41.51%	32.08%	16.98%	3.77%	5.66%
Transpose simple melodies	9.43%	33.96%	28.30%	9.43%	18.87%
Transpose simple melodies Frequency if Proficient	20.75%	39.62%	26.42%	5.66%	7.55%
Transpose simple accompaniments.	7.55%	13.21%	32.08%	20.75%	26.42%
Transpose simple accompaniments. Frequency if Proficient	15.09%	32.08%	28.30%	13.21%	11.32%
Transpose instrumental parts to concert pitch on the piano. (1 respondent did not answer) Frequency if Proficient	1.89%	5.66%	22.64%	30.19%	37.74%
Transpose instrumental parts to concert pitch on the piano. (1 respondent did not answer) Frequency if Proficient	5.66%	15.09%	30.19%	24.53%	22.64%
Sight read vocal or instrumental open scores.	35.85%	32.08%	15.09%	3.77%	13.21%
Sight read vocal or instrumental open scores. Frequency if Proficient	49.06%	35.85%	7.55%	3.77%	3.77%

(table continues)

Table 20 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores. (1 respondent did not answer)	45.28%	24.53%	9.43%	1.89%	16.98%
Frequency if Proficient	56.60%	33.96%	1.89%	1.89%	3.77%
Sight read accompaniments.	33.96%	39.62%	5.66%	3.77%	16.98%
Frequency if Proficient	58.49%	33.96%	1.89%	0.00%	5.66%
Sight read alto or tenor clef parts. (1 respondent did not answer)	3.77%	1.89%	15.09%	24.53%	52.83%
Frequency if Proficient	9.43%	5.66%	16.98%	28.30%	37.74%
Play familiar songs by ear using simple chords and accompaniments.	16.98%	26.42%	26.42%	13.21%	16.98%
Frequency if Proficient	26.42%	43.40%	16.98%	5.66%	7.55%
Play practiced piano solos.	5.66%	16.98%	22.64%	24.53%	30.19%
Frequency if Proficient	13.21%	33.96%	26.42%	15.09%	11.32%
Play memorized piano solos.	1.89%	9.43%	15.09%	26.42%	47.17%
Frequency if Proficient	5.66%	22.64%	28.30%	22.64%	20.75%
Devise modulations.	1.89%	13.21%	24.53%	30.19%	30.19%
Frequency if Proficient	3.77%	28.30%	37.74%	18.87%	11.32%
Play chord progressions with four-part voicing.	20.75%	22.64%	32.08%	7.55%	16.98%
Frequency if Proficient	35.85%	30.19%	24.53%	3.77%	5.66%
Play scales and/or arpeggios.	71.70%	7.55%	13.21%	1.89%	5.66%
Frequency if Proficient	75.47%	9.43%	9.43%	3.77%	1.89%

(table continues)

Table 20 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Arrange an existing vocal or instrumental piece. (2 respondents did not answer)	0.00%	3.77%	47.17%	28.30%	16.98%
Frequency if Proficient	0.00%	20.75%	52.83%	15.09%	7.55%
Compose a new vocal or instrumental piece. (1 respondent did not answer)	0.00%	1.89%	16.98%	32.08%	47.17%
Frequency if Proficient	0.00%	9.43%	26.42%	41.51%	20.75%
Accompany a soloist.	22.64%	32.08%	7.55%	11.32%	26.42%
Frequency if Proficient	30.19%	37.74%	16.98%	9.43%	5.66%
Accompany a group.	62.26%	9.43%	1.89%	1.89%	24.53%
Frequency if Proficient	77.36%	11.32%	3.77%	1.89%	5.66%

Table 21

Middle/Jr. High School Choral Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	40.00%	26.67%	6.67%	0.00%	26.67%
Frequency if Proficient	53.33%	20.00%	20.00%	0.00%	6.67%
Harmonize melodies at sight without aid of symbols (1 respondent didn't answer)	13.33%	33.33%	13.33%	0.00%	33.33%
Frequency if Proficient	40.00%	20.00%	20.00%	0.00%	13.33%
Improvise accompaniments	33.33%	13.33%	13.33%	13.33%	26.67%
Frequency if Proficient	40.00%	40.00%	6.67%	13.33%	0.00%
Transpose simple melodies	13.33%	40.00%	33.33%	6.67%	6.67%
Frequency if Proficient	26.67%	46.67%	20.00%	6.67%	0.00%
Transpose simple accompaniments.	6.67%	33.33%	33.33%	6.67%	20.00%
Frequency if Proficient	26.67%	40.00%	20.00%	6.67%	6.67%
Transpose instrumental parts to concert pitch on the piano.	0.00%	0.00%	6.67%	46.67%	46.67%
Frequency if Proficient	0.00%	0.00%	20.00%	40.00%	40.00%
Sight read vocal or instrumental open scores.	66.67%	13.33%	6.67%	0.00%	13.33%
Frequency if Proficient	80.00%	13.33%	6.67%	0.00%	0.00%
Sight read vocal or instrumental closed scores.	60.00%	33.33%	0.00%	0.00%	6.67%
Frequency if Proficient	80.00%	20.00%	0.00%	0.00%	0.00%

(table continues)

Table 21 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	60.00%	26.67%	6.67%	0.00%	6.67%
Frequency if Proficient	73.33%	26.67%	0.00%	0.00%	0.00%
Sight read alto or tenor clef parts.	6.67%	0.00%	6.67%	33.33%	53.33%
Frequency if Proficient	13.33%	0.00%	13.33%	46.67%	26.67%
Play familiar songs by ear using simple chords and accompaniments.	20.00%	46.67%	13.33%	0.00%	20.00%
Frequency if Proficient	26.67%	53.33%	13.33%	0.00%	6.67%
Play practiced piano solos.	0.00%	20.00%	40.00%	13.33%	26.67%
Frequency if Proficient	0.00%	40.00%	33.33%	6.67%	20.00%
Play memorized piano solos.	0.00%	0.00%	26.67%	13.33%	60.00%
Frequency if Proficient	0.00%	6.67%	40.00%	13.33%	40.00%
Devise modulations.	0.00%	13.33%	33.33%	26.67%	26.67%
Frequency if Proficient	6.67%	20.00%	33.33%	33.33%	6.67%
Play chord progressions with four-part voicing.	46.67%	26.67%	6.67%	6.67%	13.33%
Frequency if Proficient	66.67%	20.00%	0.00%	13.33%	0.00%
Play scales and/or arpeggios.	86.67%	0.00%	6.67%	6.67%	0.00%
Frequency if Proficient	86.67%	0.00%	6.67%	6.67%	0.00%
Arrange an existing vocal or instrumental piece.	0.00%	20.00%	13.33%	46.67%	20.00%
Frequency if Proficient	0.00%	20.00%	53.33%	20.00%	6.67%

(table continues)

Table 21 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece.	0.00%	0.00%	13.33%	13.33%	73.33%
Frequency if Proficient	0.00%	6.67%	33.33%	20.00%	40.00%
Accompany a soloist.	6.67%	46.67%	20.00%	13.33%	13.33%
Frequency if Proficient	6.67%	66.67%	13.33%	13.33%	0.00%
Accompany a group.	86.67%	6.67%	0.00%	6.67%	0.00%
Frequency if Proficient	100.00%	0.00%	0.00%	0.00%	0.00%

Table 22

Multi-level Choral Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	60.61%	21.21%	6.06%	9.09%	3.03%
Frequency if Proficient	60.61%	27.27%	6.06%	6.06%	0.00%
Harmonize melodies at sight without aid of symbols.	30.30%	33.33%	15.15%	9.09%	12.12%
Frequency if Proficient	39.39%	36.36%	15.15%	6.06%	3.03%
Improvise accompaniments.	39.39%	33.33%	12.12%	9.09%	6.06%
Frequency if Proficient	42.42%	45.45%	9.09%	3.03%	0.00%
Transpose simple melodies.	18.18%	24.24%	30.30%	18.18%	9.09%
Frequency if Proficient	21.21%	42.42%	24.24%	3.03%	9.09%
Transpose simple accompaniments.	12.12%	18.18%	33.33%	12.12%	24.24%
Frequency if Proficient	18.18%	33.33%	36.36%	0.00%	12.12%
Transpose instrumental parts to concert pitch on the piano. (1 respondent did not answer)	0.00%	0.00%	9.09%	42.42%	45.45%
Frequency if Proficient	3.03%	3.03%	18.18%	36.36%	36.36%
Sight read vocal or instrumental open scores. (1 respondent did not answer)	60.61%	12.12%	3.03%	6.06%	15.15%
Frequency if Proficient	66.67%	21.21%	0.00%	6.06%	3.03%
Sight read vocal or instrumental closed scores.	60.61%	15.15%	6.06%	0.00%	18.18%
Frequency if Proficient	63.64%	24.24%	3.03%	0.00%	9.09%

(table continues)

Table 22 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	57.58%	21.21%	6.06%	6.06%	9.09%
Frequency if Proficient	63.64%	27.27%	3.03%	0.00%	6.06%
Sight read alto or tenor clef parts.	6.06%	3.03%	12.12%	15.15%	63.64%
Frequency if Proficient	9.09%	3.03%	18.18%	30.30%	39.39%
Play familiar songs by ear using simple chords and accompaniments.	33.33%	27.27%	24.24%	12.12%	3.03%
Frequency if Proficient	39.39%	33.33%	27.27%	0.00%	0.00%
Play practiced piano solos.	9.09%	21.21%	18.18%	24.24%	27.27%
Frequency if Proficient	15.15%	27.27%	24.24%	15.15%	18.18%
Play memorized piano solos.	3.03%	6.06%	18.18%	21.21%	51.52%
Frequency if Proficient	15.15%	6.06%	27.27%	12.12%	39.39%
Devise modulations.	6.06%	12.12%	24.24%	24.24%	33.33%
Frequency if Proficient	9.09%	21.21%	30.30%	15.15%	24.24%
Play chord progressions with four-part voicing. (1 respondent did not answer)	36.36%	9.09%	24.24%	3.03%	24.24%
Frequency if Proficient	48.48%	12.12%	24.24%	3.03%	9.09%
Play scales and/or arpeggios. (1 respondent did not answer)	66.67%	18.18%	0.00%	0.00%	12.12%
Frequency if Proficient	69.70%	15.15%	3.03%	0.00%	9.09%
Arrange an existing vocal or instrumental piece.	9.09%	15.15%	27.27%	33.33%	15.15%
Frequency if Proficient	9.09%	15.15%	45.45%	18.18%	12.12%

(table continues)

Table 22 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece.	3.03%	9.09%	15.15%	12.12%	60.61%
Frequency if Proficient	15.15%	9.09%	15.15%	27.27%	33.33%
Accompany a soloist.	24.24%	30.30%	21.21%	6.06%	18.18%
Frequency if Proficient	27.27%	33.33%	24.24%	9.09%	6.06%
Accompany a group.	69.70%	6.06%	3.03%	0.00%	21.21%
Frequency if Proficient	69.70%	9.09%	6.06%	9.09%	6.06%

When asked if they had an accompanist, 71.70% of high school, 66.67% of middle/jr. high school, and 75.76% of multi-level teachers indicated they do have an accompanist. However, a vast majority of these respondents indicated that the accompanist is not present daily, but accompanies only for festivals and concerts.

Respondents were next asked to rate their college preparation in piano from 1 to 5, with 1 being very inadequate and 5 being very adequate. Choral respondents reported more adequate preparation overall than band teachers, although the data still shows mixed results. Less than 50% of choral respondents gave a rating of 4 or 5, and less than 50% gave a rating of 1 or 2. The highest majority ranking (26.42%) for high school teachers was 3; however, 24.53% gave a ranking of 5. The highest majority ranking (33.33%) for middle/jr. high school teachers was 5; however, 40% gave a ranking of 2 or 3. The highest majority ranking (30.30%) for multi-level teachers was also 5, and the remainder of multi-level teachers were quite evenly split between ratings of 1 through 4.

Thus, multi-level teachers report the highest level of preparation in the choral category.

The detailed results can be found in Table 23.

Table 23

Rating of College Preparation in Piano by Choral Teachers

	1	2	3	4	5
High School	5.66%	18.87%	26.42%	16.98%	24.53%
Middle/Jr. High	13.33%	20.00%	20.00%	13.33%	33.33%
Multi-level	15.15%	12.12%	18.18%	15.15%	30.30%

(1=very inadequate, 5=very adequate)

When asked to rate the importance of piano for choral teachers, with one being not important at all and five being very important, over 80% of teachers of all levels gave a rating of four or five. No high school respondent gave a ranking of one; no multi-level respondent gave a ranking of one or two; and in the middle/jr. high school category, no respondent gave a ranking of one, two or three. The results broken down by level can be found in Table 24.

Table 24

Rating of the Importance of Piano Study for Choral Teachers

	1	2	3	4	5
High School	0.00%	1.89%	7.55%	20.75%	67.92%
Middle/Jr. High	0.00%	0.00%	0.00%	13.33%	86.67%
Multi-level	0.00%	0.00%	6.06%	3.03%	87.88%

(1=not important at all, 5=very important)

Question 15 of the survey asked respondents to suggest the amount of instruction undergraduate music education students in their area should receive in 16 different

functional skills. Respondents chose from the options of substantial, moderate, little, or none for each skill. The majority of respondents in each area advised at least some training for each skill. For high school choral teachers, the skills receiving a substantial rating by at least 50% of the respondents include accompanying a group, playing chord progressions, sight reading open scores, sight reading melodies and harmonizations, and playing scales and arpeggios. For the same group, the skill receiving a rating of little or none by at least 50% was memorization. Forty-nine percent of this group indicated a rating of little or none for playing piano solos.

For middle/jr. high school teachers, the skills rated as substantial by at least 50% of respondents were accompanying a group, accompanying a soloist, playing chord progressions, sight reading open scores, sight reading melodies and harmonizations, and playing scales and arpeggios. For the same group, the skills receiving a rating of little or none by at least 50% were playing piano solos and memorization. Over 46% of this group indicated a rating of little or none for improvising a melody.

At least 50% of multi-level choral teachers gave a rating of substantial to accompanying a group, accompanying a soloist, playing chord progressions, harmonizing melodies from chord and other symbols, sight reading open scores, sight reading melodies and harmonizations, and playing scales and arpeggios. For the same group, the skills receiving a rating of little or none by at least 50% of respondents were playing piano solos and memorization. For a complete breakdown of each level and skill, see Table 25.

Table 25

The Amount of Instruction Needed by Undergraduate Students, as Reported by Choral Teachers

Skill	Substantial	Moderate	Little	None
Accompany a group				
High School	71.70%	18.87%	5.66%	0.00%
Middle/Jr. High	86.67%	13.33%	0.00%	0.00%
Multi-level	84.85%	15.15%	0.00%	0.00%
Accompany a soloist				
High School	47.17%	41.51%	7.55%	0.00%
Middle/Jr. High	80.00%	20.00%	0.00%	0.00%
Multi-level	63.64%	30.30%	6.06%	0.00%
Play Chord Progressions				
High School	62.26%	33.96%	0.00%	0.00%
Middle/Jr. High	53.33%	40.00%	6.67%	0.00%
Multi-level	75.76%	24.24%	0.00%	0.00%
Improvise a melody				
High School	16.98%	49.06%	30.19%	0.00%
Middle/Jr. High	20.00%	33.33%	46.67%	0.00%
Multi-level	30.30%	51.52%	18.18%	0.00%

(table continues)

Table 25 (cont.)

Skill	Substantial	Moderate	Little	None
Improvise an accompaniment				
High School	30.19%	56.60%	9.43%	0.00%
Middle/Jr. High	26.67%	53.33%	13.33%	0.00%
Multi-level	45.45%	45.45%	9.09%	0.00%
Harmonize melodies from chord symbols				
High School	43.40%	39.62%	13.21%	0.00%
Middle/Jr. High	46.67%	40.00%	13.33%	0.00%
Multi-level	66.67%	27.27%	6.06%	0.00%
Harmonize melodies from other symbols				
High School	33.96%	35.85%	24.53%	1.89%
Middle/Jr. High	46.67%	40.00%	13.33%	0.00%
Multi-level	51.52%	30.30%	18.18%	0.00%
Harmonize melodies with no symbols				
High School	26.42%	43.40%	24.53%	1.89%
Middle/Jr. High	40.00%	46.67%	13.33%	0.00%
Multi-level	48.48%	45.45%	3.03%	3.03%

(table continues)

Table 25 (cont.)

Skill	Substantial	Moderate	Little	None
Sight read open scores				
High School	69.81%	20.75%	3.77%	0.00%
Middle/Jr. High	80.00%	20.00%	0.00%	0.00%
Multi-level	75.76%	24.24%	0.00%	0.00%
Sight read melodies and harmonizations				
High School	67.92%	24.53%	3.77%	0.00%
Middle/Jr. High	73.33%	26.67%	0.00%	0.00%
Multi-level	69.70%	30.30%	0.00%	0.00%
Play scales and arpeggios				
High School	75.47%	18.87%	1.89%	0.00%
Middle/Jr. High	73.33%	26.67%	0.00%	0.00%
Multi-level	69.70%	21.21%	9.09%	0.00%
Transpose melodies				
High School	20.75%	50.94%	22.64%	1.89%
Middle/Jr. High	46.67%	40.00%	6.67%	0.00%
Multi-level	36.36%	45.45%	18.18%	0.00%
Transpose harmonizations				
High School	15.09%	54.72%	24.53%	1.89%
Middle/Jr. High	46.67%	33.33%	13.33%	6.67%
Multi-level	30.30%	54.55%	12.12%	3.03%

(table continues)

Table 25 (cont.)

Skill		Substantial	Moderate	Little	None
Transpose accompaniments					
	High School	18.87%	41.51%	30.19%	3.77%
	Middle/Jr. High	40.00%	33.33%	20.00%	6.67%
	Multi-level	30.30%	51.52%	15.15%	3.03%
Play piano solos					
	High School	13.21%	33.96%	37.74%	11.32%
	Middle/Jr. High	6.67%	20.00%	60.00%	6.67%
	Multi-level	15.15%	39.39%	33.33%	12.12%
Memorization					
	High School	3.77%	33.96%	35.85%	20.75%
	Middle/Jr. High	13.33%	20.00%	53.33%	13.33%
	Multi-level	27.27%	24.24%	36.36%	12.12%

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with one representing the most important, and nine representing the least important. The nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and transposing. Score reading and accompanying were rated as the most important by all teaching levels, while playing piano repertoire was rated least important.

The results show that teachers are divided on the subject of technique. Although 18.87% of high school teachers gave it a rating of 8, 16.42% gave it a rating of 2 or 3. 20% of middle/jr. high school teachers gave technique a rating of 2 and 6, while 18.18% of multi-level teachers gave it a rating of 3 or 8. The complete results can be found in Table 26.

Table 26

Choral Teachers' Ranking of Piano Functional Skills

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Accompanying			
1	30.19%	46.67%	45.45%
2	47.17%	33.33%	30.30%
3	5.66%	13.33%	15.15%
4	5.66%	0.00%	3.03%
5	0.00%	6.67%	0.00%
6	1.89%	0.00%	0.00%
7	0.00%	0.00%	0.00%
8	3.77%	0.00%	0.00%
9	1.89%	0.00%	0.00%
Playing chord progressions			
1	1.89%	0.00%	6.06%
2	7.55%	0.00%	15.15%
3	28.30%	26.67%	30.30%
4	30.19%	26.67%	24.24%
5	13.21%	13.33%	9.09%
6	9.43%	13.33%	3.03%
7	1.89%	13.33%	6.06%
8	1.89%	0.00%	0.00%
9	1.89%	0.00%	0.00%

(table continues)

Table 26 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Harmonizing			
1	0.00%	0.00%	0.00%
2	5.66%	6.67%	0.00%
3	15.09%	20.00%	12.12%
4	20.75%	26.67%	21.21%
5	37.74%	20.00%	36.36%
6	7.55%	26.67%	6.06%
7	1.89%	0.00%	15.15%
8	5.66%	0.00%	3.03%
9	1.89%	0.00%	0.00%
Improvising			
1	0.00%	0.00%	0.00%
2	0.00%	6.67%	0.00%
3	0.00%	0.00%	0.00%
4	0.00%	6.67%	3.03%
5	13.21%	0.00%	12.12%
6	32.08%	13.33%	30.30%
7	26.42%	20.00%	18.18%
8	15.09%	33.33%	21.21%
9	9.43%	13.33%	9.09%

(table continues)

Table 26 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Playing piano repertoire			
1	1.89%	6.67%	0.00%
2	0.00%	0.00%	0.00%
3	3.77%	0.00%	0.00%
4	1.89%	6.67%	3.03%
5	0.00%	13.33%	6.06%
6	1.89%	0.00%	0.00%
7	20.75%	6.67%	9.09%
8	13.21%	13.33%	15.15%
9	52.83%	46.67%	60.61%
Playing by ear			
1	1.89%	0.00%	3.03%
2	1.89%	0.00%	6.06%
3	3.77%	6.67%	6.06%
4	9.43%	0.00%	6.06%
5	9.43%	0.00%	9.09%
6	15.09%	6.67%	15.15%
7	20.75%	40.00%	12.12%
8	20.75%	33.33%	18.18%
9	13.21%	6.67%	18.18%

(table continues)

Table 26 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Score reading			
1	50.94%	46.67%	39.39%
2	20.75%	33.33%	39.39%
3	15.09%	13.33%	6.06%
4	5.66%	0.00%	6.06%
5	1.89%	0.00%	0.00%
6	0.00%	0.00%	0.00%
7	0.00%	0.00%	3.03%
8	1.89%	0.00%	0.00%
9	0.00%	6.67%	3.03%
Technique			
1	9.43%	0.00%	9.09%
2	13.21%	20.00%	6.06%
3	13.21%	13.33%	18.18%
4	9.43%	13.33%	12.12%
5	7.55%	13.33%	9.09%
6	11.32%	20.00%	6.06%
7	5.66%	6.67%	12.12%
8	18.87%	6.67%	18.18%
9	7.55%	6.67%	3.03%

(table continues)

Table 26 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Transposing			
1	0.00%	0.00%	0.00%
2	0.00%	0.00%	0.00%
3	11.32%	6.67%	3.03%
4	13.21%	20.00%	12.12%
5	15.09%	26.67%	12.12%
6	13.21%	13.33%	30.30%
7	18.87%	6.67%	15.15%
8	16.98%	6.67%	18.18%
9	7.55%	13.33%	3.03%

(1=most important, 9=least important)

The final part of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked if there is a functional piano skill which is not used daily or frequently but is still important for a teacher in their field. Many respondents indicated a need for the teacher to be able to play and lead at the same time, a skill not included in this study. The importance of score reading and accompanying were also mentioned often. One respondent stated

I was given a very general background in playing the piano. I believe that it would have been a more effective use of time to help me to acquire the specific skills that I need to accompany a choral rehearsal.

Second, the respondents were asked if there is anything further they would like to say about their piano proficiency skills as they relate to teaching. Many high school respondents discussed the value of *not* using the piano and concentrating on a cappella singing. One respondent commented

My piano skills are minimal at best and have often been a source of frustration for me. However, the lack thereof has not kept me from being quite successful with all of the choirs I conduct, including school, church and community. If a teacher lacks the necessary skills there are other options available to them and I am not referring to "canned" accompaniment. It may take a little more effort but it is doable. Although I wish I was more proficient than I am the lack of ability has proven valuable in that it has forced me to teach more from an a cappella format and in turn has forced my singers to develop better listening and sight-reading abilities. It has also improved my classroom management skills since I am not hidden behind the piano all of the time. As I'm sure most teachers will agree, regardless of how well you play the piano, if you do not have control of your class, your skills are wasted.

The value and importance of good technical ability was also mentioned frequently.

Finally, the respondents were asked if there was anything else related to this questionnaire they would like to add. Most of these comments reinforced the findings that piano skills are important. However, there seems to be a division between choral

teachers that consider piano skills essential and those that do not. One choral teacher, who values piano skills stated

I find it inconceivable that people can be choir conductors with no pianistic ability. It limits the choir, it limits the repertoire, and it limits job opportunities. At my school, I am asked to play for MANY things other than choir rehearsals, and I would not have been nearly as salable a candidate, nor as effective in my position without pianistic abilities.

On the other hand, another teacher stated, "As choral teachers we need to emphasize the voice. Too many choirs sound like pianos and too many choirs (H.S.) are not conducted. Singing without piano should be emphasized." All comments can be found in Appendix F.

CHAPTER VI

Results of the Study Concerning Orchestra Teachers

The present study investigated the importance of functional piano skills, as reported by band, choral, orchestra, and general music teachers. This chapter provides the results of the study as it pertains to orchestra teachers who teach at the high school level, middle/jr. high school level, and those who teach at more than one level. The information was obtained through a questionnaire sent to three high school and three middle/jr. high school orchestra teachers for each of the 50 United States.

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the major performing instrument in college. This information was then broken down into three categories: high school orchestra, middle/jr. high school orchestra, and multiple-level orchestra teachers. Of the responding teachers, 16 teach at the high school level, 17 teach at the middle/jr. high school level, and 66 teach at more than one level, for a total of 99 respondents.

Of all orchestra respondents, the majority (58.59%) obtained their undergraduate degree from a state university. The majority of all categories graduated between 1970-1980. Most of the orchestra respondents (79.80%) received their bachelors degree in music education. Over 70% of respondents have been teaching in the public schools for over 10 years. As expected, orchestra respondents reported the most common main instruments in college were violin, viola, bass, and cello. A breakdown of the educational background of the respondents, by teaching level, can be found in Table 27. A report of orchestra teachers' major instruments in their undergraduate program can be found in Table 28.

Table 27**Educational Background of Orchestra Teachers**

	High School	Middle/Jr. High	Multi-level
Total participants	16	17	66
State University	62.50%	52.94%	59.09%
State College	6.25%	17.65%	6.06%
Private College/Univ.	31.25%	29.41%	34.85%
Year of degree			
Before 1960	6.25%	0.00%	3.03%
1960-1969	6.25%	5.88%	22.73%
1970-1979	37.50%	47.06%	37.88%
1980-1989	18.75%	35.29%	22.73%
1990-1999	25.00%	11.76%	10.61%
Type of degree			
Music Education	100.00%	82.35%	74.24%
Music (other)	0.00%	17.65%	16.67%
Music Ed./Music	0.00%	0.00%	7.58%
Non-music degree	0.00%	0.00%	1.52%
Total years taught			
1-5 years	12.50%	23.53%	12.12%
6-10 years	12.50%	11.76%	15.15%
More than 10 years	75.00%	64.71%	71.21%

Table 28

Orchestra Teachers' Major Instrument in Undergraduate Program

	High School	Middle/Jr. High	Multi-level
Total respondents	16	17	66
Major instrument			
Bass	12.50%	5.88%	3.03%
Bassoon	0.00%	5.88%	0.00%
Cello	12.50%	23.53%	12.12%
French Horn	0.00%	0.00%	4.55%
Oboe	6.25%	0.00%	0.00%
Percussion	0.00%	0.00%	1.52%
Piano	0.00%	0.00%	1.52%
Piano/Cello	0.00%	0.00%	1.52%
Piano/Violin	0.00%	0.00%	1.52%
Saxophone	0.00%	0.00%	1.52%
Trumpet/Violin	0.00%	0.00%	1.52%
Tuba	0.00%	5.88%	1.52%
Tuba/Violin	0.00%	0.00%	1.52%
Viola	6.25%	35.29%	16.67%
Violin	56.25%	23.53%	39.39%
Viola/Violin	0.00%	0.00%	4.55%
Voice/Choral	6.25%	0.00%	4.55%

When responding to the questions regarding piano training prior to college, 70.71% of all orchestra respondents reported having either private lessons, group lessons, or both. In addition, 10 respondents reported having no piano training during their college years. A more detailed report of piano training before and during college, including a breakdown of statistics by teaching specialty, can be found in Table 29.

Table 29

Orchestra Teachers' Piano Training Before and During College

When	Type	High School	Middle/Jr. High	Multi-level
Before college	Private			
	up to 5 yrs	31.25%	35.29%	31.82%
	5-9 yrs	25.00%	17.65%	24.24%
	10+ yrs	0.00%	17.65%	16.67%
	Class			
	up to 5 yrs	6.25%	11.76%	6.06%
	5-9 yrs	0.00%	0.00%	0.00%
	10+ yrs	0.00%	0.00%	0.00%
	Both	0.00%	0.00%	4.55%
	None	37.50%	17.65%	24.24%
During college	Private			
	Up to 1 year	25.00%	0.00%	25.76%
	1-2 years	18.75%	23.53%	9.09%
	2-3 years	6.25%	0.00%	7.58%
	More than 3 years	12.50%	11.76%	0.00%

(table continues)

Table 29 (cont.)

When	Type	High School	Middle/Jr. High	Multi-level
During College	Class			
	1 semester	18.75%	5.88%	15.15%
	2 semesters	31.25%	11.76%	16.67%
	3 semesters	6.25%	11.76%	3.03%
	Over 3 semesters	6.25%	23.53%	16.67%
	Both	31.25%	11.76%	18.18%
	None	6.25%	23.53%	7.58%

Information about Piano Use in Teaching

In this section of the study, the first question sought information on they type of keyboard instruments (if any) that are used in the classroom. Two additional questions asked how often certain piano skills are used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never.

Seven of the 99 orchestra respondents indicated that they do not use a keyboard instrument in their teaching. Seventy-nine indicated that they use an upright or grand piano in their teaching, and 11 of this 79 indicated the use of a grand piano. In addition, 42 respondents indicated they use either a digital or electronic keyboard in their teaching. A detailed report on the different keyboard instruments used by orchestra teachers in each level can be found in Table 30.

Table 30

Type of Keyboard Instruments used by Orchestra Teachers in their Teaching

Type of Instrument Used	High School	Middle/Jr. High	Multi-level
Acoustic Upright Piano	50.00%	29.41%	48.48%
Acoustic Grand Piano	0.00%	0.00%	1.52%
Digital piano	6.25%	5.88%	10.61%
Electronic Keyboard	0.00%	11.76%	3.03%
Upright/Grand	18.75%	5.88%	4.55%
Upright/Digital	0.00%	0.00%	6.06%
Upright /Electronic	6.25%	5.88%	4.55%
Grand /Digital	12.50%	23.53%	13.64%
Grand /Electronic	0.00%	0.00%	1.52%
Digital /Electronic	0.00%	5.88%	0.00%
Upright/Grand/Electronic	0.00%	5.88%	1.52%
Upright/Digital/Electronic	6.25%	0.00%	3.03%
Grand/Digital/Electronic	0.00%	5.88%	1.52%
All four instruments used	0.00%	0.00%	0.00%
No keyboard instrument used	0.00%	0.00%	0.00%

Teachers were next asked a two-part question to indicate the frequency of use of 20 specific functional piano skills, choosing from daily, weekly, monthly, yearly, or never; and the frequency of use of each skill if the individual participant felt more proficient at that skill. As was shown in the band and choral areas, the results show that

each skill would be used more often if the participant were more proficient at the skill, which indicates that orchestra teachers do not feel sufficiently proficient at any skill.

The results show that the majority (over 50%) of orchestra teachers at all levels would use all 20 skills at least monthly, if they were proficient, with the exceptions of playing memorized piano solos, devising modulations, and composing a new vocal or instrumental piece. Both high school and multi-level teachers also reported little use of playing practiced piano solos. Middle/Jr. high school teachers also reported little use of transposing simple accompaniments, transposing instrumental parts to concert pitch, and playing chord progressions with four-part voicing. All three teaching levels report daily or weekly use, if proficient, of harmonizing melodies at sight without aid of symbols, sight reading accompaniments, sight reading alto or tenor clefs, and playing scales and arpeggios. Both middle/jr. high school and multi-level teachers also reported frequent use of improvising accompaniments and playing familiar songs by ear using simple chords and accompaniments. Both high school and multi-level teachers reported frequent use of accompanying a group.

As was shown in band and choral areas, the skills which had the greatest difference between current use and anticipated use were related to score reading and accompanying. High school orchestra teachers showed the greatest difference in sight reading vocal or instrumental closed scores, with 43.75% indicating current use and 87.50% indicating at least monthly use if proficient, and sight reading accompaniments, with 37.50% indicating current use and 81.25% indicating use if proficient. Middle/Jr. high school teachers reported the greatest difference in accompanying a soloist, with 41.17% indicating current use and 76.46% indicating use if proficient. Multi-level

teachers reported the greatest difference in sight reading vocal or instrumental open scores, with 54.55% indicating current use and 80.30% indicating use if proficient. Multi-level teachers also reported a great difference on improvising accompaniments, with 62.12% indicating current use and 86.37% indicating at least monthly use if proficient. Complete results of this portion of the survey can be found in Table 31 for high school orchestra teachers, Table 32 for middle/jr. high school orchestra teachers, and Table 33 for multi-level orchestra teachers.

Table 31

High School Orchestra Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	12.50%	6.25%	25.00%	12.50%	37.50%
Frequency if Proficient	18.75%	18.75%	31.25%	12.50%	12.50%
Harmonize melodies at sight without aid of symbols.	6.25%	18.75%	6.25%	18.75%	43.75%
Frequency if Proficient	12.50%	37.50%	12.50%	18.75%	12.50%
Improvise accompaniments	6.25%	18.75%	12.50%	6.25%	50.00%
Frequency if Proficient	18.75%	25.00%	25.00%	12.50%	12.50%
Transpose simple melodies	0.00%	12.50%	31.25%	12.50%	37.50%
Frequency if Proficient	6.25%	25.00%	43.75%	6.25%	12.50%
Transpose simple accompaniments.	0.00%	12.50%	12.50%	18.75%	50.00%
Frequency if Proficient	12.50%	18.75%	25.00%	25.00%	12.50%
Transpose instrumental parts to concert pitch on the piano.	0.00%	25.00%	18.75%	12.50%	37.50%
Frequency if Proficient	6.25%	43.75%	25.00%	12.50%	6.25%
Sight read vocal or instrumental open scores.	12.50%	18.75%	18.75%	6.25%	37.50%
Frequency if Proficient	18.75%	25.00%	43.75%	6.25%	0.00%
Sight read vocal or instrumental closed scores.	6.25%	12.50%	25.00%	18.75%	31.25%
Frequency if Proficient	12.50%	25.00%	50.00%	6.25%	0.00%

(table continues)

Table 31 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	12.50%	12.50%	12.50%	12.50%	43.75%
Frequency if Proficient	25.00%	25.00%	31.25%	12.50%	0.00%
Sight read alto or tenor clef parts.	25.00%	18.75%	12.50%	6.25%	31.25%
Frequency if Proficient	31.25%	25.00%	37.50%	0.00%	0.00%
Play familiar songs by ear using simple chords and accompaniments.	6.25%	6.25%	18.75%	25.00%	37.50%
Frequency if Proficient	12.50%	12.50%	43.75%	18.75%	6.25%
Play practiced piano solos.	0.00%	12.50%	6.25%	25.00%	50.00%
Frequency if Proficient	6.25%	18.75%	18.75%	25.00%	25.00%
Play memorized piano solos.	6.25%	0.00%	0.00%	25.00%	62.50%
Frequency if Proficient	12.50%	6.25%	12.50%	18.75%	43.75%
Devise modulations.	6.25%	6.25%	12.50%	25.00%	43.75%
Frequency if Proficient	12.50%	18.75%	12.50%	37.50%	12.50%
Play chord progressions with four-part voicing.	6.25%	18.75%	6.25%	18.75%	43.75%
Frequency if Proficient	12.50%	25.00%	31.25%	12.50%	12.50%
Play scales and/or arpeggios.	18.75%	12.50%	18.75%	12.50%	31.25%
Frequency if Proficient	31.25%	18.75%	25.00%	12.50%	6.25%
Arrange an existing vocal or instrumental piece.	6.25%	0.00%	25.00%	25.00%	37.50%
Frequency if Proficient	6.25%	6.25%	50.00%	18.75%	12.50%

(table continues)

Table 31 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece.	0.00%	6.25%	12.50%	18.75%	56.25%
Frequency if Proficient	6.25%	0.00%	25.00%	31.25%	31.25%
Accompany a soloist.	0.00%	12.50%	18.75%	18.75%	43.75%
Frequency if Proficient	12.50%	31.25%	25.00%	18.75%	6.25%
Accompany a group.	18.75%	12.50%	0.00%	12.50%	50.00%
Frequency if Proficient	25.00%	25.00%	18.75%	6.25%	18.75%

(1 respondent did not answer any of this portion of the survey)

Table 32

Middle/Jr. High School Orchestra Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj. (2 respondents did not answer)	5.88%	17.65%	23.53%	23.53%	29.41%
Frequency if Proficient	11.76%	17.65%	29.41%	23.53%	17.65%
Harmonize melodies at sight without aid of symbols. (3 respondents did not answer)	17.65%	11.76%	41.18%	11.76%	17.65%
Frequency if Proficient	23.53%	29.41%	35.29%	5.88%	5.88%
Improvise accompaniments. (2 respondents did not answer)	5.88%	0.00%	41.18%	17.65%	35.29%
Frequency if Proficient	11.76%	41.18%	11.76%	23.53%	11.76%
Transpose simple melodies. (5 respondents did not answer)	5.88%	11.76%	23.53%	41.18%	17.65%
Frequency if Proficient	11.76%	23.53%	23.53%	23.53%	17.65%
Transpose simple accompaniments. (2 respondents did not answer)	0.00%	11.76%	5.88%	41.18%	41.18%
Frequency if Proficient	5.88%	17.65%	17.65%	41.18%	17.65%
Transpose instrumental parts to concert pitch on the piano. (2 respondents did not answer)	5.88%	11.76%	23.53%	23.53%	35.29%
Frequency if Proficient	5.88%	17.65%	23.53%	35.29%	17.65%
Sight read vocal or instrumental open scores.	0.00%	23.53%	29.41%	23.53%	23.53%
Frequency if Proficient	5.88%	41.18%	29.41%	11.76%	11.76%

(table continues)

Table 32 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores. (3 respondents did not answer)	0.00%	17.65%	29.41%	29.41%	23.53%
Frequency if Proficient	0.00%	35.29%	35.29%	23.53%	5.88%
Sight read accompaniments.	5.88%	41.18%	23.53%	5.88%	23.53%
Frequency if Proficient	17.65%	52.94%	11.76%	11.76%	5.88%
Sight read alto or tenor clef parts. (1 respondent did not answer)	23.53%	35.29%	11.76%	17.65%	11.76%
Frequency if Proficient	23.53%	35.29%	23.53%	11.76%	5.88%
Play familiar songs by ear using simple chords and accompaniments. (2 respondents did not answer)	17.65%	23.53%	17.65%	23.53%	17.65%
Frequency if Proficient	17.65%	47.06%	11.76%	17.65%	5.88%
Play practiced piano solos. (1 respondent did not answer)	5.88%	11.76%	11.76%	17.65%	47.06%
Frequency if Proficient	5.88%	11.76%	35.29%	17.65%	17.65%
Play memorized piano solos. (1 respondent did not answer)	0.00%	5.88%	17.65%	23.53%	52.94%
Frequency if Proficient	0.00%	17.65%	17.65%	47.06%	17.65%
Devise modulations. (2 respondents did not answer)	0.00%	0.00%	11.76%	35.29%	52.94%
Frequency if Proficient	0.00%	5.88%	29.41%	47.06%	17.65%
Play chord progressions with four-part voicing. (3 respondents did not answer)	0.00%	0.00%	11.76%	41.18%	47.06%
Frequency if Proficient	0.00%	5.88%	35.29%	41.18%	17.65%

(table continues)

Table 32 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Play scales and/or arpeggios. (2 respondents did not answer)	11.76%	17.65%	29.41%	29.41%	11.76%
Frequency if Proficient	17.65%	35.29%	17.65%	23.53%	5.88%
Arrange an existing vocal or instrumental piece. (3 respondents did not answer)	0.00%	0.00%	58.82%	35.29%	5.88%
Frequency if Proficient	0.00%	29.41%	35.29%	35.29%	0.00%
Compose a new vocal or instrumental piece. (3 respondents did not answer)	0.00%	0.00%	23.53%	35.29%	35.29%
Frequency if Proficient	0.00%	5.88%	35.29%	29.41%	23.53%
Accompany a soloist.	5.88%	11.76%	23.53%	29.41%	29.41%
Frequency if Proficient	5.88%	35.29%	35.29%	17.65%	5.88%
Accompany a group. (1 respondent did not answer)	17.65%	11.76%	29.41%	11.76%	29.41%
Frequency if Proficient	17.65%	29.41%	35.29%	11.76%	5.88%

Table 33

Multi-level Orchestra Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	13.64%	15.15%	15.15%	18.18%	34.85%
Frequency if Proficient	18.18%	30.30%	13.64%	9.09%	25.76%
Harmonize melodies at sight without aid of symbols.	24.24%	19.70%	21.21%	7.58%	22.73%
Frequency if Proficient	31.82%	36.36%	13.64%	3.03%	10.61%
Improvise accompaniments	19.70%	24.24%	18.18%	6.06%	28.79%
Frequency if Proficient	31.82%	37.88%	16.67%	1.52%	9.09%
Transpose simple melodies	9.09%	13.64%	30.30%	13.64%	25.76%
Frequency if Proficient	15.15%	21.21%	27.27%	9.09%	19.70%
Transpose simple accompaniments.	4.55%	12.12%	27.27%	16.67%	36.36%
Frequency if Proficient	10.61%	21.21%	34.85%	7.58%	22.73%
Transpose instrumental parts to concert pitch on the piano.	12.12%	6.06%	13.64%	16.67%	48.48%
Frequency if Proficient	15.15%	10.61%	22.73%	10.61%	37.88%
Sight read vocal or instrumental open scores.	13.64%	21.21%	19.70%	18.18%	27.27%
Frequency if Proficient	19.70%	39.39%	21.21%	13.64%	6.06%
Sight read vocal or instrumental closed scores.	9.09%	16.67%	25.76%	15.15%	28.79%
Frequency if Proficient	12.12%	37.88%	21.21%	12.12%	12.12%

(table continues)

Table 33 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	12.12%	27.27%	21.21%	13.64%	25.76%
Frequency if Proficient	28.79%	36.36%	19.70%	7.58%	7.58%
Sight read alto or tenor clef parts.	39.39%	21.21%	10.61%	6.06%	21.21%
Frequency if Proficient	45.45%	21.21%	13.64%	3.03%	15.15%
Play familiar songs by ear using simple chords and accompaniments.	16.67%	16.67%	31.82%	12.12%	19.70%
Frequency if Proficient	28.79%	30.30%	19.70%	9.09%	9.09%
Play practiced piano solos. (1 respondent did not answer)	0.00%	12.12%	18.18%	13.64%	54.55%
Frequency if Proficient	6.06%	24.24%	15.15%	15.15%	37.88%
Play memorized piano solos.	3.03%	6.06%	10.61%	10.61%	68.18%
Frequency if Proficient	7.58%	9.09%	15.15%	15.15%	51.52%
Devise modulations.	0.00%	4.55%	10.61%	22.73%	59.09%
Frequency if Proficient	6.06%	12.12%	16.67%	27.27%	34.85%
Play chord progressions with four-part voicing.	3.03%	7.58%	15.15%	7.58%	62.12%
Frequency if Proficient	10.61%	15.15%	22.73%	15.15%	31.82%
Play scales and/or arpeggios.	30.30%	16.67%	18.18%	13.64%	18.18%
Frequency if Proficient	39.39%	19.70%	16.67%	4.55%	16.67%
Arrange an existing vocal or instrumental piece.	1.52%	6.06%	36.36%	31.82%	19.70%
Frequency if Proficient	4.55%	15.15%	40.91%	25.76%	9.09%

(table continues)

Table 33 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece. (1 respondent did not answer)	1.52%	1.52%	10.61%	24.24%	57.58%
Frequency if Proficient	4.55%	6.06%	18.18%	30.30%	36.36%
Accompany a soloist.	10.61%	16.67%	25.76%	13.64%	33.33%
Frequency if Proficient	24.24%	24.24%	27.27%	16.67%	7.58%
Accompany a group.	33.33%	7.58%	15.15%	13.64%	28.79%
Frequency if Proficient	45.45%	9.09%	19.70%	15.15%	9.09%

When asked if they had an accompanist, 25.00% of high school, 47.06% of middle/jr. high school, and 36.36% of multi-level teachers indicated they do have an accompanist. However, the vast majority of these respondents indicated that the accompanist is not present daily, but accompanies only for festivals and concerts.

Respondents were next asked to rate their college preparation in piano from 1 to 5, with 1 being very inadequate and 5 being very adequate. No high school respondent gave a rating of five, and over 50% gave a rating of 1 or 2. The majority (52.94%) of middle/jr. high school orchestra respondents reported a ranking of 4 or 5. The majority (36.36%) of multi-level respondents gave a ranking of 3, with an additional 24.24% giving a ranking of 4. Therefore, middle/jr. high school and multi-level teachers perceived their college preparation to be adequate. The group that reported the highest level of preparation was middle/jr. high school. Complete results can be found in Table 34.

Table 34**Rating of College Preparation in Piano by Orchestra Teachers**

	1	2	3	4	5
High School	12.50%	43.75%	6.25%	37.50%	0.00%
Middle/Jr. High	5.88%	17.65%	17.65%	35.29%	17.65%
Multi-level	13.64%	10.61%	36.36%	24.24%	12.12%

(1=very inadequate, 5=very adequate)

When asked to rate the importance of piano for orchestra teachers, with one being not important at all and five being very important, over 50% of teachers of all levels gave a rating of four or five, but this number is much less than that reported by either band or choral teachers. High school teachers give lower ratings than other levels, as might be expected. However, 87.50% still give an importance rating of three, four, or five. The results broken down by level can be found in Table 35.

Table 35**Rating of the Importance of Piano Study for Orchestra Teachers**

	1	2	3	4	5
High School	0.00%	12.50%	31.25%	31.25%	25.00%
Middle/Jr. High	0.00%	23.53%	11.76%	29.41%	29.41%
Multi-level	3.03%	3.03%	18.18%	31.82%	39.39%

(1=not important at all, 5=very important)

Question 15 of the survey asked respondents to suggest the amount of instruction undergraduate music education students in their area should receive in 16 different functional skills. Respondents chose from the options of substantial, moderate, little, or

none for each skill. The majority of respondents in each area advised at least some training for each skill. For high school orchestra teachers, the skill receiving a substantial rating by at least 50% of the respondents was playing chord progressions. For the same group, the skills receiving a rating of little or none by at least 50% were improvising a melody, transposing accompaniments, playing piano solos, and memorization.

For middle/jr. high school teachers, no skills were rated as substantial by at least 50% of respondents. The highest rated skills were harmonizing melodies with no symbols and sight reading open scores, each with 47.06% giving a substantial rating. For the same group, the skill receiving a rating of little or none by at least 50% of respondents was memorization. Playing piano solos was given a rating of little or none by only 35.29 of middle/jr. high school respondents.

At least 50% of multi-level orchestra teachers gave a substantial rating to accompanying a group and playing scales and arpeggios. For the same group, the skills receiving a rating of little or none by at least 50% of respondents were playing piano solos and memorization. For a complete breakdown of each level and skill, see Table 36.

Table 36

The Amount of Instruction Needed by Undergraduate Students, as Reported by Orchestra Teachers

Skill	Substantial	Moderate	Little	None
Accompany a group				
High School	43.75%	50.00%	6.25%	0.00%
Middle/Jr. High	29.41%	47.06%	17.65%	5.88%
Multi-level	50.00%	34.85%	10.61%	1.52%
Accompany a soloist				
High School	25.00%	62.50%	12.50%	0.00%
Middle/Jr. High	41.18%	41.18%	17.65%	0.00%
Multi-level	40.91%	37.88%	18.18%	0.00%
Play Chord Progressions				
High School	50.00%	37.50%	12.50%	0.00%
Middle/Jr. High	29.41%	64.71%	5.88%	0.00%
Multi-level	45.45%	36.36%	13.64%	1.52%
Improvise a melody				
High School	6.25%	43.75%	43.75%	6.25%
Middle/Jr. High	11.76%	58.82%	23.53%	5.88%
Multi-level	7.58%	45.45%	37.88%	3.03%

(table continues)

Table 36 (cont.)

Skill	Substantial	Moderate	Little	None
Improvise an accompaniment				
High School	25.00%	37.50%	25.00%	12.50%
Middle/Jr. High	17.65%	58.82%	17.65%	5.88%
Multi-level	33.33%	53.03%	9.09%	1.52%
Harmonize melodies from chord symbols				
High School	25.00%	68.75%	6.25%	0.00%
Middle/Jr. High	29.41%	58.82%	11.76%	0.00%
Multi-level	42.42%	39.39%	12.12%	3.03%
Harmonize melodies from other symbols				
High School	18.75%	68.75%	12.50%	0.00%
Middle/Jr. High	35.29%	52.94%	11.76%	0.00%
Multi-level	42.42%	31.82%	16.67%	4.55%
Harmonize melodies with no symbols				
High School	31.25%	37.50%	25.00%	6.25%
Middle/Jr. High	47.06%	29.41%	23.53%	0.00%
Multi-level	34.85%	50.00%	10.61%	1.52%

(table continues)

Table 36 (cont.)

Skill	Substantial	Moderate	Little	None
Sight read open scores				
High School	37.50%	50.00%	12.50%	0.00%
Middle/Jr. High	47.06%	35.29%	11.76%	5.88%
Multi-level	39.39%	36.36%	18.18%	1.52%
Sight read melodies and harmonizations				
High School	43.75%	43.75%	12.50%	0.00%
Middle/Jr. High	41.18%	35.29%	23.53%	0.00%
Multi-level	45.45%	42.42%	6.06%	1.52%
Play scales and arpeggios				
High School	43.75%	25.00%	31.25%	0.00%
Middle/Jr. High	41.18%	58.82%	0.00%	0.00%
Multi-level	59.09%	19.70%	12.12%	3.03%
Transpose melodies				
High School	12.50%	50.00%	37.50%	0.00%
Middle/Jr. High	11.76%	64.71%	23.53%	0.00%
Multi-level	19.70%	42.42%	30.30%	1.52%
Transpose harmonizations				
High School	6.25%	56.25%	37.50%	0.00%
Middle/Jr. High	11.76%	47.06%	41.18%	0.00%
Multi-level	15.15%	40.91%	36.36%	3.03%

(table continues)

Table 36 (cont.)

Skill		Substantial	Moderate	Little	None
Transpose accompaniments					
	High School	0.00%	50.00%	43.75%	6.25%
	Middle/Jr. High	5.88%	58.82%	29.41%	5.88%
	Multi-level	16.67%	31.82%	42.42%	4.55%
Play piano solos					
	High School	0.00%	25.00%	56.25%	18.75%
	Middle/Jr. High	17.65%	47.06%	29.41%	5.88%
	Multi-level	9.09%	18.18%	45.45%	24.24%
Memorization					
	High School	0.00%	12.50%	75.00%	12.50%
	Middle/Jr. High	0.00%	35.29%	52.94%	11.76%
	Multi-level	12.12%	18.18%	37.88%	28.79%

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with one representing the most important, and nine representing the least important. The nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and transposing. As was shown with choral teachers, score reading and accompanying were rated as the most important by all teaching levels, while playing piano repertoire was rated least important.

The results show that each level was divided on some category. Twenty-five percent of high school teachers gave accompanying a rating of 1, while 25% gave it a rating of 6. Middle/Jr. high school teachers are divided on the subject of technique, with 23.53% giving a rating of 8 and 23.53% giving a rating of 2. Multi-level teachers are divided on harmonizing, with 19.70% each giving a rating of 2 and 6. The complete results can be found in Table 37.

Table 37

Orchestra Teachers' Ranking of Piano Functional Skills

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Accompanying			
1	25.00%	47.06%	42.42%
2	6.25%	29.41%	25.76%
3	6.25%	5.88%	10.61%
4	18.75%	0.00%	4.55%
5	6.25%	11.76%	1.52%
6	25.00%	5.88%	6.06%
7	6.25%	0.00%	4.55%
8	6.25%	0.00%	3.03%
9	0.00%	0.00%	0.00%
Playing chord progressions			
1	6.25%	0.00%	6.06%
2	25.00%	5.88%	18.18%
3	18.75%	11.76%	10.61%
4	25.00%	29.41%	27.27%
5	6.25%	23.53%	10.61%
6	6.25%	17.65%	9.09%
7	6.25%	5.88%	6.06%
8	6.25%	0.00%	4.55%
9	0.00%	5.88%	0.00%

(table continues)

Table 37 (cont.)

Skill and Ranking		High School	Middle/Jr. High	Multi-level
Harmonizing				
	1	6.25%	5.88%	4.55%
	2	12.50%	17.65%	19.70%
	3	12.50%	29.41%	16.67%
	4	43.75%	35.29%	15.15%
	5	12.50%	0.00%	19.70%
	6	12.50%	11.76%	12.12%
	7	0.00%	0.00%	1.52%
	8	0.00%	0.00%	3.03%
	9	0.00%	0.00%	0.00%
Improvising				
	1	0.00%	0.00%	0.00%
	2	0.00%	0.00%	4.55%
	3	0.00%	5.88%	4.55%
	4	0.00%	5.88%	0.00%
	5	25.00%	5.88%	12.12%
	6	25.00%	23.53%	16.67%
	7	18.75%	23.53%	31.82%
	8	25.00%	23.53%	15.15%
	9	6.25%	5.88%	7.58%

(table continues)

Table 37 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Playing piano repertoire			
1	0.00%	0.00%	0.00%
2	0.00%	0.00%	1.52%
3	0.00%	5.88%	1.52%
4	0.00%	0.00%	3.03%
5	6.25%	5.88%	1.52%
6	6.25%	5.88%	0.00%
7	12.50%	5.88%	6.06%
8	6.25%	11.76%	18.18%
9	68.75%	58.82%	63.64%
Playing by ear			
1	0.00%	5.88%	3.03%
2	6.25%	0.00%	3.03%
3	12.50%	0.00%	10.61%
4	0.00%	17.65%	19.70%
5	12.50%	23.53%	6.06%
6	25.00%	11.76%	19.70%
7	18.75%	11.76%	7.58%
8	12.50%	5.88%	15.15%
9	12.50%	17.65%	7.58%

(table continues)

Table 37 (cont.)

Skill and Ranking		High School	Middle/Jr. High	Multi-level
Score reading				
	1	50.00%	35.29%	33.33%
	2	18.75%	23.53%	16.67%
	3	6.25%	23.53%	18.18%
	4	12.50%	0.00%	9.09%
	5	6.25%	0.00%	15.15%
	6	0.00%	5.88%	1.52%
	7	6.25%	11.76%	3.03%
	8	0.00%	0.00%	0.00%
	9	0.00%	0.00%	0.00%
Technique				
	1	0.00%	5.88%	9.09%
	2	18.75%	23.53%	6.06%
	3	31.25%	11.76%	10.61%
	4	6.25%	0.00%	7.58%
	5	6.25%	5.88%	9.09%
	6	6.25%	0.00%	13.64%
	7	12.50%	11.76%	10.61%
	8	18.75%	29.41%	19.70%
	9	0.00%	5.88%	6.06%

(table continues)

Table 37 (cont.)

Skill and Ranking	High School	Middle/Jr. High	Multi-level
Transposing			
1	0.00%	0.00%	0.00%
2	18.75%	0.00%	9.09%
3	6.25%	5.88%	9.09%
4	0.00%	11.76%	9.09%
5	25.00%	17.65%	13.64%
6	12.50%	11.76%	10.61%
7	25.00%	23.53%	18.18%
8	12.50%	23.53%	16.67%
9	0.00%	0.00%	7.58%

(1=most important, 9=least important)

The final part of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked if there is a functional piano skill which is not used daily or frequently but is still important for a teacher in their field. Score reading, improvising, transposition, and accompanying were mentioned very often as important skills, which reinforces the previous data.

Second, the respondents were asked if there is anything further they would like to say about their piano proficiency skills as they relate to teaching. A few orchestra teachers discussed the value of using their instrument to demonstrate, rather than the piano. However, the majority of respondents still think piano skills are very important

for orchestra teachers. One respondent mentioned the need for keyboard skills for technology reasons and for teaching theory

...More and more of us are being asked to teach an AP Music Theory class and, of course, need those four-part reading skills. Furthermore, with the additional emphasis on music tech[nology], we are starting to use the keyboard more and more to arrange, edit, and compose.

Finally, the respondents were asked if there was anything else related to this questionnaire they would like to add. Again, most of these comments reinforced the findings that piano skills are important. As with choral teachers, there is a division between teachers that consider piano skills essential and those that do not. One teacher stated

I am glad you are asking teachers in public schools about the skills they use and value. It is easy for universities, in the name of "raising teacher preparation standards" to keep piling on requirements that, when added up, are burdensome. What is needed most to be a good teacher is a passion for the music, knowledge of the instruments/voices you teach, and the ability to communicate with kids.

The vast majority of orchestra teachers, however, do consider piano skills to be important. All comments can be found in Appendix F.

CHAPTER VII

Results of the Study Concerning Elementary Music Teachers

The present study investigated the importance of functional piano skills, as reported by band, choral, orchestra, and general music teachers. This chapter provides the results of the study as it pertains to general music teachers who teach at the elementary school level and those who teach at more than one level. The information was obtained through a questionnaire sent to three general music teachers at the elementary level for each of the 50 United States.

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the major performing instrument in college. This information was then broken down into two categories: elementary general music teachers, and elementary teachers who teach general music and any other music-related areas, including band, choral, and orchestra. Of the responding teachers, 68 teach at the elementary general music, and 16 teach elementary general music and at least one other music-related area, for a total of 84 respondents. Of the 16 who teach in more than one area, 14 teach general music/choral,

1 teaches general music/band, and one teaches general music/choral/band. Of all respondents, 47.62% obtained their undergraduate degree from a state university, and 38.09% obtained their degree from a private college or university. The majority of all respondents graduated between 1970-1990, and 80.95% received their bachelors degree in music education. Seventy-five percent of respondents have been teaching in the public schools for over 10 years. As expected, the majority of elementary respondents reported voice/choral or piano as their main instrument in college. A breakdown of the educational background of the respondents can be found in Table 38. A report of elementary music teachers' major instruments in their undergraduate program can be found in Table 39.

Table 38**Educational Background of Elementary Music Teachers**

	General Music	Multiple Areas
Total participants	66	16
State University	50.00%	37.50%
State College	13.24%	6.25%
Private College/Univ.	33.82%	56.25%
Year of degree		
Before 1960	0.00%	0.00%
1960-1969	11.76%	18.75%
1970-1979	42.65%	56.25%
1980-1989	29.41%	25.00%
1990-1999	13.24%	0.00%
Type of degree		
Music Education	80.88%	81.25%
Music (other)	8.82%	12.50%
Music Ed./Music	8.82%	0.00%
Non-music degree	0.00%	6.25%
No degree	1.47%	0.00%
Total years taught		
1-5 years	13.24%	0.00%
6-10 years	13.24%	6.25%
More than 10 years	70.59%	93.75%

Table 39**Elementary Music Teachers' Major Instrument in Undergraduate Program**

	General Music	Multiple Areas
Total respondents	66	16
Major instrument		
Bass	2.94%	0.00%
Clarinet	1.47%	0.00%
Flute	8.82%	6.25%
French Horn	1.47%	0.00%
No instrument	1.47%	0.00%
Oboe	2.94%	0.00%
Organ	1.47%	6.25%
Percussion	1.47%	0.00%
Piano	26.47%	25.00%
Saxophone	1.47%	0.00%
Trumpet	1.47%	6.25%
Violin	2.94%	0.00%
Voice/Choral	30.88%	50.00%
Voice/French Horn	1.47%	0.00%
Voice/Piano	8.82%	6.25%

When responding to the questions regarding piano training prior to college, 88.10% of all elementary respondents reported having either private lessons, group lessons, or both. In addition, 12 respondents reported having no piano training during their college years. A more detailed report of piano training before and during college, including a breakdown of statistics by teaching specialty, can be found in Table 40.

Table 40

Elementary Music Teachers' Piano Training Before and During College

When	Type	General Music	Multiple Areas
Before College	Private		
	up to 5 yrs	22.06%	25.00%
	5-9 yrs	30.88%	31.25%
	10+ yrs	30.88%	43.75%
	Class		
	up to 5 yrs	4.41%	6.25%
	5-9 yrs	0.00%	0.00%
	10+ yrs	0.00%	0.00%
	Both	4.41%	6.25%
During College	None	14.71%	0.00%
	Private		
	Up to 1 year	14.71%	0.00%
	1-2 years	16.18%	31.25%
	2-3 years	10.29%	12.50%
	More than 3 years	30.88%	31.25%

(table continues)

Table 40 (cont.)

When	Type	General Music	Multiple Areas
During College	Class		
	1 semester	8.82%	12.50%
	2 semesters	20.59%	12.50%
	3 semesters	0.00%	0.00%
	Over 3 semesters	10.29%	0.00%
	Both	26.47%	6.25%
	None	13.24%	18.75%

Information about Piano Use in Teaching

In this section of the study, the first question sought information on the type of keyboard instruments (if any) that are used in the classroom. Two additional questions asked how often certain piano skills are used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never.

Five of the 84 elementary respondents indicated that they do not use a keyboard instrument in their teaching. Sixty-seven indicated that they use an upright piano in their teaching, and none indicated the use of a grand piano. In addition, 56 respondents indicated they use either a digital or electronic keyboard in their teaching. A detailed report on the different keyboard instruments used by elementary music teachers in each level can be found in Table 41.

Table 41**Type of Keyboard Instruments Used by Elementary Music Teachers in their Teaching**

Type of Instrument Used	General Music	Multiple Areas
Acoustic Upright Piano	23.53%	31.25%
Acoustic Grand Piano	0.00%	0.00%
Digital piano	5.88%	0.00%
Electronic Keyboard	5.88%	0.00%
Upright/Grand	7.35%	0.00%
Upright /Electronic	14.71%	37.50%
Grand /Digital	27.94%	25.00%
Upright/Grand/Digital	2.94%	0.00%
Upright/Grand/Electronic	1.47%	0.00%
Upright/Digital/Electronic	0.00%	0.00%
Grand/Digital/Electronic	7.35%	6.25%
All four instruments used	0.00%	0.00%
No keyboard instrument used	0.00%	0.00%

Teachers were next asked a two-part question to indicate the frequency of use of 20 specific functional piano skills, choosing from daily, weekly, monthly, yearly, or never; and the frequency of use of each skill if the individual participant felt more proficient at that skill. As reported in the previous areas, the results indicate that each

skill would be used more often if the participant were more proficient at the skill, which indicates that elementary music teachers do not feel sufficiently proficient at any skill.

The results show that the majority of elementary music teachers of both types would use all 20 skills at least monthly, if they were proficient, with the exception of transposing instrumental parts to concert pitch, sight reading alto or tenor clef parts, and composing a new vocal or instrumental piece. The general music teachers also reported little use of playing memorized piano solos, devising modulations, and playing chord progressions with four-part voicing. Both types of elementary music teachers report daily or weekly use, if proficient, of harmonizing melodies using designated chord symbols and without aid of symbols, improvising accompaniments, transposing simple melodies and accompaniments, sight reading accompaniments, playing familiar songs by ear, using simple chords and accompaniments, playing scales and arpeggios, and accompanying a group. Multi-area teachers also reported frequent use of sight reading vocal or instrumental open and closed scores, devising modulations, and playing chord progressions with four-part voicing.

As might be expected, the skills which had the greatest difference between current use and anticipated use were varied greatly than those reported by band, choral, and orchestra teachers. No skill had an obvious difference between current use and anticipated use, which would suggest that elementary music teachers of all types feel proficient at functional piano skills. Those skills for general music teachers which did show a difference were transposing simple melodies and accompaniments, both with a difference of 12.50%. Multiple area elementary teachers showed the largest difference in playing practiced piano solos, with a difference of 16.18%. Complete results of this

portion of the survey can be found in Table 42 for elementary general music teachers, and Table 43 for multiple area elementary music teachers.

Table 42

Elementary General Music Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj. (5 respondents did not answer)	48.53%	16.18%	10.29%	4.41%	13.24%
Frequency if Proficient	51.47%	17.65%	11.76%	2.94%	8.82%
Harmonize melodies at sight without aid of symbols. (5 respondents did not answer)	36.76%	19.12%	16.18%	5.88%	14.71%
Frequency if Proficient	36.76%	29.41%	8.82%	5.88%	11.76%
Improvise accompaniments. (7 respondents did not answer)	30.88%	26.47%	7.35%	7.35%	17.65%
Frequency if Proficient	36.76%	32.35%	7.35%	2.94%	10.29%
Transpose simple melodies. (5 respondents did not answer)	20.59%	23.53%	16.18%	19.12%	13.24%
Frequency if Proficient	25.00%	30.88%	13.24%	13.24%	10.29%
Transpose simple accompaniments. (5 respondents did not answer)	17.65%	20.59%	22.06%	13.24%	19.12%
Frequency if Proficient	22.06%	32.35%	19.12%	5.88%	13.24%
Transpose instrumental parts to concert pitch on the piano. (6 respondents did not answer)	2.94%	5.88%	7.35%	19.12%	55.88%
Frequency if Proficient	4.41%	11.76%	13.24%	13.24%	48.53%
Sight read vocal or instrumental open scores. (6 respondents did not answer)	16.18%	11.76%	27.94%	19.12%	16.18%
Frequency if Proficient	17.65%	23.53%	25.00%	11.76%	13.24%

(table continues)

Table 42 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores. (5 respondents did not answer)	13.24%	14.71%	32.35%	13.24%	19.12%
Frequency if Proficient	13.24%	26.47%	27.94%	7.35%	17.65%
Sight read accompaniments. (5 respondents did not answer)	22.06%	29.41%	16.18%	13.24%	11.76%
Frequency if Proficient	26.47%	41.18%	10.29%	8.82%	5.88%
Sight read alto or tenor clef parts. (7 respondents did not answer)	1.47%	5.88%	11.76%	10.29%	60.29%
Frequency if Proficient	2.94%	7.35%	13.24%	16.18%	50.00%
Play familiar songs by ear using simple chords and accompaniments. (4 respondents did not answer)	42.65%	19.12%	11.76%	4.41%	16.18%
Frequency if Proficient	47.06%	20.59%	11.76%	2.94%	11.76%
Play practiced piano solos. (5 respondents did not answer)	4.41%	10.29%	22.06%	22.06%	33.82%
Frequency if Proficient	5.88%	17.65%	29.41%	13.24%	26.47%
Play memorized piano solos. (5 respondents did not answer)	2.94%	4.41%	16.18%	19.12%	50.00%
Frequency if Proficient	4.41%	16.18%	14.71%	22.06%	35.29%
Devise modulations. (5 respondents did not answer)	0.00%	13.24%	10.29%	23.53%	45.59%
Frequency if Proficient	0.00%	19.12%	19.12%	22.06%	32.35%
Play chord progressions with four-part voicing. (6 respondents did not answer)	4.41%	4.41%	23.53%	16.18%	42.65%
Frequency if Proficient	5.88%	10.29%	25.00%	16.18%	33.82%

(table continues)

Table 42 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Play scales and/or arpeggios. (4 respondents did not answer)	17.65%	19.12%	23.53%	10.29%	23.53%
Frequency if Proficient	23.53%	25.00%	19.12%	5.88%	20.59%
Arrange an existing vocal or instrumental piece. (4 respondents did not answer)	1.47%	7.35%	30.88%	25.00%	29.41%
Frequency if Proficient	2.94%	11.76%	33.82%	26.47%	19.12%
Compose a new vocal or instrumental piece. (6 respondents did not answer)	2.94%	5.88%	13.24%	23.53%	45.59%
Frequency if Proficient	4.41%	11.76%	11.76%	29.41%	33.82%
Accompany a soloist. (5 respondents did not answer)	2.94%	17.65%	25.00%	25.00%	22.06%
Frequency if Proficient	7.35%	20.59%	27.94%	23.53%	13.24%
Accompany a group. (4 respondents did not answer)	23.53%	32.35%	5.88%	10.29%	22.06%
Frequency if Proficient	27.94%	36.76%	5.88%	11.76%	11.76%

Table 43

Elementary Multiple Area Music Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj.	50.00%	31.25%	12.50%	0.00%	6.25%
Frequency if Proficient	50.00%	31.25%	12.50%	0.00%	6.25%
Harmonize melodies at sight without aid of symbols.	31.25%	43.75%	12.50%	0.00%	12.50%
Frequency if Proficient	31.25%	43.75%	12.50%	0.00%	12.50%
Improvise accompaniments.	43.75%	43.75%	6.25%	0.00%	6.25%
Frequency if Proficient	43.75%	43.75%	6.25%	0.00%	6.25%
Transpose simple melodies.	25.00%	18.75%	37.50%	18.75%	0.00%
Frequency if Proficient	25.00%	31.25%	37.50%	6.25%	0.00%
Transpose simple accompaniments.	25.00%	18.75%	25.00%	25.00%	6.25%
Frequency if Proficient	31.25%	31.25%	18.75%	12.50%	6.25%
Transpose instrumental parts to concert pitch on the piano.	0.00%	18.75%	18.75%	12.50%	50.00%
Frequency if Proficient	6.25%	18.75%	18.75%	6.25%	50.00%
Sight read vocal or instrumental open scores. (2 respondents did not answer)	25.00%	37.50%	6.25%	6.25%	12.50%
Frequency if Proficient	31.25%	37.50%	6.25%	0.00%	12.50%
Sight read vocal or instrumental closed scores. (2 respondents did not answer)	31.25%	31.25%	6.25%	6.25%	12.50%
Frequency if Proficient	37.50%	31.25%	6.25%	0.00%	12.50%

(table continues)

Table 43 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read accompaniments.	50.00%	31.25%	6.25%	6.25%	6.25%
Frequency if Proficient	56.25%	31.25%	6.25%	0.00%	6.25%
Sight read alto or tenor clef parts.	12.50%	6.25%	12.50%	12.50%	56.25%
Frequency if Proficient	12.50%	6.25%	12.50%	12.50%	56.25%
Play familiar songs by ear using simple chords and accompaniments.	43.75%	56.25%	0.00%	0.00%	0.00%
Frequency if Proficient	43.75%	56.25%	0.00%	0.00%	0.00%
Play practiced piano solos.	0.00%	31.25%	25.00%	25.00%	18.75%
Frequency if Proficient	6.25%	31.25%	25.00%	18.75%	18.75%
Play memorized piano solos.	0.00%	31.25%	18.75%	18.75%	31.25%
Frequency if Proficient	6.25%	31.25%	18.75%	18.75%	25.00%
Devise modulations.	0.00%	31.25%	18.75%	12.50%	37.50%
Frequency if Proficient	0.00%	50.00%	6.25%	12.50%	31.25%
Play chord progressions with four-part voicing.	6.25%	31.25%	25.00%	12.50%	25.00%
Frequency if Proficient	6.25%	43.75%	18.75%	12.50%	18.75%
Play scales and/or arpeggios.	31.25%	31.25%	18.75%	6.25%	12.50%
Frequency if Proficient	31.25%	31.25%	18.75%	6.25%	12.50%
Arrange an existing vocal or instrumental piece.	6.25%	6.25%	50.00%	25.00%	12.50%
Frequency if Proficient	6.25%	18.75%	43.75%	25.00%	6.25%

(table continues)

Table 43 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Compose a new vocal or instrumental piece.	0.00%	18.75%	18.75%	31.25%	31.25%
Frequency if Proficient	0.00%	18.75%	25.00%	31.25%	25.00%
Accompany a soloist.	18.75%	12.50%	43.75%	18.75%	6.25%
Frequency if Proficient	18.75%	18.75%	43.75%	12.50%	6.25%
Accompany a group.	50.00%	25.00%	6.25%	6.25%	12.50%
Frequency if Proficient	56.25%	25.00%	6.25%	0.00%	12.50%

When asked if they had an accompanist 33.82% of general music teachers and 31.25% of multiple-area teachers indicated they do have an accompanist. However, only eight of the general music teachers and two of the multiple-area teachers indicated that the accompanist is present at least weekly. The others indicated that the accompanist is present only for festivals and concerts.

Respondents were next asked to rate their college preparation in piano from 1 to 5, with 1 being very inadequate and 5 being very adequate. Both groups of elementary music teachers reported adequate preparation, with 47.06% of general music teachers and 68.75% of multiple area teachers giving a rating of 4 or 5. Complete results can be found in Table 44.

Table 44**Rating of College Preparation in Piano by Elementary Music Teachers**

	1	2	3	4	5
General Music	7.35%	10.29%	26.47%	25.00%	22.06%
Multiple Areas	6.25%	6.25%	18.75%	37.50%	31.25%

(1=very inadequate, 5=very adequate)

When asked to rate the importance of piano for elementary music teachers, with 1 being not important at all and 5 being very important, over 75% of teachers of both areas gave a rating of 4 or 5, which is more than band, or orchestra teachers, but less than choral teachers. Multiple area teachers gave a slightly higher rating than general music teachers. Some elementary music teachers reported little use of piano because they use another instrument, such as guitar. Others reported using Orff instruments in the classroom, and little use of the piano. The results broken down by level can be found in Table 45.

Table 45**Rating of the Importance of Piano Study for Elementary Music Teachers**

	1	2	3	4	5
General Music	4.41%	8.82%	8.82%	23.53%	51.47%
Multiple Areas	0.00%	6.25%	12.50%	18.75%	62.50%

(1=not important at all, 5=very important)

Question 15 of the survey asked respondents to suggest the amount of instruction undergraduate music education students in their area should receive in 16 different functional skills. Respondents chose from the options of substantial, moderate, little, or none for each skill. The majority of respondents in each area advised at least some training for each skill. For both categories of elementary music teachers the skills receiving a substantial rating by at least 50% of the respondents were accompanying a group, playing chord progressions, improvising an accompaniment, harmonizing melodies from chord and other symbols, sight reading open scores, and sight reading melodies and harmonizations. The majority of general music teachers also gave a substantial rating for harmonizing melodies with no symbols. Multiple area teachers also gave a substantial rating for accompanying a soloist, and playing scales and arpeggios. Over 50% of general music teachers also gave a rating of little or none for playing piano solos. For multiple area teachers, no skill received a majority rating of little or none. For a complete breakdown of each level and skill, see Table 46.

Table 46

The Amount of Instruction Needed by Undergraduate Students, as Reported by Elementary Music Teachers

Skill	Substantial	Moderate	Little	None
Accompany a group				
General Music Teachers	63.24%	32.35%	2.94%	1.47%
Multiple Area Teachers	81.25%	18.75%	0.00%	0.00%
Accompany a soloist				
General Music Teachers	30.88%	54.41%	10.29%	4.41%
Multiple Area Teachers	68.75%	31.25%	0.00%	0.00%
Play Chord Progressions				
General Music Teachers	69.12%	22.06%	7.35%	1.47%
Multiple Area Teachers	68.75%	31.25%	0.00%	0.00%
Improvise a melody				
General Music Teachers	38.24%	41.18%	20.59%	0.00%
Multiple Area Teachers	31.25%	68.75%	0.00%	0.00%
Improvise an accompaniment				
General Music Teachers	60.29%	33.82%	4.41%	1.47%
Multiple Area Teachers	68.75%	31.25%	0.00%	0.00%

(table continues)

Table 46 (cont.)

Skill	Substantial	Moderate	Little	None
Harmonize melodies from chord symbols				
General Music Teachers	73.53%	23.53%	2.94%	0.00%
Multiple Area Teachers	75.00%	25.00%	0.00%	0.00%
Harmonize melodies from other symbols				
General Music Teachers	66.18%	27.94%	5.88%	0.00%
Multiple Area Teachers	56.25%	31.25%	12.50%	0.00%
Harmonize melodies with no symbols				
General Music Teachers	57.35%	33.82%	7.35%	1.47%
Multiple Area Teachers	43.75%	43.75%	6.25%	0.00%
Sight read open scores				
General Music Teachers	50.00%	30.88%	16.18%	2.94%
Multiple Area Teachers	56.25%	43.75%	0.00%	0.00%
Sight read melodies and harmonizations				
General Music Teachers	64.71%	29.41%	4.41%	1.47%
Multiple Area Teachers	81.25%	18.75%	0.00%	0.00%
Play scales and arpeggios				
General Music Teachers	41.18%	39.71%	16.18%	2.94%
Multiple Area Teachers	56.25%	25.00%	18.75%	0.00%

(table continues)

Table 46 (cont.)

Skill	Substantial	Moderate	Little	None
Transpose melodies				
General Music Teachers	44.12%	32.35%	19.12%	2.94%
Multiple Area Teachers	50.00%	50.00%	0.00%	0.00%
Transpose harmonizations				
General Music Teachers	36.76%	33.82%	25.00%	4.41%
Multiple Area Teachers	43.75%	43.75%	12.50%	0.00%
Transpose accompaniments				
General Music Teachers	30.88%	36.76%	27.94%	4.41%
Multiple Area Teachers	37.50%	56.25%	6.25%	0.00%
Play piano solos				
General Music Teachers	8.82%	38.24%	42.65%	10.29%
Multiple Area Teachers	25.00%	56.25%	12.50%	6.25%
Memorization				
General Music Teachers	10.29%	39.71%	35.29%	11.76%
Multiple Area Teachers	6.25%	68.75%	18.75%	6.25%

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with one representing the most important, and nine representing the least important. The nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and

transposing. As was shown with other teaching areas, accompanying was rated as the most important by both elementary groups, while playing piano repertoire was rated least important.

The results also show that each level was divided on some category. While 20.59% of general music teachers gave score reading a rating of one, 17.65% gave it a rating of eight. Multiple area teachers gave mixed ratings on the subject of transposing, with 18.75% each giving a rating of three, five, seven, and nine. The complete results can be found in Table 47.

Table 47

Elementary Music Teachers' Ranking of Piano Functional Skills

Skill and Ranking		General Music	Multiple Areas
Accompanying			
	1	41.18%	62.50%
	2	26.47%	6.25%
	3	8.82%	12.50%
	4	7.35%	18.75%
	5	5.88%	0.00%
	6	1.47%	0.00%
	7	4.41%	0.00%
	8	2.94%	0.00%
	9	1.47%	0.00%
Playing chord progressions			
	1	10.29%	12.50%
	2	32.35%	12.50%
	3	17.65%	18.75%
	4	16.18%	18.75%
	5	2.94%	6.25%
	6	11.76%	12.50%
	7	5.88%	0.00%
	8	0.00%	12.50%
	9	2.94%	6.25%

(table continues)

Table 47 (cont.)

Skill and Ranking	General Music	Multiple Areas
Harmonizing		
1	13.24%	0.00%
2	5.88%	18.75%
3	17.65%	6.25%
4	20.59%	12.50%
5	25.00%	37.50%
6	8.82%	6.25%
7	7.35%	6.25%
8	1.47%	6.25%
9	0.00%	6.25%
Improvising		
1	1.47%	6.25%
2	4.41%	18.75%
3	11.76%	6.25%
4	10.29%	0.00%
5	20.59%	12.50%
6	20.59%	25.00%
7	16.18%	25.00%
8	8.82%	0.00%
9	5.88%	0.00%

(table continues)

Table 47 (cont.)

Skill and Ranking	General Music	Multiple Areas
Playing piano repertoire		
1	2.94%	0.00%
2	0.00%	6.25%
3	4.41%	0.00%
4	1.47%	0.00%
5	7.35%	0.00%
6	8.82%	12.50%
7	13.24%	6.25%
8	14.71%	25.00%
9	47.06%	43.75%
Playing by ear		
1	7.35%	6.25%
2	8.82%	18.75%
3	17.65%	12.50%
4	16.18%	25.00%
5	14.71%	0.00%
6	10.29%	12.50%
7	8.82%	18.75%
8	10.29%	6.25%
9	5.88%	0.00%

(table continues)

Table 47 (cont.)

Skill and Ranking	General Music	Multiple Areas
Score reading		
1	20.59%	6.25%
2	13.24%	18.75%
3	4.41%	18.75%
4	11.76%	25.00%
5	5.88%	6.25%
6	5.88%	6.25%
7	10.29%	12.50%
8	17.65%	0.00%
9	10.29%	0.00%
Technique		
1	7.35%	6.25%
2	5.88%	0.00%
3	7.35%	6.25%
4	2.94%	0.00%
5	2.94%	12.50%
6	14.71%	6.25%
7	13.24%	6.25%
8	27.94%	37.50%
9	17.65%	18.75%

(table continues)

Table 47 (cont.)

Skill and Ranking	General Music	Multiple Areas
Transposing		
1	0.00%	0.00%
2	5.88%	0.00%
3	8.82%	18.75%
4	11.76%	0.00%
5	17.65%	18.75%
6	16.18%	12.50%
7	17.65%	18.75%
8	13.24%	6.25%
9	8.82%	18.75%

(1=most important, 9=least important)

The final part of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked if there is a functional piano skill which is not used daily or frequently but is still important for a teacher in their field. As with other areas, score reading, improvising, transposition, and accompanying were mentioned very often as important skills, which reinforces the previous data. Also mentioned often for elementary music teachers was the ability to play and sing or watch students at the same time.

Second, the respondents were asked if there is anything further they would like to say about their piano proficiency skills as they relate to teaching. Most believe piano is very important for elementary music teachers. A few elementary teachers discussed

using Orff instruments and other instruments, such as guitar or accordion, rather than piano. One respondent stated, "Piano is perhaps my worst instrument. On the other hand, I play a piano style on the guitar. I have no problem leading and teaching my classes on the guitar. I can utilize it just like a piano."

Finally, the respondents were asked if there was anything else related to this questionnaire they would like to add. Again, most of these comments reinforced the findings that piano skills are important. For this area, the division of whether piano skills are essential or not is less than with other areas such as orchestra and band. All comments can be found in Appendix F.

CHAPTER VIII

Results of the Study Concerning Multiple Area Music Teachers

The present study investigated the importance of functional piano skills, as reported by band, choral, orchestra, and general music teachers. This chapter provides the results of the study as it pertains to those teachers who stated that they teach in more than one area or level. The information was obtained through a questionnaire sent to three high school and three middle/jr. high school band, choral, and orchestra teachers, and three elementary general music teachers for each of the 50 United States.

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the major performing instrument in college. Of the responding teachers, six teach general music, one teaches choral music, 32 teach general music/choral, four teach general music/band, two teach general music/orchestra, seven teach choral/band, six teach choral/orchestra, 13 teach band/orchestra, 10 teach general music/choral/band, two teach choral/band/orchestra, and one each teach general music/choral/orchestra and general music/band/orchestra. This gives a total of 86 respondents. Of these 86 respondents,

three teach elementary only, 18 teach middle/jr. high school only, 17 teach high school only, 11 teach elementary and middle/jr. high school, four teach elementary and high school, 15 teach middle/jr. high school and high school, and 17 teach at all three levels of elementary, middle/jr. high school, and high school. The majority (60.47%) of all respondents obtained their undergraduate degree from a state university, and 31.40% obtained their degree from a private college or university. Thirty-nine percent of all respondents graduated between 1970-1980, and 27.91% graduated between 1980-1990. Over 80% received their bachelors degree in music education, and 60.47% of respondents have been teaching in the public schools for over 10 years. The most common major instrument in college was voice/choral (25.58%) with piano as second most common (19.77%). A breakdown of the educational background of the respondents can be found in Table 48. A report of multi-level music teachers' major instruments in their undergraduate program can be found in Table 49.

Table 48**Educational Background of Multiple Area Music Teachers**

	Multiple Areas
Total participants	86
State University	60.47%
State College	6.98%
Private College/Univ.	31.40%
Year of degree	
Before 1960	1.16%
1960-1969	5.81%
1970-1979	39.53%
1980-1989	27.91%
1990-1999	22.09%
Type of degree	
Music Education	83.72%
Music (other)	12.79%
Music Ed./Music	0.00%
Non-music degree	3.49%
No degree	0.00%
Total years taught	
1-5 years	22.09%
6-10 years	15.12%
More than 10 years	60.47%

Table 49**Multiple Area Music Teachers' Major Instrument in Undergraduate Program**

	Multiple Areas
Total respondents	86
Major instrument	
Bassoon	1.16%
Cello	2.33%
Clarinet	4.65%
Flute	3.49%
French Horn	3.49%
Guitar	1.16%
Oboe	1.16%
Oboe/Piano	1.16%
Organ	1.16%
Percussion	5.81%
Piano	19.77%
Piano/Organ	1.16%
Piano/Percussion	1.16%
Piano/Trombone	1.16%
Saxophone	3.49%
Trombone	4.65%
Trumpet	1.16%

(table continues)

Table 49 (cont.)

	Multiple Areas
Total respondents	86
Major instrument	
Trumpet/Voice/Piano	1.16%
Tuba	1.16%
Viola	2.33%
Violin	3.49%
Violin/Viola	1.16%
Voice/Choral	25.58%
Voice/Piano	3.49%
Voice/Trumpet	1.16%
Voice/Violin	1.16%

When responding to the questions regarding piano training prior to college, 87.21% of all multiple area respondents reported having either private lessons, group lessons, or both. In addition, two respondents reported having no piano training during their college years. A more detailed report of piano training before and during college, including a breakdown of statistics by teaching specialty, can be found in Table 50.

Table 50

Multiple Area Music Teachers' Piano Training Before and During College

When	Type	Percentage
Before College	Private	
	up to 5 yrs	26.74%
	5-9 yrs	27.91%
	10+ yrs	31.40%
	Class	
	up to 5 yrs	2.33%
	5-9 yrs	0.00%
	10+ yrs	0.00%
	Both	1.16%
During College	None	12.79%
	Private	
	Up to 1 year	13.95%
	1-2 years	17.44%
	2-3 years	5.81%
	More than 3 years	32.56%

(table continues)

Table 50 (cont.)

When	Type	Percentage
During College	Class	
	1 semester	12.79%
	2 semesters	17.44%
	3 semesters	2.33%
	Over 3 semesters	11.63%
	Both	16.28%
	None	2.33%

Information about Piano Use in Teaching

In this section of the study, the first question sought information on they type of keyboard instruments (if any) that are used in the classroom. Two additional questions asked how often certain piano skills are used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never.

All of the 86 multiple area respondents indicated that they do use a keyboard instrument in their teaching. Eighty-one indicated that they use an upright or grand piano, and 56 respondents indicated they use either a digital or electronic keyboard in their teaching. A detailed report on the different keyboard instruments used by multi-level teachers in each level can be found in Table 51.

Table 51**Type of Keyboard Instruments used by Multiple Area Music Teachers in their Teaching**

Type of Instrument Used	Percentage
Acoustic Upright Piano	29.07%
Acoustic Grand Piano	4.65%
Digital piano	3.49%
Electronic Keyboard	2.33%
Upright/Grand	1.16%
Upright /Digital	25.58%
Upright/Electronic	16.28%
Grand /Digital	2.33%
Grand/Electronic	1.16%
Upright/Grand/Electronic	3.49%
Upright/Digital/Electronic	10.47%
All four instruments used	0.00%
No keyboard instrument used	0.00%

Teachers were next asked a two-part question to indicate the frequency of use of 20 specific functional piano skills, choosing from daily, weekly, monthly, yearly, or never; and the frequency of use of each skill if the individual participant felt more proficient at that skill. As was reported in the previous areas, the results show that each skill would be used more often if the participant were more proficient at the skill, which indicates that most music teachers do not feel sufficiently proficient at any skill.

The results show that the majority of multiple area music teachers would use all 20 skills at least monthly, if they were proficient, with the exception of playing memorized piano solos and composing a new vocal or instrumental piece. The same teachers also reported little use of sight reading alto or tenor clef parts. Over 50% of these music teachers report daily or weekly use, if proficient, of all other skills with the exceptions of transposing instrumental parts to concert pitch, playing practiced piano solos, devising modulations, and arranging an existing vocal or instrumental piece.

The skills which displayed the greatest difference between current use and anticipated use differed from those reported by band, choral, and orchestra teachers. The greatest difference between current use and anticipated use was in the area of devising modulations, with 38.38% indicating current use at least monthly and 62.80% indicating at least monthly use if proficient. Other skills with differences of over 20% were playing practiced piano solos, harmonizing melodies at sight without aid of symbols, and improvising accompaniments. This suggests that, like elementary music teachers, multiple area music teachers feel proficient at functional piano skills. Complete results of this portion of the survey can be found in Table 52.

Table 52

Multiple Area Teachers' Frequency of Use of Specific Functional Skills, and Anticipated Frequency if Proficiency Were Higher

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Harmonize melodies using designated chord symbols such as C7, A min., or F maj. (2 respondents did not answer)	36.05%	31.40%	13.95%	5.81%	10.47%
Frequency if Proficient	51.16%	27.91%	10.47%	3.49%	4.65%
Harmonize melodies at sight without aid of symbols. (1 respondent did not answer)	26.74%	25.58%	18.60%	11.63%	16.28%
Frequency if Proficient	41.86%	39.53%	11.63%	3.49%	2.33%
Improvise accompaniments. (2 respondents did not answer)	30.23%	20.93%	16.28%	6.98%	23.26%
Frequency if Proficient	41.86%	33.72%	13.95%	4.65%	3.49%
Transpose simple melodies. (2 respondents did not answer)	19.77%	31.40%	25.58%	9.30%	11.63%
Frequency if Proficient	24.42%	41.86%	24.42%	3.49%	3.49%
Transpose simple accompaniments. (1 respondent did not answer)	12.79%	22.09%	26.74%	15.12%	22.09%
Frequency if Proficient	19.77%	33.72%	23.26%	11.63%	10.47%
Transpose instrumental parts to concert pitch on the piano. (3 respondents did not answer)	17.44%	16.28%	23.26%	22.09%	17.44%
Frequency if Proficient	22.09%	24.42%	20.93%	16.28%	12.79%
Sight read vocal or instrumental open scores. (2 respondents did not answer)	29.07%	23.26%	24.42%	9.30%	11.63%
Frequency if Proficient	39.53%	27.91%	24.42%	2.33%	3.49%

(table continues)

Table 52 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Sight read vocal or instrumental closed scores. (2 respondents did not answer)	24.42%	30.23%	13.95%	11.63%	17.44%
Frequency if Proficient	30.23%	39.53%	13.95%	5.81%	8.14%
Sight read accompaniments. (1 respondent did not answer)	34.88%	25.58%	16.28%	9.30%	12.79%
Frequency if Proficient	46.51%	34.88%	11.63%	1.16%	4.65%
Sight read alto or tenor clef parts. (4 respondents did not answer)	9.30%	15.12%	15.12%	19.77%	36.05%
Frequency if Proficient	11.63%	17.44%	17.44%	18.60%	30.23%
Play familiar songs by ear using simple chords and accompaniments. (3 respondents did not answer)	29.07%	30.23%	15.12%	6.98%	15.12%
Frequency if Proficient	44.19%	32.56%	9.30%	5.81%	4.65%
Play practiced piano solos. (4 respondents did not answer)	9.30%	13.95%	24.42%	22.09%	25.58%
Frequency if Proficient	16.28%	22.09%	32.56%	13.95%	10.47%
Play memorized piano solos. (4 respondents did not answer)	0.00%	15.12%	17.44%	23.26%	39.53%
Frequency if Proficient	4.65%	20.93%	22.09%	22.09%	25.58%
Devise modulations. (5 respondents did not answer)	2.33%	8.14%	27.91%	18.60%	37.21%
Frequency if Proficient	6.98%	23.26%	32.56%	10.47%	20.93%
Play chord progressions with four-part voicing. (4 respondents did not answer)	19.77%	17.44%	20.93%	15.12%	22.09%
Frequency if Proficient	33.72%	25.58%	16.28%	10.47%	9.30%

(table continues)

Table 52 (cont.)

Functional Skill	Daily	Weekly	Monthly	Yearly	Never
Play scales and/or arpeggios. (1 respondent did not answer)	36.05%	23.26%	23.26%	8.14%	8.14%
Frequency if Proficient	47.67%	19.77%	18.60%	5.81%	6.98%
Arrange an existing vocal or instrumental piece. (3 respondents did not answer)	3.49%	5.81%	37.21%	37.21%	12.79%
Frequency if Proficient	10.47%	12.79%	41.86%	26.74%	4.65%
Compose a new vocal or instrumental piece. (5 respondents did not answer)	0.00%	3.49%	12.79%	33.72%	44.19%
Frequency if Proficient	6.98%	3.49%	22.09%	37.21%	24.42%
Accompany a soloist. (3 respondents did not answer)	15.12%	27.91%	20.93%	12.79%	19.77%
Frequency if Proficient	23.26%	32.56%	31.40%	5.81%	3.49%
Accompany a group. (2 respondents did not answer)	43.02%	16.28%	8.14%	11.63%	18.60%
Frequency if Proficient	52.33%	20.93%	13.95%	8.14%	2.33%

When asked if they had an accompanist, the multiple area teachers were exactly evenly split, with 50% each indicating yes and no. However, of the 50% who indicated yes, only 12 (13.95%) have an accompanist present at least once per week. The other respondents indicated that the accompanist comes only for rehearsals before festivals and concerts.

Respondents were next asked to rate their college preparation in piano from one to five, with one being very inadequate and five being very adequate. The respondents were evenly divided among the ratings of three (24.42%), four (22.09%), and five

(24.42%), indicating at least adequate preparation. Only 16.28% gave a rating of two, and 10.47% gave a rating of one. Complete results can be found in Table 53.

Table 53

Rating of College Preparation in Piano by Multiple Area Music Teachers

	1	2	3	4	5
Multiple Areas	10.47%	16.28%	24.42%	22.09%	24.42%

(1=very inadequate, 5=very adequate)

When asked to rate the importance of piano for multiple area music teachers, with 1 being not important at all and 5 being very important, over 80% of teachers gave a rating of 4 or 5. No teacher gave a rating of 1, only 4.65% gave a rating of two, and 6.98% gave a rating of 3. These ratings are consistent with the ratings reported by choral teachers and slightly higher than the ratings reported by elementary music teachers of all types. They are much higher than the ratings reported by the band and orchestra areas, which might be expected. Complete results can be found in Table 54.

Table 54

Rating of the Importance of Piano Study for Multiple Area Music Teachers

	1	2	3	4	5
Multiple Areas	0.00%	4.65%	6.98%	25.58%	61.63%

(1=not important at all, 5=very important)

Question 15 of the survey asked respondents to suggest the amount of instruction undergraduate music education students in their area should receive in 16 different functional skills. Respondents chose from the options of substantial, moderate, little, or none for each skill. As with all other areas, the majority of respondents in each advised

at least some training for each skill. For multiple area music teachers, over 50% of respondents gave a rating of substantial to accompanying a group, playing chord progressions, harmonizing melodies from chord or other symbols, sight reading open scores, sight reading melodies and harmonizations, and playing scales and arpeggios. Over 50% of the same respondents gave a rating of little or none for playing piano solos and memorization. For a complete breakdown of each level and skill, see Table 55.

Table 55**The Amount of Instruction Needed by Undergraduate Students, as Reported by Multiple Area Music Teachers**

Skill	Substantial	Moderate	Little	None
Accompany a group	56.98%	26.74%	11.63%	1.16%
Accompany a soloist	44.19%	38.37%	11.63%	2.33%
Play Chord Progressions	63.95%	26.74%	8.14%	0.00%
Improvise a melody	32.56%	36.05%	23.26%	4.65%
Improvise an accompaniment	43.02%	41.86%	11.63%	1.16%
Harmonize melodies from chord symbols	72.09%	18.60%	6.98%	1.16%
Harmonize melodies from other symbols	66.28%	24.42%	8.14%	0.00%
Harmonize melodies with no symbols	48.84%	34.88%	9.30%	2.33%
Sight read open scores	56.98%	25.58%	11.63%	1.16%
Sight read melodies and harmonizations	61.63%	25.58%	10.47%	0.00%
Play scales and arpeggios	52.33%	30.23%	15.12%	0.00%
Transpose melodies	33.72%	48.84%	15.12%	1.16%
Transpose harmonizations	30.23%	44.19%	22.09%	1.16%
Transpose accompaniments	25.58%	39.53%	29.07%	3.49%
Play piano solos	13.95%	31.40%	44.19%	8.14%
Memorization	20.93%	23.26%	38.37%	16.28%

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with one representing the most important, and nine representing the least important. The

nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and transposing. As was shown with the other areas, accompanying and score reading were rated as the most important by multiple area music teachers. As with elementary music teachers, playing piano repertoire received high ratings in other portions of the survey for this group, but was rated as least important in priority. Also in agreement with elementary music teachers, technique received a rating of 8, yet this skill rated higher in other portions of the survey.

While other groups showed a division in some categories, these multiple area teachers were in agreement with each other. No skill was divided in ranking. The complete results can be found in Table 56.

Table 56

Multiple Area Music Teachers' Ranking of Piano Functional Skills

Skill and Ranking	Percentage
Accompanying	
1	43.02%
2	23.26%
3	10.47%
4	3.49%
5	3.49%
6	3.49%
7	5.81%
8	3.49%
9	1.16%
Playing chord progressions	
1	5.81%
2	15.12%
3	19.77%
4	19.77%
5	17.44%
6	8.14%
7	5.81%
8	4.65%
9	1.16%

(table continues)

Table 56 (cont.)

Skill and Ranking		Percentage
Harmonizing		
	1	4.65%
	2	9.30%
	3	16.28%
	4	18.60%
	5	19.77%
	6	12.79%
	7	12.79%
	8	3.49%
	9	0.00%
Improvising		
	1	3.49%
	2	2.33%
	3	2.33%
	4	16.28%
	5	12.79%
	6	15.12%
	7	17.44%
	8	17.44%
	9	10.47%

(table continues)

Table 56 (cont.)

Skill and Ranking	Percentage
Playing piano repertoire	
1	1.16%
2	3.49%
3	2.33%
4	1.16%
5	3.49%
6	5.81%
7	8.14%
8	15.12%
9	54.65%
Playing by ear	
1	2.33%
2	4.65%
3	5.81%
4	9.30%
5	13.95%
6	20.93%
7	10.47%
8	16.28%
9	12.79%

(table continues)

Table 56 (cont.)

Skill and Ranking		Percentage
Score reading		
	1	26.74%
	2	20.93%
	3	17.44%
	4	9.30%
	5	6.98%
	6	2.33%
	7	6.98%
	8	3.49%
	9	3.49%
Technique		
	1	11.63%
	2	9.30%
	3	9.30%
	4	4.65%
	5	9.30%
	6	12.79%
	7	12.79%
	8	19.77%
	9	8.14%

(table continues)

Table 56 (cont.)

Skill and Ranking	Percentage
Transposing	
1	2.33%
2	6.98%
3	12.79%
4	19.77%
5	10.47%
6	13.95%
7	15.12%
8	12.79%
9	3.49%

(1=most important, 9=least important)

The final part of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked if there is a functional piano skill which is not used daily or frequently but is still important for a teacher in their field. Score reading, sight reading, technique, and accompanying were mentioned very often as important skills. The inclusion of technique in this portion is inconsistent with the low priority given to technique in Table 53.

Second, the respondents were asked if there is anything further they would like to say about their piano proficiency skills as they relate to teaching. Many teachers suggest learning to play the piano stylistically, to help teach music styles and periods to the students. Also mentioned frequently is the problem of time. Many teachers express

concern that they do not have time to keep up their skills or practice, and it is frustrating for them. Other teachers suggest the use of technology to take place of weak accompanying skills by using taped and CD accompaniments, sequencing the accompaniments on computer or keyboard, or using the accompaniment rhythms included in digital and electronic keyboards. The importance of piano skills is mentioned often, and most teachers feel it is crucial to have good skills.

Finally, the respondents were asked if there was anything else related to this questionnaire they would like to add. Again, most of these comments reinforced the findings that piano skills are important. As with elementary music teachers, the division of whether piano skills are essential or not is not as great as with other areas such as orchestra and band. All comments can be found in Appendix F.

CHAPTER IX

Summary, Conclusions, and Recommendations

Introduction

During the 1950s and 1960s, college and university faculty began to see a substantial growth and interest in functional piano skills. Since that time, many research studies have focused on the importance of these piano skills, particularly for undergraduate music education students. These studies typically discuss this importance from two perspectives: college faculty and public school teachers' views on the teaching of functional skills. A review of the related literature revealed two major issues:

1. There is some disagreement between the opinions of college faculty and classroom music teachers about which skills should receive the most attention in functional piano courses.
2. Only a few research studies have sought information on which skills are most important for different classroom teaching areas, particularly the areas of band, choral, orchestra, and general music.

The purpose of this study was to determine which functional piano skills public school teachers consider to be of greatest value for their band, choral, orchestra, and general music jobs. Questions to be answered were

1. Which functional piano skills do school band, choral, orchestra, and general music teachers use, and how often?

2. Which functional piano skills would these teachers use if they had sufficient proficiency at the particular skill?
3. What are the differences in skills desired among band, choral, orchestra, and general music teachers?
4. How much undergraduate piano study should be required for proficiency of these functional skills?

The research was conducted by means of a questionnaire designed to seek information about three areas: (a) personal information, (b) information regarding undergraduate piano training, and (c) information regarding piano use in teaching. This information was sought from high school band teachers, choral teachers, and orchestra teachers; middle/jr. high school band teachers, choral teachers, and orchestra teachers; and elementary general music teachers. Prior to sending the questionnaire to the target population, it was submitted to fifteen public school teachers, two from each of the surveyed areas, with the exception of one teacher who teaches equally in the two areas of junior high school choral, and secondary general music. The subjects were sent the questionnaire (Appendix A), cover letter (Appendix B), and a stamped, self-addressed envelope. They were asked to comment on the ease of responding, the clarity of the questions, the length of time required to complete the survey, and the content of the questionnaire. The questionnaire was then revised, using suggestions gained from the pilot test.

The refined questionnaire was then sent to the defined population. Where possible, internet e-mail addresses for the population were obtained through the American School Directory's internet site, www.asd.com, and an independent website,

www.hotlist.com, both of which contain on-line addresses, phone numbers, web addresses, and e-mail addresses of American public schools. The first mailing of the questionnaire consisted of 705 e-mail requests asking participants to respond to the questionnaire found at the web site <http://students.ou.edu/C/Linda.Christensen-1>, and 310 posted letters with questionnaires enclosed.

Two mailings took place. The first was on May 20, 1999, and a follow-up letter (Appendix C) was mailed on June 14, 1999. At the time of the second mailing, a total of 356 usable questionnaires had been received, which was a return rate of 35%. From these, 191, or 54%, responded by the internet, and 165 respondents, or 46%, responded by returning the paper questionnaire. On July 31, 1999, a total of 472 responses had been received, producing a total return rate of 46.5%. Of the final total, 245, or 52%, were returned by the internet, and 227, or 48% were returned by postal mail. As surveys were returned, 35 subjects not included in the 472 were eliminated when respondents indicated that they did not teach in the school system.

The information in this study is compiled from the 472 valid returns from the original population of 1017, or 46.5%. All fifty states are represented, and all responses can be identified by state. The information obtained through the questionnaire could benefit college and university music faculty in developing curriculums for functional piano skills courses taught to undergraduate music education students in all areas.

A review of the related literature confirmed that functional piano skills are essential to public school music teachers in all areas. Since the early studies in the 1950s, researchers have strongly recommended that standards be established for evaluation of functional piano courses. However, many studies that sought information about

functional piano courses at colleges and universities found that these courses were not filling the needs of future music teachers in the schools. These studies also noted a lack of uniformity among functional piano courses. Some researchers suggested that courses were poorly organized, and that the course materials were often unrelated to the future needs of students in music education programs (March, 1988, p. 111).

In the research studies that asked school music teachers which functional skills were most important, the most frequent skills listed were sight reading, playing chord progressions, accompanying, transposing, harmonizing, and improvising. The skills listed as having little value included playing piano solos, reading alto or tenor clefs, memorization, and playing scales and arpeggios.

Summary

Educational Background

The first section of the survey instrument was designed to collect basic information about the respondents' educational background and teaching area. Seven questions were formulated to obtain information on the type of institution from which the participant received the bachelors degree, the type of degree (music education, music other, or non-music degree), the number of years taught in the public school system, and the respondent's major performing instrument in college.

The majority of all respondents obtained their undergraduate degrees in music education from a state university and have been teaching in the public schools for over 10 years. Most of the respondents had at least some private piano, group piano, or both before entering college, and had at least some piano in college.

Information about Piano Use in Teaching

In this section of the study, the first question sought information on the type of keyboard instruments (if any) that are used in the classroom. The majority of all respondents indicated the use of an upright piano, digital or electronic keyboard, or both in their teaching situations. Two additional questions asked how often certain piano skills were used, and how often the skills would be used if the respondent were proficient at the skill. The respondents chose from the options of daily, weekly, monthly, yearly, or never. The skills listed were as follows: (a) harmonizing melodies using designated chord symbols such as C7, A min., or F maj., (b) harmonizing melodies at sight without the aid of symbols, (c) improvising accompaniments, (d) transposing simple melodies, (e) transposing simple accompaniments, (f) transposing instrumental parts to concert pitch on the piano, (g) sight reading vocal or instrumental open scores, (h) sight reading vocal or instrumental closed scores, (i) sight reading accompaniments, (j) sight reading alto or tenor clef parts, (k) playing familiar songs by ear using simple chords and accompaniments, (l) playing practiced piano solos, (m) playing memorized piano solos, (n) devising modulations, (o) playing chord progressions with four-part voicing, (p) playing scales and/or arpeggios, (q) arranging an existing vocal or instrumental piece, (r) composing a new vocal or instrumental piece, (s) accompanying a soloist, and (t) accompanying a group.

The majority of all respondents in all areas reported that every skill would be used more frequently if they were proficient in that area. As would be expected, the skills that would be used most frequently differ by teaching area. Band teachers of all levels reported daily or weekly use, if proficient, of transposing instrumental parts, harmonizing

melodies from chord symbols, playing scales and arpeggios, and sight reading open and closed scores. Choral teachers of all levels reported daily or weekly use, if proficient, of harmonizing melodies using designated chord symbols, improvising accompaniments, sight reading vocal or instrumental open and closed scores, sight reading accompaniments, playing scales and/or arpeggios, accompanying groups, and playing familiar songs by ear using simple chords and accompaniments.

Orchestra teachers of all levels reported daily or weekly use, if proficient, of harmonizing melodies at sight without aid of symbols, sight reading accompaniments, sight reading alto or tenor clef parts, and playing scales and/or arpeggios. High school and multi-level orchestra teachers also reported daily or weekly use, if proficient, of accompanying a group. Middle/Jr. high school and multi-level orchestra teachers also included improvising accompaniments and playing familiar songs by ear using simple chords and accompaniments.

Elementary school music teachers indicated daily or weekly use, if proficient, of harmonizing melodies using designated chord symbols and without the aid of symbols, improvising accompaniments, playing familiar songs by ear using simple chords and accompaniments, playing scales and/or arpeggios, and accompanying a group.

Multiple area teachers indicated daily or weekly use, if proficient, of all skills with the following exceptions: transposing instrumental parts to concert pitch, playing practiced piano solos, devising modulations, and arranging an existing vocal or instrumental piece.

Music teachers of all areas indicated at least monthly use of each skill with the just a few exceptions. These exceptions varied according to area and level; however,

composing a new piece and playing memorized piano solos were listed infrequently as used at least monthly. A complete list of skills not used at least once a month can be found in Table 57.

Table 57

Skills Not Used by Music Teachers at Least Monthly

Area	Level	Skill not used monthly
Band	High School and Middle/Jr. High	Composing a new piece
		Playing memorized piano solos
		Sight reading alto or tenor clef parts
	Multiple Level	Sight reading alto or tenor clef parts
		Composing a new piece
		Devising modulations
Choral	All Levels	Transposing instrumental parts to concert pitch
		Sight reading alto or tenor clef parts
		Composing a new vocal or instrumental piece
	Middle/Jr. High and Multi-level	Playing memorized piano solos
Orchestra	All Levels	Playing memorized piano solos
		Devising modulations
		Composing a new vocal or instrumental piece

(table continues)

Table 57 (cont.)

Area	Level	Skill not used monthly
Orchestra	High School and Middle/Jr. High	Playing practiced piano solos
	Middle/Jr. High	Transposing simple accompaniments
Elementary		Transposing instrumental parts to concert pitch
		Playing chord progressions with four-part voicing
Multiple Area		Transposing instrumental parts to concert pitch
		Sight reading alto or tenor clef parts
Multiple Area		Composing a new vocal or instrumental piece
		Playing memorized piano solos
Multiple Area		Devising modulations
		Playing chord progressions with four-part voicing
Multiple Area		Playing memorized piano solos
		Composing a new vocal or instrumental piece
Multiple Area		Sight reading alto or tenor clef parts

Perhaps the most revealing information obtained through this study was the difference between current use and anticipated use of all skills. The skills showing the greatest difference for band, choral, and orchestra teachers of all levels were related to

accompanying skills. For example, while only 14% of high school band teachers indicated that they currently use accompanying skills at least monthly, 64% indicated that they would use the skill at least monthly if they were more proficient. It is interesting to note that elementary music teachers did not show a great difference between current and anticipated use for any skill. This may be because most of these teachers had at least a moderate amount of piano training before college and many listed piano as their main instrument in college. Multiple area teachers reported the greatest difference between current use and anticipated use for devising modulations. This suggests that band, choral, and orchestra teachers should receive more piano training in college, and more emphasis should be placed upon accompanying skills, including sight reading, improvising, and transposing accompaniments. A complete list of skills with a wide difference between current use and anticipated use for each area and level can be found in Table 58.

Table 58

Skills Showing a Wide Difference Between Current and Anticipated Use

Area and Level	Skill	Current Use	Anticipated Use
Band teachers			
High School	Accompanying a soloist	14.28%	64.28%
Middle/Jr. High	Sight reading accompaniments	38.46%	71.79%
Multi-level	Accompanying a soloist	28.58%	51.43%
	Accompanying a group	28.57%	60.00%
	Improvising accompaniments	42.86%	77.14%
Choral teachers			
High school	Improvising accompaniments	67.93%	90.57%
	Accompanying a soloist	67.93%	90.57%
Middle/Jr. high	Arranging an existing vocal or	33.33%	73.33%
school	instrumental piece		
	Improvising accompaniments	59.99%	86.67%
Multi-level	Transposing simple accompaniments	63.63%	87.87%
Orchestra teachers			
High school	Sight reading vocal or	43.75%	87.50%
	instrumental closed scores		
	Sight reading accompaniments	37.50%	81.25%
Middle/Jr. High	Accompanying a soloist	41.17%	76.46%

(table continues)

Table 58 (cont.)

Area and Level	Skill	Current Use	Anticipated Use
Multi-level	Sight reading vocal or instrumental open scores	54.55%	80.30%
	Improvising accompaniments	62.12%	86.37%
Elementary teachers	No skill had a great difference between current and anticipated use.		
Multiple areas	Devising modulations	38.38%	62.80%

When asked if they have an accompanist present in rehearsals, the vast majority of all respondents indicated that the only time an accompanist was present was prior to concerts or festivals. Very few have an accompanist weekly.

When asked if they were prepared adequately in college piano classes, with 1 being not prepared and 5 being very well prepared, only elementary school music teachers reported being adequately prepared in college. Multiple-area teachers also gave high ratings, with most giving ratings of 3, 4, or 5. However, these populations also showed the highest level of preparation prior to college, which may have had a great impact on their response. Another factor that may influence these ratings is that many of these same respondents indicated piano as a major instrument in college.

Band teachers reported only moderate college preparation for all levels, with high school teachers reporting less than adequate preparation. Orchestra teachers also indicated less than adequate preparation in college. Over 50% of high school teachers gave a rating of 1 or 2, and no respondent gave a rating of 5. Over 50% of middle/jr. high school teachers gave a preparation rating of 1, 2, or 3. However, the majority of multiple-level orchestra teachers gave a rating of 3 or 4.

Choral teachers gave mixed ratings. Less than 50% of all levels gave a rating of 4 or 5; however, less than 50% gave a rating of 1 or 2. More specifically, 26% of high school choral teachers gave a preparation rating of 3; however, 25% gave a rating of 5. More middle/jr. high school respondents (33%) gave a rating of 5; however, 50% gave a rating of 1 or 2. Finally, 30% of multi-level choral teachers gave a preparation rating of 5; the others were evenly divided among the ratings of 1-4.

When asked to rate the importance of piano for music education students in their area, with 1 being not important and 5 being very important, the majority of respondents in all areas gave ratings of 4 or 5. More specifically, no band teacher gave a rating of 1; few gave a rating of 2; and less than 25% gave a rating of 3. Over 80% of choral teachers gave a rating of 4 or 5. And, although the percentage for orchestra teachers is less than that reported by either band or choral teachers, over 50% of all orchestra teachers still gave a rating of 4 or 5. The majority of elementary school music teachers gave ratings of 4 or 5, and gave higher ratings than band or orchestra teachers, but lower ratings than choral teachers. Some teachers reported little use of piano because they use another instrument, such as guitar. Other teachers reported using Orff instruments in the classroom and little use of piano. These were not the majority, but they did affect the results. Most multiple area teachers gave ratings of 4 or 5. No teacher gave a rating of 1. The ratings were consistent with choral teachers and slightly higher than elementary teachers. They were significantly higher than band and orchestra ratings.

The next portion of the questionnaire asked respondents how much training music education students in their areas should receive for each of the functional skills.

Respondents were asked to indicate whether each skill should receive substantial, moderate, little, or no training for each skill.

The majority of those teaching at all levels advised at least some training for each skill. High school band teachers advised substantial training for playing chord progressions, harmonizing melodies from chord symbols and other symbols, and transposing melodies. No skill was given a substantial rating by over 50% of middle/jr. high school and multi-level band teachers, although some skills did receive high ratings. Middle/Jr. high school respondents gave high ratings to playing chord progressions, sight reading open scores, playing scales and arpeggios, and transposing melodies. Multi-level band teachers gave high ratings to harmonizing melodies from chord and other symbols and playing chord progressions.

As may be expected, choral teachers of all levels suggested substantial training for undergraduate students in more areas than those advised by band teachers. More specifically, choral teachers of all levels advised substantial training for accompanying a group, playing chord progressions, sight reading open scores, sight reading melodies and harmonizations, and playing scales and arpeggios. Middle/Jr. high school and multi-level choral teachers also advised substantial training in accompanying a soloist, and multi-level teachers also included harmonizing melodies from chord and other symbols.

The results reported by orchestra teachers more closely matched those of band teachers. Over 50% of high school orchestra teachers suggested substantial training in playing chord progressions. As with middle/jr. high school band teachers, no skill received a substantial rating by over 50% of middle/jr. high school orchestra teachers. However, the two skills that did receive high ratings were harmonizing melodies with no

symbols, and sight reading open scores. Multiple level orchestra teachers gave substantial ratings to accompanying a group, and playing scales and arpeggios.

Also as may be expected, elementary music teachers and multiple-area teachers gave substantial ratings for more skills than other areas. Over 50% of respondents in both groups suggested substantial training in accompanying a group, playing chord progressions, harmonizing melodies from chord and other symbols, sight reading open scores, and sight reading melodies and harmonization. Elementary teachers also included improvising an accompaniment, while multiple area teachers included playing scales and arpeggios.

In the same portion of the survey, it was interesting to note that all areas and levels, with the exception of elementary music teachers, suggested little or no training for memorization. Little or no training was suggested for playing piano solos by all areas and levels with the exception of high school and middle/jr. high school band teachers, and middle/jr. high school orchestra teachers. Middle/Jr. high school choral teachers and high school orchestra teachers also suggested little or no training for improvising a melody. High school orchestra teachers included transposing accompaniments with the skills that should receive little or no training.

The final question in this section of the survey instrument asked respondents to prioritize nine functional piano skills in order of importance for teachers in their field, with 1 representing the most important, and 9 representing the least important. The nine skills rated were accompanying, playing chord progressions, harmonizing, playing piano repertoire, playing by ear, score reading, developing technical ability, and transposing. The skills rated as most important in all areas and all levels were accompanying and

score reading. As would be expected from previous results, the least important skill for all areas and levels was playing piano repertoire. Technique received the most varied ratings, receiving ratings from 2 to 8 by all respondents.

Participant Comments

The final portion of the questionnaire gave the respondents three opportunities to add additional comments. First, the respondents were asked to name any functional piano skill not used daily or frequently but still important for a teacher in their field. Band teachers of all levels reported accompanying, sight reading, playing jazz harmonies, and reading jazz charts as being important. Choral teachers included the ability to play and lead at the same time, and score reading and accompanying. A few choral teachers discussed the value of *not* using piano and concentrating on a cappella singing, but this was not the majority. The value and importance of good technical ability was also mentioned frequently.

Both orchestra teachers and elementary school music teachers commented often that score reading, improvising, transposing, and accompanying are important, which is consistent with the priority ratings given previously. Elementary teachers also included score reading, improvising, transposition, and accompanying, as well as the ability to play and sing or watch students at the same time.

Multiple area teachers' comments varied considerably from those of other areas. These respondents commented that playing the piano stylistically should be taught. Also mentioned frequently is the problem of not having enough time to keep up their skills or to practice.

Participant comments also reinforced the need for more experience with accompanying skills and less experience with playing piano repertoire. One respondent stated

I feel basic accompanying is absolutely crucial to the instrumental classroom teacher. Most other skills are just not utilized very often. The accompanying skills can be used daily. If piano instruction would include learning actual accompaniment repertoire beginning with basic levels, it would be of the most value.

Another respondent stated, "I wish my college would have made me do more REAL accompanying instead of just passing the proficiency class."

Finally, a vast majority of the comments at every level and in every area were in support of piano skills. As one respondent said

I'm glad to see someone doing a study on this. For a long time, I have been of the opinion that college graduates (music education) have been getting out of undergraduate school with little or no piano preparation. I hope this helps to change that!

Conclusions

Data collected from the respondents of this questionnaire led the researcher to the following conclusions:

1. Courses in functional piano skills are important for all undergraduate music education majors, regardless of anticipated teaching area. This is in direct agreement with previous studies conducted from both the college faculty's and classroom music teachers' points of view.
2. Accompanying and score reading are the most important functional piano skills for undergraduate music education students in all areas.
3. Memorization and playing piano repertoire are the least important functional piano skills for undergraduate music education students in all areas. However, the study of beginning and early elementary solo repertoire may be necessary to help students progress to a level where they are able to play elementary accompaniments and to read open scores.
4. School music teachers of all areas recognize the necessity of proficiency in functional piano skills, particularly accompanying, score reading, harmonization, technique, and reading.
5. There is a significant difference between current use of functional skills and anticipated use of these skills if the teachers felt proficient, with the greatest difference found in accompanying skills.
6. Teachers of all areas and levels indicated that they would use every functional piano skill more frequently, if they were proficient at the skill.

Recommendations

On the basis of the conclusions and data analysis, the following recommendations are made:

- 1. Group piano classes should be re-evaluated to ensure emphasis on the skills rated as important by school music teachers, to prepare teachers accordingly. These skills are score reading, accompanying, harmonization, and sight reading.**
- 2. Undergraduate music education students should be made aware that they most likely will not have the luxury of an accompanist present at rehearsals, and should be prepared accordingly.**
- 3. Undergraduate music education students with piano as their emphasis or main instrument should be required to take a course in functional piano skills in addition to applied lessons. A practical way to achieve this would be through study in a group piano course for piano majors, taught in one or two semesters.**
- 4. Based on participant comments, it is difficult for music education students to become proficient in functional piano skills in two years of study, the most common time frame for these courses. The problem may lie in where the courses lie in the undergraduate curriculum. If the majority of students who have never had piano before college develop functional piano skills during the first two years of college, and then don't play during their junior and senior years, the skill is already lost before they begin teaching in the schools.**
- 5. Further research should be conducted to determine if there is a significant correlation between participants who had piano before college and those who gave highest ratings to all functional piano skills.**

- 6. Based on participant comments, undergraduate music education students should develop, when possible, the skill of playing and singing at the same time.**
- 7. Further research should be done to determine how technology is playing a role in the substitution of skills. Two issues brought to light by this study are the use of taped or CD accompaniments and the use of computer software programs to transpose or arrange pieces.**
- 8. Further research should be conducted to determine which music technology skills are important for music education students in their jobs.**
- 9. Undergraduate music education students should be made aware that they will most likely be required to teach in more than one area, and these students should be prepared accordingly.**
- 10. According to comments from participants, studying piano before college is very helpful. Pre-college piano students who show an interest in teaching should be encouraged to learn functional piano skills in their lessons.**
- 11. College music programs should college music programs should suggest a prerequisite of two years piano experience prior to entering the undergraduate music education program. This would raise the general level of proficiency, and would allow group piano teachers to focus more on the functional skills and less on remedial skills.**
- 12. Although accompanying skills are important for school music teachers, school boards should be encouraged to include monies for accompanists in the music budget. Frequent comments were made by participants that they feel less adequate as a teacher or teacher if they are teaching from behind a piano.**

In conclusion, both the literature and this study support the importance of functional piano courses. Classroom music teachers also support these courses and suggest strongly that future teachers be prepared in functional piano skills. Colleges and universities throughout the country must continue to address the future needs of the music education major.

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APPENDIX A
QUESTIONNAIRE

PUBLIC SCHOOL MUSIC TEACHERS QUESTIONNAIRE

Participants: Please note that the questionnaire is double-sided (on both sides of the page). Please feel free to comment on any question. Thank you for your help and participation in this study.

PERSONAL:

1. From which type of institution did you obtain your bachelor's degree?

- ☐ State University
- ☐ State College
- ☐ Private College or University

2. What year did you graduate with your bachelor's degree? _____

3. Which undergraduate degree did you receive?

- ☐ Music Education
- ☐ Music (other)
- ☐ Bachelor's degree other than music (please specify):

4. How many years have you taught in the public schools?

- ☐ 1-5
- ☐ 6-10
- ☐ 10+

5. What was your major performing instrument in college?

6. What is your major teaching area?

- ☐ General Music
- ☐ Choral
- ☐ Band
- ☐ Orchestra
- ☐ I teach an equal number in more than one area (please specify areas):

7. At which level do you teach?

Elementary

Middle School/Junior High

High School

INFORMATION REGARDING YOUR UNDERGRADUATE PIANO TRAINING:

8. What type of piano training did you have prior to entering college?

Private lessons _____ years

Class piano _____ years

None

9. What piano training did you receive in your undergraduate program?

Private lessons _____ years

Class piano

_____ Semesters

_____ Quarters

None

INFORMATION ABOUT PIANO USE IN YOUR TEACHING:

10. Which of the following do you have in your classroom? (Please check all that apply)

Acoustic upright piano

Acoustic grand or baby grand piano

Digital piano (touch sensitive)

Electronic keyboard (non-touch sensitive)

I do not use a keyboard instrument in my classroom.

11. For each of the items below, please give two answers: the frequency for 1) how often you currently use the piano for each specific skill, and 2) how often you WOULD use the piano, if you were more proficient at the specific skill. Please choose from the options of daily, weekly, monthly, yearly, or never for each.

		Daily	Weekly	Monthly	Yearly	Never
A.	Harmonize melodies using designated chord symbols such as C7, A min, or F maj? Frequency if proficient?					
B.	Harmonize melodies at sight without aid of symbols? Frequency if proficient?					
C.	Improvise accompaniments? Frequency if proficient?					
D.	Transpose simple melodies? Frequency if proficient?					
E.	Transpose simple accompaniments? Frequency if proficient?					
F.	Transpose instrumental parts to concert pitch on the piano? Frequency if proficient?					
G.	Sight-read vocal or instrumental open scores? Frequency if proficient?					
H.	Sight-read vocal or instrumental closed scores? Frequency if proficient?					
I.	Sight-read accompaniments? Frequency if proficient?					
J.	Sight-read alto or tenor clef parts? Frequency if proficient?					
K.	Play familiar songs by ear using simple chords and accompaniments? Frequency if proficient?					
L.	Play practiced piano solos? Frequency if proficient?					
M.	Play memorized piano solos? Frequency if proficient?					
N.	Devise modulations?					

		Daily	Weekly	Monthly	Yearly	Never
N.	Devise modulations? Frequency if proficient?					
O.	Play chord progressions with four-part voicing? Frequency if proficient?					
P.	Play scales and/or arpeggios? Frequency if proficient?					
Q.	Arrange an existing vocal or instrumental piece? Frequency if proficient?					
R.	Compose a new vocal or instrumental piece? Frequency if proficient?					
S.	Accompany a soloist? Frequency if proficient?					
T.	Accompany a group? Frequency if proficient?					

12. Do you have an accompanist?

No, I don't have an accompanist.

Yes, I have an accompanist:

How often? _____

For what purpose(s)? _____

13. Considering your answers above, rate your college preparation in piano from one to five, one being very inadequate and five being very adequate:

1 2 3 4 5

14. Indicate your opinion of how important piano is for teachers in your field, one being not important at all and five being very important:

1 2 3 4 5

15. How much instruction should the undergraduate college student in your area receive in the following areas? Please check the appropriate box of substantial, moderate, or little:

Item of instruction:		Substantial	Moderate	Little	None
A.	Accompanying a group				
B.	Accompanying a soloist				
C.	Playing chord progressions				
D.	Improvising a melody				
E.	Improvising an accompaniment				
F.	Harmonizing melodies from popular chord symbols (C7, Gmaj)				
G.	Harmonizing melodies from other symbols (I, IV, V)				
H.	Harmonizing melodies with no symbols				
I.	Sight reading open vocal or instrumental scores on the piano				
J.	Sight reading melodies and harmonizations				
K.	Playing scales and arpeggios				
L.	Transposing melodies				
M.	Transposing harmonizations				
N.	Transposing accompaniments				
O.	Playing piano solos				
P.	Memorization				

16. Prioritize these nine areas of skill in order of importance for a music teacher in your area of specialty, one representing the most important and nine representing the least important:

- _____ **Accompanying**
- _____ **Playing chord progressions**
- _____ **Harmonizing**
- _____ **Improvising**
- _____ **Playing piano repertoire**
- _____ **Playing by ear**
- _____ **Score reading**
- _____ **Developing technical ability**
- _____ **Transposing**

17. Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

18. Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

19. Is there anything else related to this questionnaire you would like to add?

Thank you for your time and consideration. For the purpose of this study, please identify yourself. No identifying information will be publicly reported.

Name: _____

Address: _____

School: _____

Email: _____

APPENDIX B

E-MAIL AND POSTAL LETTERS TO PARTICIPANTS

Dear

I am currently doing a research study to determine which functional piano skills public school teachers consider to be of greatest value for their jobs in general music, choir, band, and orchestra. This research is being conducted as part of my doctoral studies in music education at the University of Oklahoma.

You have been chosen as one of only three schools in your state to participate in this study. As a public school music teacher, your assistance in this project would be invaluable.

The questionnaire for the study, found at <http://students.ou.edu/C/Linda.Christensen-1>, is intended to gather information about which functional piano skills you consider to be of greatest value to your job in your area. Will you please answer the questions by May 28, 1999? If you would prefer, you may participate by requesting a paper copy of the questionnaire by contacting me through e-mail, mail, or phone. Please feel free to include any additional comments on the questionnaire and to consult with other members of the music faculty of your school. If you need a paper copy of the questionnaire, a self-addressed, stamped envelope will be provided for your convenience. Information gathered through this questionnaire will be confidential. If you are currently not teaching music in a public school, please pass these materials to an appropriate person.

Since there has not been a comprehensive national study on this subject, the results of this research should be helpful to college piano faculty in developing programs for undergraduate music education majors. If you are interested in receiving a report on the results of this study, please indicate this on the questionnaire.

If you have questions, please feel free to contact me. Thank you in advance for your time and effort in this project.

Sincerely,

**Linda Christensen
PO Box 2085
Norman, OK 73070
(405) 360-7490
lchrste@ou.edu**

Dear Colleague,

I am currently doing a research study to determine which functional piano skills public school teachers consider to be of greatest value for their jobs in general music, choir, band, and orchestra. This research is being conducted as part of my doctoral studies in music education at the University of Oklahoma.

You have been chosen as one of only three schools in your state to participate in this study. As a public school music teacher, your assistance in this project would be invaluable.

The enclosed survey, which will take about 20 minutes to complete, is intended to gather information about which functional piano skills you consider to be of greatest value to your job in your area. Will you please answer the questions and return the questionnaire by **May 28, 1999? If you would prefer, you may participate by filling out this same questionnaire on the internet at <http://students.ou.edu/C/Linda.Christensen-1> (upper and lowercase letters as indicated). Please feel free to write any additional comments on the questionnaire and to consult with other members of the music faculty of your school. A self-addressed, stamped envelope is provided for your convenience. Information gathered through this questionnaire will be confidential. If you are currently not teaching music in a public school, please pass these materials to an appropriate person.**

Since there has not been a comprehensive national study on this subject, the results of this research should be helpful to college piano faculty in developing programs for undergraduate music education majors. If you are interested in receiving a report on the results of this study, please indicate this on the questionnaire.

If you have questions, please feel free to contact me. Thank you in advance for your time and effort in this project.

Sincerely,

**Linda Christensen
PO Box 2085
Norman, OK 73070
(405) 360-7490
lchriste@ou.edu**

APPENDIX C
FOLLOW-UP LETTER

Dear Colleague,

A few weeks ago, you were asked to respond to a survey concerning functional piano skills. I realize that the request was sent towards the end of the school year, and that the deadline may have been difficult for you to reach. Therefore, if you have not yet had an opportunity to respond to the survey, please take the time to do so now. Your response is significant to the study, particularly since you are one of only three teachers in your state who have been selected to participate.

If possible, please respond to the survey by **July 5, 1999. You may participate by going online to <http://students.ou.edu/C/Linda.Christensen-1> (capital letters as indicated) or by contacting me for an additional paper copy to be mailed.**

Thank you again for your willingness to participate. Please feel free to contact me if you have any questions or concerns.

Sincerely,

**Linda Christensen
PO Box 2085
Norman, OK 73070
(405) 360-7490
Lchrste@ou.edu**

APPENDIX D

LIST OF PARTICIPANTS IN PILOT SURVEY

Pilot Participants

Elementary and Secondary General Music:

Elementary **Chris Traber**
3511 Van Epps S. E.
Olympia, WA 98501

Daphne Fix
Washington Elementary
600 48th Ave. S. E.
Norman, OK 73071

Secondary: **Tim Beach**
Sequoia Middle School
2701 S. Elm
Broken Arrow, OK 74012

Middle School:

Band **Robert Brown**
Central Jr. High School
400 North Broadway
Moore, OK 73160

Band **Heather Bellows**
Irving Middle School
1920 E. Alameda
Norman, OK 73071

Orchestra **Kay Kirtley**
Irving Middle School
1920 E. Alameda
Norman, OK 73071

Orchestra **Barbara Fox**
C/O Jeff Fox
Edmond Memorial High School
1000 E. 15th
Edmond, OK 73013

Choral **Pauline Humphrey**
1611 Dakota
Norman, OK 73069

Choral **Randy Murrow**
Whittier Middle School
2000 West Brooks
Norman, OK 73069

High School:

Band **Brad Benson**
Norman North High School
1809 North Stubbeman
Norman, OK 73069

Band **Dennis Smith**
Norman High School
911 West Main
Norman, OK 73069

Orchestra **Jeff and Barbara Fox**
Edmond Memorial High School
1000 E. 15th
Edmond, OK 73013

Orchestra **Brenda Wagner**
Norman North High School
1809 North Stubbeman
Norman, OK 73069

Choral **Anne Dawson**
Westmoore High School
12613 S. Western
OKC, OK 73170

Choral **Brenda Webb**
Norman High School
911 West Main
Norman, OK 73069

APPENDIX E

LETTER TO PILOT PARTICIPANTS

Dear :

I am presently conducting a survey to determine which functional piano skills public school teachers consider to be of greatest value for their jobs in general music, choir, band, and orchestra. This research is being conducted as part of my doctoral studies in music education at the University of Oklahoma. Steve Paul and Jill Sullivan suggested sending this to you as part of the pilot test.

As a public school music teacher, your assistance in this project would be very helpful. The survey should take about 15 minutes to complete. You have the option of taking the survey on the internet at <http://students.ou.edu/C/Linda.Christensen-1> or by filling out the hard copy, enclosed with this letter. A stamped, self-addressed envelope is provided for your convenience. Information gathered through this study will remain confidential. At no time will responses be linked to individuals or individual schools.

I would appreciate any comments about the questionnaire, including ease, wording, unclear items, etc. Please feel free to make comments wherever you wish. If you are interested in the results of the project, please indicate this at the end of the questionnaire. Also, please provide your e-mail address, if you have one.

Since there has never been a comprehensive national study on functional piano skills, the results of this research should be helpful to college faculty. If you are interested in receiving a report on the results of this study, please indicate your interest. Your time and cooperation in this study will be greatly appreciated.

Thank you for your participation.

Sincerely,

**Linda Christensen
University of Oklahoma**

APPENDIX F
COMMENTS WRITTEN BY PARTICIPANTS

High School Band Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

- 1. Accompanying a student at the elementary and middle school level. At high school, many students are very proficient on piano and can accompany another student, or you can buy software with piano even orchestral accompaniments.**
- 2. Sight reading accompaniments!**
- 3. Being able to play open or close score easily - transposing instruments at sight while doing this.**
- 4. Polyrhythms with both hands.**
- 5. Ability to use the keyboard in music theory for teaching chordal structure, scale construction, improvisation, composition, etc.**
- 6. If I could do all the things well we just discussed, I would be satisfied.**

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

- 1. I feel that the more isolated area you teach in the better your piano skills need to be.**
- 2. Piano skills are invaluable when going over a new score. Recordings are great but it is much more intimate and rewarding to break down a score on the piano.**
- 3. I'm sure we all would prefer stronger piano skills, but with time restraints and the daily demands some things suffer.**

4. **Until I got a MIDI lab, I relied on students to play 4 part arrangements in music theory.**
5. **No graduate with a music education degree should be lacking in piano proficiency.**
My school did not believe in piano proficiency and only concentrated on your major instrument. This is a huge mistake!
6. **Being proficient on the piano is a huge advantage as a high school band director.**
7. **Should be much better.**
8. **Time, time, time. Learn piano skills early. There is little time in college with so much to learn, and once you are teaching and have a family, forget about working on skills. Not having piano proficiency is like carrying around an anchor sometimes. It is limiting.**
9. **I was fortunate enough to have had 10 years of lessons, prior to college; so I breezed through class piano. I tell my students often that it a wonderful thing to be able to sit down and read off the score for band.**
10. **If I were much better I would happily accompany students on recitals/auditions. Not having this ability requires an extra financial commitment from both the school and the students.**
11. **I believe that by the time I got to college, there was little they could do for me. Most schools are not short on coursework, and to expect students to put in more time practicing piano than their principal instrument is unrealistic.**
12. **I wish I had the time to practice! Too much non-music related work.**
13. **I never knew how important they were until I needed them.**

14. Sight reading skills need more emphasis, as well as advanced knowledge in 20th century composition and notation.(i.e. aleatoric, unusual musical symbols etc.).
15. My preparation in basic piano skills was sufficient; however, my teaching situation did not require me to use those skills very often, therefore, they were not developed.
16. I have limited skills due to my lack of desire and ability. It has had little or no impact on the success of my students. Our job as educators is to encourage and develop students. We spend too much time on our skills and not theirs. Colleges of teacher preparation, all too often, fail to properly prepare students for a future band job. They spend the majority of their time working on the development of the generalist. When will they wake up to the real world of music education.
17. I wish I had taken piano lessons and lots of them before I ever entered college. I manage but, It sure would be nice to feel comfortable and in control.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. Excellent survey!
2. It is possible to do great things educationally without piano proficiency, but it does hold you back in some areas. Compensating with a hired accompanist is a possible aid.
3. There is no substitute for private lessons years prior to entering a university.
4. I think that all students, at some point in their education, should be required to take a piano course-- there are so many kids out there (and adults, too) that have no clue

how to read. Maybe if they could, they would use their skill and more people would appreciate what we do for a living.

5. I'd love to see a copy of your work when you're finished :)
6. My piano skills were in pretty good shape when I entered the university hence the lesser amount of class piano. I managed to test out of one year. This might not be reflected in the survey and may appear as if the university I attended required only one year of piano. There was a specific level of skills required to graduate with the degree that involved a piano jury.(Scales, etudes, transposition, harmonization, sight-reading etc.)
7. I really regret not developing my piano skills further and have tried to emphasize to my students the importance of doing so.

Middle School Band Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Four-part sight reading; good for technical fluency.
2. Playing piano repertoire and memorization. All periods in music history have such a vast amount of piano lit. that a teacher is not only cheating themselves but also the students. The backbone of all periods of music is found in the piano literature.
3. Score reading. To know how a piece (music) sounds.
4. Score reading/transposition - hear the tunes before they are rehearsed.
5. Arpeggios and scales - two octaves or more; development of technique.

6. Score reading for obvious reasons is very important to preparing for rehearsal and learning a new composition.
7. None other than those mentioned in the survey. My children will take piano lessons from 1st through 12th grade (easier said than done sometimes!) because I believe it is an important skill that teaches many lessons. It seems to be a dying art form because video games, television, and skateboarding are more "cool" right now.
8. All skills are important. The lack of a piano in the room is the major obstacle.
9. The ability to sing and play at the same time would be great for general music. I have never felt proficient in this area.
10. Learning how to comp jazz chords and being able to read chord symbols.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. It is a bonus to my students for me to be able to accompany them, sometimes with melody only, in a number of different styles, which may not always be available (Latin, polka, rock 'n roll, jazz, swing).
2. Piano prior to freshman theory was helpful. Playing easy to moderate accompaniments does help students to learn solo repertoire, before they begin rehearsals with an accompanist.
3. Piano skills for many instrumental teachers are not a high priority, just because our skills on all band instruments are more important. I do feel that all undergraduate

students need to develop some basic skills. As I already have said, I had 0 piano before college.

- 4. The more proficient my piano skills are they help my score reading - essential to band rehearsal.**
- 5. A necessary skill which benefits my ability to teach on a daily basis.**
- 6. Wish I were a better, more proficient reader.**
- 7. I wish I could accompany soloists.**
- 8. I would like to have greater skills in sight-reading. There was virtually no emphasis on this at anytime during my years of lessons.**
- 9. The more you practice the better you get! It takes hard work to be able to play well - no matter what kind of curriculum you have!**
- 10. Because I was a piano major, my skills are proficient. I use the piano every day and in almost every class (more in beginning band and general music than in the 7th & 8th grade bands). I also accompany the chorus.**
- 11. I use my piano skills almost daily with my students. I teach a lot of jazz ensembles and improvisation.**
- 12. I was the last class to graduate in the instrumental program, which did NOT require piano proficiency exams. I merely had to take piano lessons in order to pass the requirements necessary for my degree. It has since been required for graduation, which I wish had been done before.**
- 13. I have had fairly extensive piano training - my mom was a piano major, accompanist, and solo performer. I took many years of training and did hundreds of accompaniments in my college years, mostly because the piano majors did not want**

to take the time. I have used my piano skills extensively in my teaching, especially accompanying my students on their solo work I never have to hire an accompanist for students' solo festivals. I can demonstrate any the jazz piano parts for the students. I can quickly play in a band part to my MIDI-connected computer and transpose it for another instrument if needed. There are many other uses I have found for these skills and I count piano training as almost as important as the training I received on my "primary" instrument.

14. I'm sure that all of these questions would have a higher rating if I had had more instruction on piano. There have been MANY times in the last 28 years of teaching that I wished I had learned more.
15. I wish I was able to take lessons at an earlier age because taking piano at the college level, even if it was a beginning class, was not very easy to learn.
16. I only took enough piano necessary for my degree.
17. I believe that having a fairly proficient piano background has made me a better instrumental teacher because I have been not only able to accompany my students for many musical events but also to relate much of their musical theory to the piano where I can demonstrate many concepts. There have been many other applications where I have found my piano background most helpful within our school setting i.e. Variety Show, Graduation, and substituting and helping with sectionals for the choral dept. to name a few.
18. I have a digital piano at home and a fender electric piano at school in addition to a Korg synthesizer. We also use the two keyboards daily for jazz band class. I also use a ukulele.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

- 1. It seems more and more important that music educators in all areas become comfortable with the MIDI techniques connected with keyboard.**
- 2. Many instruments need to be learned up to a reasonable level of proficiency if one is an instrumental teacher. Piano is helpful, but certainly not essential for most inst. teachers. If a choice needed to be made between piano and several teachable instruments, I'd go with the latter. Exam. Violinist need cello and string bass more than piano.**
- 3. In college, every education major had some skills/proficiencies everyone had to pass, included among those were playing the Star Spangled Banner. Pomp & Circumstance should have been added to the list! I only find myself having to play piano if it rains at graduation!!**
- 4. Good luck!**
- 5. I use computer accompaniments or other recorded accompaniments often because of scheduling, finances, and ease of use. I have good intentions of using piano players, but it's difficult sometimes.**
- 6. Your questionnaire was very impressive! You covered almost everything one could consider - very well done. Thank you for including me.**
- 7. Great topic! Good luck to you. As you can see from my responses, I feel that piano skills are the basis for any understanding of music theory, etc.**
- 8. My piano skills are invaluable to me. I think most band directors feel they don't need functional piano skills but I don't know what I would do without them.**

9. I think it is important to know that I spent a great deal of time in college as a jazz pianist in the jazz ensembles. I feel that I have had a little more practice and use for comping and using the chord structures than most middle level band directors. I feel it is important for band directors (especially if they teach jazz ensemble) to be proficient in reading chord changes.
10. Good luck on your study. Thanks for including our school district.
11. I don't believe that music education majors generally have enough piano skills when they finish college.
12. As a young child I was taught the accordion. You should have asked some questions about "keyboard" instruction rather than just piano. Though I'm not what I would call "proficient" on piano, I do have a good understanding (probably more than someone with no keyboard background) of the piano as a result of my early training.
13. Going into my 21st year of teaching band, I find myself using the piano less and less.

Multi-level Band Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Transposition. As an instrumental music teacher, you should be able to transpose all instrument parts to concert sounding pitches, especially for instruments to match.
2. Couperin - simply easy to follow
3. The ability to play scales on the piano; I don't always have my instrument available, but a piano usually is.

4. Using piano for the purpose of score study.
5. I use the keyboard to explain enharmonics to instrumentalist.
6. All of the aforementioned skills would be useful in jazz ensemble instruction particularly.
7. Playing parts off score.
8. Accompanying melodies - it turns "on" the beginning band student. They sound good.
9. Playing For enjoyment! I never do that anymore!
10. Piano Care, basic tuning, basic repair. Full understanding of the parts.
11. Accompanying easy to medium level instrumental solos.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. My skills have deteriorated from lack of use. There are many things I would like to be able to do but don't do on a regularly enough to maintain a decent skill level.
2. While they are important, there are other means other than using the piano that would accomplish the same things, such as using another instrument (like a wind instrument).
3. Piano proficiency exams should take place every semester. They should be aligned with ear training and music theory homework and exams.
4. I don't use piano a lot in band, but use it considerably in music theory and history. I also was lucky to study organ as a minor in college that proved to be very helpful.

5. **My skills are not strong but at the same time I don't make as much effort as I should to improve. I'm able to get by with beginners and junior high and don't have a piano available for use at the high school.**
6. **I was classically trained, but wish I had a stronger background in chords and "jazz chart" reading.**
7. **I would have liked to have had the time to take piano in college, but I couldn't become a 5 year music major.**
8. **Wish I'd done more. Transposing accompaniments in college training or in high school.**
9. **I have found them a useful tool - but only one of many tools to get a job done. I also find I use them less as my teaching improves.**
10. **I must often use piano during the applied music class I teach. I teach a jazz ensemble during that class which is a part of the standard instrumentation.**
11. **Wish I played better. Saves time.**
12. **Most of the questions you asked about the piano I do on my clarinet. If I had better piano skills - I might use it more. Especially with beginners and at solo festival time.**
13. **My undergraduate piano training was memorizing scales & solos. As a result, I have AWFUL piano skills and would be of much more use to myself & my students if I did indeed play the piano with some proficiency. I can 'boom-chick' in a few keys & can improvise accompaniments & can get by accompanying my elementary band students' solos, but I can't read a written accompaniment.**
14. **What has been more valuable to me than my piano technique has been my theory and ear training background. The piano is a way to use these skills; I don't feel that more**

extensive private study would have helped me in this area, although I do wish I could read better! The harmonization of melodies helps students hear combinations of notes and chords, even at the beginning levels of Band instruction.

15. I think practicing hymns and simple chorales makes one think in harmony and helps with transposing and score reading!

16. As primarily an instrumental teacher, I use my piano skills mostly in the area of score study and analysis. I use that skill almost on a daily basis. I was prepared to be an adequate keyboard player in college. Those skills that I was taught I have used one time or another.

17. I studied in college to be a band director. The last few years I have been assigned to teach elementary general music in addition to my band duties. Had I known at the time I was going to college that this would happen, I would have chosen another major. This is the reason my piano skills are not at a level needed. They are almost adequate for teaching band.

18. If you accompany, you spend too much time with your nose in your part instead of helping the students.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. Require - Mandate Make-music-college students literate on as many instruments as possible and require that they investigate the vast array of lesson books available on the market currently. College professors should visit jr. and high school teachers to be more familiar with the needs of teachers.

- 2. I believe, in general, students entering the music field are at a greater advantage entering college if they have a firm piano background.**
- 3. Piano skills are important and should be stressed more to undergraduates than they were to me. I got by on the bare minimum because the requirements were minimal. I passed my tests and proficiency by practicing specifically for them - something I now regret.**
- 4. Colleges need to graduate students who can accompany their groups - Students in high school are not continuing their private lessons.**
- 5. The importance of piano skills definitely depends on your main area. I feel vocal teachers have the need to be very proficient based on the type of activities they are involved.**
- 6. I prefer to play with students on their instruments rather than on a piano. It helps me help them with technical problems, as well as models proper (hopefully:) playing techniques- hand position, embouchure, etc. I also want students to see that I enjoy playing their instrument, even if it is not my major instrument. I would probably use piano much more if we offered a music theory class in our music program. Currently, we only teach performance classes (band & chorus). This is due to budget/staffing concerns. In all honesty, the only piano skills I really wish I was proficient in is score playing and jazz accompaniment. Please feel free to contact me regarding any of the above, I am happy to be of assistance.**
- 7. It covers the subject very well. I would add that in my experience (I have taught over 30 years). I would advise any potential music student in college to get as much piano as possible. Next I would become as proficient as possible on all the other**

instruments if they plan on teaching band or other instrumental music. Good luck to you in your work.

High School Choral Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

- 1. You know, the ability to tune a piano, while not a functional piano skill, would really be a lifesaver!**
- 2. Being able to make arrangements on your own. Often arrangements are not available. I do a lot of arrangements of Hawaiian songs which have no published arrangements.**
- 3. Not sure if it classifies as a piano skill, but a lot of pianists ignore music rhythm and tempi.**
- 4. Reading the basic harmonies without chord symbols and being able to devise accompaniments which will perhaps better support the vocalists if the vocalists are not strong.**
- 5. Improvisation.**
- 6. Learning to play and listen/lead at the same time.**
- 7. I don't play piano well at all. I have the luxury of having professional accompanists for all of my rehearsals so I am free to conduct. I use the piano when vocalizing with students in voice classes, but that's about it.**
- 8. I would like to spend more time using the keyboard for sequencing arrangements and compositions (a la Jim Faulconer at OU).**

9. Accompanying a choral ensemble rehearsal. Playing voice parts 2,3,& 4 at a time.
10. Accompanying. Although I have a SOMEWHAT capable accompanist, it is very frustrating to not be able to go to the piano and play examples, not to mention that it is expensive to have an accompanist. One is also at the mercy of their schedule and ability level.
11. Improvisation and chart reading.
12. Playing scales has been something that I practiced a lot in college but very seldom do anymore. Although I truly believe that it has helped me with fingering. I think more emphasis should be placed on playing arpeggios, because a lot of piano music depends on how well you can move your hands over the piano and most of the time that is what I have the most problem with.
13. Due to my lack of piano skills, my primary work at the piano is warm-ups. I by default have improved in my ability to play parts (1 or 2 at the most) as long as it is not too technical.
14. Ability to hear harmonic and tuning problems in a choir, for example, and instantly correct them at the keyboard.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. It is extremely important for a music teacher to be able to play the piano - especially for chorus teachers - like me - who do not have an accompanist.

2. Even with 2/3 accompanists for all my choirs, I find myself at the piano an immense amount of time, and certainly find myself accompanying solos and small groups, as well as the choirs. These accompanists have only come after many years of not having rehearsal accompanists. I have arranged to have accompanists after many battles to have them paid, and to schedule them.
3. My skills are minimal. While this is sometimes a liability, it is also a strength. I do not rely on the piano so much, so my singers sight-read better and sing a cappella.
4. Makes learning easier for students. Students learn music faster.
5. I don't ever remember being as frustrated w/anything as I was with piano - working w/others at your level would help.
6. As choral teachers we need to emphasize the voice. Too many choirs sound like pianos and too many choirs (H.S.) are not conducted. Singing w/out piano should be emphasized.
7. Knowing the way I work, if I were a pianist I would probably go to piano more frequently. We rely on the piano very little now and this is so good for singers at H.S. level.
8. For a lot public schools they don't have the budget for an accompanist. The director needs to do it all.
9. Many students want songs played "higher" or "lower" and to best accommodate their voices, a good teacher should be able to transpose. Knowledge of chords and theory is essential to do this quickly and correctly.

- 10. I encourage anyone wanting to be a choral director to start piano in high school and continue through college. Students accompanists are getting harder and harder to find. The more skills the teacher has, the better off he/she is.**
- 11. I have witnessed non-proficient piano teachers trying to teach a vocal (choral) class and it is a nightmare.**
- 12. Have had student teachers without skill that have a very difficult time - I have always appreciated the skill.**
- 13. Need more time to practice to keep proficiency skills.**
- 14. My extensive piano background has hampered me in one way: I do not have a classroom accompanist and usually work from the piano -- it has interfered with my ability to work away from the piano. Even though I am able to give accurate starting pitches to the choir with my voice, I often feel that the students would rather receive them from the piano. It bothers me!**
- 15. I believe all choral musicians should be able to play piano if they intend to teach - depending upon having proficient students is less and less likely.**
- 16. Piano proficiency = necessity for today's music educator.**
- 17. I feel that it is very important that a choral director be able to play well and be comfortable with it. I have a difficult time understanding how a director with little piano skills can effectively teach. They may not be able to accompany in performance but at least be able to play parts or at least improvise on the accompaniment.**
- 18. A basic need for choral directors -- equally important to conducting and vocal skills.**

19. If I played better, I'd probably use the piano more often myself. In nearly 30 years of teaching I've been quite successful in avoiding my weakness in this area.
20. Sometimes I rely too much on the piano to "feed" my choral students their notes. However, from the feedback I get from choral directors who have limited piano skills, I'm glad I developed my own skill at the piano.
21. I am very concerned that many of the new graduates do not have adequate piano skills. The middle school choral teacher feeding my school has wonderful vocal skills but cannot play enough to put parts together for a concert or our state choral clinics. Her students often don't hear the entire selection with accompaniment until right before performance. From other teachers I hear that this is all too common. I have had several student teachers with similar problems.
22. I feel that having a chance to practice accompaniment skills is the most important thing for a choral director. Few of us have an accompanist provided for us on a daily basis.
23. I think that if I were able to play better (I've played my whole life...my dad is a college music professor with piano as his instrument...I just stink at it!!!) my students would have a better experience. My accompanist has some major rhythm problems which makes my choosing pieces a little more difficult.
24. I am fortunate to have a full time accompanist in my class room. I think that it is not good for the students in an ensemble to have the teacher play and conduct at the same time. One of the two jobs will take second place to the other. I know that I'm in a great situation here, but I think all secondary school choral programs should have a full time accompanist.

25. I am in my forties and have been playing all my life. I use my piano skills a lot. I learned how to read a jazz chart from a private teacher, and that has been helpful. Being proficient on the piano has been a big asset in teaching and personally.
26. I would be dead in the water with out the skills I have. Students who graduate as music educators today do not have the piano skills necessary to be successful educators.
27. I feel that sometimes if one is an accomplished pianist you might spend too much time behind the piano and not enough time conducting and modeling vocal technique. In my HS position I have only had to accompany a group on a couple of occasions. When I did I felt less in control of the total choral group sound.
28. Although I am a vocalist at heart I originally started on the piano as my major instrument. That was in third through seventh grade and of course I am one of those people who say I wish I would have stayed with it. I did continue to play for my own enjoyment which I think did help me out quite a lot. As a choral director I try not to use the piano very much in my rehearsal, but I do use it for warm ups and accompaniment when I can. We spend a lot of time learning how to sight read melodies and rhythms. Although this helps the class to learn the melody, sometimes I have to go back to the piano to play melodies for the section that is not getting the part down. The piano then becomes a crutch and then I have seen my conducting skills go down because I am behind the piano playing it rather than conducting. I need the piano but I don't like using it because I can convey more of what is in the music when I am in front of the class and not behind the piano. I know conductors

who pay money out of their own pocket so that they can have an accompanist and can work on the musicality of the pieces that they are singing.

29. They were mostly acquired and sharpened on the job.

30. My piano skills are minimal at best and have often been a source of frustration for me. However, the lack thereof has not kept me from being quite successful with all of the choirs I conduct, including school, church and community. If a teacher lacks the necessary skills there are other options available to them and I am not referring to "canned" accompaniment. It may take a little more effort but it is doable. Although I wish I was more proficient than I am the lack of ability has proven valuable in that it has forced me to teach more from an a cappella format and in turn has forced my singers to develop better listening and sight-reading abilities. It has also improved my classroom management skills since I am not hidden behind the piano all of the time. As I sure most teachers will agree, regardless of how well you play the piano, if you do not have control of your class, your skills are wasted.

31. I don't see how anyone could get by without fairly good piano skills.

32. I had already acquired lots of skills before entering college, that help me in my profession as choral director. I entered college to get a degree in education, but my piano skills were already at the place I needed to do my present job. I think piano skills are vital for every choral director, and must be a integral part of music education training. The performance aspect has too much emphasis for an Education degree unless a dual degree of education/performance is granted. It is my opinion that students be prepared for what they will have to do in the classroom. Accompany choral octavos, art songs, show music etc. They should learn to play music of all

periods to have an appreciation of style, but only to the level of proficiency required to do the job.

33. I am currently very successful in the area of vocal music education, however, I would be FAR MORE efficient, self-confident and productive if I had much greater piano skills. If I had anything to change about my undergraduate study, I would have taken private piano every semester of every year. I didn't do this because I intended to be a professional guitarist instead of being in vocal music education. Piano would have been extremely helpful no matter what my career choice!
34. I was quite a proficient pianist before entering college, and I also had a great deal of accompanying experience. As a choral conductor I find that proficiency in accompanying is probably the most beneficial skill I have. Even as a college professor I find that very often I have to accompany the choir in the absence of a capable student accompanist.
35. I feel that a higher level of piano proficiency would have greatly aided me, but would caution new teachers, with a high level of piano proficiency, not to allow the piano to become a wall between the students and themselves.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. It is important, in my opinion, to not only have basic piano skills, but also to be able to play stylistically a varied repertoire (accompaniments). For example: to play a swing style on a jazz/swing piece versus the style of a Mozart piece.

2. **This is definitely a timely subject. When a student is looking into becoming a choral director, piano skills are a vital part of that student's preparation. If a student has not studied piano before college, that student will have an extreme uphill battle in this profession, as accompanists are not always available.**
3. **Sorry it's late. My address has changed.**
4. **Were I more proficient at piano, I could probably "look through" a larger amount of repertoire and have a better feel for how it "sounds" - this would be very helpful!**
5. **A choir responds either musically or non-musically according to the accompaniment they hear. A good choral director who must accompany his/her own students should play only as extensive an accompaniment (difficulty) as they can play musically, as the choir will take musical cues from the accompaniment.**
6. **My school is a private school - but I taught public for 15, both in California and Hawaii.**
7. **Accompanists are not always available in all districts and students studying piano with the ability to accompany has decreased.**
8. **Our high school is introducing class piano next fall for interested students in grades 9-12. Very few high school students play piano presently in our area. Good luck with your project!**
9. **I think this is a necessary skill for music education majors to master. I appreciate the fact that you are doing this survey so that there will be documentation that it is essential. Thank you.**
10. **Re my background - high school teaching preceded by 15 years college teaching.**

11. I cannot stress too much the importance of piano skills for a choral director. Every step involved in teaching a piece of music uses these skills, from sight reading a prospective contest piece, to reading open score "for rehearsal only."
12. I taught elem. music for many years prior to this position. I used guitar for those classes. I think that in the case of young students, the guitar should be the preferred instrument for the music classroom. As one gets to older grades, the piano becomes more and more important. As an aside, even though my piano skills are pathetic (to say the least), I do all my vocal warm-ups on them with the class (and do them well...my kids all think that I can play piano), our school has one of the most successful choral programs in the state. I am very proud of their accomplishments.
13. Because I teach in three different areas, I use many of the skills this questionnaire listed: harmonizing vocal warm-ups, reading alto clef, transposing parts to play with the band, harmonizing melodies, and knowing when not to use the piano!
14. This is a good questionnaire and I would like to see the results once it is completed.
15. Piano skills are very important and I encourage all of my students who may be thinking of pursuing a music degree to begin to take piano now. However, as I stated in #8 a teacher can be successful even without great piano skills.
16. Question 11. I think you needed a section for occasionally. There are some activities that are performed only as the need arises. I did not answer some for that reason.
- Question 13. I did not answer because I was really prepared to do these things before I entered college. I know this is not the norm.

17. Sorry it took me so long to help you out. I took on a recording project right after the school year ended and just finished last Saturday. I would love to hear the results of your study!!!

18. I take quite a bit of responsibility concerning my lack of piano proficiency. I didn't give my all to practice. I am now paying the price.

Middle School Choral Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. I use my Encore program monthly. I do not know if it would be considered functional piano curriculum, but playing music into a software program is a very important skill for the success of my program. Essential to transposition and arranging.
2. There is considerable value to developing strong technique, which may only occur through the concentrated study of piano solo repertoire. The greatest value to me has been the early training I received in Keyboard harmony, chord progression and scales in all major and minor keys. I would love to have stronger technique and better sight reading skills, although, I seem to be better at this than many of my colleagues who were vocal or instrumental majors.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

- 1. I've seen teachers who don't play - and boy, is that a huge disadvantage to the teacher and the student. CD's are nice - but nothing compares to live music as an educational tool.**
- 2. I was given a very general background in playing the piano. I believe that it would have been a more effective use of time to help me to acquire the specific skills that I need to accompany a choral rehearsal. (That is my area of teaching.)**
- 3. I do not use solo piano literature as such in my classroom. But learning solo piano literature gives you necessary technical facility to perform duties of a choir teacher.**
- 4. My piano skills are a bonus not a necessity.**
- 5. I have a masters degree in piano performance. My piano skills make my job much easier than it might be, but I do have to be careful not to rely too much on the piano.**
- 6. Must be able to play and sing at the same time; must be able to play and direct at the same time.**
- 7. Piano lessons should be required every semester for the entire program.**
- 8. I could have benefited from a combined pedagogy class piano course in which lesser skilled piano students received class instruction, and I was involved in the planning, teaching, selection of pedagogical materials and implementation. General music classes often include teaching piano lab groups of 30 students. It took a lot of trial and error to become proficient and effective. There were no such courses offered in**

my undergraduate work, nor have I seen such classes offered in grad classes or workshops locally.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. I am a professional pianist/coach in addition to teaching middle school chorus. My pianistic skills are beyond those needed for choral work. Without an accompanist, though, I'm glad I have them.
2. I've had a very, very difficult time this year, (my first year of teaching), because I was not prepared to be my own accompanist. I lacked the playing skills and the understanding of how to run a rehearsal from behind the piano.
3. In the choral field, vocal technique is more important than piano skills. Sight reading methods rank #2. Being able to sing correctly and demonstrate for students is important. Piano skills enhance the musical experience especially when I taught elementary. In choral singing, the piano can cover up a multitude of sins.
4. Thank you for giving me this opportunity. My piano skills are marginal - I get along fine but it would be so nice to be wonderful! Oh well.
5. In my experience, teachers at the Jr. High/Middle School level particularly need highly developed piano skills - even more so than at the elementary or high school levels.
6. Good luck with your work. Will results be made available to those who participated? I would be interested in your conclusions. This is an area I find lacking in most of the student teachers and first year teachers who work with me. One professor upon

observing his teacher candidate teach my sixth grade chorus completely a cappella told her she really should have an accompanist to work with because, in the real world, a cappella rehearsals just don't happen. Where did he think he was? Shangri-La? I teach in a real middle school with real kids who have learned to work in that atmosphere because that's what you do when you don't have an accompanist. A teacher who stands behind a piano the whole period and relies on the keyboard for pitch and intonation has a chorus that plays around while she's looking at the music and can't sing in tune unless the piano is playing. Of course what he really should have said to her was, go home and practice piano, because in the real world, we don't have accompanists except maybe at concerts, and sometimes not even then. Again, good luck.

Multi-level Choral Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

- 1. Playing scales and arpeggios - technical skill.**
- 2. Knowing scales and key signatures.**
- 3. Playing piano repertoire because through the technicalities involved, greater musicianship evolves thus enhancing the musicianship teachers instill in their students - developing their ear for musicality.**
- 4. Transposing - I often come across students with unchanged voices or pieces that lie too high for young singers.**

5. Ability to play by ear - used often but not daily.
6. Reading open score octavo's. I never really go the training or the practice at this that I needed.
7. Nothing that you haven't already mentioned. *(In other words - all of the above are important and should be taken more seriously by all music students!)*
8. I only play piano when my accompanist is absent. When that happens I only play for vocal warm-ups and then work on individual parts and sections with out accompaniment. I believe accurate sight reading would be very important.
9. Choral directors need to be able to play the piano. I could not do my job as well as I do without piano skills. I accompany my own groups in rehearsal for I do not need to take the time to communicate with an accompanist. I'm pretty fast at communicating with myself! Have a nice day.
10. Daily, warm up passages in half steps.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. I would like to emphasize the importance of accompanying to undergraduates. As a choral musician, I wish that I had studied more accompaniments as opposed to the "traditional piano literature". Bach is wonderful music, however, I have yet to encounter that level of counterpoint in my choir's literature.
2. Because I was a "piano major" I think I missed out on some of the more basic skills like harmonization, transposition, and modulation.

3. Having an accompanist makes life much easier.
 4. My advanced grounding in piano skills has done nothing but enhance my teaching in all music responsibilities throughout the years: chorus, bells, recorder, band (elem-h.s.), general music, voice, arts/humanities.
 5. As students spend less time learning instruments (more at computer & TV) it's becoming more critical that choral teachers be proficient pianists.
 6. It is extremely important that the choral music educator be able to sight read, and play proficiently, SATB parts. It is extremely frustrating for the students, and creates unnecessary discipline problems, if sectionals can't be run in an efficient manner. A great deal of my piano skills were learned out of necessity, on the job. I had incorrectly assumed that I would always have an accompanist for my classes.
 7. From my nearly 20 years of choral music teaching experience, I have discovered that I am one of the most proficient pianists around. (I play professionally for lots of other jobs.) I think excellent keyboard skills are a must for choral directors.
 8. It's important to accompany - not just playing on your own.
 9. I couldn't have had the significant experiences I had without the piano skills.
 10. Tell all the college students, whether they believe it or not, piano skills are extremely important in the day to day workings of a choir. This is coming from a person who did not play piano well and still wishes he played better.
 11. I feel we could accomplish a lot more with more piano proficiency skills. I have had very good student accompanists in years past. It has only been in the last 5 years that we have no student accompanists available. Our school enrollment is a little under 400.
- .

12. All the skills I use in the classroom were not obtained through the University. Their focus was on performance of your solo instrument. Nothing was approached to cover the basic skills need to accompany a classroom and/or choir.
13. Piano proficiency requirements should be tougher and every undergrad student - vocal and instrumental - should take piano skills more seriously. Group piano classes did not work for me (too little accountability). I would recommend private piano study for all vocal/choral students for at least as many semesters as voice lessons are required!
14. I find it inconceivable that people can be choir conductors with no pianistic ability. It limits the choir, it limits the repertoire, and it limits job opportunities. At my school, I am asked to play for MANY things other than choir rehearsals, and I would not have been nearly as salable a candidate, nor as effective in my position without pianistic abilities.
15. I don't understand how a choral music teacher can function and not be proficient in piano.
16. Very important skill!!
17. My piano skills have been invaluable and contribute greatly to my effectiveness as a choir teacher. I have a Baldwin Acrosonic in my room that is short enough to see over, and I use it every day. I teach parts from it, and it really improves the speed at which the students are able to learn at.
18. Being a competent pianist and accompanist has been crucial for my choral program both for traditional rehearsals where there is no money to hire an accompanist, and

for the musical and variety show type of venues which can do a lot to help build a program.

- 19. See Above. I am completely dependant on an accompanist.**
- 20. All music teachers need moderate proficiency at the piano, because without piano skills, the teacher is dependent upon external sources for modeling, accompanying, and perfecting ensemble work.**
- 21. I will say that I am not a proficient piano player, yet I have outstanding choirs. I do not believe that a conductor's place is behind the piano. I have the ability to play parts for the students, which is all I really need to do, besides vocalises; and many of them are a cappella. I do not believe that outstanding piano skills, make outstanding choirs, it is all in the way it is presented to the kids.**
- 22. Playing standing up and paying attention to a class at the same time! Playing one part and singing another!**
- 23. Piano proficiency is essential in my area. I know many teachers in the field who wish they had had more piano during their college years.**
- 24. There have been times in my career that I have believed that my broad piano proficiency background conflicted with primary goal of teaching singers to read and perform choral music. I would not, however, would have chosen this profession nor been as successful a teacher if not for the early years of piano and music theory instruction in grade school.**
- 25. My undergraduate degree is very old. The program at the university was just beginning and I piano majors did not have to complete any kind of a proficiency test. My daughter, in the same program, same university, has a very complete piano**

proficiency that includes many of the areas on your questionnaire. She is a voice major with excellent piano skills and is able to proficiency easily.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. Where did you receive my e-mail address? Just curious.
2. Primary area of education should still be choral conducting and efficient rehearsal technique. Piano is secondary.
3. Piano skills for any music teacher is as important (or more important) as typewriting skills to a secondary! I am so thankful my parents insisted on a well-taught piano career early in life for me!
4. Music educators are extremely busy and there are never enough hours in the day. The timeline of this survey was very inconvenient-to say the least. To ask people to complete this survey a week or two before the end of the school year when they have final concerts, graduations, semester exams, inventory, purchase orders for next year, completion of grade books, etc., is asking a bit much.
5. Your question #11 is faulty because it assumes a lack of proficiency. I am proficient; therefore my two-part questions have the same answer. Good luck with your studies!
6. Music majors should be encouraged to take piano at least once a year - maybe an experience accompanying. For my first 5 years of teaching I was my own accompanist and had to learn to teach from behind the piano.
7. Proficient pianists need to be trained not to depend on the instrument too much -- especially in choral music.

- 8. Instrumental majors should have as much piano proficiency as vocal majors. You do not know what you will be teaching several years from college.**
- 9. Even though guitar classes seem to be the rage in this area, and I believe every music teacher should have to take at least a group guitar class as a graduation requirement, I still believe that piano proficiency is the single most important skill that a music teacher needs to be successful.**
- 10. I do not teach at a public school. It is an independent Episcopal school. I hope this does not invalidate my questionnaire, because I have very strong beliefs about choir directors being proficient at piano. Limiting a choir because of limited pianistic abilities is unfair to ANY choir. The band director/theory teacher at my school (who is a clarinetist) is also quite proficient on piano, and I believe he would back up my assertion that ALL music teachers should be proficient on piano in order to play accompaniment for a variety of instrumental and vocal groups, and to be able to demonstrate harmonies, progressions, etc.**
- 11. I received a Masters in Music Education in 1998. Just as important as initial proficiency is the need for constant challenging of the music teacher through enrichment, seminars, classes, further degrees, etc. My latest area of interest is teaching music theory on the high school level in our computer lab. I read your resume and was quite interested with your expertise in MIDI. We have 12 computer stations equipped with MIDI keyboards, Cakewalk, and Music Lessons. We also have Finale on 4 of the stations. You may feel free to send me any helpful information. This was our first year doing this, but at this time each student has composed a piece in his/her area of interest. It has been exciting!**

12. Learning how to play the piano also aides a person in being able to look at and comprehend a vocal score quickly. People who can't at least play Hymns on a piano make me wonder how they can be effective in error detection when they listen to a choir.
13. I feel that every College or University should make it mandatory for a vocal major to also be a piano major half & half as well as raise the level of proficiency on the piano for every other type of Music Ed major.
14. I find that good teachers/musicians find ways to adapt, whether that be learning more piano skills, or finding the person in your community who is willing to play either for free or for pay. As a pianist I have had the advantage of doing it myself, but on the down side, I find I rely on the piano too much, and need to force myself to run rehearsals away from the piano. If I don't then my other skills, like sight reading vocally, tend to go away. Unfortunately there is so much to learn in college and really so little time! There are many aspects of the business (budgeting, fund raising, etc)that we have to deal with that were not touched on when I was in college! Some of us learn and survive, others leave and sell insurance;)
15. Question number 16 bothers me a little. Very little of what is represented in the question is relevant to my situation. I see #16 as question more to piano instructors than choir directors.
16. My answers concerning the different skills taught in my keyboard lab involve only high school students who have never touched a piano before and usually haven't taken any elective music classes before.

17. In regard to question 11, the frequency of piano usage increases with beginner classes (junior high and level 1 high school choirs). As those classes learn advanced music reading skills, the frequency of piano usage decreases considerably in those classrooms. There are some days and, most often, weeks that the piano is used only during the beginning warm-up of a 90 minute rehearsal for the top performing organizations at the high school level.
18. Not a related question, but comment. Thanks for providing an on-line questionnaire.

High School Orchestra Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Being able to sight-read or briefly prepare short piano works for class demonstration of musical ideas and concepts. I teach music theory and A.P. theory and having to demonstrate through example on the piano has been a challenge. Having a strong technical foundation on piano would be an asset to my music education.
2. Harmonizing melodies with no symbols - I also teach guitar and this would be wonderful to use and teach this skill more easily.
3. Reading open or condensed orchestra scores.
4. When I taught 5th grade I was able to play I IV V and accompany the string kids in class and concert... very good for keeping them together.

5. I do feel that music educators should have some background in jazz improvisation using pop chord symbols as well as information on comping chords for piano in a rhythm section.
6. Improvising - it's important that we keep our imaginations working so to set an example to students.
7. Accompanying students for solo/ensemble contests. I wish I was more proficient at this because it is very important. I have to hire accompanists.
8. Score reading; chording a melody w/o symbols.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. I did way back - when in the 70's fulfill any piano proficiencies and did well. But, if you do not own a piano the skills learned soon disappear. Now with electric keyboards being quite affordable these piano skills can be maintained.
2. As a violinist, I read a single line (even if given double stops, etc) and have a hard time with sight reading basic chord progressions. I am mentioning this because on a day to day basis, orchestra teachers are not called upon (for the most part) to use any keyboarding skills at all in their lessons. However, more and more of us are being asked to teach an AP Music Theory class and of course need those 4-part reading skills. Furthermore, with the additional emphasis on music tech., we are starting to use the keyboard more and more to arrange, edit and compose. While these newer

electronic keyboard are great at transposing, etc., we as orchestra directors still need a good foundation on the piano.

3. They are invaluable. As a vocal major who had to learn the violin, viola, cello and bass to keep a job - my piano skills add a new dimension to my students. They must learn to tune to the piano and play with accompaniment. I love my job!
4. I am considered a very good orchestra teacher, but I have very little skill at the piano (part my fault, part due to an inadequate undergraduate training). If I had a chance to do it over, I would develop functional skills I could use to do my job better, primarily score reading and basic accompanying. Where a real pianist is needed, I would still hire a real pianist.
5. I did not use them to my advantage (and still do not). My excuse is the way my room is set up. It is not always easy to get to the piano when my classroom is full of students. I wish I use it more than just for learning and studying scores.
6. I use very little piano in my classroom - instead I play examples on a string instrument. I read all clefs proficiently on each of the string instruments and can read and play all of the clefs (and any string part) on the violin. I would like to be able to play open scores on the piano to give students a better idea of how a piece should sound when I am first introducing a piece. Instead, I use recordings of the pieces if I think they should hear more of the harmonic aspects of a piece. I think that I have been able to overcome my shortcomings on the piano through playing melodic lines on the violin, viola, cello, or bass. At the high school level, I find many of my students can play examples for me. When I taught elementary school, I felt more restricted due to my limited piano skills. I also am proficient on the guitar and use it

to play accompaniments and explain chords and chordal progressions. I think that one tends to overcome the lack of piano skills by using and improving the other music skills which one possesses.

- 7. I think it is important to note that I teach high school orchestra. If I taught middle school orchestra, there would be more of a need for accompaniment skills with the younger players (both on solo repertoire and accompanying the group). The difficulty level of music between middle and high school is great.**
- 8. I would love to be able to accompany my students on solo. (Violin Sonata etc.)**
- 9. I have found that I developed most of my harmonization skills during my first few years of teaching, not in college. I am not as skillful as I would like to be at transposing wind parts.**
- 10. As a string teacher and violinist, I use the piano constantly. I feel the piano assists string players in pitch discrimination much more successfully than hearing a similar tone from the violin; it helps establish a steady pulse, provides harmony and the additional other ensemble parts.**
- 11. I would say that ultimately, the use of piano is highly important especially to get theory concepts across. This past year I did not have a piano in the classroom so I have slacked - I need to practice more, which is difficult to make time for.**
- 12. They are very helpful and important.**
- 13. I do wish I had more keyboard skills, but cannot totally blame the institution where I graduated; I should have invested more time in keyboard earlier in life.**

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

- 1. In general I wish I had a stronger piano background in my schooling. Currently, I have a fine H.S. orchestra and run a chamber music program. I am a cellist and often-times I use the cello to demonstrate concepts and ideas. A few years ago I went back to taking a year of piano privately.**
- 2. Colleges and universities are watering down the piano curriculum. My student teachers (associate teachers) get worse each year piano-skill-worse. Once my students in string orchestra and guitar begin to understand the keyboard - the world of music opens for them.**
- 3. I am glad you are asking teachers in public schools about the skills they use and value. It is easy for universities, in the name of "raising teacher preparation standards" to keep piling on requirements that, when added up, are burdensome. What is needed most to be a good teacher is a passion for the music, knowledge of the instruments/voices you teach, and the ability to communicate with kids.**
- 4. I teach advanced theory and two levels of class piano at my high school. My responses are basically in repines to my orchestral teaching and conducting which is the main portion of my job. I feel basic accompanying is absolutely crucial to the instrumental classroom teacher. Most other skills are just not utilized very often. The accompanying skills can be used daily. If piano instruction would include learning actual accompaniment repertoire beginning with basic levels, it would be of the most value. Thanks.**

5. There are four full time music teachers in our 9 - 12 school district. Only one of the four of us - the choral teacher - is proficient on the piano. I think the other three of us use other means of teaching music which allow us to teach just as well as we would with excellent piano skills. We joke in the department that it's amazing how few of us can play piano well. I don't believe, however, that the quality of music education in our district is affected by our lack of piano skills. I am interested in receiving the results of your survey.
6. Feel free to contact me for more info.
7. I would like to see results of this survey and possible implications for college piano prep for music educators. Thank you.
8. Without a piano as my teaching tool, I work much harder and less efficiently.
9. I'm very sorry this has taken so long. I hope it's not too late.
10. At this point in my career (34 years of instrumental HS teaching) I have spent many hours learning scores without keyboard skills that would have probably saved me hours of hunting and pecking.

Middle School Orchestra Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Improvising an accompaniment.
2. Sight reading.

3. Students need to understand the basic layout of the keyboard as well as hearing basic tonalities.
4. Tuning the piano.
5. Accompanying - Playing with the accompaniment keeps the student honest by having to stay rhythmic and having pitch reference.
6. I think basic piano proficiency is very helpful even though I don't use it a lot in string teaching. Fortunately, I had years of high quality training before I reached college and was able to test out of all requirements.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. Over the years there were countless times when I felt a need for greater keyboard skills.
2. Teaching orchestra I use the piano on a limited basis - unless it is a separate part, not copying the strings. The students need to play independently.
3. I couldn't perform in my job without the piano skills I use daily.
4. I wish mine were stronger.
5. I don't know many colleagues who became more than adequate through group training. I believe 1 to 2 years of individual study would be more helpful.
6. My piano training as a youth was the foundation for all the music I did as I matured.
7. The better you are at the piano the more you can use it in teaching, but I do not like directors who sit or hide behind the piano all the time. Use it has an enhancement and

not a crutch. I often (weekly use MIDI accompaniments that I create to keep from behind the piano and closer to the students and their skill development.

8. I design my teaching around my piano skills. If I don't have the particular skills I find another way to do it or hire a specialist.
9. I just can't imagine trying to teach strings and not being proficient on the piano; it helps in so many ways.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. For the first 17 years of my teaching career I taught a total program in music grades K-8. Over the past 20 years I taught strings only in grades 4-12. I learned to "fake" it at the piano to get through class instruction but never felt adequate to play accompaniments for students at contest. Best of luck to you in your doctoral studies!
2. On the subject of improvisation I like to occasionally give my students small improv. exercises for the purpose of closer attention to their physical abilities and for building skills in theory and listening.
3. Many of the older schools in my district do not have pianos that are functional. I am fortunate to have a newer school (7 years old) and have access to a piano and keyboard.

Multi-Level Orchestra Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

- 1. Knowing scales and chord progressions in all keys.**
- 2. Perhaps learning to read other clefs (i.e. viola, tenor Eb and Bb instruments) so when you are accompanying you understand what notes the soloists are playing as related to the piano scores.**
- 3. Reading alto clef and tenor clef is important for a string teacher. I play 3 octave scales with my high school orchestras daily (major and minor).**
- 4. Transposition - if an orchestra director worked with wind players this would be a necessity.**
- 5. Certainly one should be able to accompany - at least very young or beginning players.**
- 6. The ability to simplify accompaniments at sight.**
- 7. Playing simple chord progressions to assist students in hearing how their part fits the whole.**
- 8. Being able to play accompany my string group when they are just learning the notes.**
- 9. Accompanying is the most important skill because of solo & ensemble. I always hire a good accompanist. I don't have the time to keep mine up.**
- 10. It would be helpful to demonstrate certain things on the piano for the school orchestra. I tend to shy away from the piano because of my lack of proficiency.**
- 11. Working with the midi keyboard when you use Encore, Finale, or many other software packages is something I don't feel competent to do. Perhaps more recent**

graduates know this, but knowing more about the midi capabilities would help me when I'm arranging or even re-creating a missing part.

- 12. Accompanying a soloist from a printed part or chordally. This would be very helpful when presenting soloists at our concerts.**
- 13. Transposition - though I don't use it frequently, it would be nice to be able to play in different keys when necessary - again, I can do this, but only because of my own use/training.**
- 14. Reading scores at sight: to save time in learning and choosing materials for classroom use.**
- 15. Harmonizing melodies with no symbols comes in handy.**
- 16. Read piano music so you can pick out parts in a score.**
- 17. It would be nice to be able to accompany more difficult solos.**
- 18. I wish I could play scores more easily to choose music and learn the scores more quickly.**
- 19. Transposing is important in middle school because of the limited range of male voices. My keyboard will transpose for me, however. If I had an acoustic piano, I would have to rely on my ability which is not good in this area except for a melodic line at a time.**
- 20. Know a few flashy songs to catch their attention on a slow day.**
- 21. Score reading- That is an important skill for an orchestra director.**
- 22. Improvisation. It allows extra creativity and spontaneity in the classroom.**

- 23. Improvising accompaniments is important especially for the simple beginning melodies - adds interest with repetition and can offer new musical ideas to be explored - i.e. changing the melody from major to minor.**
- 24. Can you take a string orchestra score read treble, alto, bass at the same time with a string orchestra with no piano part?**
- 25. Playing chord progressions. May go into an area where it would be needed.**
- 26. Improvising simple accompaniments for beginning string students would be important. Transposing music to more suitable keys for string students, or any instrumental student.**
- 27. General skills to play on a higher level and to play standard accompaniments. Most are too hard for me so I make up easier ones. Chording at sight becomes very important.**
- 28. Accompanying advanced solos for festivals/competitions etc. Accompanying advanced orchestral pieces for rehearsals.**
- 29. Scales and arpeggios--builds technique.**
- 30. Harmonizing using chord symbols. Modulations.**
- 31. Piano skills are not of utmost importance in a string class.**
- 32. Sight reading skills -- necessary for instrumental or vocal accompaniment of students.**
- 33. I believe they have already been covered in the survey.**
- 34. Improvising, many times I would like to know how to progress from one chord progression to another and I do not have the skill level to proceed with out asking a colleague!**

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

- 1. Over the years there were countless times when I felt a need for greater keyboard skills.**
- 2. I tried to go back and take piano lessons when I was assigned a choir position, but did not have time to practice enough.**
- 3. I had a lot more piano background prior to college than many students. I'm not sure I would have been properly prepared with only 1 semester of piano class.**
- 4. I wish that I had more time to practice the piano.**
- 5. I play piano daily with my elementary orchestra classes. It keeps the orchestra together. It aids the students with development of good intonation, too.**
- 6. Playing individual parts for strings is important so they can hear a constant in-tune pitch.**
- 7. Being able to play individual parts for students helps them out a great deal. It is a must for ear training.**
- 8. I rarely use the piano with older students, but frequently will use it for younger ones. I think my training was good, but time has passed since college and practice is not what it used to be.**
- 9. I had no idea how important accompanying was going to be. I can find people to accompany concerts, etc., but when you are working with less experienced players you really need to do the accompaniment yourself.**

10. When I attempt even the simplest accompaniment, the task requires all my concentration, and I can't pay attention to my students. I should add that I didn't practice much, so I don't blame my teachers.
11. Mine are barely adequate for what I do. I am blessed with having very fine pianists as colleagues and students in my orchestras so if I'm really in a pinch, I turn to them. I read scores at the violin and viola to get a sense of what the music is doing.
12. My lack of proficiency on piano in no way lessens my ability as a teacher on a daily basis. It does hamper me from providing fun accompaniments that kids appreciate every once in awhile.
13. I think it is good to have piano skills. I don't think it is necessary in my job to have as much as I do but it is nice.
14. Those who, in teaching, play the piano to excess with the students teach them to sing/play with a piano, not independently. Those students seem to follow the piano, not be accompanied by it.
15. I wish I could accompany more advanced groups at times - actually, fairly seldom.
16. My keyboard skills are my greatest weakness in my teaching.
17. I wish I had studied as a child.
18. For my beginners, I rely heavily on use of piano to train ears and pace the class. I improvise accompaniments to every line in their method book and I learned to do this by learning chord progressions in every key.
19. I wish I had played as a child. I didn't learn until I was an adult and I still don't feel really confident.

20. I use them daily in my three chorus classes. Scales and arpeggios for vocal warm ups, playing parts and of course accompaniments to the best of my ability.
21. Thank goodness I had lessons as a kid. I use this stuff all the time! It also helps in freshman theory class in college!
22. I have enough piano training to learn accompaniments when I have time to practice them...it would be very helpful if my learning curve was shorter.
23. It would be helpful to have proficient piano skills but I have found that it isn't absolutely necessary since I can demonstrate/accompany on the violin or cello.
24. Sometimes I accompany and support the melody with the accordion - the students get a kick out of this!
25. Most of what I learned about piano was done prior to college. Yes I learned more in theory class, but have to work it out on piano, because that part doesn't come with ease.
26. The piano helps the music student with theory but I've found that I've always found great accompanists with my job. If I was in a different city (small) there could be a problem.
27. Knowledge of the keyboard is important to all music teachers. The skills listed in #15 have varying importance depending on teaching area (i.e. as an orchestra director I need to focus more on my principal instrument and less on piano solos).
28. Piano proficiency will make string teaching (any music teaching) much easier. Do you want to always find an accompanist? How about rehearsing a musical, sectionals. Piano is the root of music education. It should be requirement for the degree!

29. Instrumental and vocal majors even today usually have little piano background. I am playing for a wedding today and was rehearsing with the violinist last night and she was talking about the struggle with one day passing her piano proficiency. The two piano classes which she has had at university level have not helped her. I think these non-keyboard majors may need to have 1 or 2 years of simple, private instruction in order to pass the piano proficiency. Many colleagues have often asked me to come to their programs to accompany some orchestral piece because their piano skills are poor. Some can handle Twinkle plus a few more pieces but some can't even handle this. Maybe they can play the melody line. It is important to be able to play with beginning string students, at least a portion of the time, also important to play with 6th grade orchestra classes. I'm not saying all of the time, but some of the time, especially when it is a large class. I probably play with the students too much. Some of this may have been added to number 19, but I seemed to have gotten carried away.
30. I daily use an electronic keyboard with a drum machine. Although I easily passed the piano proficiency exam at my university, I find that technology helps me NOT to use my skills. All I have to do is push the one correct key I need to accompany my students. I mostly accompany beginning students when they are learning to pluck or to play very simple melodies. The drum machine, along with the electronic accompaniment in a hundred different styles is MUCH more effective than anything I could play on the piano. Although, I do accompany students on solos and they have greater respect for me as a music educator when I can efficiently accompany them.
31. While I do have access to a piano, it is not available at all the schools where I teach. I believe that all instrumental and vocal teachers need to relate the piano to whatever

they are teaching. When teaching theory to a string student, whether it be diagramming a scale or an arpeggio, it is easier for them to understand it by seeing and hearing it on a keyboard. Using the piano helps my students with intonation and rhythm. If there are duets or harmonizing, it is good to help students hear the pitches. I also teach privately at home. There I use the piano daily. I find it is essential in teaching stringed instruments.

32. Although it seemed that I didn't rate many aspects of the survey on the substantial or positive side, I do feel having studied since I was young has definitely been quite beneficial to me. Also, it is really important for your students to know you have this "far-reaching" skill.
33. The school did a good job. It would have helped if I had more piano before college. I could never quite catch up.
34. My biggest frustration is not having the skill to do accompaniments with confidence for my students at solo and ensemble festivals. One can be an extremely effective orchestra teacher without great skill on the piano, but it is certainly easier to teach with better skills in sight reading and moderate technical proficiency.
35. I wish my parents wouldn't have let me quit taking piano lessons! I wish my college would have made me do more REAL accompanying etc. instead of just passing the proficiency class (which was very hard to pass by the way). More REAL experiences.
36. I think every music teacher should be able to play to accompany kids playing or to play parts on the piano when matching pitches or learning parts.
37. I would like to have better skills in harmonizing and in arranging music.

38. I am proficient in most of the skills listed above, but do not utilized these skills as an elementary string educator (except on a rare occasion). Most of the literature I use has printed accompaniments and string instruments have little reason to transpose.
39. The most important piano skill for me is being able to simplify accompaniments.
40. You can get by with only right hand and chords, but more is definitely better. I have learned to accompany but at an elementary level. I've learned to read open scores and transpose but preparation would have been so much better in those early years of teaching.
41. In a string class I always felt that it was most important to teach from the 4 string instruments. Occasionally, I used piano to explain intervals or chords. However, I found it more useful to use string instruments in a string class. Most string orchestra arrangements-now-rely very little on piano accompaniment.
42. I would like to see teachers able to play simple accompaniments (out of a method book 1-3), and be able to play most accompaniments to Suzuki books 1-2. This level of proficiency would be helpful to most string teachers.
43. Use accompanying daily at my 4-elem. schools & weekly at the MS or HS level.
44. The more skill you can acquire the better. You will be able to help your students more.
45. Using the piano for teaching the relationships of intervals has been very helpful to my students. The fact that a piano has a linear direction from low to high notes makes it very useful as a facility to show distance between notes.
46. I do not have time to brush up skills I have.

47. I only wish that piano proficiency skills had been taught to a greater extent. Mine are sadly lacking.

48. I am a string teacher mainly, but I gained a good deal of musical skills from numerous years of private piano lesson from fine piano teachers. I would highly recommend private piano lessons first, then piano lab classes if @ all possible!

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. For the first 17 years of my teaching career I taught a total program in music grades K-8. Over the past 20 years I taught strings only in grades 4-12. I learned to "fake" it at the piano to get through class instruction but never felt adequate to play accompaniments for students at contest. Best of luck to you in your doctoral studies!
2. Piano is important for all music teachers. I hated class piano in school. The Chinese grad student did nothing but yell at me. All we did was learn solos.
3. As an experienced teacher of many years, I have often watched beginning teachers struggle to play the piano along with their classes. It is a very important skill for vocal teachers particularly. I have always been thankful that I had excellent piano skills. I have always accompanied my own students on solos. It is also a wonderful teaching tool for other instruments pitch and rhythm. Thank you for doing this - I hope it helps.
4. I hope this reply will be of some use to you. I realize my situation was a little different than what others may encounter. I was glad to help.

5. If I were a vocal teacher, the piano is essential. I don't think any vocal teacher should graduate without exceptional piano skills. I think all instrumental directors should have enough piano to be able to demonstrate chords for music theory and teach improvisation.
6. As a private teacher of violin and viola students, it would be nice to be able to accompany them on their solo pieces, but again, my lack of proficiency holds me back.
7. I am no longer a public school teacher -- I did that for 5 years and now work at a private school.
8. I am acquainted with colleagues who have good piano skills. They are often not the people I respect as great teachers. Some tend to use the piano as a crutch - the easy way of "showing how it goes". The instrumental teachers I admire use piano sparingly - not as a support or as an embellishment to their classes- just as a tool for clarifying information.
9. I do not use a piano as I think it would encourage string students to listen to the piano instead of each other. I also feel they might fail to learn to respond to a conductor.

#11 & #16 are very hard to answer: has my non-use resulted from my lack of skill, or has my philosophy caused me not to bother? It is also impossible to say what I would do if I could play, but I tried to answer #11 anyway.
10. As string teachers, we try not to use piano except for accompaniment (at the last minute of preparation) because the even-tempered tuning is bad for our sense of intonation.

11. I should have listened to my mother and studied piano along with my major instrument from childhood.
12. There is already so much to be learned in undergrad. music program. As much as I value my piano capabilities and wish I knew more, I don't know how there is time for students to "exam" any more in four years. More important is becoming very proficient on my primary instrument, and experience in large and small ensembles.
13. Piano is extremely important in a choral situation especially. I wish that I had taken more especially in the area of improvisation.
14. Thanks for letting me participate! Good luck.
15. I feel very fortunate to have had the training early on in my life to learn the piano. My first teacher of 8 years emphasized sight-reading...another valuable skill. The piano training lead to other employment in churches presently and for many years before.
16. I think good piano skills can greatly enhance ones teaching and help students. I have seen some teachers just sit behind the piano and not get the job done, however. It is very important to me to know each string instrument and being more proficient at the piano would help me with accompaniments and music theory situations.
17. 1-yes everyone needs to play piano, but the string player needs to learn their instrument and this is what I stress. It takes a lot of practice every day to play the string instrument and a good private teacher. 2-I've found that class piano classes in the elem/middle/high helps the students with chord theory.
18. No, but I would like some feedback!!

19. Let me hear about your completed paper when finished. Oh, yes, I have two girls, 26 & 17 and both took piano lessons for 6 and 8 years. I wanted both to have the background. One played violin and the other viola also. The 26 year old ended up accompanying her high school choir because she was proficient enough. She is what we might refer to as a bit "rusty" now, but does play the piano when she comes to my house. The 17 year old can play most anything she wishes to play, but of course, does not wish to play the classics too much. The 17 year old ended up with a greater interest in dance. I would have preferred them to continue, but not go into the music field, but at least I have given them a background. I have a 5 year old granddaughter who will probably take lessons and that may come from me. The two year old grandson likes to semi-"bang" and play on the piano now. I got a Chickering grand 30 years ago and have never regretted it. We had an upright grand player piano, with many player rolls, for about 25 years and that was for my husband who doesn't have the best "ear" in the world (modulates when he sings, etc. without hearing it) but he can always tell me the name of a piece of music when I can't remember the name. I've gotten away from the subject again. How did you get my name? Thanks.
20. I believe all music teachers need a solid background in keyboard. It is always unfortunate to find a teacher uncomfortable around a piano.
21. Sorry it's so late and hope that it can still be useful. I have been inundated with school performances and family life, so.....sorry if I sent it too late.
22. Piano becomes more important as you gain more experience. As a college student it was very difficult and seemed useless. Now, I use it daily and wish I could play

more. Time to practice piano is also a factor. The new CD's are great and help a lot.
As a conductor, playing scores at the piano is a must.

23. With the great demands on time for the music education major, it is probably difficult to require as much piano instruction as would be desirable, at least for those entering college with little skill. If I were to advise a student entering college, I would encourage him or her to make a strong effort to improve piano skills.
24. What you are doing is important! I just had a student teacher who could NOT play piano and saw the weakness in her teaching because of it.
25. Given the unknown instrumentation that string educators can encounter in different classes or grade levels, I would have liked more training in adapting scores, arranging, and harmonizing (to fill in the gaps).
26. I believe that everyone should have a few years of piano - not just music educators! Please send me the results of this survey.
27. Learning piano in college is important, but learning your field (strings, winds, etc.) and the technique of teaching, including managing large classes is much more important. I wish I had taken more piano as a child, and my own children do. Use this information, but don't get carried away. Vocal majors need a lot more than instrumental majors. We can wing it better.
28. Piano skills are important to develop, but should not take too much time from preparing for the basic fundamentals of teaching, particularly classroom techniques and beginning instrumental techniques. It would be easy to "bury" a student who is not proficient in keyboard skills with too many keyboard requirements. That said, I

think I would prefer a balance of class piano and private instruction to help the music ed. majors obtain the skills they need.

29. Interesting topic & survey; would like report of this survey; I am a DMA student in music education at Shenandoah University.

30. Music teachers would be better prepared if they could play at least a grade 3 or 4 solo on each instrument.

31. I do not have access to a piano in my teaching situation.

32. It seems that although I have good piano skills, mostly what I use would be considered "survival skills" - harmonizing scales, improvising accompaniments for beginning classes, etc. Advanced technical skills come in handy when accompanying my advanced students, but the district would hire someone to do it if I couldn't.

33. Well thought out, Linda! I apologize for not responding to this survey before today, Tues., July 6th. Hope my responses can still be useful to you! Have fun compiling all your surveys!!!

Elementary School Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Sight reading piano accompaniment for choral octavos. It "legitimizes" the teacher as truly a musician. Also, when accompanists are available only for a few "pick-up" rehearsals before the concert, it allows the student a more comfortable and secure relationship with the accompaniment.

- 2. The ability to play a complete accompaniment from a lead sheet.**
- 3. Improvising in the pentatonic scales would be helpful with my Orff training and for simple improvisation.**
- 4. Scales & arpeggios. Arpeggios aid in harmonizing and chording melodies; scales, with regard to scale degree numbers, do the same.**
- 5. Playing for enjoyment.**
- 6. Information on how to teach piano(electric keyboard) within the classroom.**
- 7. Score reading - I teach elementary school, but am sometimes called to direct older groups, and I do not have the skills to play more than one part (two easy parts).**
- 8. An elem. music teacher needs to be able to play at least the melody line of a song comfortably with correct rhythms.**
- 9. Sight reading.**
- 10. Improvising or playing by ear songs for the children to sing.**
- 11. Transposition. Many times a piece has to be played in a more comfortable key for the singer. I feel very qualified writing down any transposition but feel the need to be able to do it by sight.**
- 12. The ability to sight read and transpose when necessary is a wonderful skill that all general/vocal teachers should master. It is essential in the development of a good music curriculum because it can potentially allow students who are otherwise limited by their tessatura to be able to perform. Also, if a child asks to play a song for them that either they know (from home) or would like to learn, then sight reading is a must.**

- 13. Accompanying small groups and solos. It helps to understand the dynamics of the combination of classroom voices and the level of accuracy when playing for an inexperienced, non-professional group.**
- 14. Creating.**
- 15. My weakest skill is being able to play piano and sing. I have to concentrate and read one or the other. I use educational tracts way too much with general music.**
- 16. Stylized (genre) flexibility. Students often identify with a particular style. If the teacher can't/won't try it why would the student accept what the teacher is offering as legitimate music?**
- 17. Playing vocal parts in a choral situation.**
- 18. Playing piano while singing; use of keyboard orchestrating accompaniment tapes for use w/chorus (multi-track recording).**
- 19. Transposing instrumental parts for piano - if you have a small band - it would be easy to fill in missing parts.**
- 20. Digital keyboard training, i.e. the making of accompaniment tapes, using discs from book series, using the different rhythm accompaniments that are available with the electronic keyboard. All students who graduate and teach elementary should be able to play from memory, the National Anthem, America the Beautiful, Happy Birthday, America, and a variety of simple folk songs.**
- 21. I frequently play a synthesizer, I don't always have to pedal.**
- 22. Transposing for instruments (from/to concert pitch). I do this so that students with instrumental skills can participate in performances of concert pitched material. Also,**

so that students can compose simple melodies in concert pitch, and transpose to their instrument.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. I have been very successful with chording vocal lines and filling in accompaniments. The kids think I'm really "great" on the piano/keyboard, I just wish I had better sight-reading skills.
2. I wish I started lessons when I was five.
3. In interviews, I let them know that my piano skills are weak, but in elementary music, much of the learning should be done without the piano. I have learned creative ways to do necessary items without the piano.
4. If you have the proper skill and equipment we feel the piano is a wonderful tool.
5. I'm glad that I studied privately for many years. To me, piano skills are essential!
6. It is important to have good piano skills when teaching elementary music, but not get "bogged" down in playing everything for the children - or "overplaying". Students will develop the best singing skills without a teacher "hiding behind the keyboard". Less accompanying is better!
7. As an elementary general music teacher, keyboard proficiency is not that important! There are other ways to accompany voices - i.e. Orff instruments, recordings. Basic skills are a plus. For choral purposes, however, piano proficiency is necessary.

8. I feel my training was proficient, but I would like to have had a little more with improvising and ear training.
9. I spend a lot of time re-writing accompaniments (using "Finale") to make them playable by me. My inability to read vocal scores easily takes away my focus from listening to my singers towards my hopes? Of hitting the right notes!
10. Although I have not had much piano instruction, I have played piano since I was 12. As a vocalist, I use my piano skills frequently. I am called on to teach voice instruction to older students, and would love to be able to play the standard repertoire and vocal exercises well. I wish I had been taught vocal arpeggios on the piano - ones which the voice faculty uses rather than the piano faculty.
11. I am very thankful that I have the piano skills that I do have. When I first started teaching, I was very good at playing the piano repertoire. I was able to accompany my students as they sang, but I was not as comfortable as I am now. Now, I have good harmonizing and improvising skills, but my repertoire is all but gone. Too bad I couldn't keep it all going. (There is just not enough time in the day!)
12. I've gotten better by using the skills (harmonizing melodies, reading chords) in the classroom!
13. In school I never had to improvise accompaniments (given a fake book) - I had to develop this "on the job" as a music "sub" in convalescent homes - It has been an invaluable asset.
14. My program is very movement oriented. I wish I played the piano better, but because I feel that I don't I have had to recruit accompanists from faculty and parents. This has been an advantage to my program.

15. I don't know enough about styles. It is easy to play block chords over a melody - but I should know styles more. I sound often bland.
16. I wish that I had taken more private lessons on piano to feel more confident, and I wish I had performed more on piano.
17. Nowadays we use CD's and tapes to teach. But you never know if in your school you will have the funds to buy these helpful tools. That is why it is important for the teacher to be proficient in keyboard skills.
18. Accompanying and transposing are the most important skills in my teaching pedagogy. For technical ability, practicing scales and arpeggios will certainly increase nimbleness.
19. My college experience did little to prepare me for playing and singing together to the children. I had a rich home/church and some school singing experience that have benefited me more.
20. Even with very limited proficiency, quality teaching is possible due to split track CD's and wonderful resources like Music K-8 magazine.
21. I feel piano proficiency is very important - even as it relates to classroom management - I'm glad I don't have to have my eyes "buried" in the music, so that I can make eye contact with my students.
22. I have taken many years of lessons and feel it has greatly enhanced the activities I do with my students. Other teachers (music) have trouble with piano and I'm not sure how they teach certain objectives like harmony, etc.
23. Music students who do not have a proficiency in piano when they enter college should take private lessons, not piano class.

24. When I was teaching band, I constantly accompanied my students in solo and ensemble music, by choice. As a choral/general music teacher, being proficient on the piano is a must!
25. They are the most critical of all skills.
26. For me, teaching from behind the piano is a deadly skill, so I have developed my guitar skills. That way I remain mobile, and in eye contact.
27. I do not use piano at all in the classroom, although I do try to keep up my proficiency, in case I ever choose to use it.
28. I find that when I accompany or play repertoire, the students are more alert and impressed with the live performance.
29. I have become a master of the I-IV-V-I progression! Most of my repertoire consists of just those chords.
30. I feel that my university prepared me well for elementary music. However, I wish they would've put a vocal score in front of me and had me play four parts together!
31. I think that sight reading, i.e. learning music quickly makes it far easier to spend time on other more important matters such as choosing repertoire and general school chores. Learning to sing is crucial.
32. I wish that my piano skills were better.
33. I feel piano proficiency is EXTREMELY important - in fact I would say it is almost the #1 qualifier for elementary music educators.
34. Learning piano is a self-motivating discipline. Piano enhances finger motor skill, musical horizontal and vertical reading, plus it teaches the ear perception of interval.

One of the most significant assets that piano gave me, was the ability to distinguish intervals. That ear training carries into all fields of music and is not isolated.

- 35. I have had a number of student teachers who took piano proficiency and did not feel comfortable playing as students sing for the following reasons. 1. Couldn't play and watch students for discipline reasons. 2. Couldn't sight read as quick as the music needed to be played. 3. Took keyboarding as a sophomore/junior and had not kept practicing.**
- 36. Working with children's music has enhanced playing by ear greatly. Much music I used I've never seen. This was not true before I started teaching children. Piano instruction was performance geared, not necessarily ear training.**
- 37. I draw upon them frequently. Having basic skills at an automatic level is very helpful.**
- 38. I am so much a 'play by ear' that it has been difficult for me in later life to be efficient in tempo/sight reading. I needed more training in note value reading. I use the piano regularly for accompaniments for our assemblies in entering and leaving the multi-purpose room orderly, while singing our school and state songs.**
- 39. I cannot imagine having a successful general music program without having piano proficiency. Perhaps if one's concentration was middle/high school choir only, then one could use an accompanist. Still, I feel strongly that piano skills are essential to any high-quality music program.**
- 40. I learned to sight read very well, but not to improvise. This would be helpful to me from time to time.**

41. I feel lucky to have stumbled upon the skills which are vital to my job; in particular, playing from chord symbols and transposing. The importance of those skills for what I do cannot be overstressed.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. Did you really send this to three schools in Maryland only - or - did you just want to make me feel guilty so I would fill it out? (Smiley face drawn)
2. I rarely use my piano playing in teaching general music as I have no classroom of my own. I use it for accompanying my choirs.
3. Even though I do not use the piano very often, I wish I had more confidence in using it.
4. I have found my piano skills lessening. It's not like riding a bike. If you don't use it you lose it. I should force myself to work on playing and reading. I do more "read the melody" and add left hand harmony, than playing what's written. As is most things, having the time to do this is hard to find.
5. I have an extensive voice and Orff background. I use my Orff background to improvise on the piano for movement, often in pentatonic scales. Although I was not a music major undergraduate, I do have a MMu in Voice Performance from the University of Colorado and extensive additional training in music education. I hold a Master Class Certificate in Orff-Schulwerk from the University of Memphis, which is my main teaching emphasis.

6. I think it is unrealistic for anyone to desire to teach elem. or secondary music without piano skills. It would be VERY difficult to always rely on an accompanist.
7. I am interested in your study. I agree with you that it is a very important area to research. I would like to receive a report on the results of your study. Good luck!
8. I would love to have better piano skills, i.e., accompanying abilities, other than chordal, easy improvised accomp., but don't. One day I hope to improve my reading skills and technical skills. In the meantime, an accompanist works great! (Plus gives me a chance to conduct.)
9. So you have the chord - do you play the chord, arpeggiate it? Use a single bass note? Feeling free to improvise and shed the necessity for the written score is very desirable.
10. This is the first time in several years that I have had a piano or keyboard in the room in which I teach. Even now I am not always teaching in "my room"! I share it w/band. I have learned not to rely on piano. I use it mainly just prior to programs.
11. I am retired now but did use the piano a lot when teaching - when I had a room with a piano. Most of the time my room was a "cart" which carried a CD player, etc.
12. The more confidently one plays, the better kids learn and more they participate.
Watch out for carpal tunnel syndrome!
13. It has become increasingly harder to get students to relate and associate with music unless there are discipline standards that are used in the classroom (not just in music but in the general sense of the word).
14. I can tell a huge difference in the singing skills of children who frequently sing with piano and those who "scream" along with a tape or CD. The other "keyboard

friendly" elementary teacher in our system agrees. She did not have good skills going into college and wishes she had more...I don't know anyone who harmonizes simple tunes and accompanies "too well". I never heard anyone say..."I took too much piano"!

15. Prospective music teachers need to be able to play other accompanying instruments, i.e. autoharp, ukulele, guitar, as well as, make a digital accompaniment for themselves through a computer/synthesizer or electronic piano.
16. I think the amount of piano proficiency required should depend on what discipline area you teach.
17. We hardly ever use piano or electric keyboard at the elementary level. There is no chorus or band at this level.
18. I love teaching elementary music, although my college major was HEED. I am currently completing a minor in music. My years of private piano, guitar lessons have proven to be wonderful training/experience to prepare me for this opportunity.
19. I find that excellent keyboard skills inspire the singers and can make or break a performance, whether concert or competition.
20. My piano playing skills are direct results of problems I encounter on a daily basis.
21. A parent told me yesterday that I wear a lot of hats: accompanist, vocal coach, choreographer, conductor, set designer, costume-maker, director. I would say to young people who want to be music teachers to learn an accompanying instrument proficiently so that you don't even have to think about playing much. But you don't have to be a virtuoso to be effective. There are so many other things that will require

your attention. Like developing good relationships with parents, colleagues, and administration.

22. Although we are moving towards more technology - piano skills need to be emphasized. They are the basis of teaching.

23. I'd like to keep in touch with your progress and survey results. Thanks for considering me. I received my Masters in Computer Application from Nova in 1989 and have been trying to introduce keyboard instruction in the classroom using computers, and also I'd like to use the computer for the students to write their own music for the soprano recorders we are required to teach beginning in third grade. I'd like to receive information from you concerning how to get started with limited funds and what music writing program would be recommended for 3-5th grades. Thank you.

24. Students in high school who are thinking of a music education degree should be told that piano skills are a prerequisite for acceptance in any university music ed program. I feel strongly that all university music ed. programs should require good piano skills.....I don't even know if class piano adequately teaches the skills I consider essential to the music classroom teacher.

25. The questions in #11 are not really telling you what you want to know. I am proficient enough to function well in an elementary classroom. I do see the need to play more "by ear." This was not dealt with by any of my teachers. I learned all of my piano skills from private lessons. I did accompany vocalists and instruments in college, but had no further training there. Some improvisation training would have been good.

26. I feel that there should be more application of piano skills at the college level before a degree is obtained. One who starts taking piano lessons beginning in just their college years rarely has the skills needed for an elementary classroom. I believe more time should be spent on piano lessons and theory for elementary music teachers as that skill is so applicable in so many other areas.
27. 1. Although I had not had piano lessons upon entering college, I had taught myself a great deal, and was probably a better pianist than the average entering non-piano-major. 2. I find it difficult to separate skills such as accompanying, transposing and playing from chord symbols -- after all, one is often doing all those at the same time.

Elementary Multiple Area Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

1. Developing technical ability (as well as maintaining it). In teaching general music over a period of years we tend to get sloppy in our skills, often due to a lack of time to spend on them. Confidence in our piano skills will reflect in our teaching.
2. I don't use scales/arpeggios much in the classroom- but they are important.
3. Do use daily: Being able to teach changing tempo, changing meter, phrasing, accent, etc. by being solid rhythmically.
4. Theory background. The structure of it all can be seen on the piano. Need a piano lab, fake keyboards; something.
5. Memorizing music.

6. I don't need to play by ear because I have sufficient resources. I could see where this would be more valuable with secondary edu. However, I would like to do this better.
7. Playing one part and singing another.
8. Transposing would be great-I'm not good at it!
9. Ability to play and watch students at the same time.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. Piano proficiency is a must for general music educators, and I see too many elementary music teachers with little or no keyboard skill.
2. Being proficient at the piano has enabled me to teach a variety of concepts to my class, especially in the area of composition. I can also "decorate" some of the often boring accompaniments which come with some textbook series.
3. I am thankful I was a keyboard major because I need that skill to have a good music program.
4. I possess excellent piano proficiency but try to stay in the back-ground a good deal of the time, to teach my students independence. I use more a cappella and other instrumental accompaniments rather than piano.
5. I learned more in the classroom than in college. (Also, giving private lessons.)
6. Absolutely indispensable for me for development of children's musical enjoyment.
7. I feel that most vocal majors have a difficult time teaching elementary music with no piano skills. I can't imagine doing my job without playing the piano.

8. Even my private undergrad teacher worked on my chording and accompanying skills - more than my solo abilities. I seldom play any accompaniment as written - you are always adding notes of support for the singers.
9. Vital - need skills to teach parts to songs and instrumental/vocal solos.
10. The first years of teaching were tough because sight reading, improvisational and chording skills were weak. Time has remedied that, but more focus should be given to those skills.
11. I am so thankful that I can play the piano well and can improvise and create-it makes a big difference in my successful teaching and keeps the kids interested that I can play things they enjoy on the piano-I do also use tapes a lot.
12. My ability to sight read is exercised almost daily and I am stronger in that area. Also, my ear training is tested constantly.
13. My piano skills are weak but my kids sing magnificently. They have learned to be independent singers, partially because I have them sing a cappella a lot.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

1. It would be interesting to know the number of grade/middle/secondary school that have class piano. I marked digital piano on the form. However, there are two general music specialists at our school. The other teacher has an acoustic upright in his classroom and is highly proficient in his piano skills.
2. If a person is current in music ed, he/she is learning Kodaly, getting Orff certified, learning about Gordon, Dalcroze, Fireabend in depth. Orff has students involved in

their own music making: accompanying, etc. Kodaly encourages much a cappella in order for students to hear intervals voice against voice...etc. etc. We are being encouraged to use less and less piano to teach vocal independence. Though I use some piano and am happy for my proficiency - I've learned not to depend on it nearly as much. My students love being a part of the accompaniments themselves ("Orff - Orff").

3. I can't understand why it seems unimportant to voters to have a tuned, good piano. Digital/electric for me now that I push it around.
4. I am a singer, a pianist, and an instrumentalist. All of these skills have been used daily as I teach kids. I am sorry when young children are forced by limited school curriculums which offer only one elective - to either be vocalists or instrumentalists. Young children need piano skills even more.
5. Just glad I learned to play piano!! Use the skills in most all aspects of my teaching.
6. I have been disappointed in student teachers as so many of them can't play the piano.
7. I believe it is very important for music teachers to be able to play the piano. I know many also use guitar and other instruments to accompany, but with the piano there may be more opportunities to improvise, etc.
8. I have seen in several cases where the teacher is a fine pianist but lousy teacher because they depend on the piano too much.

Multiple Area Participants

Question 17

Question: Is there a functional piano skill which you do not use daily or frequently but still consider important for the music educator in your field? If so, why is it important?

- 1. I don't play scales daily, but practicing and understanding them helps so much with the accompaniments I encounter. Also, they've made me much quicker when dealing with key signatures.**
- 2. I use all skills nearly each day for warm ups, accomp., etc.**
- 3. I wish they were better.**
- 4. 4-part playing.**
- 5. General technique; students musical foundation.**
- 6. Scale work - finger patterns.**
- 7. The ability to successfully play solid piano repertoire, have had the experience of solo recitals and a "feeling" of expertise in piano. Because where you teach you may be the expert in the community. You will (may) be the person to teach repertoire, traditional musical knowledge and you need to be confident in doing so.**
- 8. Being able to teach piano is a skill I lacked when I first started teaching. We have since stopped offering piano class due to other course offerings, but I am sure that there are teachers like myself who would use pedagogy skills daily. These were skills that were not stressed in my classes.**
- 9. Just basic accompaniment.**
- 10. Coordinating intervals with familiar songs- for ex. P5 with "Born Free" or "Her Comes The Bride" This is important in helping train the ear of your singers. It gives**

them a basis from which to work. If you tell them, the pitch you are having trouble finding is a 6th, try singing the first two notes of "My Bonnie lies over the ocean". It will help the singer to be successful and eventually the singer will only have to think the interval in order to be successful.

11. Aural training.
12. Improvisation/memorization of a few classical pieces.
13. Transposing - sometimes the songs don't fit the range of the students voices - it would be handy.
14. Sight reading. This allows the teacher to be versatile and continually learn and improve his/her teaching.
15. I am not as classically trained as I would like and my left hand is still fairly spastic on runs and scales. I feel I am still lacking in certain technical ability. It is important when doing your own accompanying. You may find yourself somewhat limited in literature you can use if you can't play it or can't improvise.
16. Accompanying. Yes, it's important as a reference for tonality and to enhance the learning process.
17. Sight reading and harmonizing melodies with and without chord symbols. It is imperative to keep up with these abilities in order to maintain not only a good ear, but to be able to function in a multitude of different situations, for we never know when an accompanist or a stand-in conductor will be needed in an emergency!
18. Transposing - considering the age group that I work with and the variety of vocal ranges involved, it is essential to be able to transpose. Students bring repertoire to me and it is often not in an appropriate key. That puts me in a bind. Music is often

written in keys that don't work for your group or soloist, so it's important to be able to read and transpose at sight.

19. I would like to sit down and just be able to demonstrate a piece of music for my music classes. Basically for my own enjoyment.
20. Playing a melody, breathing life into it, is important. It's important student see/hear you are a sensitive musician (not just technical flash).
21. Transposition skills - Some middle school choral music would be more accessible if ranges were altered by transposition.
22. Sight reading a condensed score.
23. Skills: I use all my piano skills every day.
24. Playing choral warm-ups with simple accompaniment.
25. Use all skills.
26. Basic construction parts of a piano, care, what to look at as a potential problem, etc. I had to get into the "business" to find out what to look for in a good piano, what type of sound was most suitable for home, concert hall, etc.
27. Finding an accompanist that is available and reliable.
28. Accompaniment. I can plunk out parts, and even play entire parts, but I really leave myself in a fix if my accompanist is gone for some reason. I don't keep myself practiced enough to really function well as an accompanist, and things would go a bit more smoothly if I were playing better and more.
29. Improvisation.

30. You have covered them! I think improvising is one of the neglected skills taught in private study, but is probably most useful. Taking a Dalcroze course really changed my thinking on this.
31. Improvising and harmonizing from chord progressions. With these skills, you could get by with marginal piano skills when you needed to.
32. Sight reading all piano scores.
33. Playing jazz style accompaniments. My high school level students are very interested in vocal jazz. I feel this is a weak area in my training. I use this skill weekly but I'm learning along with my students. I think that vocal/choral teachers in general feel inadequate in this area but are all very interested in jazz.
34. All skills are important.
35. Playing by ear, Transposing, and Harmonizing. I am often called on at the last minute to play for someone (assemblies, closed circuit campus TV, auditions, etc.) but student, either, can't sing in written key, or has only a lead sheet, or has no written music at all. Our school's Kurzweil has a transposing feature that helps somewhat. However, the other music teacher at our middle school (the "band guy", no less, whom I love and admire) plays piano very well by ear, transposes easily at sight, and is an awesome jazz pianist. I see that he experiences much less anxiety and can fill in much more readily in a pinch. I'm often envious, and tell him "when I grow up, I want to be just like you." He completed his master's degree in theory and composition, along with lots and lots of jazz piano studies. This enables him to be much more flexible in our school setting. My piano training was good up to a point -- sight reading and realization of a score is fine for me but that's only half the game. I

do wish now that I had been given equal drill with transposing, harmonizing, and the like to make myself a "whole" teacher, if you will. It is a goal I have.

36. Transposing by sight would be a very useful skill in my area. Sometimes songs that are written too high or low for the singer need to be transposed and it takes time to re-write the piece.

Question 18

Question: Is there anything further you would like to say about your piano proficiency skills as they relate to teaching?

1. I consider myself to be very proficient at playing piano. I also believe that a strong background in music theory helps with all of the necessary skills which a classroom music teacher needs. It is that understanding of theory which allows me to be so flexible and handy in my music classroom. I do believe that it is necessary for a classroom music teacher (really, for all music teachers) to be a strong pianist.
2. My son graduated this spring in music education. The piano proficiency he was required to pass far exceeded anything required in 1974. I felt that the requirements were closer to a piano majors requirements than for a music ed major!!!
3. I'm just glad I had as much piano experience as I did. I'm constantly playing something on the piano.
4. Most of what I know I am self-taught.
5. It is a must (skill) to have if you are going to teach.

6. Most of my accompaniment skills came from other pianists explaining chord playing to me. (After college) I had little or no usable piano skills after undergraduate work...I learned it through jazz player and practice on my own.
7. Very important.
8. I failed my 1st piano proficiency class because my piano teacher never asked or instructed me in harmonization, accompanying, sight reading, chording, etc. I sat down with a percussion major for a few hours and he clearly explained it to me. Then I practiced and passed.
9. Yes. Piano is perhaps my worst instrument. On the other hand, I play a piano style on the guitar. I have no problem leading and teaching my classes on the guitar. I can utilize it just like a piano. Why should I spend the rest of my life trying to gain proficiency on an instrument that I don't have really have need of? I just completed my masters thesis on why there is a bias against the guitar as an accompaniment instrument in formal academic circles. Most college music professors play the piano and don't have a clue about the guitar. They assume what works for them has to work for everybody. The fact that most of them are frustrated concert pianists doesn't help in training future teachers to have basic functional skills on the piano. I could go on and on about this subject, but let me just say that there are some innovative things going on in music education - but training music teachers to accompany students in the classroom is not one of those areas.
10. I find memorization to be extremely important. It is difficult to maintain classroom control if your eyes are glued to the music.

11. Good piano skills are important if one is not proficient in playing all of the band and orchestra instruments. Musical elements can be demonstrated/taught/learned effectively via a keyboard instrument if the students have adequate aural skills training.
12. It's the single most important skill I have because it carries over into all others.
13. I have wished many times I could play piano better - I do okay and accompany what I can - but I'm lucky I have a phenomenal accompanist who can play anything I put in front of him.
14. I was a piano major so I am not the norm as far as students who go through music education.
15. I feel that I am often limited by my lack of piano skills. It restricts the types of materials I use and limits my facility with new songs.
16. I need them all. Fortunately, we never stop learning. Proficiency comes from doing it day in and day out. The need to keep trying new things and keep working at it all. I have found playing by ear to be the most helpful thing I have learned. I couldn't do it until the last 10 years or so. Now all those scales and chord progressions make so much more sense.
17. You will use all you get.
18. As a choral director I feel that it is extremely difficult, but often necessary, to balance accompanying skills with the need to hear and teach proper choral technique.
19. The skills I have developed over the past 20years have enabled me to be more comfortable at the piano as a conductor, and to double as an accompanist. Without

this proficiency, I would be less effective because I would be concentrating on the piano instead of the sound of my student's singing!

- 20. Even though there are ways to compensate for the lack of piano skills, one will be called upon to have keyboard skills so often that it deems it necessary to be proficient in piano.**
- 21. I was not adequately prepared. I crammed for the proficiency in school, therefore not retaining much.**
- 22. These are important!!!! It's important that people gain as much experience as possible as a solo pianist and as an accompanist. Accompanying is not same as solo playing. I feel it's important to be in as many different types of ensembles as possible - both as pianist/accompanist and singer.**
- 23. It would be beneficial to be more proficient but I am grateful for the skills I have. Much of the skill work studied in college if not used is rapidly forgotten!**
- 24. It is helpful to be proficient in all of the previous skills - of course in the real life of a classroom weeks will go by without one note being played on the piano.**
- 25. My undergraduate school did not have a music education department; therefore, my piano training was strictly for solo piano repertoire. When I went to graduate school (MME) I wasn't even required to take piano lessons.**
- 26. Most of the skill I have (though limited) was developed "on the job." My formal piano instruction did not include the kinds of skills I use daily. I also have a variety of needs because I'm in a small rural district where I don't have a lot of assistance.**
- 27. I can't imagine how anyone could do my job without good piano skills.**

28. I realize I am not proficient in piano however my choir does not rely on the piano.

They learn every song without accompaniment. This has improved their intonation and musicianship. I also did not become a music teacher for many years because I could not play piano. I finally went back to what I absolutely love to do, sing and teach. I have only been teaching for three years and this past year my choir received a superior rating at Musicfest Orlando without my piano skills. I know the voice and that's what I teach.

29. I am extremely proficient in piano and was before I went to the Crane School of

Music. However, I have found piano proficiency to be of far more use in choral music teaching than I have at the elementary level. For that age, I don't usually use melodic accompaniment as it can become a "crutch" for the child voice. the only instrument I use there is the guitar. The piano also immobilizes a teacher, and at the elementary level, the children need to be able to see you in an unobstructed manner as well.

30. The teachers who have minimal piano skills are seriously hampered in their jobs.

31. I was told as a 1965 college entry female planning to become a band director that I

couldn't be a percussion major, at which I was most proficient. The next alternative was to be a piano major, I knew a little about piano, mostly playing by ear and harmonizing. I had virtually no sight-reading skills and lacked technique and finesse as well. I finished school in three years including summer school, the time factor didn't help my piano skills, but I did have two years with a phenomenal, committed teacher who has always been my inspiration. My hands became much more disciplined, and I went off to teach music in North Dakota schools. I have never

taught in just one area and have not been full time in one school since 1974. My jobs have been equivalent to full-time, but in different districts. My piano skills have increased incredibly with use--I have had to be the accompanist in nearly all situations, I have taught general music, how could that have been done without piano before the advent of "canned music"? I cannot imagine trying to teach general music without piano skills, choral areas could depend on accompanists for performances, but rehearsal cannot always be done a cappella. I don't see how solo work does much for majors except reinforce skills necessary for accompaniments and score reading. My practice is never aimed at solo performance, but instead for accompaniments. My sight-reading skills are wonderful, a tribute to my years of "having to".

32. My piano skills have been very useful in all of my teaching, both instrumental and vocal. I never would have realized in college the extent of usage in the public school setting.
33. I use my piano and electronic keyboard to accompany my students , but I only use chords, not the music. Once in a while I'll use the piano to check my sense of pitch, or double check a French horn transposition. It is more important for a musician to LISTEN to what come out than it is to be a mere "technician". I wish that I could have had piano lessons as a child, and begged my parents for lessons, but we could not afford them. I now use sequencing and notation programs to make up for my lack of technical skill at the keyboard. I have perfect pitch, and after 20 years of teaching, I can look at an orchestral or band part, and sing the correct notes to the student if they are not playing correctly. Of course, you have to check for proper fingerings. I

hope this information helps in your survey... I hope I'm not too late in giving you this information. Please stop by Edison Middle School in Tulsa, and see what I do!

- 34. I feel that I am a much better choral director because of my piano skills. I can transpose easily for my choirs and understand harmonies much better than my colleagues who do not play well. I do, however, need to be aware of not using the piano too much, especially when teaching voice parts because it can interfere w/students learning how to sight-read and does not help them when they are studying ear-training.**
- 35. They are extremely important in what I do and teach on a daily basis and you don't always have the availability of an accompanist professional or student.**
- 36. Every day I wish I had taken piano proficiency more serious in college. Working I have little time to devote to improvement/practice.**
- 37. It helps in jazz band to have a working knowledge of the many 7th etc. chords in all keys.**
- 38. Learning to read chord symbols makes learning to sight read on the spot much more feasible for the beginning piano student.**
- 39. I wish I could read scores better. This would enhance my teaching.**
- 40. I don't use the piano a lot when I am working with vocal training during class time. I often use it to accompany the recorder. I wish I was a better improviser. I can play, but am not as comfortable with piano as I am voice. For concerts I usually find an accompanist (luckily, my principal is a former piano teacher).**
- 41. I am unable to play well enough to accompany my choir so I use MIDI to create the accompaniment.**

42. I personally believe advanced piano skills are important skills for the vocal/choral/piano teacher. Private studies are essential for the teachers in addition to classroom instruction.
43. Piano is an important tool for understanding music theory, especially harmony. All musicians need enough piano proficiency to be able to follow common practice chord progressions. A certain level of piano is also helpful in devising modulations and transitions when editing pieces that don't work for your group.
44. Under 11 Q and R, what does piano proficiency have to do with composing? I and most other composers work at a desk or computer, not a keyboard.
45. I had very good training in theory and ear training along with my piano lessons prior to attending college. This made it easy for me in college, particularly in theory.
46. My job would be easier if I could play piano better, but I would not be a better teacher if I could play better. Being non-proficient on piano I have had to find alternate means such as accompaniment tapes/CDs and bringing in someone who can play. Making accompaniments using a synthesizer. At contest time I wish I could play the accompaniments for the students, but at other times the teacher is needed out in front of the class not at the piano.
47. My original certification was in Piano Teaching - since then I have been certified in voice and in the Kodaly concept. Piano does not play a very important part in the classroom.
48. I feel that piano proficiency is a must because you may find yourself in a school district that does not hire accompanists, and if you can not play for your students

yourself you could be out of luck, especially in a small district such as the one I teach in. Our high school only has 103 students.

49. I do my job well without great piano skills. However, I would probably use it a lot more if I had it.

50. Substantial proficiency will help the teacher to be more effective, to be immediately responsive, to save time, and to experience less stress. I am at least fortunate to have good sight-reading and accompaniment skills, but I have significant deficiencies in some very critical areas of preparation.

51. My skills are adequate and have improved with having to develop them as I teach.

There are a few areas that I am weak in (reading tenor and alto clef and reading open scores for example) and hope to become more proficient with practice.

52. In the area of accompaniment, both in choir and in orchestra, it is important to play using correct style and musical phrasing. Getting across the proper feeling of a piece is very important in helping the choir or orchestra to perform as the composer wanted.

53. Without my skills as a pianist, doing my job currently would be impossible. I know of several fine choral conductors who have failed at positions because they did not possess the keyboard skills needed.

54. I never thought I would end up doing HS Choir. My piano reading skills have vastly improved, but are still quite poor.

Question 19

Question: Is there anything else related to this questionnaire you would like to add?

- 1. I would definitely like to receive a report on the results of this study, because I find it to be an interesting and relevant topic to research. Thank you!**
- 2. Piano skills are important to me - especially teaching in a rural area. But I strongly believe that piano requirements have gone overboard. Trombone majors have to be greatly skilled in piano - yet music ed majors who are pianists can teach band with very little trombone skills!**
- 3. Music teachers need to be able to READ basic piano music. It's often difficult to find accompanists in smaller schools. You often find yourself doing most of it.**
- 4. The use of computer technology is very important for arranging accompaniments for general music or choral music.**
- 5. I went to college as an older student and had strong piano skills so simply took my keyboard proficiency without any piano instruction (although I had organ lessons). However, I believe that playing parts and being able to transpose have been my greatest help.**
- 6. Choral teachers need not put too much trust in piano skills, although small schools do not often have accompanists - so the choir teacher often needs to be a skilled pianist we should teach more parts a cappella - better for ear training. However - piano skills help in many other ways.**
- 7. This is a major area of weakness in many college music programs. I have had this discussion w/colleagues and other educators.**

8. Having had a number of student teachers, some of them having little to no piano skills - I found at the K-5 level that piano (or some instrument) to accompany the group to be fairly important - Having mediocre piano skills impedes the teaching that should be happening.
9. Most of my piano work consists of single line playing for SATB parts and then the use of written chord symbols over the measures to make up accompaniment parts. I use my digital piano to record single tracks and then join them together electronically to create an accurate accompaniment for choir.
10. Music educators need to be able to provide harmonization on demand. This requires a developed ear and the technical skills.
11. I don't think piano majors need a separate class to be in music ed for proficiency of chording - but I feel students need more practice in their methods courses than I did in mine. (None!)
12. If you want to contact me again about this subject, I would be happy to talk because it is an area I am very interested in.
13. I hope your responses result in the "beefing-up" of music ed piano proficiencies.
- Most of my colleagues wish that they had taken their piano studies more seriously while in college. They feel a little "less than" their more proficient colleagues. More and more schools are adding piano keyboarding classes to their curriculums. (At our school, all 7th graders take one quarter of class piano. This is in addition to their one-quarter general music class in the 6th grade; and band, chorus and orchestra electives in grades 6 through 8.)
14. How did you get my name?

15. If you're studying to be a music teacher - you should have to complete a certain level of piano proficiency - (not too high though) I don't believe that's necessary.
16. I think this is an issue that needs attention. I'm glad someone is addressing it and hope your results provide the data necessary to improve the effectiveness of piano instruction for music ed students. Thank you!
17. The more piano background you can have, the better. It's scary to feel so dumb and incapable. Keep on struggling with the fundamentals because it's worth it. I learned a lot about improvisation and playing by ear and transposing through church music and using scripture choruses. There are some pretty good ear training courses out there for playing by ear. Also, I learned how to do octave jumps to chords in the left hand by playing Scott Joplin rags. They are enormously helpful and fun to play. They help to reinforce rhythm, also. My feel for syncopation improved through them. I have taught in both public and private schools. I have also taught private lessons for years on almost anything. I have been a part of church music since I was a teen.
18. A couple of things you need to know - While I did teach in public schools for a while, for the last 10 years I have taught at St. Martin's Episcopal, an independent school. Next year I will be teaching at Mt. Carmel Academy, a Catholic Girls' High School with one of the strongest choral programs in the state. I think my answers would apply no matter where I taught!
19. It's difficult to achieve proficiency in piano - covering all of the areas listed above. I try to advise student teachers and others to be at least efficient enough to handle the accompaniments found in major textbook series such as Silver Burdett's The Music Connection.

20. At the graduate level my area of concentration was voice. I think this was important growth on a solid piano/choral background.
21. I am surprised by the number of people who teach choral music without piano skills. It must be possible, because there are some teachers who do not play but they have fantastic programs.
22. I also have a church directing job which also calls for many piano skills I'm lacking.
23. Even as a pianist, I actually try to not use the piano, as I find unaccompanied singing to be more beneficial to the development of vocal independence.
24. Feel free to contact me. I have 20 years of experience at all levels N-12 and adult ed as well, and would be happy to help you in your research.
25. There is nothing like teaching to prepare one for teaching. I think the most worthwhile experience for the "teacher-to-be" would be a year of actual supervised teaching, not grunt work that supervising teachers often give their student teachers, like bulletin boards and choir robe assigning, but private lessons, classrooms completely under the student teachers responsibility, perhaps handled like an intern position, with a stipend. That very well could take place early enough or in sections within the college curriculum, that students could change their minds if they so desire, or they could have Level I, Level II, with review and study between. I knew NOTHING about teaching instruments, in spite of the several weeks spent on each instrument, I had no idea what to do with a junior high music class. I learned more about teaching voice in my 25th year of teaching than all my years in college and extra classes. I suppose part of my feeling of "no preparation" has to do with the K-12 class load that I have always had, but that's life in the sparsely populated upper

Midwest. I have tons of education and experience--many of my students have gone on to perform or teach music. All three of my children have pursued music degrees and one is teaching 7-12 music, both instrumental and vocal in a small school in Minnesota, this is her first year. My oldest is an attorney and plays for church regularly, the youngest is on a European tour with her college band and will only teach privately, probably trumpet and/or piano--she is also pursuing an accounting degree.

- 26. Yes! I'm glad to see someone doing a study on this. For a long time, I have been of the opinion that college graduates (music education) have been getting out of undergraduate school w/little or no piano preparation. I hope this helps to change that!**
- 27. There needs to be more preparation of college music education students before they student teach.**
- 28. Yes. My group piano class could have been a lot more useful. The class never went beyond my own skills, and I learned nothing new. It seemed to be designed for those with no piano skills at all. I would like to see the course be longer, and perhaps in various levels. Like Piano 1, piano 2 etc.**
- 29. Pay attention in piano class and practice, practice, practice!!!!**
- 30. The danger is relying too heavily on piano. Sometimes a choral group should rely on itself to sing in tune, learn music, etc.**
- 31. My main job is elementary but I also direct a church choir that is upper elementary/middle school/high school age.**

32. I acquired my piano skills before college through years of formal, classical training, but I guess it doesn't matter where you get the skills, as long as you have them. I teach both band and choir and I play the piano every day. Even my band classes find me behind the piano often. I don't think one can be an adequate music educator without at least basic skills.
33. My piano skills were developed privately on my own upon finishing my undergrad degree. In graduate studies I worked on piano pedagogy as well. Piano skills are crucial for every well rounded musician and facilitate every musical teaching experience.
34. Many of our colleges (NJ) are eliminating the requirement for piano proficiency in undergrad music education. At the same time, many school districts are now auditioning piano skills (I only had one audition in 62 interviews -- but that was 10 years ago). I hope your survey conveys the importance that schools and REAL music teachers place on the development of piano skills in general/choral music educators. Thank you.
35. I think that teachers who are piano proficient often use the piano TOO MUCH. In rehearsals - to avoid having to teach the students how to read for themselves. And in performances - to avoid having to teach the group ensemble skills and to cover up mistakes and lack of proper preparation.
36. I will never be proficient on piano. I and others that are not "naturals on piano" will be more successful spending time learning how to use computer programs to do the skills such as harmonizing, transposing, arranging, etc.
37. Thank you for allowing me to participate.

38. Doug (my colleague) and I would be very interested in hearing about the results and conclusions of this survey. We would like to know what other teachers think about how their keyboard skills fit into their professional practice.

39. I also use MIDI quite frequently in rehearsal. This allows me to circulate around the room and listen to individual students. Sometimes it is more important to not be tied to the keyboard for both assessment reasons and class management reasons.