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The Attitudes And Perceptions Of Undergraduate Non-Keyboard Music Majors Toward The Usage Of Functional Keyboard Harmony In The Group Piano Curriculum At The University Of South Carolina School Of Music

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THE ATTITUDES AND PERCEPTIONS OF UNDERGRADUATE NON-KEYBOARD
MUSIC MAJORS TOWARD THE USAGE OF FUNCTIONAL KEYBOARD HARMONY
IN THE GROUP PIANO CURRICULUM AT THE UNIVERSITY OF SOUTH
CAROLINA SCHOOL OF MUSIC

by

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DEDICATION

To my family, without whose constant love and support I could not have made it to where I am today. You helped me to follow a dream that often seemed unreachable, and prayed for and encouraged me when I was down and wanted to give up. To my mom, I love you with all of my heart, and I'd be lost without the support, love, and advice you give me every day.

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ABSTRACT

The purpose of this study was to examine the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music. Sixty-five (65) undergraduate music majors who were enrolled in music degrees in the spring 2018 semester at the University of South Carolina School of Music completed the survey, for an 82% completion rate.

The questionnaire had six primary focuses: (1) demographic data and general information of undergraduate non-keyboard music students, (2) students' previous music education experiences, (3) students' previous harmony education experiences and perceived comprehension of specific harmonic concepts, (4) students' attitudes and perceptions toward their ability to adequately utilize specific harmonic concepts in practical situations, (5) students' perceptions regarding the way they think about harmony, and (6) students' attitudes and perceptions toward the emphasis of harmony in the group piano classroom, the textbook used, and the group piano instructor.

The results of the study indicate that students think about harmony, but not in terms of functionality. They also show that students recognize the relevance of functional harmony as it relates to chord progressions and harmonizations, but that this relevance does not extend to other core group piano activities to the same degree. Students are significantly less confident actualizing theoretical concepts at the piano as opposed to identifying them and utilizing them in analysis and harmonizations.

Students also recognize that they will likely use functional keyboard harmony in other degree - required courses, and in their future careers, but about half of respondents did not view the textbook or the group piano instructor as facilitators of this understanding.

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LIST OF ABBREVIATIONS

IRB	Institutional Review Board for Human Research
MENC	Music Educators National Conference
NAfME	National Association for Music Education
NASM.....	National Association of Schools of Music

CHAPTER 1

INTRODUCTION

The National Association of Schools of Music (NASM) identifies keyboard competency as a component of the minimum standards that need to be achieved prior to earning a degree in music (National Association of Schools of Music, 2017). With the advent of the electronic group piano lab, undergraduate group piano for non-keyboard music majors emerged as the most efficient and cost-effective way to fulfill this accreditation requirement (Fisher 2010, 5).

The goal of group piano for undergraduate non-keyboard music majors is to provide them with the keyboard skills that they will need for them to be successful in their careers post-graduation (Sonntag 1980, 6). Researchers have found that functional keyboard skills contribute to a musician's overall musical development. Functional keyboard skills include the ability to read music, play repertoire, harmonize, sight read and play chords, (Payne 1998, 17) as well as transposing melodies, playing scales, and accompanying soloists (Young 2010, 123-125). Professional music educators and performers use these skills frequently in their careers (Young, 2010; Baker 2017).

Students enrolled in undergraduate music degrees enter into a wide variety of careers. Traditional employment opportunities include performing, collaborating with other musicians, teaching private music lessons, teaching music in an elementary school, middle school, or high school, and composing. Functional keyboard skills are important tools for every one of these career paths.

The term “functional keyboard harmony” encompasses harmonic concepts including “transposition, modulation, cadences, harmonization, improvisation, and playing by ear” (Lusted 1984, 84-85). These skills serve as the basis for many functional piano skills, and are an essential part of a musician’s training. Functional keyboard harmony is included in the majority of the standard group piano textbooks currently in publication. These texts portray functional keyboard harmony as an integral part of the learning process, however, undergraduate non-keyboard music majors may not always share this perception. Research has shown that this demographic of students often views the undergraduate collegiate group piano class as little more than a requirement to complete. They may view piano study as an unrelated secondary exercise and may not clearly understand the relevance between functional keyboard skills and the role that these skills will play in their future careers (Tollefson 2001; Fisher 2010).

There is no research in the current literature that examines the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony. Understanding students’ attitudes and perceptions towards this important skill set will help to provide the data necessary to create a more relevant and effective learning experience in the group piano curriculum. These attitudes and perceptions may also indicate whether students feel they are prepared to utilize functional keyboard harmony in their career fields post-graduation.

Purpose of the Study

The purpose of this study was to examine the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music. A survey

was administered to determine whether the students understood functional keyboard harmony, whether they felt they could actualize it at the keyboard, and whether they believed they were prepared to use it in their career field upon completion of the course sequence and degree.

Need for the Study

Researchers have indicated that undergraduate non-keyboard music majors sometimes demonstrate frustration and apathy toward the group piano class as a whole (Tollefson, 2001; Fisher, 2010). There is a disconnect between these attitudes and the professionals in the field who feel that functional keyboard skills are an essential part of their careers. Studies have shown that college and university music faculty members, music educators in the public school, performers in ensembles, and private music instructors use functional keyboard skills frequently in the classroom and studio. (Young, 2010; Baker, 2017; Payne, 1998).

Functional keyboard harmony is a foundational aspect of the undergraduate group piano curriculum, and is the basis of harmonization, accompanying, transposition, sight reading and open score reading. Undergraduate group piano instructors identified these topics as the skills students were most likely to transfer to their future careers (Chin, 2002).

To date, no research has been completed examining the attitudes and perceptions that undergraduate non-keyboard music majors exhibit toward functional keyboard harmony, and the ways in which they actualize that skill. There is a need to determine student attitudes and perceptions before crafting a group piano learning experience that

these students may view as being more valuable and relevant, thereby helping them become more invested in the learning process.

Research Questions

1. Do undergraduate group piano students think about functional keyboard harmony?
2. What are the attitudes and perceptions of undergraduate group piano students regarding functional keyboard harmony and its usage?
3. Are undergraduate group piano students prepared to utilize functional keyboard harmony in their courses and careers post-graduation?
4. What implications do these findings hold for the teaching of functional keyboard harmony in the group piano curriculum?

Limitations

The purpose of the study was to examine the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony in the undergraduate group piano curriculum at the University of South Carolina School of Music. The study was limited to an administration of the survey and analysis of the results. Reference is made to curriculum design, teaching practices, and related subjects, but the study was limited to the administration of the survey and analysis of the survey results.

Literature Review

Functional Harmony in the Undergraduate Music Curriculum

In a 1959 *Journal of Music Theory* article entitled *Re: The Proper Nature of A Course in Harmony*, James Bakst discussed the importance of the study of functional

harmony as an essential part of musicianship. Bakst stated that “Harmony is essential to musical form. The continuous harmonic succession, or flow, does not submit itself to prescribed formulas of chord progressions. It reveals itself as a continuous series of different, individual, unique appearances of musical form.” Additionally it is “an objective factor in musical composition that becomes a carrier and embodiment of the idea or purpose.” Further, he also states that harmony is “an embodiment of the ideational content and of musical imagery. The richer the ideational content of a composition, the more interesting its form, and the more individual its harmonic structure” (Bakst 1959, 286-287).

In his article *The Purpose of Teaching Harmony*, Peter Wishart explored what he believes to be the core reasons for teaching harmony within the context of a musician's overall development.

Why do we teach harmony? To pass examinations perhaps? Then the sooner we drop the subject altogether the better, for there is no doubt that academic teaching has fallen into a parlous state, the teaching being aimed at examination questions, questions which are limited to a standard attainable by a singer after, say, one year's course of some thirty half-hour lessons, and so on. Why then do we teach harmony? To help us to learn to compose? Hardly! No composer can ever have learnt anything from studying for an Associated Board Harmony Paper, except to associate examination note-against-note harmony with 'harmony' but not with music. Even so, if that is the reason, why do we make performers learn it?

Presumably we teach harmony to instill some sort of music into students. There could be no other valid reason for inflicting the subject on so many unwilling sheep. Well what sort of music? What is a singer going to learn by writing 'music' in a mid-nineteenth century idiom and in chunks of eight bars or so, beginning and ending in the same key? Or a pianist? Or anyone? Surely we don't spend our lives playing or listening to that sort of stuff? If we are going to spend our lives making real music, we had better use real music when we study harmony (Wishart 1962, 90-92).

Wishart discussed the link between exceptional compositions and the ability of a composer to proficiently play an instrument. “I have found the works of students gain in

intelligibility and practicality in the precise proportion to their skill in playing what they have written in time, and I feel it is no accident that nearly all the best music of the past has been written by very good players indeed.” He notes that there is a great pedagogical benefit to studying harmony by utilizing musical examples by master composers, which he refers to as “real” music. When harmony is studied within the context of “real”¹ music, “we can learn about style; we can learn a great deal about phrasing; we can learn (if we do enough of it) to add ornaments and decorations to eighteenth century music; we can learn about the delicate balance of time and rhythm, the difference between syncopation and cross-rhythm and many other things that will help us sing and play with style” (Wishart 1962, 90-92).

Definition of Class [Group] Piano

In his 1962 dissertation entitled *Trends of Class Piano Instruction 1815-1962*, William Richards traced the history and development of class piano instruction. The first documented class piano instruction occurred in Germany in 1815 when Johann Bernhard Logier began his new system of music education. “Eleven formal documents were written by him dealing with his new system of music education, of which four were translated and published some ten years later in Germany” (Richards 1962, 6). “Some teaching procedures employed by Logier were as modern as the present day piano class teacher in presenting theory and building musicianship from the first lesson” (Richards 1962, 16-17). Richards also examined the format of Logier’s piano classes:

“The piano classes had as many as thirty students per group. The classes contained a recognized wide variance of level of attainment and background,

¹Wishart states that students will not learn harmony by composing short examples in a given style that begins and ends in the same key, but by studying music by master composers. He states that “if we are going to spend our lives making real music, we had better use real music when we study harmony.” (p. 91-92)

ranging from the beginner to the more advanced pianist, all studying in the same class, and all generally playing simultaneously. The plan was to allow the beginner to play in strict rhythm a simple given melody. The more advanced student would play intermediate or advanced given variations on the tune. A grouping was provided within each class in which the pupils of nearly the same level were placed near one another. However, all levels of attainment were within one room” (Richards 1962, 9).

Additionally, “Logier was unique in establishing training for piano class teachers. The rapid growth of his system of education created an international demand for teachers” (Richards 1962, 12).

By 1818, teachers from America were studying Logier’s system, and group piano classes were under development in the United States. (Richards 1962, 21) “How long group piano teaching existed before the mid-nineteenth century is not known. However, the historical relationship of this instruction to music education was nearly concomitant. Not more than thirty-three years from the date of the introduction of singing lessons into the public schools of Boston (1827) the existence of piano class teaching was reported (1860)” (Richards 1962, 22).

Class piano began to flourish in the United States. “At the end of the nineteenth century, Calvin Cady, a leading music educator and proponent of group piano in the United States, strongly advocated class piano as a viable means of instruction. In 1889, the U.S. Office of Education officially endorsed and promoted class piano instruction as a desirable teaching procedure” (Fisher 2010, 3). “The inclusion of piano classes as part of the general public school education showed slow but steady growth from 1920 through 1930. By the end of 1929, a survey by the National Bureau for the Advancement of Education indicated that piano classes were being offered in 873 towns or cities across the United States” (Fisher 2010, 4).

The advent of the electronic piano laboratory increased the possibilities within group piano teaching. “The electronic piano laboratory quickly became the ideal equipment scenario for college group piano programs due to the smaller instrument size, the capacity for both individual and class work, and its relative lower cost as compared with an acoustic piano laboratory” (Fisher 2010, 5).

“As developments in group piano teaching were being realized in the college classroom, new advancements were taking place concurrently in the private studio. Robert Pace, a student of Burrows [Raymond Burrows of the Columbia University Teachers College] and later faculty member at Teachers College, began advocating the use of one partner lesson and one larger group lesson per week for the average-age beginning piano student.” In 1956 Pace developed his group piano method entitled *Piano for Classroom Music*, and he went on to develop the idea of “comprehensive musicianship”² (Fisher 2010, 5).

Frances Clark, founder of the New School for Music Study in Princeton, New Jersey, and coauthor of the *Frances Clark Library for Piano Students*, advocated a combination of both group and private lessons for beginning piano students. According to her approach, new concepts and literature are to be introduced in the group, while the private lesson is devoted to review of group lesson concepts as well as polishing technique (Fisher 2010, 6).

As group piano at the collegiate level continued to develop, several terms came into use. In his dissertation entitled *The Status and Practices of Class Piano Programs in*

²Fisher defines comprehensive musicianship as “a sequentially organized and spiral curriculum that transfers broad music fundamentals to highly related concepts and principles.” This idea had its origin in Pace’s *Piano for Classroom Music* (1956) which stressed music fundamentals, playing in all keys, harmony, ear training, sight reading, and improvisation. Pace further developed this idea in *Music for Piano* (1961) and *Skills and Drills* (1961). (Fisher 2010, 5)

Selected Colleges and Universities of the State of Ohio, Werner Sonntag made reference to the terms class piano, group piano, or piano class as “the piano instruction offered on either a required or elective basis for music majors whose primary performance area is other than piano, taught in a group situation (6 to 24 students) commonly called the piano laboratory or piano lab. Each student may have an instrument (conventional or electronic) or several students may share the same instrument” (Sonntag 1980, 6). For the purpose of this dissertation, the term group piano will be used.

Purpose of Functional Piano Skills in the Undergraduate Curriculum

The National Association of Schools of Music (NASM) handbook lists the basic requirements for music theory in the undergraduate curriculum. NASM identifies keyboard proficiency as part of the “Common Body of Knowledge and Skills” requisite to earning a degree in music.

Additionally, Sonntag noted in his dissertation that “class piano is concerned with the total development of the student as an individual whose life may be enriched by an acquired knowledge of literature and an ease of facility in keyboard techniques” (Sonntag 1980, 6).

In his book *Teaching Piano in Groups*, Christopher Fisher stated that “for the university group piano teacher, the primary objective is to enable his students to become competent in the application of piano skills in their work as professional musicians” (Fisher 2010, 213).

1. Performance

Students must acquire:

- a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
- b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
- c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
- d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
- e. Keyboard competency.
- f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Normally, performance study and ensemble experience continue throughout the baccalaureate program.

Creative Goal

This standard outlines essential competencies in one of the principal creative areas of music. Acquisition of the knowledge and skills listed enables the realization of musical ideas individually and in groups, a broad understanding of repertory, analysis of musical expression, communication with listeners, and the presentation of individual interpretations. These capabilities for achieving creative goals are essential irrespective of the area of specialization.

Figure 1.1 NASM REQUISITE SKILLS

In her article *The Keyboard Harmony Course: Its Need and Importance*, Dorothy Payne stated that “the benefits of familiarity with the keyboard are incalculable for pianist, singer, and instrumentalist alike, and can contribute to every stage of musical development.” Payne defines familiarity as “the ability to ‘function’ musically (singing, playing, and thinking) in all major and minor keys; the ability to read and/or perform simple melodies or chords at the keyboard; the ability to transpose simple melodies or chord progressions; and perhaps most important, the unerring ability to visualize and aurally engage (or “audiate”) the keyboard in performing analytical or ear-training exercises” (Payne 1998, 17).

Additional studies examine the value and application of functional piano skills. In her dissertation entitled *The Use of Functional Piano Skills by Professional Musicians and Its Implications for Group Piano Curricula*, Margaret Mary Young gathered information via survey about the development and use of functional piano skills by University Level Faculty Members (Faculty), Performers in Major Ensembles (Performers) , and Private Music Instructors at Pre-college Music Schools (Teachers). Thirty-five percent of Faculty, twenty-two percent of Performers, and twenty-one percent of Teachers indicated that they felt functional piano skills were of the “utmost importance”, while thirty percent of Faculty, twenty-seven percent of Performers, and twenty-nine percent of Teachers indicated that functional piano skills were “important.” The Performers indicated that they regularly used the following skills: sight-reading accompaniments, playing scales, and transposing melodies. Additionally, Performers indicated a regular use of harmonizing melodies with symbols, transposing accompaniments, and accompanying soloists, while Teachers reported reading open score examples, and frequently transposing accompaniments (Young 2010, 123-125).

In a 2017 survey of 189 members of the National Association for Music Education (NAfME), Valerie A. Baker found that twenty-four percent of respondents used the piano in every class, while twenty-eight percent of respondents used the piano daily, and thirty percent used the piano weekly. The primary piano skill used within the music education classroom was piano accompaniment, with ten percent of respondents identifying it as most important, thirty-six percent as very important, twenty seven percent as moderately important, twenty seven percent as somewhat important. Additionally, Baker found that teachers who began their piano study at a younger age

were more likely to use piano in the classroom. The respondents also indicated a positive response regarding the use of functional piano skills to teach notation and ear training (Baker 2017, 27-28).

Status of Functional Harmony Usage in the Group Piano Curriculum

In 1984, Lusted conducted a survey to determine the teaching methodology of keyboard harmony courses in the curriculum of NASM-approved colleges in the southeastern United States. The polled institutions were a part of the Southeastern division of the Music Educators National Conference (MENC), and had music enrollments ranging from > 25 to < 500 students. Of the institutions that were polled, 42.2% had a total enrollment of 1001-5000 students, while 16.9% of polled institutions fell into the 5001-10,000 level of enrollment. Lusted defines the term “keyboard harmony” as encompassing “transposition, modulation, cadences, harmonization, improvisation, and playing by ear.” The researcher found that of the eighty-three usable survey responses, one-quarter offered a separate keyboard harmony course. In order of frequency, the elements that appeared on group piano proficiency exams at these institutions were as follows: sight-reading, harmonization, scales, memorized pieces, transposition, accompaniment, cadences, improvisation, non-memorized pieces, score-reading, and broken chords and arpeggios (Lusted 1984, 84-94).

Teacher Training, Functional Keyboard Skills and Skill Emphasis

Research documents examining level of education, instructor training, delivery of functional keyboard skill curriculum, student understanding, and effective actualization of course content include the following resources:

A 1991 survey completed by Diana Skroch found that one-half of the 758 respondents had earned a Master's degree, and two-fifths had earned a Doctorate degree. The majority of respondents had earned degrees in piano performance. The results of the survey also indicated that the most valuable prior teaching experience for collegiate group piano teachers was teaching pre-college group piano in an independent studio setting. The educational experiences that were most valued were workshops and observation of professional colleagues (Skroch 1991, 201-205).

In her 2002 dissertation study, *Group piano instruction for music majors in the United States: A study of instructor training, instructional practice, and values relating to functional keyboard skills*, Huei Li Chin expanded the research questions that had been addressed Skroch's study. The population of Chin's survey consisted of 600 subjects, of which 197 responded. Chin found that 40.1% of group piano instructors specialized in performance, with 27.96% specializing in performance/pedagogy. Additionally, 46.1% of respondents held a masters degree, and 44.7% held a doctoral degree, and 61% of all class piano instructors were full-time faculty. Harmonization and sight reading were the most highly emphasized skills, followed in order of emphasis by technical exercises, chord progressions, critical listening, and repertoire study. When asked what they felt were the top five skills students would use most in their future careers, respondents indicated the following: sight reading, harmonization, accompanying, open score reading, and transposition. Although respondents indicated that accompanying, open score reading, and transposition were the skills that students were most likely to transfer to their future careers, these topics were not the most emphasized skills in class. Instructors with degrees in Music Education placed a higher emphasis on accompanying than their

colleagues with Performance degrees. The number of instructors who emphasized repertoire study in group piano was found to have increased to 38.2%, compared to the 28% that was indicated in Skroch's study. Chin's study also examined the teaching modes that were utilized with the group piano classroom. Graduate assistants utilized group work more frequently than faculty members, but both underutilized group work. Graduate assistants utilized more varying modes of instruction than did faculty members (Chin 2002, 93-97).

Student Perceptions - Skill Relevance

In her article "Rethinking the College Piano Proficiency," Mary J. Tollefson stated that many undergraduate group piano students view the class as a "requirement" or a "hoop" to jump through, rather than as a practical skill that will be used in their future careers. She states that "many students seem to lack interest in practicing beyond the minimum requirement because the practicality of the skills seems so far removed from the college keyboard classroom situation." Tollefson suggests that the group piano curriculum should try to mimic real life situations as closely as possible to adequately communicate the level of relevance and practicality of the skills to the students. Without prompting or guidance, students may have difficulty visualizing ways in which they will actually use the skills in their chosen career path. Tollefson identified self-evaluation and specific feedback as strategies to remediate the student mindset, and further states that "in an effort to improve student interest and success, the curriculum must learn to reflect how piano skills will be used beyond the classroom. Furthermore, if students see a relationship between how material is presented and how it is assessed, the importance of keyboard

skills for a future musician and music educator should become more relevant and sustain students' interest” (Tollefson 2001, 52-56).

In his book *Teaching Piano in Groups*, Christopher Fisher indicates that “many group piano students approach piano study with mixed feelings. For some, what may begin as excitement at the prospect of learning a new instrument can easily disintegrate into an environment fraught with feelings of disinterest, frustration, and even resistance to learning altogether.” Fisher further stated “As a teacher, one cannot assume that one’s students fully understand the importance of acquiring functional keyboard skills. Students must come to know and believe not only that the development of keyboard proficiency is an integral part of a comprehensive music education mandated by the National Association of Schools of Music (NASM) but also that these skills are essential for the success of any professional musician” (Fisher, 2010, 216). In addition to a lack of relevance, he suggests that another reason undergraduate group piano students experience frustration is because they feel overwhelmed by the learning process. He stated that:

Non-keyboard music major group piano students are indeed accomplished musicians in their own right, having achieved a certain degree of success on their respective primary instruments. These students may feel overwhelmed when faced with the task of mastering a new instrument in such a short time. Group piano teachers must acknowledge the high level of artistry these students have achieved on their principal instruments. At the outset of group piano study, students can be asked to give an introductory performance in which they play an excerpt on their primary instruments and demonstrate to their classmates that “this is really who I am and what I do.” When students realize that they are all novices at the piano, it builds a sense of common ground and generates a feeling of confidence that they are all “in this together (Fisher 2010, 217).

Fisher includes the following methods for combating student frustrations: showing the students the teacher is there as a resource, assuring the students that the curriculum has been carefully designed to simulate real life situations, citing research

studies, and inviting professional mentors in the field to speak to the class (Fisher 2010, 217).

Methodology

This study consisted of an online survey of the attitudes and perceptions of undergraduate non-keyboard music majors toward the usage of functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music. Participation in the survey was voluntary and anonymity was guaranteed. No identifying information was recorded during the survey process. There were no benefits associated with participation in the study with the exception that students may begin to place greater importance upon the skill, and that they may pursue the skill with greater acumen and understanding. The survey was administered via Survey Monkey³. Survey responses were compiled using Survey Monkey software. All data will be stored on a password-protected external hard drive for a period of ten years. The study was approved by the researcher's doctoral committee. Permission for administering the study was obtained from the Institutional Review Board (IRB) at the University of South Carolina. Additional permission was obtained from Dr. Sara Ernst, Director of Group Piano Studies at the University of South Carolina School of Music, and graduate assistants teaching the courses involved in the study. Students were notified that participation in the survey served as permission to utilize the results in the dissertation research and in possible future publications.

³ Survey Monkey, an online data collection tool, enables the researcher to design a survey, collect responses, and analyze results through the use of various analytical tools. <https://www.surveymonkey.com>.

Design and Procedures

The study consists of four chapters, a bibliography and appendices. Chapter one consists of an introduction, the purpose of the study, the need for the study, the limitations of the study, the literature review, methodology, and the design and procedures of the study. Chapter two consists of an annotated bibliography of group piano textbooks and how functional keyboard harmony is included in the curriculum of each textbook. Chapter three consists of the survey instrument and survey results. Chapter four consists of a summary and conclusion, and recommendations for further study.

CHAPTER 2

FUNCTIONAL KEYBOARD HARMONY IN PUBLISHED GROUP PIANO TEXTBOOKS

This chapter contains an overview of how functional keyboard harmony is introduced and utilized in published group piano textbooks. The textbooks have been divided into two categories: major textbooks and minor textbooks. The division was determined by the inclusivity of harmonic content within the text.

Major Textbooks

Alfred's Group Piano for Adults

Alfred's Group Piano for Adults: An Innovative Method Enhanced with Audio and MIDI Files for Practice and Performance, is a two-volume course specifically designed for collegiate level non-keyboard music majors with little or no keyboard experience. Written by E.L. Lancaster and Kenon D. Renfrow, it is currently in its second edition. The text is published by Alfred Publishing Company, 978-1-4706-3947-1, and 978-0-7390-4925-9.

Book 1

The foreword of the text states that “Harmonization skills are developed using single tones, open fifths, full chords and various accompaniments styles. Harmonization examples use a mixture of roman numerals, letter symbols, and melodies with no symbols given.”

Unit 2

- Harmonization is first introduced.
- Two melodies are included for harmonization.
- Students are asked to harmonize a given melody with an open fifth. An example of the open fifth is notated on staff for reference.

Unit 3

- Tonic, Dominant and Major Triads (Chords) in root position are introduced.
- A brief introduction is given that shows students how to correctly assign the tonic and dominant pitches based on melodic content.
- Four harmonization examples are given in this unit.
- Students are asked to harmonize the melodies with the tonic (I) note or dominant (V) note.
- A four-part ensemble is included in this unit. Students are asked to complete parts three and four using the pattern and letter symbols that are provided in the score.

Unit 4

- Students are introduced to playing broken major triads.
- Two harmonization examples are included, and letter symbols are introduced. No explanation is given in writing regarding the letter symbols. Both examples use blocked chords.
- Students are asked to harmonize the melodies using letter symbols only. Roman numbers are not included.

Unit 5

- Minor chords are introduced. A brief explanation is given regarding how major chords become minor.

- Tonic (i) and dominant (V) are introduced and explained in minor, and students are once again asked to harmonize examples using tonic (i) and dominant (V) single notes.
- A four-part ensemble is included in this unit. Students are asked to complete parts three and four using the pattern and letter symbols that are provided in the score.

Unit 6

- Three harmonizations are included in this unit. All use roman numbers, and ask students to harmonize the melodies using tonic (i) and dominant (V) single notes.

Unit 7

- Students are introduced to augmented and diminished chord qualities, and the major-augmented-major-minor-diminished chord progression is introduced.
- Students are also introduced to harmonizations with two-hand accompaniments. In these examples, letter symbols are given above the staff, and a chord pattern is notated on the staff. Students must complete the given pattern using the appropriate letter symbols. Two examples are given.

Unit 8

- One two-handed accompaniment harmonization example is included in this unit. This example utilizes letter symbols.

Unit 9

- Students are shown how to build a triad on any note of any group 1 major scale.
- Chord qualities are discussed (For ex. I=Major, ii = minor etc.)
- Four harmonization examples are included in which students are asked to harmonize the given melodies with the roots of the triads that have been indicated by roman numerals.

- Two improvisations from roman numerals are included.

Unit 10

- Diatonic triads in Group 2 major keys are introduced.
- First and second inversion triads are also introduced, and students are asked to play these inversions as a progression.
- Two harmonization examples are included in this unit. The first asks students to harmonize the given melody using the root of the chords indicated by letter symbols, and the second is a two-handed accompaniment in the typical format.

Unit 11

- Inversions of the dominant are introduced, as are V7 and V6/5 chords.
- The I-V6/5-I chord progression is introduced.
- Four fill-in the blank harmonization examples are included in this unit. These examples are to be harmonized with I and V or V7. No letter symbols, roman numbers or patterns are included. The student must write in the roman numbers and play either blocked chords, or the optional broken chord patterns that are indicated.
- A two-handed accompaniment example that includes roman numbers is also incorporated into this unit.
- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Unit 12

- Students are introduced to IV and IV 6/4.
- The I-IV-I progression is introduced.

- A two-handed accompaniment from letter symbols, and six fill-in the blank harmonizations that utilize I, IV and V or V7 in broken or blocked chord patterns are also included.

Unit 13

- The I-IV-I-V7-I and I-IV6/4-I-V6/5-I chord progressions are introduced.
- A two-handed accompaniment from letter symbols, one fill-in the blank harmonization example, two harmonizations using letter symbols and one example using roman numbers are also included. These examples utilize broken or blocked chord accompaniments.
- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Unit 14

- No formal harmonizations are included in Unit 14.
- A four-part ensemble is included in this unit. Students are asked to complete parts two, three and four based on the given patterns and letter symbols.

Unit 15

- Diatonic chords in harmonic minor keys are introduced.
- Two harmonization examples that utilize the roots of the indicated roman numbers are included.
- Two improvisations from chords are included. Both utilize roman numerals.

Unit 16

- In Unit 16, the i-iv6/4-i-V6/5-i and i-iv-i-V7-i chord progressions are introduced.

- Four harmonization examples are included, two fill-in the blank, and two from letter symbols. A combination of broken and blocked chord accompaniments are used.
- A four-part ensemble is included. Students are asked to complete parts two, three and four based on the given patterns and letter symbols.
- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Unit 17

- Diatonic chords in Group 2 minor keys are introduced.
- Three fill-in the blank harmonizations, a harmonization from letter symbols, and a two-hand accompaniment are also included. Blocked and broken chord accompaniments are used.
- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Unit 18

- Diatonic chords in Group 3 major keys are introduced.
- Two fill-in the blank harmonizations and two harmonizations from letter symbols are included. Blocked and broken chord accompaniments are used.

Unit 19

- The ii and ii6 chords are introduced, as well as the I-IV6/4-ii-V6/5-I, and I- ii6-I6/4-V7-I chord progressions.
- Two harmonizations from letter symbols are included, as well as two fill-in the blank harmonizations. Blocked and broken chord accompaniments are used. The

fill-in the blank harmonizations ask students to assign I, V7 and ii6 chords, as well as i, i6/4, V7, and ii°6 in minor.

- One harmonization with two-hand accompaniment is included.
- A four-part ensemble is included. Students are asked to complete parts two, three and four using the given patterns and letter symbols listed above the staff.

Unit 20

- The vi and vi6 chords are introduced, as well as the I- vi6- IV6/4- V6/5- I and I- vi-IV-ii6-I6/4-V7-I chord progressions.
- Five harmonization examples are included: two from letter symbols, two fill-in the blank, and one from roman numbers. All use I, V7, IV, vi and ii chords, and a mixture of blocked and broken chord accompaniments.
- A harmonization with two-hand accompaniment is also included.

Unit 21

- Unit 21 introduces the iii and III+ chords, the I6-iii-IV-V2-I6 chord progression, and the I-IV-vii°- iii-vi-ii-V-I chord progression.
- Five harmonizations are included: one from roman numbers, two from letter symbols, one fill-in the blank, and one two-hand accompaniment. Blocked and broken chord accompaniments are used.

Unit 22

- Diatonic triads in Group 3 minor keys are introduced.
- One harmonization from letter symbols and one from roman numbers are included.

Unit 23

- This unit begins major seventh chords, dominant seventh chords, minor seventh chords, half-diminished seventh chords, diminished seventh chords, and their inversions.
- The five types of seventh chords progression is introduced.
- Three harmonizations from letter symbols, and a two-hand accompaniment from letter symbols are also included.
- Two improvisations from chords are included. Both utilize letter symbols.

Unit 24

- Unit 24 does not include any harmonization exercises.

Unit 25

- Unit 25 includes harmonizations in Lydian, Mixolydian, Dorian and Phrygian modes using letter symbols.

Unit 26

- The final unit, Unit 26, includes the I-vi-IV-ii6-V7-I chord progression.
- Two harmonizations from letter symbols, one fill-in the blank harmonization and one two-hand accompaniment are also provided.
- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Book 2

The forward of the text states that “Harmonization skills are developed using single tones, full chords and various accompaniment styles. Harmonization examples use a mixture of Roman numerals, letter symbols and melodies with no symbols given.”

Unit 1

- Major, minor, augmented and diminished chord qualities are reviewed, as well as diatonic triads in all major and minor keys.
- Two harmonization examples are included, one with roman numerals, and one with letter symbols. Students are asked to harmonize using I, IV, V, ii and vi.

Unit 2

- Triads and their inversions are reviewed in both major and minor.
- The triads in all positions progression are revisited. (See Unit 10, Book 1)
- This unit includes two harmonizations using letter symbols (including inversions), one from roman numerals, and one two-hand accompaniment.

Unit 3

- Two harmonizations from letter symbols and one from roman numerals are included.

Unit 4

- Primary chords (tonic, dominant and subdominant), and inversions of dominant seventh chords are introduced.
- The I-IV^{6/4}-I-V^{6/5}-I, and I-IV-I-V⁷-I chord progressions are included in major (Unit 13, Book 1), and minor (Unit 16, Book 1). Although these had been introduced in Book 1, the right hand inversions are different. Book 1 starts the progression with the right hand I chord in root position, and Book 2 starts the progression with the right hand I chord in first inversion.
- The three harmonizations in Unit 4 are fill-in the blank. Students are asked to use tonic (I), dominant (V⁷ or V^{6/5}) and subdominant (IV or IV^{6/4}).

- Two improvisations from chords are included. One utilizes letter symbols, and one utilizes roman numerals.

Unit 5

- Unit 5 is a review chapter. Playing major, augmented, minor and diminished chords are covered (Unit 7, Book 1).
- Two fill-in the blank harmonizations are included: one with roman numbers, and one two-hand accompaniment.

Unit 6

- Unit 6 introduces the supertonic (ii), mediant (iii) and submediant (vi).
- The I-ii6-I6/4-V7-I and I-vi-IV-ii6-I6/5-V7-I (Unit 20, Book 1) chord progressions are included in this unit.
- Three harmonizations are included: One fill-in the blank using I, V7, and ii, one fill-in the blank using I, V7, IV, iii, and one using letter symbols that includes I, IV, V7, vi, and ii6.
- Two improvisations from chords are included: One utilizes letter symbols, and one utilizes roman numerals.

Unit 7

- The formation of major seventh chords, dominant seventh chords, minor seventh chords, half diminished seventh chords, and fully diminished seventh chords are reviewed.
- Playing the five types of seventh chords progression (Unit 23, Book 1) and playing seventh chords in inversion are also included, in addition to playing diatonic seventh chords of the key.

- There are three harmonizations, all using letter symbols including inversions.

Unit 8

- Unit 8 introduces secondary dominants, specifically V7/V and V7/IV, and includes the I-V7/IV-IV-V7-I, and I-IV-V7/V-V7-I chord progressions.
- Two fill-in the blank harmonizations are included, one using I, V7 and V7/V and one using I, V7, IV and V7/IV. One harmonization from letter symbols and one two-hand accompaniment are also included.

Unit 9

- Unit 9 introduces V7/ii, V7/iii and V7/vi.
- The following progressions are included: I-V7/vi-vi-V7/IV-IV-V7/ii-ii-ii°6-I6/4-V7-I, I-V7/ii-ii-V7-I, I-V7/iii-iii-V7-I, and I-V7/vi-vi-V7-I.
- Two harmonizations utilizing letter symbols are included, as well as one fill-in the blank harmonization.

Unit 10

- Unit 10 is a review chapter. It includes playing the five types of seventh chords in blocked position.
- Two harmonizations from letter symbols, and one fill-in the blank harmonization using I, V7, and V7/V are also included.

Unit 11

- Unit 11 includes one harmonization from letter symbols, one fill-in the blank harmonization using i, V7, and III, and one two-hand accompaniment.

Unit 12

- Unit 12 includes two fill-in the blank harmonizations, one utilizing I, V7, IV and ii, and one utilizing I, V7, IV and V7/IV.

Unit 13

- Unit 13, a review chapter, includes one harmonization from letter symbols using a waltz accompaniment, and one fill-in the blank harmonization utilizing I, V7, IV, ii, V7/V, and a broken chord accompaniment.

Unit 14

- Modulation to the dominant is introduced.
- The I-V7-I-vi6 (ii6)-I6/4-V7-I chord progression is included.
- One harmonization from letter symbols, and one fill-in the blank harmonization are included. The fill-in the blank harmonization utilizes i, V7, iv, III and V7/III.

Unit 15

- Unit 15 covers modulation to the subdominant.
- The I-V7-I (V)-V7-I-V-I chord progression is included.
- Three harmonizations are included: one from roman numbers with a waltz pattern, one from letter symbols with a broken chord accompaniment, and one fill-in the blank harmonization using I, V7, IV, and V7/IV.

Unit 16

- Three harmonizations are included: one from roman numerals with a waltz accompaniment, one from letter symbols with a blocked accompaniment, and one fill-in the blank using i, V&, and ii° and a waltz accompaniment.

Unit 17

- Unit 17 is a review chapter.
- A chord progression that modulates to the subdominant, and a chord progression that modulates to the dominant are included.
- One harmonization from roman numerals with a waltz accompaniment, one from letter symbols with a blocked accompaniment, and one fill-in the blank harmonization using i and V7 and a broken chord accompaniment are also provided.

Unit 18

- Unit 18 introduces modulation to the relative minor.
- The I-V7-I-vi (i)-iv-V-i chord progression is included.
- Modulation to the relative major is introduced.
- The i-V7-i6 (vi6) - ii6-I6/4-V7-I chord progression is included.
- Two harmonizations from letter symbols are included. Both utilize broken chord accompaniments. One harmonization from roman numbers utilizing a waltz pattern, and one fill-in the blank harmonization utilizing I, V7, ii and V7/ii and a waltz pattern, and one two-hand accompaniment are also included.

Unit 19

- Unit 19 includes one harmonization from letter symbols utilizing a waltz accompaniment, and one fill-in the blank harmonization utilizing I, V7, IV, vi, iii, and a broken chord accompaniment.

Unit 20

- Unit 20 is a review unit that includes a chord progression that modulates to the relative minor, and a chord progression that modulates to the relative major.
- One harmonization from letter symbols using an Alberti bass accompaniment, one fill-in the blank harmonization that uses I, V7, IV, vi, iii, V7/V and a broken chord accompaniment, and a two-hand accompaniment.

Unit 21

- The German and Italian sixth chords, and their respective progressions: I-IV-I-iv #6/5/3-I6/4-V7-I and I-IV-I-iv#6-I6/4-V7-I, are introduced.
- Two harmonizations from letter symbols are included.

Unit 22

- The French Sixth chord, the Neapolitan chord, and their respective progressions: I-IV-I-II#6/4/3- I6/4-V7-I, and I-IV-I-N6-I6/4-V7-I are introduced.
- Two harmonizations from letter symbols are included.

Unit 23

- Unit 23 is a review unit that reviews the German, French, Italian and Neapolitan chord progressions.
- One harmonization from letter symbols utilizing a broken chord accompaniment, and one fill-in the blank progression utilizing I, V7, IV, ii and a blocked accompaniment.

Unit 24

- Unit 24 introduces the ii-V7-I chord progression.

- One harmonization from letter symbols using a blocked accompaniment, and two fill-in the blank harmonizations are included. One fill-in the blank harmonization uses I, V7, ii and a broken chord accompaniment, and the other uses I, V7, IV, ii, V7/IV and a broken chord accompaniment.

Unit 25

- Unit 25 introduces modes.
- Harmonizations from letter symbols in Lydian, Mixolydian, Dorian, and Phrygian are included.

Unit 26

- Unit 26 is a review unit that includes the ii7-V7-I7 chord progression, one harmonization from letter symbols using a broken chord accompaniment, and one fill-in the blank harmonization using I, V7, ii, vi, and a broken chord accompaniment.

Piano for the Developing Musician

Piano for the Developing Musician is a one volume text written by Martha Hilley and Lynn Freeman Olson that is currently in its 6th edition. The 6th edition was published as a concise version of the text, and includes a website which includes all of the preliminary material and examples. This most recent version of the text was published by Schirmer Cengage Learning, 978-1-4390-8556-1.

Chapter 1

- Intervals are introduced.
- Students are asked to harmonize two melodies with a fifth that has been notated at the beginning of the examples.

Chapter 2

- Pentascales (five-finger patterns) are introduced.
- Tonic (I) and dominant (V) are introduced in relation to the pentascale. A brief explanation of the proper way to assign chords (1, 3, 5 = I, 2, 4=V) is included.
- Two harmonization examples are given with roman numbers included underneath the staff.
- Students are asked to harmonize three melodies with no roman numbers included. The instructions ask that the student use tonic and dominant tones to harmonize the melody, and that they experiment playing the dominant both above and below the tonic note.

Chapter 3

- Root position triads are introduced.
- Chord qualities are introduced.
- Students are shown how to create triads based off each chord in the pentascale.
- Three melodies are included for harmonization, and students are asked to harmonize the melody with tonic and dominant triads instead of single tones. Two possible realizations of the first harmonization are included on the subsequent page for the student's reference. One includes I and V only, and the other includes potential uses of iii, ii and IV.
- As an additional step, students are asked to complete the harmonization with one of the two-handed accompaniments that are listed in the text.
- Two two-handed accompaniment examples are included. It is suggested that students perform these examples in pairs, with one student playing the melody

and the other playing the accompaniment. Students are asked to write in the roman numerals for the chords in this example, choosing from I, ii, iii, IV and/or V.

- A six-part ensemble is included that asks students to improvise part three over the chord tones that are indicated by roman numbers.

Chapter 4

- Root position triads, specifically I, IV and V are revisited.
- Dominant seventh chords are introduced in root position and inversion with the third eliminated.
- Voice leading between close position triads and triads in inversion is discussed in closest position.
- The I-IV-I-V7-I, I-IV-I-V-I, I-iii-IV-ii-V-I, and I-IV-ii-V-V7-I chord progressions are included.
- Letter symbols are introduced (called letter symbols in the Alfred texts). Two harmonizations from letter symbols are included.
- One fill-in the blank harmonization, and one from roman numbers using a two-handed accompaniment are also included.

Chapter 5

- 5/3 to 6/3 chord sequences are introduced.
- The vi chord is introduced.
- V-I progressions are introduced. The use of vi vs. IV, V vs V7, and ii are discussed.
- Keyboard style vs. chorale style is introduced.

- The I-vi-IV-ii-V-V7-I chord progression is introduced in a total of four different versions of both styles.
- Chord inversions and their corresponding roman number indications are introduced.
- Chord inversions in letter symbols are introduced.
- Four melodies are included for harmonization using I, V, V7, IV, ii, vi and iii: one from roman numbers, one from letter symbols, and two fill-in the blank examples. Several different suggested accompaniment styles are included.
- One improvisation from a given chord progression is included. Roman numerals are used.

Chapter 6

- Four harmonization examples are included. Two from letter symbols, one from roman numerals, and one without chords given. Suggested accompaniment styles are included.
- One improvisation from a given chord progression is included. Roman numerals are used.

Chapter 7

- Keyboard style cadences are introduced.
- Four harmonizations are included. A two-handed accompaniment, two from letter symbols, and one with no chords given but with a specified broken chord accompaniment.
- One improvisation over a twelve-bar blues progression is included. Roman numerals are used.

Chapter 8

- Diatonic triads in minor and introduced (i, ii^o, iv, V, VI).
- The i-iv-i-V-i and i-iv-i-V7-i, i-VI-iv-ii^o-V-i, and i-iv-ii^o-V-i chord progressions are introduced.
- Three melodies are included for harmonization, all from roman numbers. One is a two-handed accompaniment, and one is in keyboard style with the melody in the highest voice.

Chapter 9

- The ii6-V7-I chord progression is introduced.
- Three accompaniments are included. Two are from letter symbols and one has no chords included. Students are asked to harmonize the first two melodies with the specified two-handed accompaniment. The final example asks the students to play left hand chords with the right hand melody.

Chapter 10

- Secondary dominants are introduced including V/vi, V/ii, V/ii.
- Different styles of accompanying are discussed in this chapter, including keyboard style, two-handed style, and closest-position left-hand chords. Examples are given.
- Three additional melodies are given for the student to harmonize using the newly learned styles. All are from letter symbols.

Chapter 11

- Diatonic harmonies in modes are introduced.
- Harmonization in modes is introduced.

- Two modal folk tunes are included for harmonization. One uses letter symbols, and one does not include chord symbols.
- Three melodies are included for harmonization that include secondary dominants. Two are from letter symbols and one is from roman numbers.
- Five improvisations over given modal progressions are included.

Chapter 12

- Diatonic seventh chords are introduced.
- Lead sheet notation is discussed.
- Four melodies are included for harmonization. Two are from letter symbols, one is from roman numbers, and one does not include any chord symbols. Various accompaniment styles are indicated.
- Three improvisations over given progressions which include secondary dominants are covered. Two use letter names, and one uses roman numerals.

Chapter 13

- Borrowed chords are introduced.
- Several progressions that include borrowed chords are included.
- Two melodies are included for harmonization. One is from letter symbols, and one does not include chord symbols.
- A third example asks students to play a two-handed accompaniment from the given chord progression. No melody is given.
- Two improvisations over progressions using borrowed chords are included. Both use roman numerals.

Chapter 14

- Altered seventh chords are discussed (i.e. borrowed seventh chords from the parallel minor, secondary dominants, augmented sixth chords etc.).
- Extended harmonies are also introduced.
- Seven melodies are given for harmonization. Six are from letter symbols and one is from roman numbers. Students are asked to choose what they feel would be the appropriate accompaniment style for each example.

Contemporary Class Piano

According to the preface, *Contemporary Class Piano* by Elyse Mach is “an introduction to the keyboard designed for college students who are enrolled in a class piano course, whether or not they are music majors and whether or not they have prior keyboard experience. It is suitable for non-piano majors and prospective elementary teachers who must gain keyboard proficiency, for independent teachers to use in their private studies, and for any student who wishes to learn how to play the piano for the sheer fun of it.” Currently in its Eighth Edition, this text is published by Oxford University Press ISBN: 978-0-19-932620-4.

Unit 1

- Melodic and harmonic intervals are introduced.

Unit 2

- Harmonization is introduced.
- Four melodies are included for harmonization.
- Students are asked to harmonize the given melodies with the open fifth that is provided in the score.

- Students are asked to harmonize the sight reading examples at the end of the unit with an open fifth.
- One twelve-bar blues improvisation is included using letter symbols.

Unit 3

- No harmonizations are included in Unit 3.

Unit 4

- Major and minor triads are introduced.
- The Major-Minor-Major chord progression is introduced.
- Students are asked to identify and name the triads in two repertoire pieces.
- One improvisation in Dorian mode over notated open fifths is included.

Unit 5

- Root position and first inversion V7 are introduced. First-inversion position is explained relative to the five-finger pattern.
- The I-V6/5-I chord progression is introduced.
- Chord symbols (letter symbols) are introduced.
- Four melodies are provided for harmonization using I and V6/5. Students are asked to assign full chords to three of the melodies, and single notes to the fourth melody.

Unit 6

- The subdominant chord is introduced in root position and the IV6/4 inversion.
- The I-IV6/4-I chord progression is introduced.
- Authentic and plagal cadences are introduced in both root position and inversion.
- Three melodies are included for harmonization. Two using chord symbols and one using roman numerals.

- Four additional melodies are included for harmonization, and the student is asked to harmonize these melodies using I, IV6/4 and V6/5 full chords. The last two examples ask the student to improvise at least a portion of the melody, and harmonize it with the indicated chords.
- A chart of I-IV-V chords in all major keys is provided for use in improvising a twelve bar blues in any key.

Unit 7

- Five melodies are included for harmonization. All use chord symbols.
- Two additional melodies are included for harmonization, and the student is asked to harmonize these melodies using I, IV6/4 and V6/5 full chords. These examples ask the student to improvise at least a portion of the melody, and harmonize it with the indicated chords.
- A pentatonic improvisation over a notated open fifth is included.

Unit 8

- Broken chord accompaniment patterns are introduced.
- The waltz and arpeggio accompaniment patterns are introduced.
- Ostinato and drum roll accompaniments are introduced.
- Three harmonized melodies are included. Students are asked to accompany the melodies using the specified accompaniment pattern.

Unit 9

- The ii, iii, and vi chords are introduced.
- Chord inversions are introduced.
- Ostinato accompaniment patterns are reviewed.
- Augmented and diminished triads are introduced.

- One harmonization is included. Students are asked to complete the harmonization using I, Iv6/4 and V6/5 in the indicated accompaniment pattern.

Unit 10

- The i-iv6/4-i-V6/5-i chord progression is introduced.
- One repertoire piece is included that asks students to identify and write down the letter symbols of the chords.
- Two melodies are included for harmonization. One asks the student to improvise the second half of the melody and harmonize it with i, iv6/4 and V6/5 chords, and the other asks the student to harmonize the melody with i, iv6/4 and V6/5 in the indicated accompaniment style.
- Two improvisations over given chord progressions are included.

Unit 11

- Quartal harmony is briefly introduced.

Unit 12

- Letter names of I, IV and V7 chords are discussed.
- Melodies with letter-name chord symbols are reviewed.
- Five melodies are included for harmonization with letter symbols.
- Five melodies are included for harmonization with roman numerals.
- Four melodies are included for harmonization with letter name chord symbols that include ii, iii, vi and augmented and diminished chords.
- Five melodies are included for harmonization with roman numeral chord symbols that include ii, iii, vi and augmented and diminished chords.
- Ten famous classical themes are included for harmonization with letter symbols.

- Two examples are included with notated two-handed accompaniments.
- Arpeggio accompaniments are discussed.
- Two melodies are included for harmonization with letter symbols including seventh chords.

Unit 13

- No harmonizations are included in Unit 13.

Keyboard Musicianship

Keyboard Musicianship: Piano for Adults is a two-volume text written by James Lyke, Tony Caramina, Reid Alexander, Geoffrey Haydon, and Ronald Chioldi. It is currently in its tenth edition, and is published by Stipes Publishing Company. 978-1-60904-307-0, and 978-1-60904-341-4.

Book 1

The forward of this text states that *Keyboard Musicianship, Piano for Adults, Book One* provides the first-year adult pianist in college group instruction with the necessary unified materials to develop into a well-rounded keyboard musician.”

Chapter 1

- Keyboard Basics are reviewed, including intervals.

Chapter 2

- Major triads are introduced in blocked format and melodic outlines.
- Triad outlines are covered.
- Four short sample pieces, each eight measures in length, are included. These examples utilize both triads and melodies outlines of triads.

Chapter 3

- Tonic and dominant triads are introduced in relation to the scale using both roman numerals and letter symbols.
- Students are asked to harmonize three melodies with tonic and dominant using letter symbols.
- The dominant seventh chord is introduced in root position and first inversion using letter symbols.
- Four harmonizations from letter symbols are included. Students are asked to harmonize the examples using tonic and first inversion dominant seventh chords.
- The I-V6/5-I and I-V7-I chord progressions are introduced as three-voice textures.

Chapter 4

- Minor triads are introduced.
- Harmonization in minor keys using I, V7, and V6/5 chords is covered. Students are asked to harmonize four examples using letter symbols.
- The I-V6/5-I chord progression is reviewed.
- The I-V7-I chord progression is introduced in a four voice texture in major and minor keys using letter symbols.
- Accompaniment styles are introduced, including: waltz, march (oom-pah), Alberti bass and broken chord style.
- Six melodies are given for students to harmonize. The first four use letter symbols. The last two asked students to assign the I and V6/5 chords at the appropriate places using one chord per measure. They are also asked to notate the melody and write in the chord symbols.

- The subdominant (IV) chord is introduced in major keys.
- The I-IV^{6/4}-I-V^{6/5}-I chord pattern is introduced.
- Six melodies are included for students to harmonize using I, IV^{6/4} and V^{6/5} in major and minor keys. All use letter symbols.
- Three examples are included for left hand chord analysis. Students are asked to identify the chords that are used in the piece and write in the letter symbols for i, iv and V⁷.

Chapter 5

- Triads and inversions are introduced.
- Pop song and jazz chord symbols are introduced.
- Four new harmonization styles are introduced.
- The subdominant (IV) chord is reviewed.
- The I-IV^{6/4}-I chord progression is introduced in three-voice texture.
- The I-IV-I^{6/4}-V⁷-I chord progression is introduced in four-voice texture.

Chapter 6

- Secondary chords are introduced (ii, iii and vi).
- The I-vi-IV-ii-I^{6/4}-V⁷-I and I-vi-ii (or ii⁷)-V⁷-I chord progressions are introduced in four parts.
- Five fill-in-the-blank harmonizations are included utilizing ii, vi, iii and primary chords. Students are asked to analyze the pieces and write in the letter symbol and the roman numeral.
- Five melodies are included for harmonization with letter symbols.
- Using substitute chords in accompaniment patterns is covered.

- One two-hand accompaniment is included using the oom-pah pattern.
- Augmented and diminished triads (altered chords) are introduced.
- Several new accompaniment patterns are introduced.

Chapter 7

- Secondary dominants are introduced including: V7/ii, V7/iii, V7/IV, V7/V, and V7/vi.
- The I-IV-V7/V7-V7-I chord progression is introduced in four-part texture. A brief explanation is given regarding how to build the chord.
- Five short examples are given in which the students are asked to identify and analyze the V7/V chords within the example.
- Four melodies are given for harmonization with V7/V7 and other chords. All use letter symbols.
- The i-iv-i6/4-V7-i chord progression is introduced in minor in four-part texture.
- Chords built on scale tones of the minor mode are introduced.

Chapter 8

- Seventh chords and their various qualities are introduced.
- The ii-V7-I chord progression is introduced.
- Using vi7 is discussed.
- Five short examples are given in which the students are asked to identify and analyze the various types of seventh chords used within the example.
- Five examples are given for harmonization with ii7 and other secondary seventh chords. All use letter symbols.
- Two two-page lead sheet harmonizations from letter symbols are included.

- Four modal melodies are included for harmonization from letter symbols.

Book 2

The preface of this text states that *Keyboard Musicianship, Piano for Adults, Book Two*, provides a comprehensive set of materials for college music majors enrolled in a second year piano course.”

Chapter 1

- The tonic, subdominant, and dominant seventh chords are reviewed in major and minor keys.
- Five melodies are given for harmonization with I, IV, and V7 in major keys. Three use letter symbols, and two are blank.
- Four melodies are given for harmonization with i, iv, and V7 in minor keys. Two use letter symbols, and two are blank.
- All qualities of seventh chords are reviewed.
- The ii7-V7-I7 chord progression is introduced. (ii-V7-I was introduced in Book 1)
- One example is given in which the students are asked to identify and analyze the various types of seventh chords used within the example.
- One lead sheet harmonization from letter symbols is included.

Chapter 2

- Secondary chords (ii, iii, vi) are reviewed.
- V7/V7 is reviewed.
- Six melodies are included for harmonization with secondary chords. Four use letter names, and two are blank.
- The ii7-V7-I7 progression is reviewed.

- One lead sheet harmonization from letter names is included

Chapter 3

- Secondary dominants are reviewed including: V7/vi, V7/IV, V7/ii, and V7/iii.
- One example is given in which the students are asked to identify and analyze the various types of secondary dominants used within the example.
- The I-V7/vi-vi-V7-IV-IV, V7/ii-ii-ii7-I6/4-V7-I chord progression is introduced.
- Seventh chord qualities are reviewed.
- Seven melodies are included for harmonization from secondary dominants and ii7. Six use letter symbols, and one is blank.
- One lead sheet harmonization from letter symbols is included.

Chapter 4

- Dominant 9th chords are introduced.
- Major and minor 6th chords are introduced.
- Two examples are given in which the students are asked to identify and analyze the dominant 6th and 9th chords used within the example.
- Seven melodies are included for harmonization with dominant 9th and 6th chords.
- One lead sheet harmonization from letter symbols is included.

Chapter 5

- Major and minor 9th chords are introduced.
- Applying 9ths to the ii7-V7-I7 chord progression is covered.
- Eight examples are given in which the students are asked to identify and analyze the chords in the examples, including dominant 6th and 9th chords.
- Altered 9th chords are introduced.

- One jazz lead sheet harmonization from chord symbols, and one lead sheet harmonization from chord symbols are included.
- Modulation to closely related keys is discussed.
- Chord progressions that modulate to the dominant key, and the relative minor are included.
- Four melodies including simple modulation, are provided for harmonization. All use letter symbols.

Chapter 6

- Dominant 13th chords are introduced.
- Five examples are given in which the students are asked to identify and analyze the chords in the examples, including dominant 13th chords.
- Applying the dominant 13th chord to the ii7-V7-I7 progression is discussed.
- Adding a bass line to the ii7-V7-I7 chord progression is included.
- Sus chords and their resolutions are introduced.
- Modulation to the relative major key is introduced.
- Eight short jazz harmonizations from letter symbols are included.
- One lead sheet harmonization is included.
- Four traditional harmonizations from letter symbols are included.
- The Neapolitan 6th chord, the German Sixth chord, the Italian Sixth chord, and the French Sixth chord are introduced.

Chapter 7

- Dominant 11th chords are introduced.
- Minor 11th chords are introduced.

- Diminished and half-diminished seventh chords are introduced.
- Altered dominant 9th chords using #11 are introduced.
- Harmonizing the major and minor scale are discussed.
- Four melodies are included for harmonization with diminished and half diminished seventh chords. All use letter symbols.
- One lead sheet harmonization from letter symbols is included.

Chapter 8

- Dominant seventh chords with altered fifths are introduced.
- Major seventh chords with a raised fifth and minor seventh chords with a raised seventh are introduced.
- Altered 11th chords are introduced.
- Four examples are given in which the students are asked to identify and analyze the chords in the examples, including 9ths, 11ths and 13ths.
- Four traditional harmonizations from letter symbols are included.
- Two jazz harmonizations from letter symbols are included.
- One lead sheet harmonization is included.

Keyboard Strategies

Keyboard Strategies: A Piano Series for Group or Private Instruction Created For the Older Beginner is a two-volume text written by Melvin Stecher, Norman Horowitz, Claire Gordon, R.Fred Kern, and E.L. Lancaster. The text is published by Hal Leonard (formerly G. Schirmer), and is a part of the Stecher & Horowitz Piano Library. Current order numbers are 978-0-7935-5291-7, and 978-0-7935-5311-2 respectively.

Master Text I

The preface of this text states that “Keyboard Strategies, for group or private instruction, is a well-organized and structured piano series designed for: 1. College music majors with a primary instrument other than piano. 2. College non-music majors who want to learn to play the piano. 3. Older beginners from junior high students through adults.” It also states that “Keyboard Strategies, Master text is planned for use in college classes for an entire year.”

Chapter I

- No harmony concepts or exercises are included in Chapter 1.

Chapter II

- Major chords are introduced via the corresponding five-finger patterns.
- Intervals are introduced.
- Seven melodies are provided for harmonization. Students are asked to harmonize the melodies using letter symbols which have not previously been introduced. As a second step, students are asked to create an accompaniment pattern for the melody using the chords.

Chapter III

- Minor chords are introduced via the corresponding five-finger patterns.
- Major-Minor-Major chord progressions are introduced.
- The Major-Augmented-Major-Minor-Diminished chord progression is introduced.
- Seven melodies are included for harmonization with letter symbols. Students are also asked to create an accompaniment pattern for the melody using the chords.

Chapter IV

- Diatonic triads in major keys are introduced.
- Four melodies are included for harmonization. Two use letter symbols, and two use roman numerals. Students are also asked to create an accompaniment pattern for the melody using the chords.
- A creative ensemble is included in which the students are asked to fully or partially develop their individual parts using letter symbols.

Chapter V

- Triads and their inversions are introduced.
- Playing inversions from letter symbols are also included.
- The major-minor seventh chord and its inversions are introduced.
- Building chords from the top note is included.
- Four examples are included for harmonization. All use letter symbols. Students are also asked to create an accompaniment pattern for the melody using the chords.
- Students are asked to complete a melodic sequence activity using letter symbols.
- One melody is provided, and students are asked to harmonize it using several alternate harmonizations that are notated.
- A melodic improvisation exercise using letter symbols is included.

Chapter VI

- The I Chord (Tonic), and V Chord (Dominant) are introduced.
- The I-V-I, and I-V6/5-I, and I-V6/3-I chord progressions are introduced in major keys.

- The I-V7-I chord progression is introduced.
- Accompaniment patterns are introduced including: broken chord style, waltz style, and Alberti bass.
- Major five finger patterns accompanied by I-V6/5-I are introduced.
- Six melodies are included for harmonization. One uses letter symbols, three use roman numerals, and two are blank and ask students to assign chords. Students are also asked to create an accompaniment pattern for the melody using the chords.
- A melodic improvisation from roman numerals is included.
- Two-hand accompaniments from letter symbols are introduced, and a melody is provided for students to try the new technique.

Chapter VII

- The IV chord (subdominant) is introduced, as is IV6/4.
- The I-IV-I and I-IV-I-V-I, I=IV6/4-I, and I-IV6/4-I-V6/5-I chord progressions are introduced with both roman numerals and letter symbols.
- Fourteen melodies are included for harmonization. Four are holiday tunes. Four use letter symbols, four use roman numerals, and six are blank and require the student to assign the chords. Students are also asked to create an accompaniment pattern for the melody using the chords.
- Three improvisations from letter symbols are also included.

Chapter VIII

- The iv6/4 chord is introduced in minor.
- The i-iv6/4-i, and i-iv6/4-i-V6/5-i chord progressions are introduced in minor.

- Seven melodies are included for harmonization. Two use letter symbols, two use roman numerals, and three are blank and require the student to assign the chords. Students are also asked to create an accompaniment pattern for the melody using the chords.
- Three melodic improvisations from roman numerals are included.
- Four minor sequence activities from letter symbols are included.

Chapter IX

- Suggested triads for use in harmonizing modes are introduced.
- Eleven modal melodies are included for harmonization. All use letter symbols. Students are also asked to create an accompaniment pattern for the melody using the chords.
- Two ensembles from letter symbols are included.

Chapter X

- Scale harmonization with primary chords is introduced.
- The five qualities of seventh chords are introduced.
- Seventh chords built on scale degrees are introduced.
- The triads and seventh chords progression is included.
- Four melodies are included for harmonization. All use letter symbols.
- Two improvisations are included. One uses letter symbols and one uses roman numerals.

Chapter XI

- The ii chord (supertonic) is introduced.
- The I-ii6-V7-I, and I-ii6-I6/4-V7-I chord progressions are introduced.

- The vi chord (submediant) is introduced.
- The I-vi-IV-ii6-I6/4-V7-I chord progression is introduced.
- The iii chord (mediant) is introduced.
- The I-iii-IV-I, and I-iii-IV-ii6-I6/4-V7-I chord progressions are introduced.
- A scale harmonization chart is included.
- Nine melodies are included for harmonization. Seven use letter symbols and two use roman numerals.
- Seven improvisations from letter symbols and two from roman numbers are included.

Master Text II

The prefaces of this text states that “Keyboard Strategies, for group or private instruction, is a well-organized and structured piano series created for the older beginner.” Additionally, “Keyboard Strategies, Master Text II is designed for: 1. College music majors with a primary instrument other than piano. 2. College piano majors who want to develop functional skills at the keyboard. 3. High school pianists who want to apply theoretical concepts to the keyboard. 4. Teachers who want to include musicianship activities as a significant part of their instructional program.”

Chapter I

- Triads of the key in Major are introduced, including major, minor, augmented and diminished chord qualities.
- Triads and inversions are presented.
- Playing inversions from letter symbols are introduced.
- The Major-Augmented-Major-Minor-Diminished chord progression is introduced.

- Scale harmonization is introduced using roman numerals and letter symbols.
- Primary chords in major are introduced.
- Dominant seventh chords and their inversions are introduced.
- Secondary chords in major are included.
- Accompaniment patterns are introduced including: blocked chords, rolled chords, broken chords, march bass, waltz bass, and alberti bass, habanera, extended position rolled chords, broken 10ths, and jump bass.
- Two hand accompaniments are introduced including: block chord, rolled chord, broken chord, jump bass, waltz bass, alberti bass, and habanera.
- Twenty-one melodies are included for harmonization. The first eight utilize tonic, dominant, and subdominant chords. One uses letter symbols, one uses roman numerals, and the rest are blank and require the student to write in the chords.
- Six harmonizations use primary chords and supertonic (ii) chords. One uses letter symbols, four use roman numerals, and one is blank.
- Four harmonizations use primary, supertonic and submediant (vi) chords. Two use letter symbol, one uses roman numerals, and one is blank.
- Three harmonizations use primary, supertonic, submediant, and mediant (iii) chords. Two use roman numerals and one is blank.
- Two improvisations from chord symbols are included.
- Two melodic sequence activities from letter symbols are included.

Chapter II

- Triads of the key in harmonic minor are introduced.
- Minor triads and inversions are introduced.

- Minor scale harmonization is included.
- Primary and secondary chords in harmonic minor are introduced.
- Chord progressions using secondary triads are introduced including: i-ii°6-V7-i, i-ii°6-i6/4-V7-i, i-VI-iv-ii°6-i6/4-V7-i, and i-iv-VII-III-VI-ii°-v-i.
- Building chords from the top note is discussed.
- Eleven melodies are included for harmonization. The first six utilize tonic, dominant, and subdominant chords. Two use roman numerals, two use letter symbols, and two are blank.
- Five melodies utilize primary, supertonic (ii°), submediant (VI), mediant (III), and leading tone (VII) chords. One uses roman numbers, two use letter symbols, and two are blank.
- Five progressions are included to use as the basis for an improvisation. Two use letter symbols, two use roman numbers, and one uses both letter symbols and roman numbers.
- Three melodic segment exercises from chords are included. All use letter symbols.

Chapter III

- Major seventh, dominant seventh, minor seventh, half-diminished seventh, and diminished seventh chords are introduced.
- Seventh chords built on scale degrees are discussed.
- Inversions of seventh chords are introduced.
- Secondary dominants are introduced including V/IV, V7/V, V7/vi, V7-VII, V&/ii and V7/iii.

- Chord progressions using secondary dominants are introduced including I-V7/V-V7-I, I-IV-V7/V-V7-I, I-V7/IV-IV-V7-I, and I-V7/vi-vi-V7/IV-IV-V7/ii-ii-ii°6-I6/4-V7-I.
- Twenty melodies are included for harmonization. Five utilize V7/IV. Of these five, three utilize roman numerals, one uses letter symbols, and one denotes the secondary dominant only.
- Seven melodies utilize V7/V. Of these seven, two utilize roman numerals, three utilize letter symbols, one denotes the secondary dominant only, and one is blank.
- Three melodies utilize V7/ii. One utilizes letter symbols, one utilizes roman numerals, and one is blank.
- Five melodies utilize V7/vi in addition to other secondary dominants. Three use roman numerals, and two use letter symbols.
- Four improvisations from chord symbols are included. Two are from roman numerals, and two are from letter symbols.
- Two additional melodies are included for harmonization with various accompaniment patterns. Both utilize letter names.
- One melodic segment exercise from letter symbols is included.

Chapter IV

- Altered chords and modulation are introduced (i.e. augmented sixth chords).
- The Italian Sixth chord, and the It6-I6/4-V7-I progression are introduced.
- The French Sixth chord, and the Fr6-I6/4-V7-I progression are introduced.
- The German Sixth chord, and the Gr6-I6/4-V7-I chord progression are introduced.

- The Neapolitan Sixth chord, and the N6-I6/4-V7-i chord progression is introduced.
- Borrowed chords are introduced.
- Diminished seventh chords are introduced, as well as the following cadences: $\text{vii}^\circ 7\text{-V6/5-I}$, $\text{vii}^\circ 6/5\text{-V4/3-I}$, $\text{vii}^\circ 4/3\text{-V4/2-I6}$, and $\text{vii}^\circ 4/2\text{-V7-I}$.
- Common chord modulation, direct modulation, chromatic modulation, and enharmonic modulation are introduced.
- The following chord progressions that utilize modulation are introduced:
modulation to the dominant, modulation to the subdominant, modulation from the major to its relative minor, and modulation from the minor to its relative major.
- Twenty melodies are included for harmonization. The first four use familiar chords. Of these four, three use letter symbols, and one uses roman numerals.
- Two harmonizations utilize melodies with altered chords. Both utilize roman numerals.
- Three melodies utilize N6 chords. One utilizes letter symbols, one utilizes roman numerals, and one notates the N6 chord only.
- Four harmonizations use various augmented sixth chords. The specific chords to be used in each example are notated by the example number. One example uses roman numerals, and three use letter symbols.
- Two harmonizations utilize borrowed chords. Both use roman numerals.
- Five harmonizations use melodies that modulate. Four utilize roman numerals, and one is blank.

- Four improvisations from chord symbols are included. Two use letter symbols, and two use roman numerals.
- Four melodies are included for use in making a creative arrangement. All four include letter symbols.

Chapter V

- Four improvisations from chord symbols are included. All use letter symbols.
- Seven modal harmonizations are included. All use roman numerals.

Chapter VI

- Twelve-bar blues is introduced using both letter symbols and roman numerals.
- One jazz harmonization utilizing letter symbols is included.

Chapter VII

- No harmonization material is included in chapter VII.

Minor Texts

Progressive Class Piano

Progressive Class Piano: A Practical Approach for the Older Beginner is a one-volume text written by Elmer Heerema, and published by Alfred Publishing Company 0-88284-106-8. The preface of the text states that “Progressive Class Piano: A Practical Approach for the Older Beginner is a fresh approach to keyboard study that is applicable to both private and class study. It can be effectively used by the adult or young adult beginner, college class of non-musicians (functional piano), and college music education majors.”

Introduction

- Tonic is introduced via the five-finger patterns.

Chapter I

- Harmonizing melodies with a tonic fifth is introduced. Twelve melodies are included, and students are asked to harmonize the melodies with the tonic fifth in the given key. No notation is included.

Chapter II

- Harmonizing melodies using tonic (I) and dominant (V) is introduced. The tonic is presented as an open fifth, and the dominant is presented as a second.
- Twelve melodies are included for harmonization. No chord notation is included.

Chapter III

- Fifteen melodies in both major and minor are included to be harmonized with tonic and dominant. No chord notation is included.
- Improvising over given chords is introduced. All three examples use roman numerals.

Chapter IV

- Root position triads are introduced.
- The V6 chord is introduced.
- The I-V6-I and i-V6-i progressions are introduced.
- Two harmonization examples with partial notation and roman numerals are included.
- Twenty-five melodies are included for harmonization with tonic and dominant chords in major and minor keys. No chord notation is provided.
- Blocked and broken chord accompaniment patterns are introduced.

Chapter V

- The subdominant (IV) is introduced.
- The I-IV-V-I progression in root position is included.
- The i-iv-i-V6/5-i progression is introduced.
- Two harmonizations with partial notation and roman numerals are included.
- Twenty-six melodies are included for harmonization with the tonic, dominant, and subdominant chords in major and minor keys. No chord notation is included.
- The broken chord bass pattern is introduced in 6/8 meter.
- The alternate broken chord bass, and waltz bass patterns are also introduced.
- One two-hand accompaniment is included with partial notation.
- Three progressions are included for improvisation over a given accompaniment.
- One twelve-bar blues improvisation is included.

Chapter VI

- Broken chord bass variation, alberti bass, and jump bass accompaniment patterns are introduced.
- Thirty-two melodies are included for harmonization with tonic, dominant, and subdominant chords in major and minor keys. No chord notation is provided.
- One twelve-bar blues improvisation using roman numerals is included.

Harmonization at the Piano

Harmonization at the Piano is a one volume text written by Arthur Frackenpohl. It is currently in its sixth edition. It is published by McGraw Hill 978-0-697-04393-1. The preface of the text states that “Harmonization at the Piano contains a thorough study of harmony and styles of piano playing through the use of music literature of the common

practice period, as well as folk and popular songs.” It additionally states that, “This book may be used as a college text for classes in keyboard harmony and functional piano, as well as a supplementary text for classes in written harmony and music reading. Much of the material may be used in high school music classes and also in piano studios, especially those with several pianos.”

Chapter 1

- Accompaniment patterns are introduced including: block chords, afterbeats, broken chords, Alberti bass, oom-pah or stride bass, and left hand melody-right hand afterbeats.
- Two-hand accompaniments are introduced including: oom-pah, broken chords, alternating bass, scale-wise bass, Latin American, and descant and afterbeats.
- Right hand patterns are introduced including: melody and chords, melody and accompaniment, and thirds and sixths.

Chapter 2

- Tonic chord I and dominant chords V and V7 are introduced.
- Eight melodies are included for harmonization with I and V/V7. Three use roman numerals and five use letter symbols. A brief explanation of chord assignment is included.
- Six harmonization examples are included in which the student is asked to harmonize the piece in the specified style.
- Nineteen additional melodies are included for harmonization with I and V/V7. No chord notation is given. Accompaniment style suggestions are included.

Chapter 3

- The subdominant chord (IV) is introduced.
- Five melodies are included for harmonization with I, IV and V/V7. One uses roman numerals and four use letter symbols. A brief explanation of chord assignment is included. Accompaniment style suggestions are included.
- Four harmonization examples are included in which the student is asked to harmonize the piece in the specified style.
- Ten additional melodies are included for harmonization with I, IV and V/V7. No chord notation is given. Accompaniment style suggestions are included.

Chapter 4

- Primary chords in minor (i, iv, V7) are introduced.
- Five melodies are included for harmonization with i, iv and V/V7. Two use roman numerals and three use letter symbols. Accompaniment style suggestions are included.
- Eight melodies are included to be harmonized with i and V7. No chord notation is provided. Accompaniment style suggestions are included.
- Seven melodies are included for harmonization with i, iv and V7. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation.

Chapter 5

- Supertonic chords (ii, ii7) are introduced.

- Five melodies are included for harmonization with primary chords and supertonic chords. Three use letter symbols and two use roman numerals. A brief explanation of chord assignment is given.
- Nineteen additional melodies are provided for harmonization with primary chords and ii/ii7. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 6

- Submediant chords (vi, vi7) are introduced.
- Five melodies are included for harmonization with primary chords and submediant chords. Three use letter symbols and two use roman numerals. A brief explanation of chord assignment is given.
- Twelve additional melodies are included for harmonization for primary chords, vi and ii. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 7

- Mediant chords (iii, iii7) are introduced.
- Three melodies are included for harmonization for primary chords and secondary chords. One uses letter symbols, and two use roman numerals. A brief explanation of chord assignment is given.

- Seven additional melodies are included for harmonization with primary and secondary chords. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 8

- Secondary chords in minor are introduced (ii[°], ii half diminished, VI, III, VII).
- Four melodies are included for harmonization with primary chords and secondary chords in minor. One uses roman numerals, and three use letter symbols. A brief explanation of chord assignment is given.
- Seven additional melodies are included for harmonization with primary and secondary chords in minor. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 9

- Secondary dominants are introduced (Ib7 or V7/IV).
- Five melodies are included for harmonization with V7/IV and other chords. Two use roman numerals, and three use letter symbols. A brief explanation of chord assignment is given.
- Eight additional melodies are included for harmonization with V7/IV and other chords. No chord notation is provided. Accompaniment style suggestions are included.

- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 10

- Supertonic dominant seventh chords are introduced (II7 or V7/V).
- Four melodies are included for harmonization with V7/V and other chords. One uses roman numerals, and three use letter symbols. A brief explanation of chord assignment is given.
- An additional eight melodies are included for harmonization with II7 (V7/V) and other chords. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 11

- Additional secondary dominants are introduced, including VI7, III7, and VII7.
- Eight melodies are included for harmonization with secondary dominants and other chords. Four use roman numerals and four use letter symbols. A brief explanation of chord assignment is given.
- Four melodies are included for harmonization with V7/ii and other chords. No chord notation is provided. Accompaniment style suggestions are included.
- Six melodies are included for harmonization with V/vi and other chords. No chord notation is provided. Accompaniment style suggestions are included.
- Five melodies are included for harmonization with V7/iii and other chords. No chord notation is provided. Accompaniment style suggestions are included.

- Two chord progressions are included for improvisation with V7/ii. One uses letter symbols, and one uses roman numerals.
- Two chord progressions are included for improvisation with V7/vi. One uses letter symbols, and one uses roman numerals.
- Two chord progressions are included for improvisation with V7/iii. One uses letter symbols, and one uses roman numerals.

Chapter 12

- Diminished sevenths are introduced.
- Four melodies are included for harmonization with diminished sevenths and other chords. Two use letter symbols, and two use roman numerals. A brief explanation of chord assignment is given.
- Seven additional melodies are included for harmonization with diminished sevenths and other chords. No chord notation is provided. Accompaniment style suggestions are included.
- Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 13

- Modulation and mutation are introduced.
- Four melodies are included for harmonization. These melodies contain either modulation or mutation. Two use letter symbols, and two use roman numerals. A brief explanation of chord assignment is given.
- Nine additional melodies are included for harmonization. Two modulate to the dominant, two modulate to the relative minor, three modulate to the relative

major, and two contain mutation or change of mode. No chord notation is provided. Accompaniment style suggestions are included. Two chord progressions are included for improvisation. One uses letter symbols, and one uses roman numerals.

Chapter 14

- No harmonizations are included in chapter 14.

Chapter 15

- Jazz chording is introduced.
- Playing from sheet music and lead sheets using jazz chord symbols is introduced.
- Eleven melodies are included for harmonization with jazz chord symbols.

Chapter 16

- No harmonizations are included in Chapter 16.

Chapter 17

- Chapter 17 consists of theoretical concepts only.

CHAPTER 3

PROCEDURE OF STUDY

The purpose of this study was to examine the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music. A survey was administered to determine whether the students understood functional keyboard harmony, whether they felt they could actualize it at the keyboard, and whether they believed they were prepared to use it in their career field upon completion of the course sequence and degree.

3.1 POPULATION

The population of the study consisted of 263 undergraduate music majors who were enrolled in music degrees in the spring 2018 semester at the University of South Carolina School of Music. Of the 263 undergraduate music majors, 17 were piano majors who did not have undergraduate group piano experience, with the exception of one student who enrolled in MUED 355 and MUED 356 for choral education majors. The entire population of 263 undergraduate music majors was asked to participate in the internet-based survey.

3.2 RESEARCH INSTRUMENT

An internet-based survey was developed for the analysis of the attitudes and perceptions of non-keyboard music majors toward the usage of functional keyboard

harmony in the group piano curriculum at the University of South Carolina School of Music. The questionnaire entitled “The Attitudes and Perceptions of Non-Keyboard Music Majors Toward the Usage of Functional Keyboard Harmony in the Group Piano Curriculum at the University of South Carolina School of Music,” had six primary focuses: (1) Demographic data and general information of undergraduate non-keyboard music students, (2) Students’ previous music education experiences, (3) Students’ previous harmony education experiences and perceived comprehension of specific harmonic concepts, (4) Students’ attitudes and perceptions toward their ability to adequately utilize specific harmonic concepts in practical situations, (5) Students’ perceptions regarding the way they think about harmony, (6) Students’ attitudes and perceptions toward the emphasis of harmony in the group piano classroom, the textbook used, and the group piano instructor.

3.3 COLLECTION OF DATA

The survey instrument was pilot-tested by several individuals within the Piano Pedagogy music discipline, as well as several non-musicians. Following a critique of the cover letter and the survey, revisions were made based on the suggestions given by the pilot study participants. Following the completion of the revisions, the survey was posted online through the internet-based survey software *Survey Monkey*.⁴

On March 12, 2018, the University of South Carolina Institutional Review Board for Human Research (IRB) approved the study for exempt review. A copy of the IRB approval letter may be found in Appendix C. On March 13, 2018, Dr. Sara Ernst, Director of the Undergraduate Group Piano Program at the University of South Carolina

⁴ Survey Monkey, an online data collection tool, enables the researcher to design a survey, collect responses, and analyze results through the use of various analytical tools. <https://www.surveymonkey.com>.

School of Music, granted permission for the completion of the study. A copy of the internal approval e-mail may be found in Appendix B.

A consent form was created and presented as a part of the cover letter to all who participated in the survey. A copy of the consent form may be found in Appendix A. On March 30, 2018, an introductory letter containing the survey link and instructions to post it to the Blackboard section of each course was sent to all current group piano graduate assistants (GAs). On the same day, Ms. Margee Zeigler, Undergraduate Student Services Coordinator at the University of South Carolina School of Music sent an e-mail to the 263 enrolled undergraduate music majors. The e-mail consisted of an introductory letter and the survey link. Follow-up e-mails were sent to the same individuals on April 11, 2018, and April 18, 2018. On April 3, 2018, permission was gained from Dr. Michael Wilkinson to send a Blackboard announcement containing the introductory letter and survey link to all undergraduate students enrolled in undergraduate Recital Class. This class meets twice per week, and is attended by all undergraduate students for five semesters throughout their undergraduate degree. The initial announcement was sent on April 3, 2018, and reminder announcements were sent to the same population on April 10, 2018, and April 18, 2018. The survey portal was closed on April 26, 2018.

3.4 DATA ANALYSIS

The research instrument consisted of five main sections:

- Section A: Demographic Information
- Section B: Musical Experience
- Section C: Education
- Section D: Harmony Perception

- Section E: Course/Instructor

Seventy-nine (79) responses were submitted online. Of the seventy-nine responses, sixty-five (65) were complete, for a completion rate of 82%. The fourteen incomplete responses were discarded.

3.5 RESULTS OF SECTION A

Section A consisted of five questions designed to elicit basic demographic information regarding students' degree programs, degree program emphasis, year in school, primary instrument, and years of study on the primary instrument. The results may be found in Tables 3.1, and Figures 3.1-3.4. Each table contains the overall percentage of respondents selecting each answer.

In Section A, Question 1 (see Figure 3.1), respondents were asked to indicate their degree program title. The results were as follows: six (6) respondents (9.23%) selected Bachelor of the Arts in Music as their degree title, twenty-five (25) respondents (38.46%)

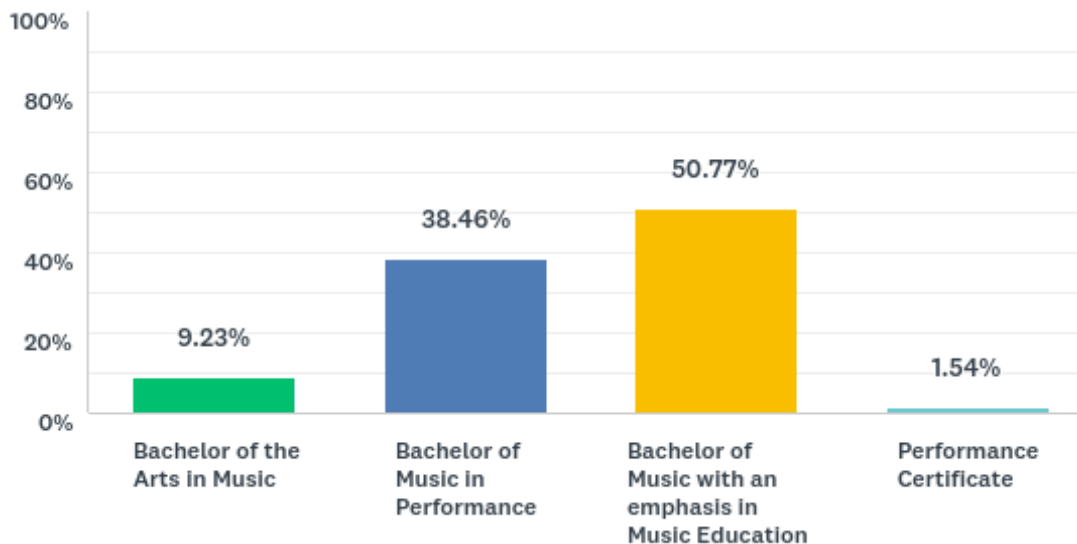


FIGURE 3.1 – SECTION A, QUESTION 1, DEGREE PROGRAM TITLE

selected Bachelor of Music in Performance at their degree title, thirty-three (33) respondents (50.77%) selected Bachelor of Music with an emphasis in Music Education as their degree title, and one (1) respondent (1.54%) selected Performance Certificate as their degree title.

In Section A, Question 2 (see Figure 3.2), respondents were asked to indicate their degree program emphasis if applicable. The results were as follows: one (1) respondent (1.59%) indicated an emphasis in Composition, fifty-one (51) respondents (80.95%) indicated an emphasis in Performance, three (3) respondents (4.76%) indicated an emphasis in Music Theory, four (4) respondents (6.35%) indicated an emphasis in Chamber Music, two (2) respondents (3.17%) indicated an emphasis in Recording Technology, two (2) respondents (3.17%) indicated an emphasis in Jazz Studies, and two respondents did not select a degree emphasis.

In Section A, Question 3 (see Figure 3.3), respondents were asked to indicate their current year in school. The results were as follows: nineteen (19) respondents (29.23%) indicated that they were Freshmen, twenty (20) respondents (30.77%) indicated that they were Sophomores, fourteen (14) respondents (21.54%) indicated that they were Juniors, eleven (11) respondents (16.92%) indicated that they were Fourth Year Seniors, and one (1) respondent (1.54%) indicated that they were a Fifth Year Senior.

In Section A, Question 4 (see Figure 3.4), respondents were asked to indicate their primary instrument. The results were as follows: one (1) respondent (1.54%) selected Bass as their primary instrument, two (2) respondents (3.08%) selected Bassoon as their primary instrument, six (6) respondents (9.23%) selected Clarinet as their primary instrument, two (2) respondents (3.08%) selected Flute as their primary instrument, one

(1) respondent (1.54%) selected French Horn as their primary instrument, one (1) respondent (1.54%) selected Guitar as their primary instrument,

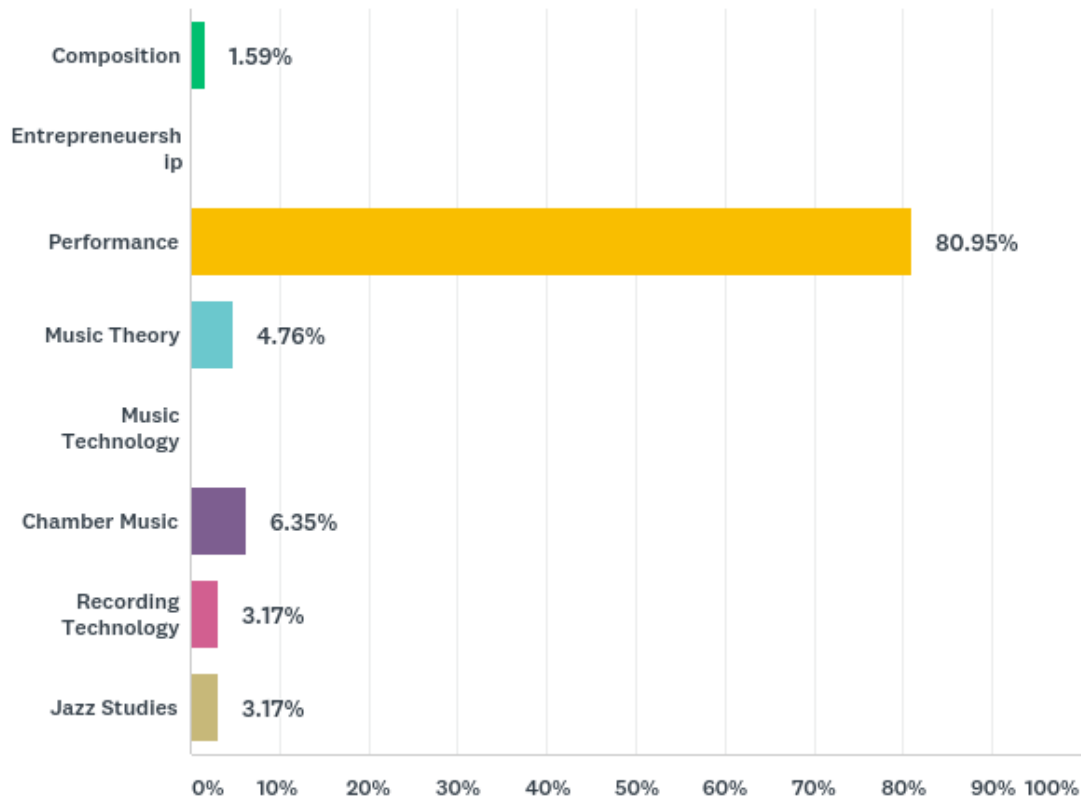


FIGURE 3.2 – SECTION A, QUESTION 2, DEGREE PROGRAM EMPHASIS

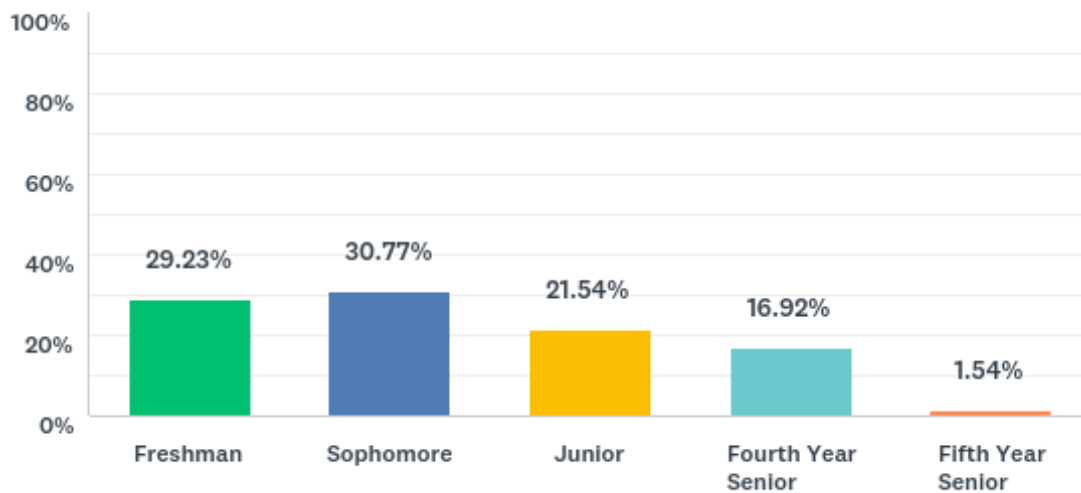


FIGURE 3.3 – SECTION A, QUESTION 3, CURRENT YEAR IN SCHOOL

two (2) respondents (3.08%) selected Oboe as their primary instrument, two (2) respondents (3.08%) selected Percussion as their primary instrument, one (1) respondent (1.54%) selected Piano as their primary instrument, five (5) respondents (7.69%) selected Saxophone as their primary instrument, three (3) respondents (4.62%) selected Trombone as their primary instrument, four (4) respondents (6.15%) selected Trumpet as their primary instrument, three (3) respondents (4.62%) selected Tuba as their primary instrument, four (4) respondents (6.15%) selected Viola as their primary instrument, four (4) respondents (6.15%) selected Violin as their primary instrument, fifteen (15) respondents (23.08%) selected Voice (Soprano) as their primary instrument, two (2) respondents (3.08%) selected Voice (Alto) as their primary instrument, three (3) respondents (4.62%) selected Voice (Tenor) as their primary instrument, and four (4) respondents (6.15%) selected Voice (Bass) as their primary instrument.

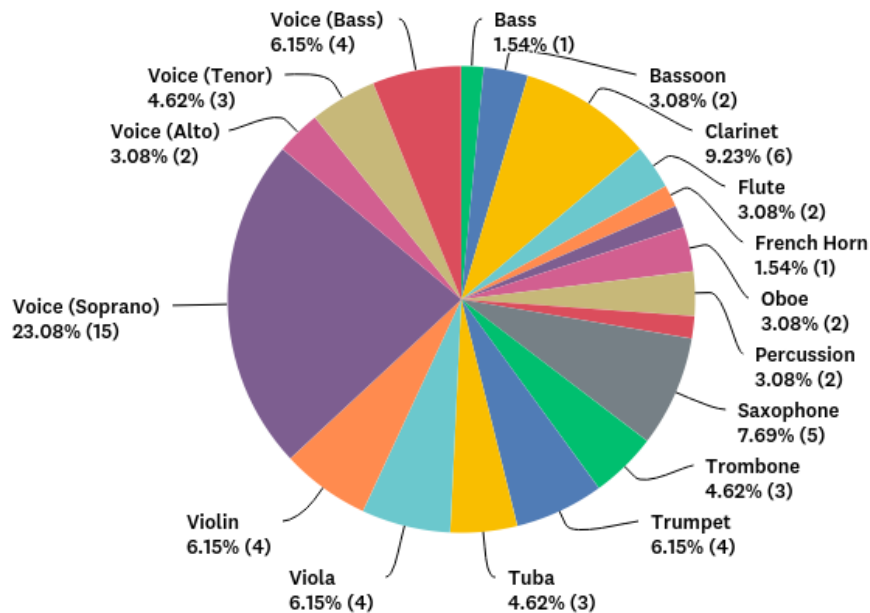


FIGURE 3.4 – SECTION A, QUESTION 4, PRIMARY INSTRUMENT

In Section A, Question 5 (see Table 3.1), respondents were asked to indicate the total number of years studied on their major instrument. One (1) respondent (1.54%) indicated one year of study on their primary instrument. Two (2) respondents (3.08%) indicated two years of study on their primary instrument. Four (4) respondents (6.15%) indicated three years of study on their primary instrument. Two (2) respondents (3.08%) indicated four years of study on their primary instrument. Five (5) respondents (7.69%) indicated five years of study on their primary instrument. Three (3) respondents (4.62%) indicated six years of study on their primary instrument. Six (6) respondents indicated seven years of study on their primary instrument. One (1) respondent (1.54%) indicated seven to eight years of study on their primary instrument. Eleven (11) respondents (16.9%) indicated eight years of study on their primary instrument. Nine (9) respondents (13.8%) indicated nine years of study on their primary instrument. Nine (9) respondents (13.85%) indicated ten years of study on their primary instrument. Six (6) respondents (9.23%) indicated eleven years of study on their primary instrument. One (1) respondent (1.54%) indicated twelve years of study on their primary instrument. Two (2) respondents (3.08%) indicated thirteen years of study on their primary instrument. One (1) respondent (1.54%) indicated fourteen years of study on their primary instrument. One (1) respondent (1.54%) indicated fifteen years of study on their primary instrument. One (1) respondent (1.54%) indicated sixteen years of study on their primary instrument.

TABLE 3.1 – SECTION A, QUESTION 5

NUMBER OF YEARS	NUMBER OF RESPONDENTS	PERCENTAGES
1	1	1.54%

2	2	3.08%
3	4	6.15%
4	2	3.08%
5	5	7.70%
6	3	4.62%
7	6	9.23%
7-8	1	1.54%
8	11	16.9%
9	9	13.8%
10	9	13.8%
11	6	9.23%
12	1	1.54%
13	2	3.08%
14	1	1.54%
15	1	1.54%
16	1	1.54%

3.6 RESULTS OF SECTION B

Section B consisted of three questions and two sub-questions designed to elicit information regarding the previous keyboard and keyboard harmony experiences of the respondents. The results may be found in Tables 3.2-3.4, and Figures 3.5-3.6. Each table contains the overall percentage of respondents selecting each answer.

In Section B, Question 6 (see Table 3.2), respondents were asked to indicate the total number of years of previous piano study, including college and pre-college level study. Twenty (20) respondents (30.8%) indicated zero years of previous piano study. One (1) respondent (1.54%) indicated five months of previous piano study. One (1) respondent (1.54%) indicated .5 years (six months) [sic] of previous piano study. One (1) respondent (1.54%) indicated one semester of high school piano plus one semester of college level piano. Thirteen (13) respondents (20.0%) indicated one year of previous piano study. One (1) respondent (1.54%) indicated 1.5 years of previous piano study. Eight (8) respondents (12.3%) indicated two years of previous piano study. One (1) respondent (1.54%) indicated three years of previous piano study. Four (4) respondents (6.15%) indicated four years of previous piano study. Two (2) respondents (3.08%) indicated five years of previous piano study. Five (5) respondents (7.70%) indicated seven years of previous piano study. One (1) respondent (1.54%) indicated eight years of previous piano study. One (1) respondent (1.54%) indicated ten years of previous piano study. One (1) respondent (1.54%) indicated ten years plus one semester of previous piano study. Three (3) respondents (4.62%) indicated twelve years of previous piano study. One (1) respondent (1.54%) indicated thirteen years of previous piano study. One (1) respondent (1.54%) indicated sixteen years of previous piano study.

TABLE 3.2 – SECTION B, QUESTION 6

NUMBER OF YEARS	NUMBER OF RESPONDENTS	PERCENTAGES
0	20	30.8%
5 Months	1	1.54 %

.5	1	1.54%
1 High school semester + 1 USC Semester	1	1.54%
1	13	20.0%
1.5	1	1.54%
2	8	12.3%
3	1	1.54%
4	4	6.15%
5	2	3.08%
7	5	7.70%
8	1	1.54%
10	1	1.54%
10 + 1 Semester	1	1.54%
12	3	4.62%
13	1	1.54%
16	1	1.54%

In Section B, Question 7 (see Figure 3.5), respondents were asked whether they had any general music theory training prior to their college experience. Forty-eight (48) respondents (73.85%) indicated prior music theory experience. Seventeen (17) respondents (26.15%) indicated no prior music theory experience.

In Section B, Question 8 (see Table 3.3), respondents who indicated pre-college music theory experience in Question 7 were asked to specifically explain their experience. All forty-eight respondents who indicated pre-college music theory

experience in Question 7 completed Question 8 as requested. Responses are indicated in alphabetical order.

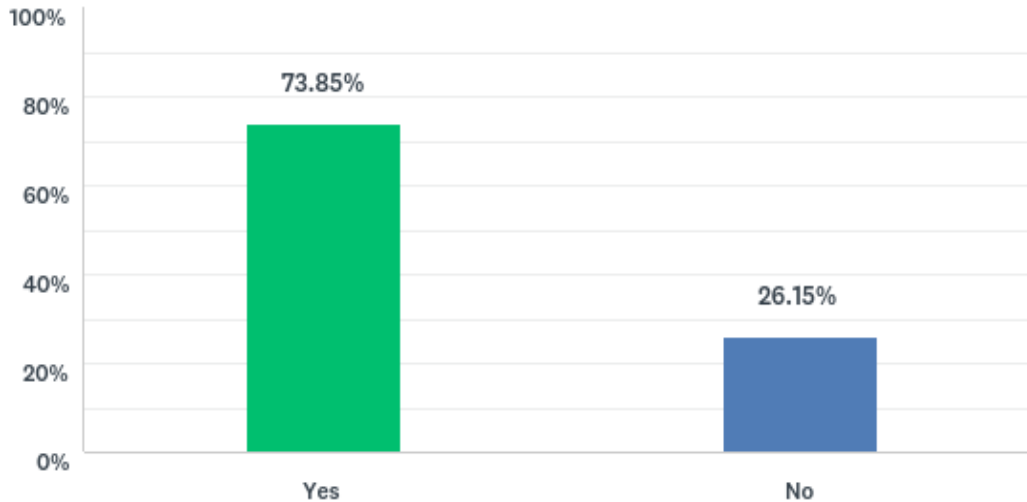


FIGURE 3.5 – SECTION B, QUESTION 7, HAVE YOU HAD ANY GENERAL MUSIC THEORY TRAINING PRIOR TO YOUR COLLEGE EXPERIENCE?

One (1) respondent (2.1%) indicated “Alfred Basic Prep theory books” [sic] as the source of their music theory experience. Two (2) respondents (4.1%) indicated “AP” as the source of their music theory experience. Two (2) respondents (4.1%) indicated “AP Music Theory” as the source of their music theory experience. Two (2) respondents (4.1%) indicated “AP Music Theory (high school)” as the source of their music theory experience. One (1) respondent (2.1%) indicated “AP Music Theory, Elementary Piano Lessons” as the source of their music theory experience. Three (3) respondents (6.3%) indicated “AP Theory” as the source of their music theory experience. One (1) respondent (2.1%) indicated “band class” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “basic theory lessons in High School Choir” [sic] as the source of their music theory experience. One (1) respondent (2.1%)

indicated “High school and AP course” as the source of their music theory experience. One (1) respondent (2.1%) indicated “High school AP” as the source of their music theory experience. Three (3) respondents (6.3%) indicated “High School AP Course”[sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High school AP course, piano theory via AIM program” as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School AP music theory” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High school AP textbook/exam” as the source of their music theory experience.

One (1) respondent (2.1%) indicated “High School AP, Composition Class” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School basic theory” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “high school choir” [sic] as the source of their music theory experience. One (1) respondent (2.15%) indicated “High School Class” [sic] as the source of their music theory experience. Two (2) respondents (4.1%) indicated “High school course” as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School honors” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School Honors and AP course” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School Honors Course” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “high school theory class (not AP)” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “High School, Theory Book” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “I took high school theory 1 sophomore year then AP Theory my junior year” [sic] as the

source of their music theory experience. One (1) respondent (2.1%) indicated “I took Music Theory for two semesters in High School but did not take the AP exam” [sic] as the source of their music theory experience.

One (1) respondent (2.1%) indicated “IB Music Theory” as the source of their music theory experience. One (1) respondent (2.1%) indicated “Middle school theory book” as the source of their music theory experience. One (1) respondent (2.1%) indicated “Music theory honors, summer camp (4 years), AP music theory” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “My piano teacher was the first person to teach me basic theory, I learned a lot of theory (especially jazz theory) through my high school band director and one of his teaching assistants. I also took AP music theory in high school. I’ve also done a lot of my own study through my years of playing music” as the source of their music theory experience. One (1) respondent (2.1%) indicated “Orchestra teacher taught us” [sic] as the source of their music theory experience. Six (6) respondents (12.5%) indicated “Private study” as the source of their music theory experience. One (1) respondent (2.1%) indicated “private study with guitar teacher” as the source of their music theory experience. One (1) respondent (2.1%) indicated “Studied theory as part of piano lessons when I was in middle and high school, then took High School AP Theory” [sic] as the source of their music theory experience. One (1) respondent (2.1%) indicated “Theory lessons accompanying private piano lessons” as the source of their music theory experience.

TABLE 3.3 – SECTION B, QUESTION 8

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGES
Alfred Basic Prep theory books [sic]	1	2.1%

AP	2	4.1%
AP Music Theory	2	4.1%
AP Music Theory (high school)	2	4.1%
AP Music Theory, Elementary Piano Lessons	1	2.1%
AP Theory	3	6.3%
band class [sic]	1	2.1%
basic theory lessons in High School Choir [sic]	1	2.1%
High school and AP course	1	2.1%
High school AP	1	2.1%
High School AP Course [sic]	3	6.3%
High school AP course, piano theory via the AIM program [sic]	1	2.1%
High School AP music theory [sic]	1	2.1%
High school AP textbook/exam	1	2.1%
High School AP, Composition Class [sic]	1	2.1%
High School basic theory [sic]	1	2.1%
high school choir [sic]	1	2.1%
High School Class [sic]	1	2.1%
High school course	2	4.1%
High School honors [sic]	1	2.1%
High School Honors and AP course [sic]	1	2.1%
High School Honors Course [sic]	1	2.1%
high school theory class (not AP) [sic]	1	2.1%
High School, Theory Book [sic]	1	2.1%

I took high school theory 1 sophomore year then AP Theory my junior year [sic]	1	2.1%
I took Music Theory for two semesters in High School but did not take the AP exam	1	2.1%
IB Music Theory	1	2.1%
Middle school theory book	1	2.1%
Music theory honors, summer camp(4 years), AP music theory [sic]	1	2.1%
My piano teacher was the first person to teach me basic theory, I learned a lot of theory (especially jazz theory) through my high school band director and one of his teaching assistants. I also took AP music theory in high school. I've also done a lot of my own study through my years of playing music	1	2.1%
Orchestra teacher taught us	1	2.1%
Private study	6	12.5%
private study with guitar teacher [sic]	1	2.1%
Studied theory as part of piano lessons when I was in middle and high school, then took High School AP Theory [sic]	1	2.1%
Theory lessons accompanying private piano	1	2.1%

In Section B, Question 9 (see Figure 3.6), Respondents were asked to indicate whether their music theory training included functional keyboard harmony (i.e. playing chord progressions, harmonizing a melody, etc.). Nine (9) respondents (13.85%) selected “yes” as their response. Fifty-six (56) respondents (86.15%) selected “no” as their response.

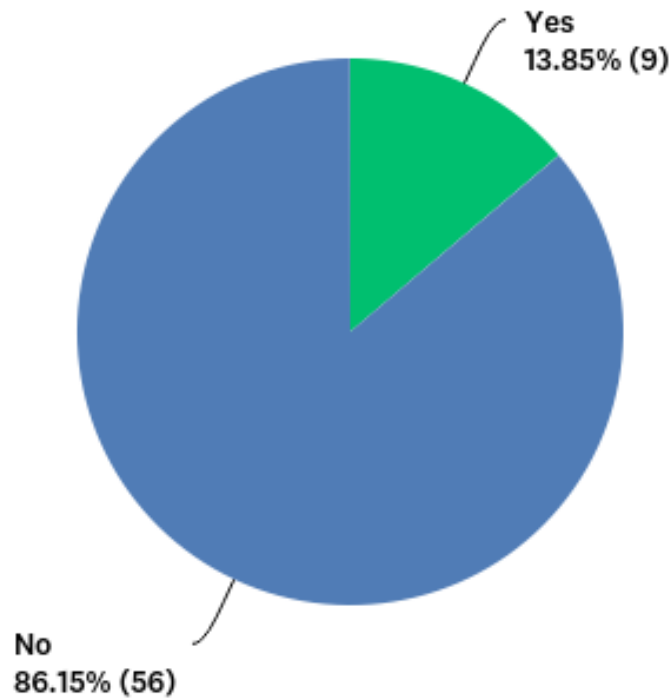


FIGURE 3.6 – SECTION B, QUESTION 9, DID YOUR MUSIC THEORY TRAINING INCLUDE FUNCTIONAL KEYBOARD HARMONY?

In Section B, Question 10 (see Table 3.4), respondents who indicated a “yes” answer in Question 9, were asked to specifically explain their experience. All nine respondents who indicated functional keyboard harmony experience in Question 9 completed Question 10 as requested. Responses are indicated in alphabetical order.

One (1) respondent (11.1%) listed “Bach chorales” as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “Contained in my theory book” [sic] as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “Harmonic chord progression exercises/identification” as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “Not as much as we do in class at USC, but we did play piano and have piano assignments” as the source of their functional keyboard harmony experience. One

(1) respondent (11.1%) listed “Piano theory via the AIM program” as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “Playing and Analyzing Chord Progressions” [sic] as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “The program I used was made specifically for piano students” as the source of their functional keyboard harmony experience. One (1) respondent (11.1%) listed “Well it was a very long time ago but my piano teacher taught me how to use the basic theory she would teach me through the keyboard and how to use the chords and progression. I have forgotten most of my piano knowledge though because I haven't really played piano very much at all since I stopped taking piano lessons” as the source of their functional keyboard harmony experience. [sic] One (1) respondent (11.1%) listed “Working with a piano teacher on basic piano/theory” as the source of their functional keyboard harmony experience.

TABLE 3.4 – SECTION B, QUESTION 10

RESPONSE	NUMBER OF RESPONDENTS	PERCENTAGES
Bach chorales	1	11.1%
Contained in my theory book [sic]	1	11.1%
Harmonic chord progression exercises/identification	1	11.1%
Not as much as we do in class at USC, but we did play piano and have piano assignments	1	11.1%
Piano theory via the AIM program	1	11.1%
Playing and Analyzing Chord Progressions [sic]	1	11.1%
The program I used was made specifically for	1	11.1%

piano students		
Well it was a very long time ago but my piano teacher taught me how to use the basic theory she would teach me through the keyboard and how to use the chords and progression. I have forgotten most of my piano knowledge though because I haven't really played piano very much at all since I stopped taking piano lessons. [sic]	1	11.1%
Working with a piano teacher on basic piano/theory	1	11.1%

3.7 RESULTS OF SECTION C

Section C consisted of thirty-five Likert-scale⁵ statements designed to elicit information regarding the educational experiences of the respondents regarding their knowledge of functional harmony and their ability to utilize these functional harmony skills in career relevant situations. Respondents were asked to respond to each statement using a five point Likert scale: Strongly Disagree (1), Disagree (2), Neutral (3), Agree (4), Strongly Agree (5). An additional option of N/A was also added. The numerals in parentheses adjacent to each Likert scale option indicate the placement of each possible answer for purposes of clarity and consistency. The results may be found in Figures 3.7-3.41. Each table contains the overall percentage of respondents selecting each answer.

In Section C, Question 11 (see Figure 3.7), respondents were asked to respond to the following statement using a five-point Likert scale: I have learned and can identify chord qualities. (Major/Minor/Augmented/Diminished).

⁵ The Likert scale is a “rating system, use in questionnaires, that is designed to measure people’s attitudes, opinions, or perceptions. Subjects choose from a range of possible responses to a specific question or statement; responses typically include ‘strongly agree’, ‘agree’, ‘neutral’, ‘disagree’, and ‘strongly disagree.’” “The Likert scale is named for American social scientist Rensis Likert, who devised the approach in 1932.” <https://www.britannica.com/topic/Likert-Scale>.

One (1) respondent (1.54%) selected “Neutral (3)” as their response to the statement. Thirteen (13) respondents (20.0%) selected “Agree (4)” as their response to the statement. Fifty-one (51) respondents (78.46%) selected “Strongly Agree (5)” as their response to the statement.

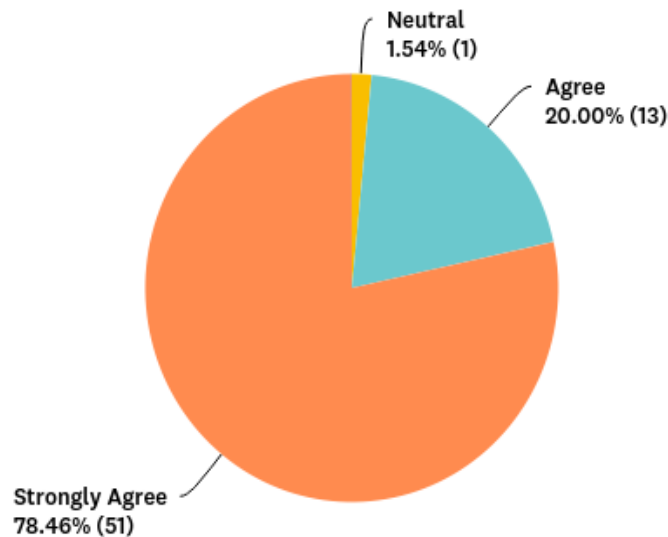


FIGURE 3.7 – SECTION C, QUESTION 11, I HAVE LEARNED AND CAN IDENTIFY CHORD QUALITIES.

In Section C, Question 12 (see Figure 3.8), respondents were asked to respond to the following statement using a five-point Likert scale: I can play Major/Minor/Augmented/Diminished chords at the piano. One (1) respondent (1.54%) selected “Strongly Disagree (1)” as their response to the statement. One (1) respondent (1.54%) selected “Disagree (2)” as their response to the statement. Two (2) respondents (3.08%) selected “Neutral (3)” as their response to the statement. Twenty-four (24) respondents (36.92%) selected “Agree (4)” as their response to the statement. Thirty-seven (37) respondents (56.92%) selected “Strongly Agree (5)” as their response to the statement.

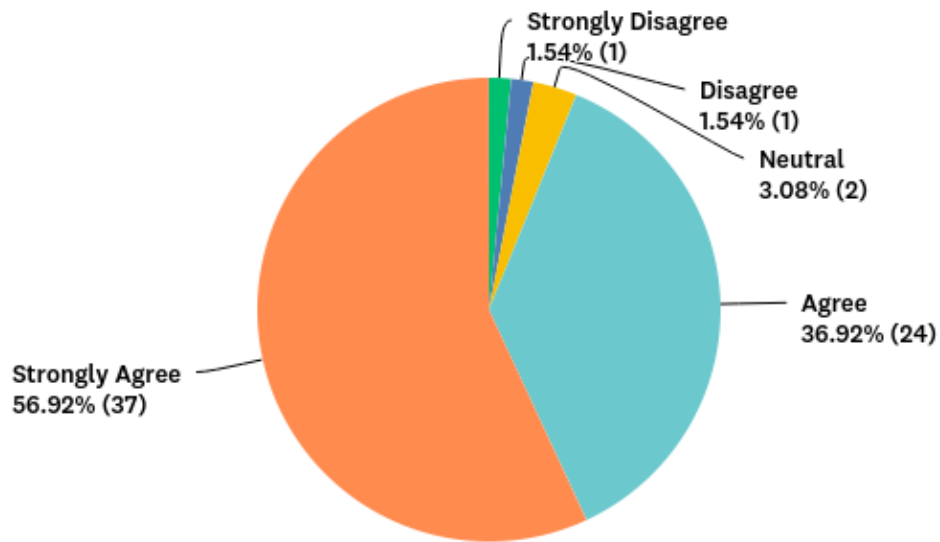


FIGURE 3.8 – SECTION C, QUESTION 12, I CAN PLAY MAJOR/MINOR/AUGMENTED/DIMINISHED CHORD AT THE PIANO

In Section C, Question 13 (see Figure 3.9), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify parallel major and minor keys. Two (2) respondents (3.08%) selected “Neutral (3)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Agree (4)” as their response to the statement. Forty-four (44) respondents (67.69%) selected “Strongly Agree (5)” as their response to the statement.

In Section C, Question 14 (see Figure 3.10), respondents were asked to respond to the following statement using a five-point Likert scale: I can play parallel major and minor chords at the piano. One (1) respondent (1.54%) selected “Strongly Disagree (1)” as their response to the statement. Three (3) respondents (4.62%) selected “Disagree (2)” as their response to the statement. Nine (9) respondents (13.85%) selected “Neutral (3)”

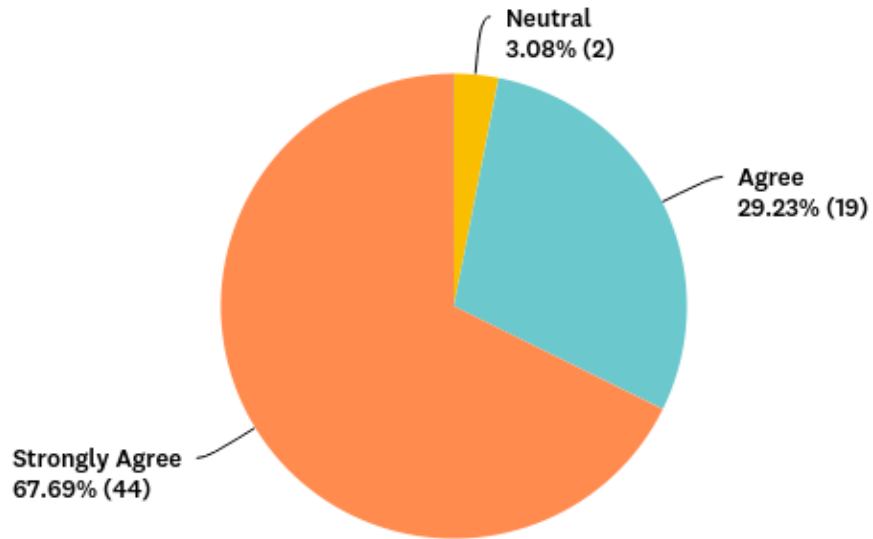


FIGURE 3.9 - SECTION C, QUESTION 13, I UNDERSTAND AND CAN IDENTIFY PARALLEL MAJOR AND MINOR CHORDS

as their response to the statement. Fourteen (14) respondents (21.54%) selected “Agree (4)” as their response to the statement. Thirty-eight (38) respondents (58.46%) selected “Strongly Agree (5)” as their response to the question.

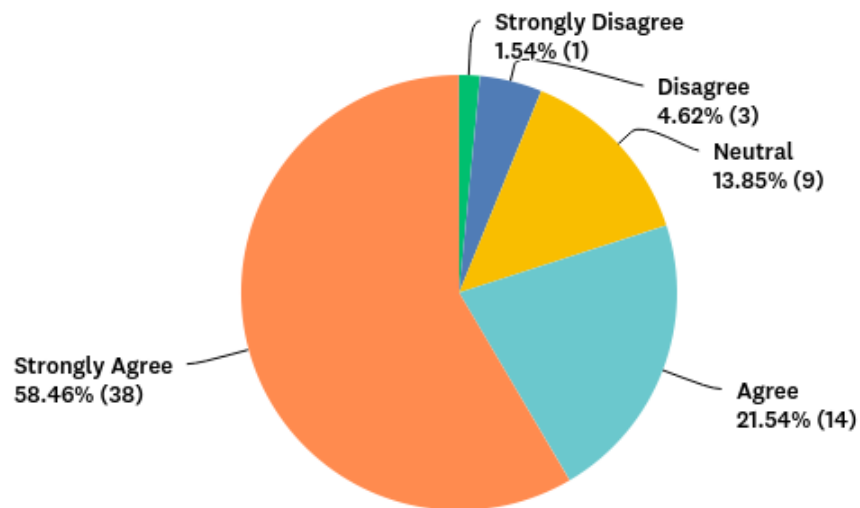


FIGURE 3.10 - SECTION C, QUESTION 14, I CAN PLAY MAJOR AND MINOR CHORDS AT THE PIANO

In Section C, Question 15 (see Figure 3.11), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use primary chords in major (I, IV, V) and minor keys (i, iv, V) when completing a harmonization. One (1) respondent (1.54%) selected “Disagree (1)” as their response to the statement. Two (2) respondents (3.08%) selected “Neutral (3)” as their response to the statement. Twenty-five (25) respondents (38.46%) selected “Agree (4)” as their response to the statement. Thirty-seven (37) respondents (56.92%) selected “Strongly Agree (5)” as their response to the statement.

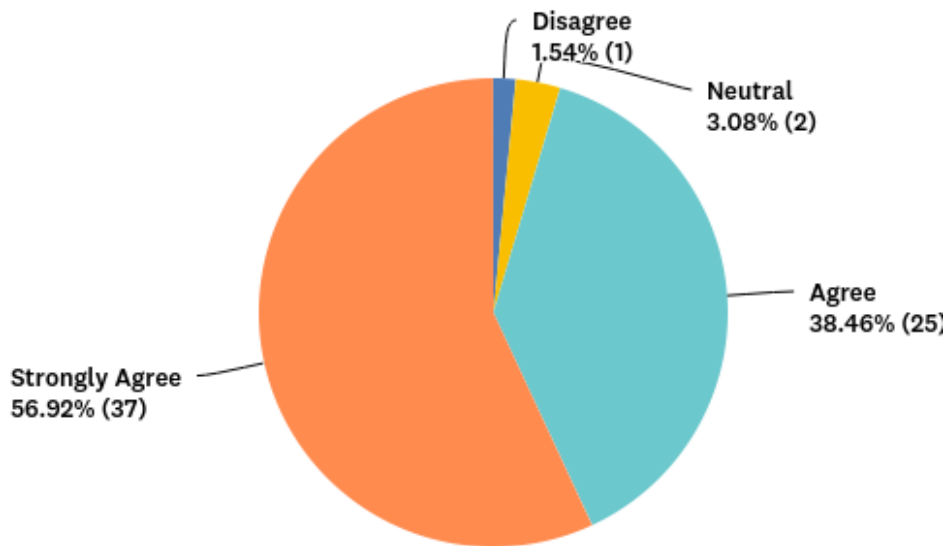


FIGURE 3.11 - SECTION C, QUESTION 15, I UNDERSTAND AND CAN USE PRIMARY CHORDS IN MAJOR AND MINOR KEYS WHEN COMPLETING A HARMONIZATION

In Section C, Question 16 (see Figure 3.12), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify primary chords in major (I, IV, V) and minor keys (i, iv, V) when completing a score

analysis. One (1) respondent (1.54%) selected “Disagree (2)” as their response to the statement. Two (2) respondents (3.08%) selected “Neutral (3)” as their response to the statement. Twenty-four (24) respondents (36.92%) selected “Agree (4)” as their response to the statement. Thirty-eight (38) respondents (58.46%) selected “Strongly Agree (5)” as their response to the statement.

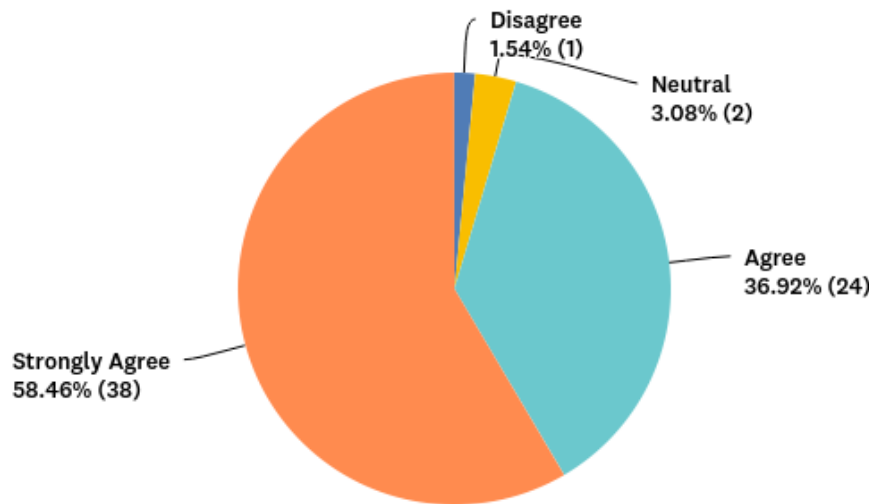


FIGURE 3.12 - SECTION C, QUESTION 16, I UNDERSTAND AND CAN IDENTIFY PRIMARY CHORDS IN MAJOR AND MINOR KEYS WHEN COMPLETING A SCORE ANALYSIS

In Section C, Question 17 (see Figure 3.13), respondents were asked to respond to the following statement using a five-point Likert scale: I can play primary chords in major (I, IV, V) and minor keys (i, iv, V) at the piano. Two (2) respondents (3.08%) selected “Strongly Disagree (1)” as their response to the statement. Three (3) respondents (4.62%) selected “Disagree (2)” as their response to the statement. Six (6) respondents (9.23%) selected “Neutral (3)” as their response to the statement.

Seventeen (17) respondents (26.15%) selected “Agree (4)” as their response to the statement. Thirty-seven (37) respondents (56.92 %) selected “Strongly Agree (5)” as their response to the statement.

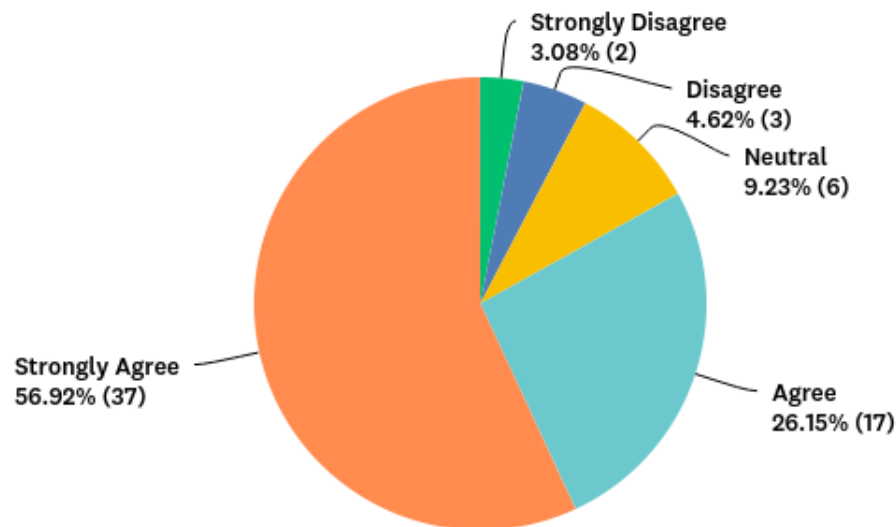


FIGURE 3.13 – SECTION C, QUESTION 17, I CAN PLAY PRIMARY CHORDS IN MAJOR AND MINOR KEYS AT THE PIANO

In Section C, Question 18 (see Figure 3.14), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) when completing a harmonization. Four (4) respondents (6.15%) selected “Disagree (2)” as their response to the statement. Six (6) respondents (9.23%) selected “Neutral (3)” as their response to the statement. Twenty-seven (27) respondents (41.54%) selected “Agree (4)” as their response to the statement. Twenty-eight (28) respondents (43.08%) selected “Strongly Agree (5)” as their response to the statement.

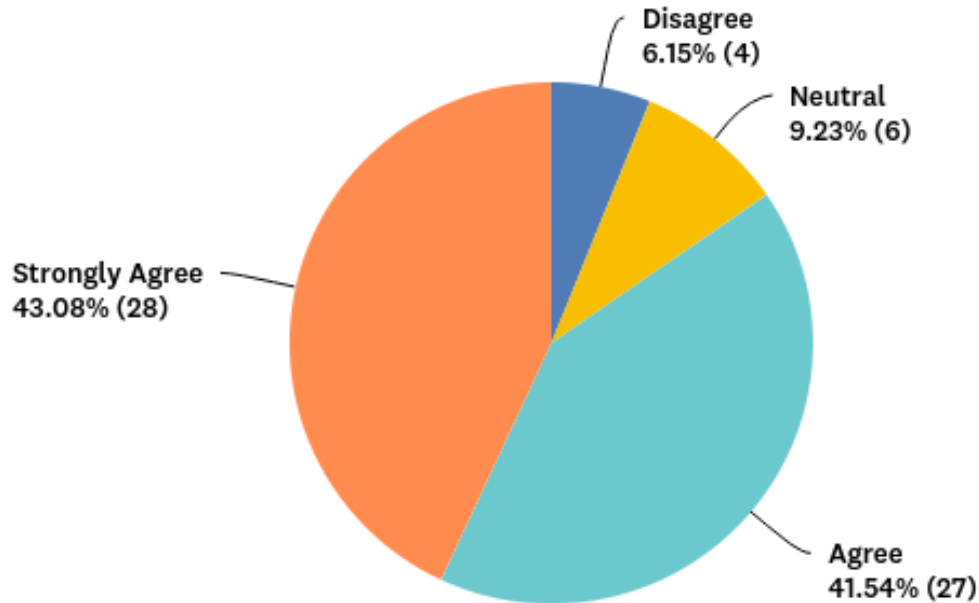


FIGURE 3.14 – SECTION C, QUESTION 18, I UNDERSTAND AND CAN USE SECONDARY CHORDS IN MAJOR AND MINOR KEYS WHEN COMPLETING A HARMONIZATION.

In Section C, Question 19 (see Figure 3.15), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) when completing a score analysis. One (1) respondent (1.54%) selected “Disagree (2)” as their response to the statement. Eight (8) respondents (12.31%) selected “Neutral (3)” as their response to the statement. Twenty-eight (28) respondents (43.08%) selected “Agree (4)” as their response to the statement. Twenty-eight (28) respondents (43.08%) selected “Strongly Agree (5)” as their response to the statement.

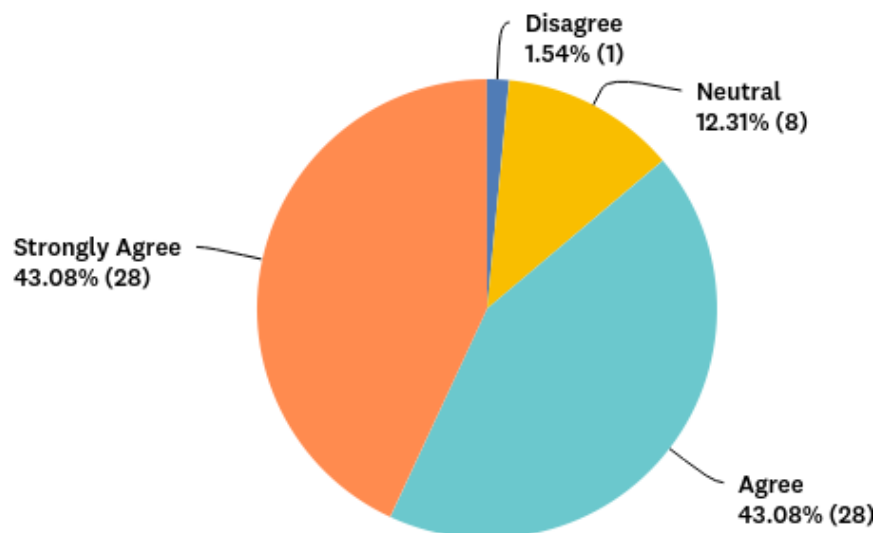


FIGURE 3.15 – SECTION C, QUESTION 19, I UNDERSTAND AND CAN IDENTIFY SECONDARY CHORDS IN MAJOR AND MINOR KEYS WHEN COMPLETING A SCORE ANALYSIS

In Section C, Question 20 (see Figure 3.16), respondents were asked to respond to the following statement using a five-point Likert scale: I can play secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) at the piano. Three (3) respondents (4.62%) selected “Strongly Disagree” as their response to the statement. Eleven (11) respondents (16.92%) selected “Disagree (2)” as their response to the statement. Six (6) respondents (9.23%) selected “Neutral (3)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Agree (4)” as their response to the statement. Twenty-six (26) respondents (40.00%) selected “Strongly Agree (5)” as their response to the statement.

In Section C, Question 21 (see Figure 3.17), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use secondary dominants in major and minor keys when completing a harmonization. (V/V, V/IV, V/ii, etc.)

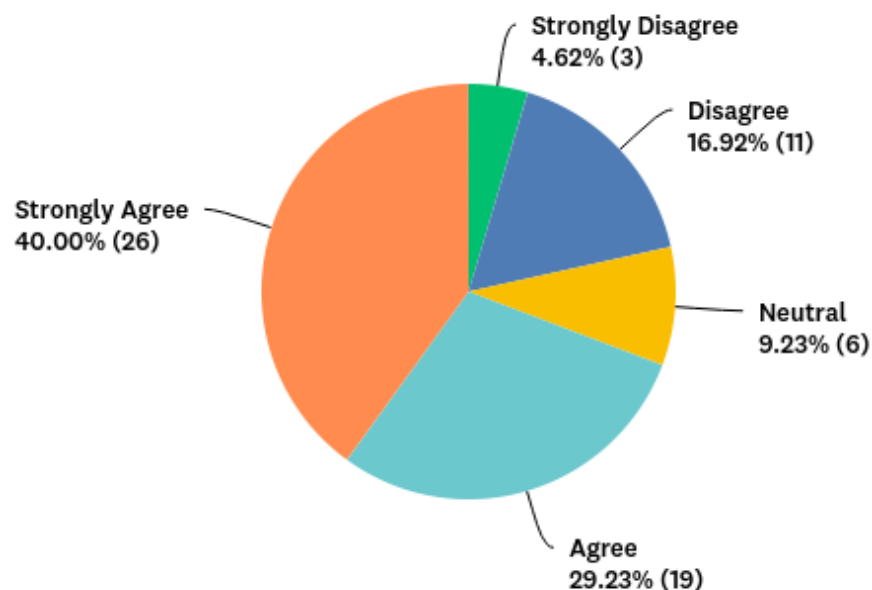


FIGURE 3.16 – SECTION C, QUESTION 20, I CAN PLAY SECONDARY CHORDS IN MAJOR AND MINOR KEYS AT THE PIANO

One (1) respondent (1.54%) selected “Strongly Disagree (1)” as their response to the statement. Six (6) respondents (9.23%) selected “Disagree (2)” as their response to the statement. Nine (9) respondents (13.85%) selected “Neutral (3)” as their response to the statement. Twenty-two (22) respondents (33.85%) selected “Agree (4)” As their response to the statement. Twenty-seven (27) respondents (41.54%) selected “Strongly Agree (5)” as their response to the statement.

In Section C, Question 22 (see Figure 3.18), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify secondary dominants in major and minor keys when completing a score analysis (V/V, V/IV, V/ii, etc.). An abnormality occurred in the collection of the data for this question. Due to a typing error, option 5 was listed as “Strongly Disagree” rather than “Strongly Agree.”

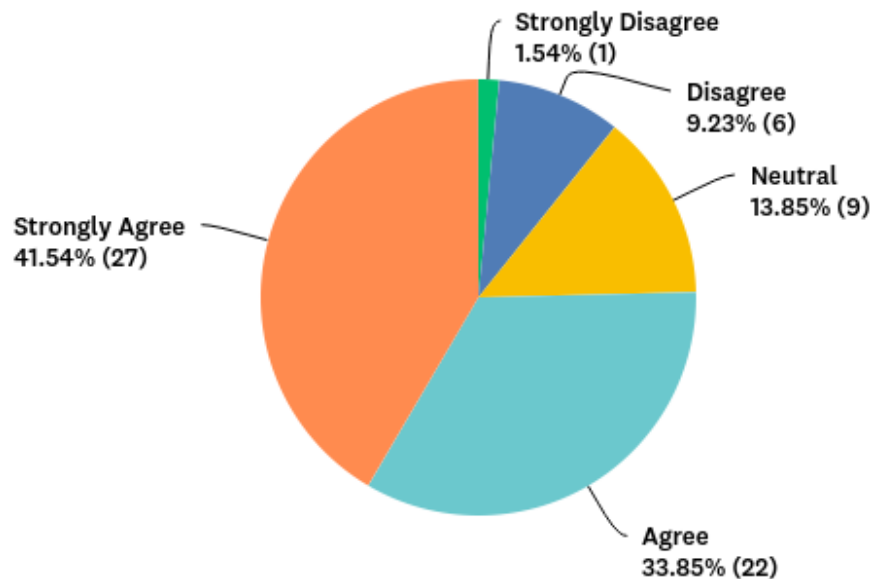


FIGURE 3.17 – SECTION C, QUESTION 21, I UNDERSTAND AND CAN USE SECONDARY DOMINANTS IN MAJOR AND MINOR KEYS WHEN COMPLETING A HARMONIZATION

Due to the consistency of the numeral “5” that was placed by the “Strongly Agree” option in all other Likert scale questions in Section C, respondents appear to have selected answer 5 as “Strongly Agree” despite the typing error. Two (2) respondents (3.08%) selected “Strongly Disagree (1)” as their response to the statement. Three (3) respondents (4.62%) selected “Disagree (2)” as their response to the statement. Seven (7) respondents (10.77%) selected “Neutral (3)” as their response to the statement. Thirty-one (31) respondents (47.69%) selected “Agree (4)” as their response to the statement. Twenty-two (22) respondents (33.85%) selected “Strongly Disagree (5)” as their response to the question.

In Section C, Question 23 (see Figure 3.19), respondents were asked to respond to the following statement using a five-point Likert scale: I can play secondary dominants in major and minor keys at the piano (V/V, V/IV, V/ii, etc.).

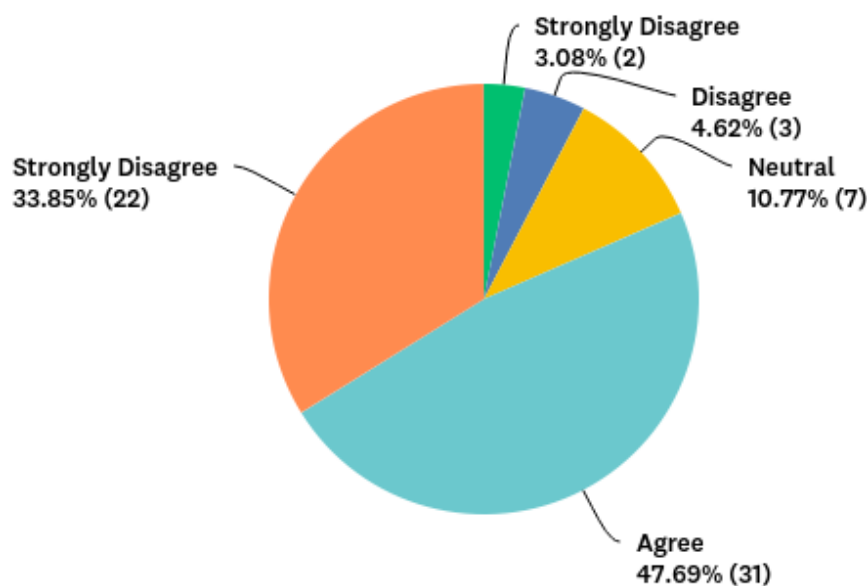


FIGURE 3.18 – SECTION C, QUESTION 22, I UNDERSTAND AND CAN IDENTIFY SECONDARY DOMINANTS IN MAJOR AND MINOR KEYS WHEN COMPLETING A SCORE ANALYSIS

Four (4) respondents (6.15%) selected “Strongly Disagree (1)” as their response to the statement. Seventeen (17) respondents (26.15%) selected “Disagree (2)” as their response to the statement. Ten (10) respondents (15.38%) selected “Neutral (3)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Agree (4)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Strongly Agree (5)” as their response to the statement. One (1) respondent (1.54%) selected “N/A” as their response to the statement.

In Section C, Question 24 (see Figure 3.20), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use augmented 6th chords when completing a harmonization (French Sixth, German Sixth, Italian Sixth).

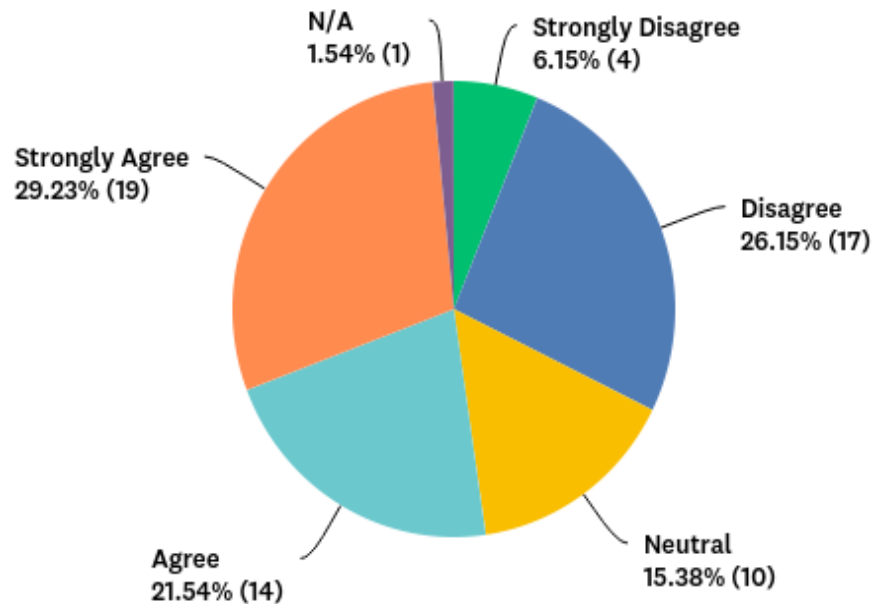


FIGURE 3.19 – SECTION C, QUESTION 23, I CAN PLAY SECONDARY DOMINANTS IN MAJOR AND MINOR KEYS AT THE PIANO

Eight (8) respondents (12.31%) selected “Strongly Disagree (2)” as their response to the statement. Sixteen (16) respondents (24.62%) selected “Disagree (2)” as their response to the statement. Seven (7) respondents (10.77%) selected “Neutral (3)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Agree (4)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Strongly Agree (5)” as their response to the statement. One (1) respondent (1.54%) selected “N/A” as their response to the statement.

In Section C, Question 25 (see Figure 3.21), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify augmented 6th chords when completing a score analysis (French Sixth, German Sixth, Italian Sixth).

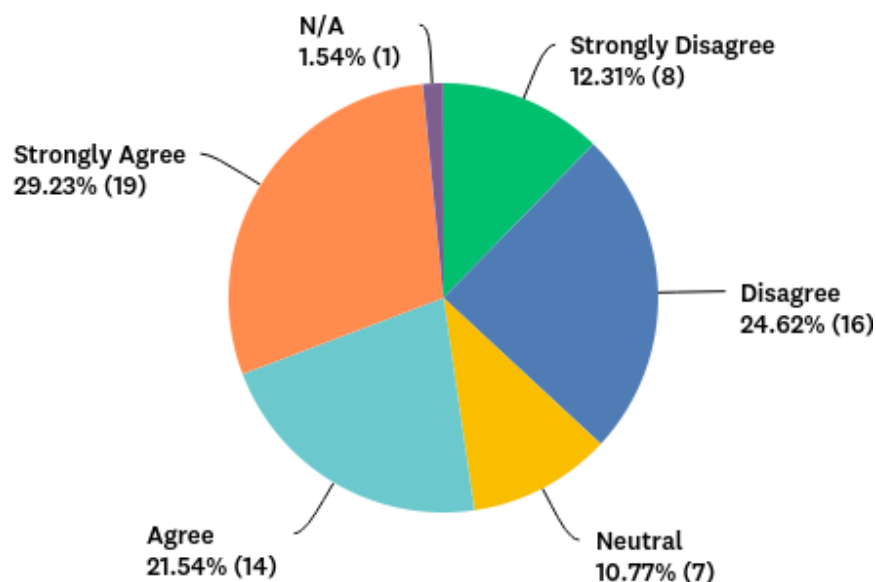


FIGURE 3.20 – SECTION C, QUESTION 24, I UNDERSTAND AND CAN USE AUGMENTED 6TH CHORDS WHEN COMPLETING A HARMONIZATION

Eight (8) respondents (12.31%) selected “Strongly Disagree (1)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Disagree (2)” as their response to the statement. Seven (7) respondents (10.77%) selected “Neutral (3)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Agree (4)” as their response to the statement. Twenty (20) respondents (30.77%) selected “Strongly Agree (5)” as their response to the statement. One (1) respondent (1.54%) selected “N/A” as their response to the statement.

In Section C, Question 26 (see Figure 3.22), respondents were asked to respond to the following statement using a five-point Likert scale: I can play augmented 6th chords at the piano. (French Sixth, German Sixth, Italian Sixth) Fifteen (15) respondents (23.08%) selected “Strongly Disagree (1)” as their response to the statement. Twenty-one (21) respondents (32.31%) selected “Disagree (2)” as their response to the statement.

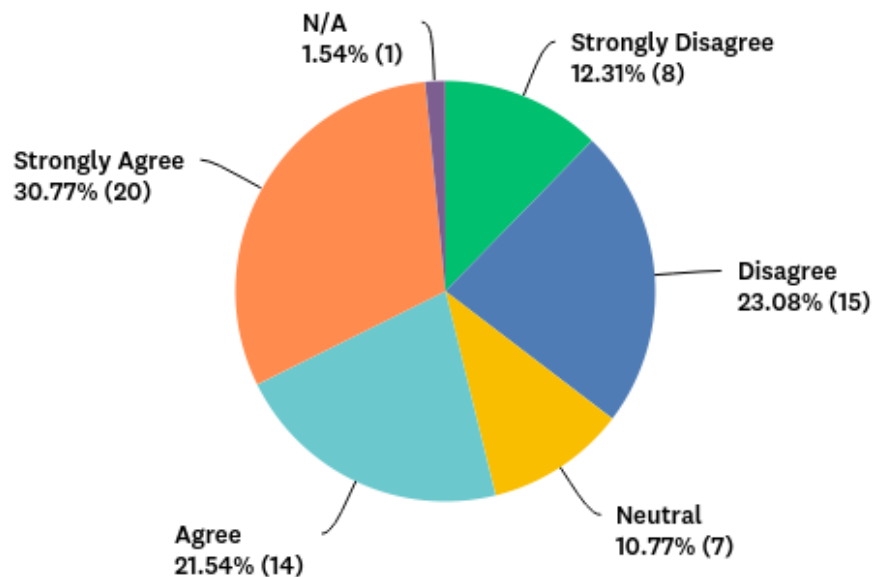


FIGURE 3.21 – SECTION C, QUESTION 25, I UNDERSTAND AND CAN IDENTIFY AUGMENTED 6TH CHORDS WHEN COMPLETING A SCORE ANALYSIS.

Nine (9) respondents (13.85%) selected “Neutral (3)” as their response to the statement. Nine (9) respondents (13.85%) selected “Agree (4)” as their response to the statement. Eight (8) respondents (12.31%) selected “Strongly Agree (5)” as their response to the statement. Three (3) respondents (4.62%) selected “N/A” as their response to the statement.

In Section C, Question 27 (see Figure 3.23), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use the Neapolitan chord when completing a harmonization. (N6) Eight (8) respondents (12.31%) selected “Strongly Disagree (1)” as their response to the statement. Seventeen (17) respondents (26.15%) selected “Disagree (2)” as their response to the statement. Seven (7) respondents (10.77%) selected “Neutral (3)” as their response to the statement. Ten (10) respondents (15.38%) selected “Agree (4)” as their response to the statement.

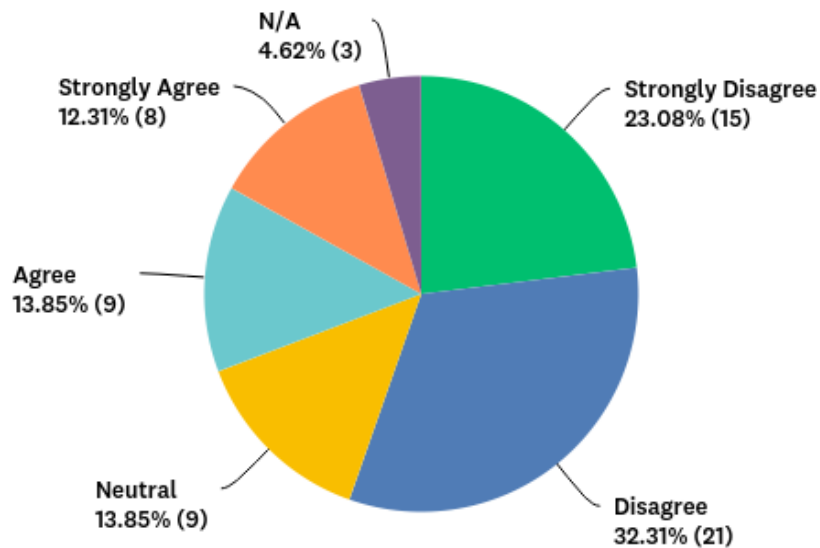


FIGURE 3.22 – SECTION C, QUESTION 26, I CAN PLAY AUGMENTED 6TH CHORDS AT THE PIANO

Twenty-one (21) respondents (32.31%) selected “Strongly Agree (5)” as their response to the statement. Two (2) respondents (3.08%) selected “N/A” as their response to the statement.

In Section C, Question 28 (see Figure 3.24), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can identify the Neapolitan chord when completing a score analysis (N6). Ten (10) respondents (15.38%) selected “Strongly Disagree (1)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Disagree (2)” as their response to the statement. Five (5) respondents (7.69%) selected “Neutral (3)” as their response to the statement. Twelve (12) respondents (18.46%) selected “Agree (4)” as their response to the statement. Twenty-one (21) respondents (32.31%) selected “Strongly Agree (5)” as their response to the statement. Two (2) respondents (3.08%) selected “N/A” as their response to the statement.

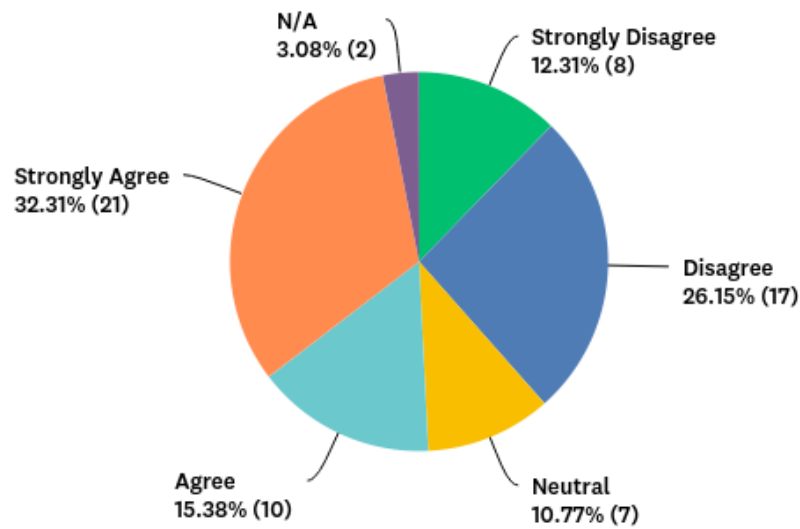


FIGURE 3.23 – SECTION C, QUESTION 27, I UNDERSTAND AND CAN USE THE NEAPOLITAN CHORD WHEN COMPLETING A HARMONIZATION

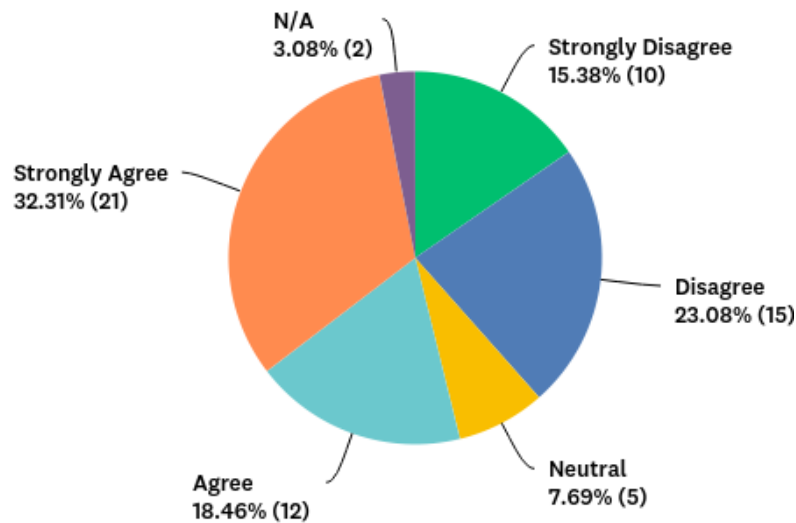


FIGURE 3.24 – SECTION C, QUESTION 28, I UNDERSTAND AND CAN IDENTIFY THE NEAPOLITAN CHORD WHEN COMPLETING A SCORE ANALYSIS.

In Section C, Question 29 (see Figure 3.25), respondents were asked to respond to the following statement using a five-point Likert scale: I can play the Neapolitan chord at the piano (N6). Fifteen (15) respondents (23.08%) selected “Strongly Disagree (1)” as

their response to the statement. Twenty-two (22) respondents (33.85%) selected “Disagree (2)” as their response to the statement. Five (5) respondents (7.69%) selected “Neutral (3)” as their response to the statement. Eight (8) respondents (12.31%) selected “Agree (4)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Strongly Agree (5)” as their response to the statement. Two (2) respondents (3.08%) selected “N/A” as their response to the statement.

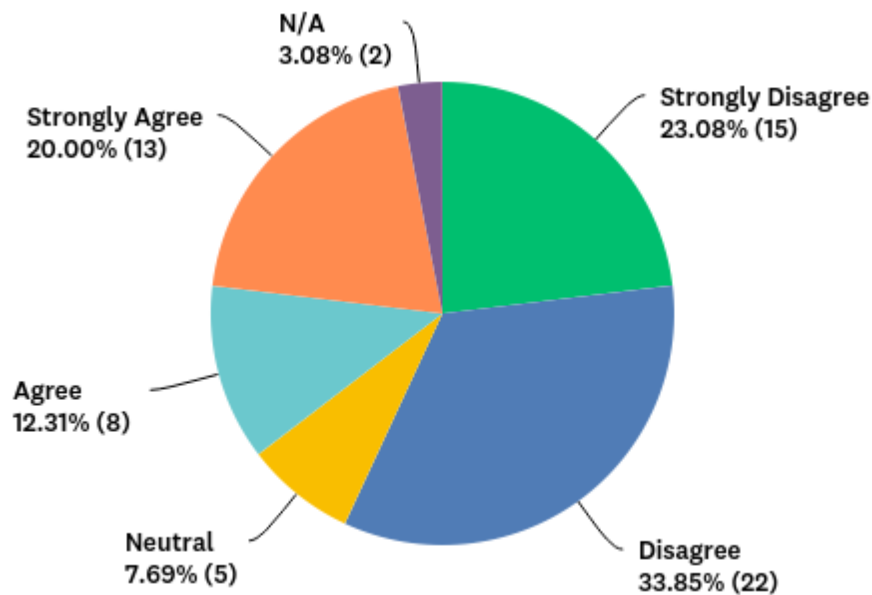


FIGURE 3.25 – SECTION C, QUESTION 29, I CAN PLAY THE NEAPOLITAN CHORD AT THE PIANO

In Section C, Question 30 (see Figure 3.26), respondents were asked to respond to the following statement using a five-point Likert scale: I understand and can use modulations as they occur in functional keyboard harmony. Five (5) respondents (7.69%) selected “Strongly Disagree (1)” as their response to the statement. Seven (7) respondents (10.77%) selected “Disagree (2)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Neutral (3)” as their response to the statement. Fifteen

(15) respondents (23.08%) selected “Agree (4)” as their response to the statement.

Twenty-one (21) respondents (32.31%) selected “Strongly Agree (5)” as their response to the statement. Three (3) respondents (4.62%) selected “N/A” as their response to the statement.

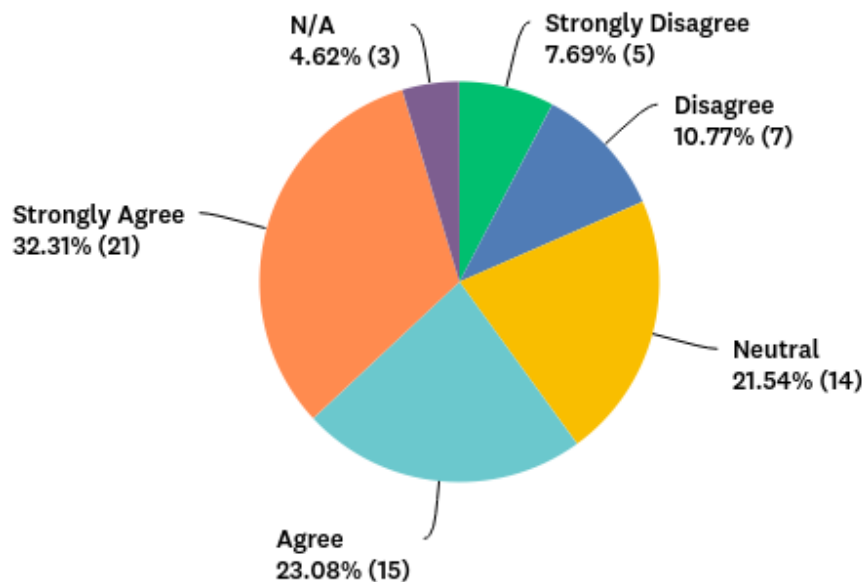


FIGURE 3.26 – SECTION C, QUESTION 30, I UNDERSTAND AND CAN USE MODULATIONS AS THEY OCCUR IN FUNCTIONAL KEYBOARD HARMONY

In Section C, Question 31 (see Figure 3.27), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Playing chord progressions at the piano.

Three (3) respondents (4.62%) selected “Strongly Disagree (1)” as their response to the statement. Two (2) respondents (3.08%) selected “Disagree (2)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Neutral (3)” as their response to the statement. Twenty-one (21) respondents (32.31%) selected “Agree (4)” as their response to the statement. Twenty-eight (28) respondents (43.08%) selected “Strongly Agree (5)” as their response to the statement.

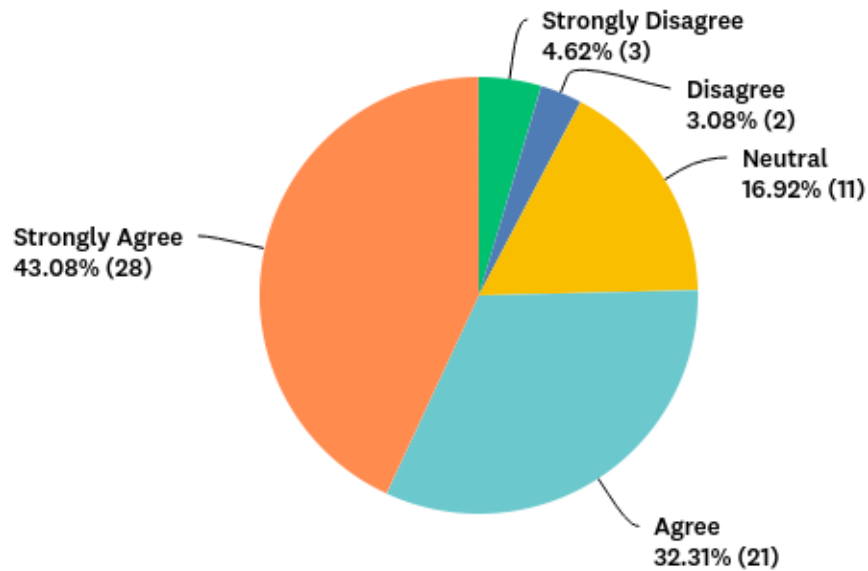


FIGURE 3.27 – SECTION C, QUESTION 31, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: PLAYING CHORD PROGRESSIONS AT THE PIANO

In Section C, Question 32 (see Figure 3.28), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Harmonizing melody lines at the piano. Three (3) respondents (4.62%) selected “Strongly Disagree (1)” as their response to the statement. Four (4) respondents (6.15%) selected “Disagree (2)” as their response to the statement. Ten (10) respondents (15.38%) selected “Neutral (3)” as their response to the statement. Twenty-three (23) respondents (35.38%) selected “Agree (4)” as their response to the statement. Twenty-five (25) respondents (38.46%) selected “Strongly Agree (5)” as their response to the statement.

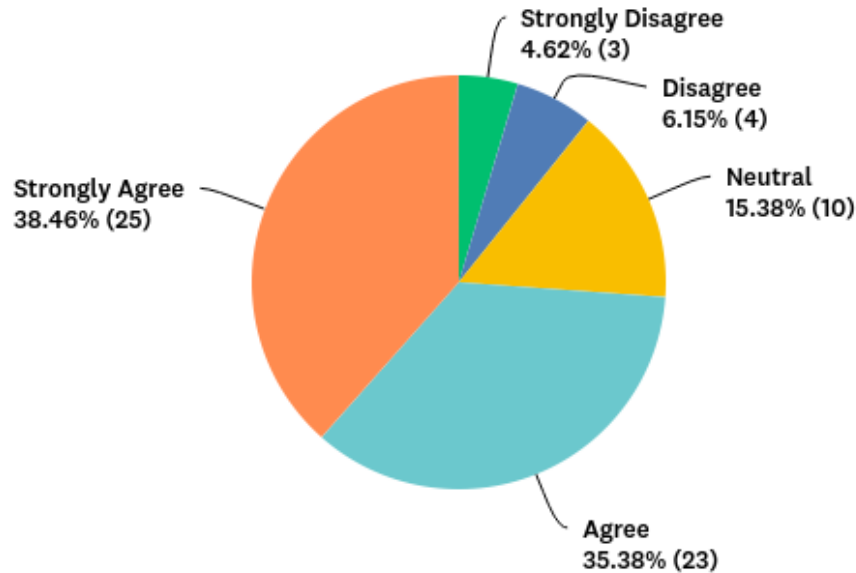


FIGURE 3.28 – SECTION C, QUESTION 32, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: HARMONIZING MELODY LINES AT THE PIANO

In Section C, Question 33 (see Figure 3.29), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Sight reading at the piano. Three (3) respondents (4.62%) selected “Strongly Disagree (1)” as their response to the statement. Eight (8) respondents (12.31%) selected “Disagree (2)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Neutral (3)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Agree (4)” as their response to the statement. Twenty-two (22) respondents (33.85%) selected “Strongly Agree (5)” as their response to the statement.

In Section C, Question 34 (see Figure 3.30), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Learning repertoire at the piano. Three (3) respondents (4.62%) selected “Strongly Disagree (1)” as their response to the statement.

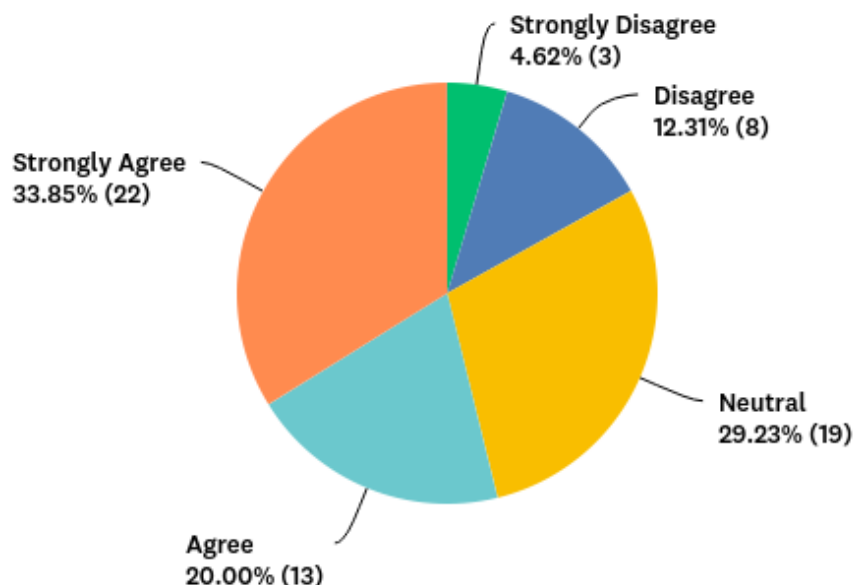


FIGURE 3.29 – SECTION C, QUESTION 33, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: SIGHT READING AT THE PIANO

Twenty (20) respondents (30.77%) selected “Disagree (2)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Neutral (3)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Agree (4)” as their response to the statement. Seventeen (17) respondents (26.15%) selected “Strongly Agree (5)” as their response to the statement.

In Section C, Question 35 (see Figure 3.31), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Accompanying at the piano. Six (6) respondents (9.23%) selected “Strongly Disagree (1)” as their response to the statement. Seven (7) respondents (10.77%) selected “Disagree (2)” as their response to the statement. Nineteen (19) respondents (29.23%) selected “Neutral (3)” as their response to the statement.

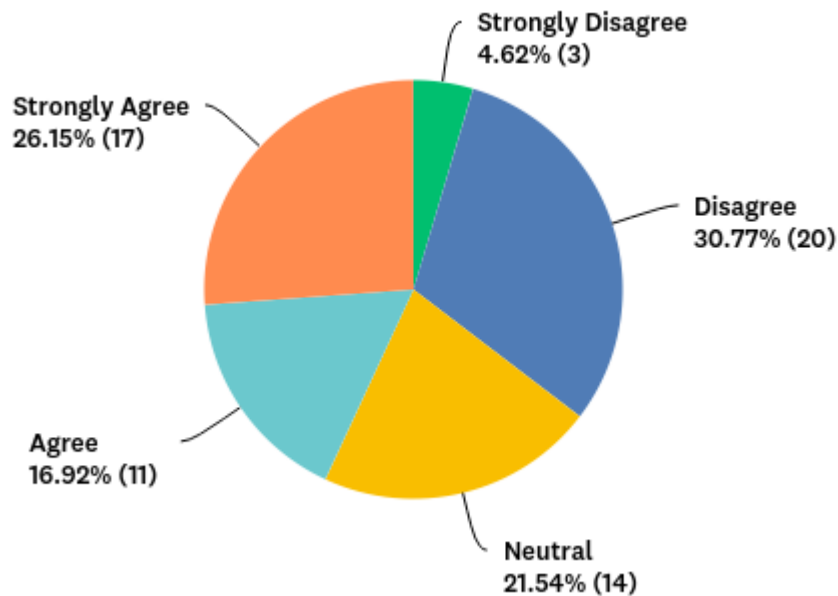


FIGURE 3.30 – SECTION C, QUESTION 34, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: LEARNING REPERTOIRE AT THE PIANO

Thirteen (13) respondents (20.00%) selected “Agree (4)” as their response to the statement. Twenty (20) respondents (30.77%) selected “Strongly Agree (5)” as their response to the statement.

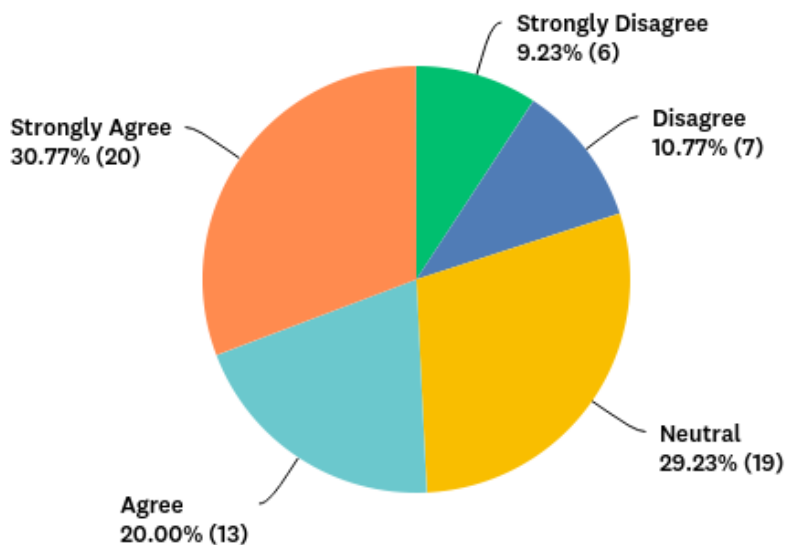


FIGURE 3.31 – SECTION C, QUESTION 35, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: ACCOMPANYING AT THE PIANO

In Section C, Question 36 (see Figure 3.32), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Open score reading of instrumental works at the piano. Two (2) respondents (3.08%) selected “Strongly Disagree (1)” as their response to the statement. Nine (9) respondents (13.85%) selected “Disagree (2)” as their response to the statement. Twenty-three (23) respondents (35.38%) selected “Neutral (3)” as their response to the statement. Eighteen (18) respondents (27.69%) selected “Agree (4)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Strongly Agree (5)” as their response to the statement.

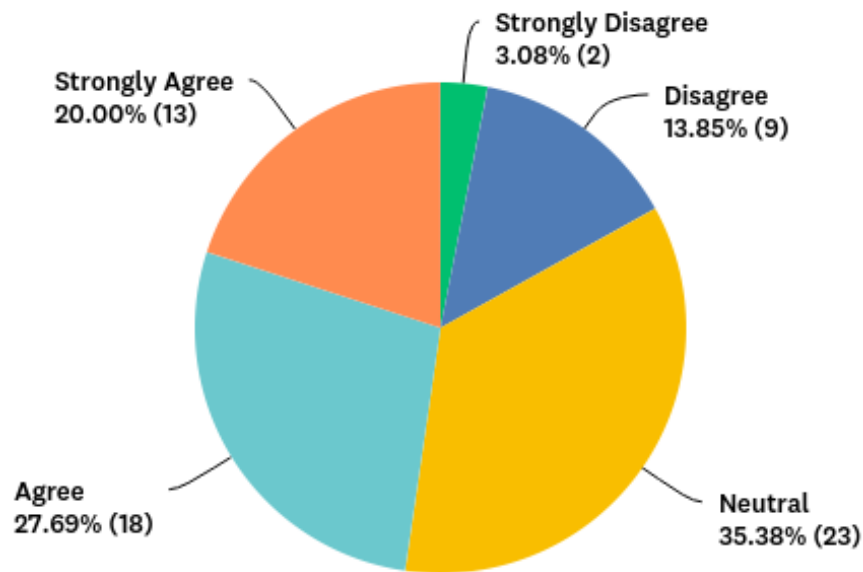


FIGURE 3.32 – SECTION C, QUESTION 36, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: OPEN SCORE READING OF INSTRUMENTAL WORKS AT THE PIANO

In Section C, Question 37 (see Figure 3.33), respondents were asked to respond to the following statement using a five-point Likert scale: I feel the following concepts are important aspects of my musical education: Open score reading of choral works at the

piano. An abnormality occurred in the collection of the data for this question. The “N/A” option was inadvertently omitted. All other Likert scale options were included accurately.

Six (6) respondents (9.23%) selected “Strongly Disagree (1)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Disagree (2)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Neutral (3)” as their response to the statement. Twenty-seven (27) respondents (41.54%) selected “Agree (4)” as their response to the statement. Ten (10) respondents (15.38%) selected “Strongly Agree (5)” as their response to the statement.

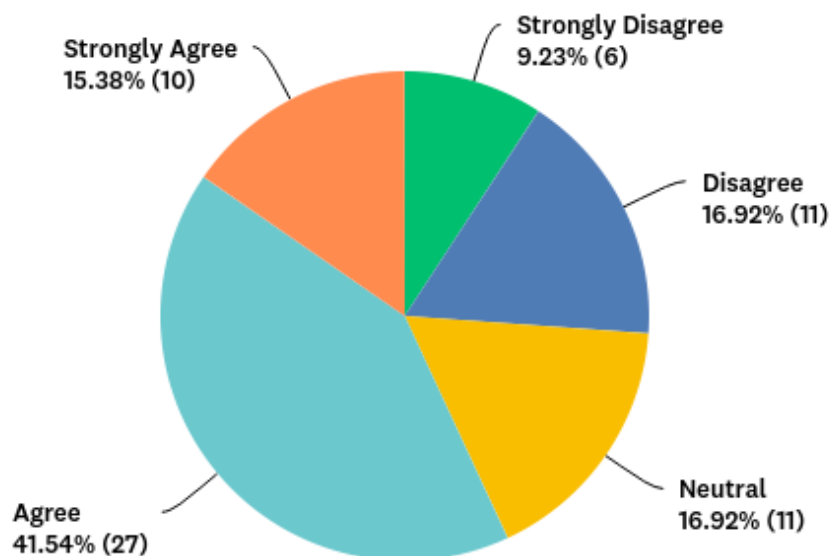


FIGURE 3.33 – SECTION C, QUESTION 37, I FEEL THE FOLLOWING CONCEPTS ARE IMPORTANT ASPECTS OF MY MUSICAL EDUCATION: OPEN SCORE READING OF CHORAL WORKS AT THE PIANO

In Section C, Question 38 (see Figure 3.34), respondents were asked to respond to the following statement using a five-point Likert scale: As a result of my group piano study I feel that I am able to use functional harmony on my own without assistance. Four (4) respondents (6.15%) selected “Strongly Disagree (1)” as their response to the statement. Ten (10) respondents (15.38%) selected “Disagree (2)” as their response to the

statement. Sixteen (16) respondents (24.62%) selected “Neutral (3)” as their response to the statement. Eighteen (18) respondents (27.69%) selected “Agree (4)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Strongly Agree (5)” as their response to the statement. Four (4) respondents (6.15%) selected “Strongly Agree (5)” as their response to the statement.

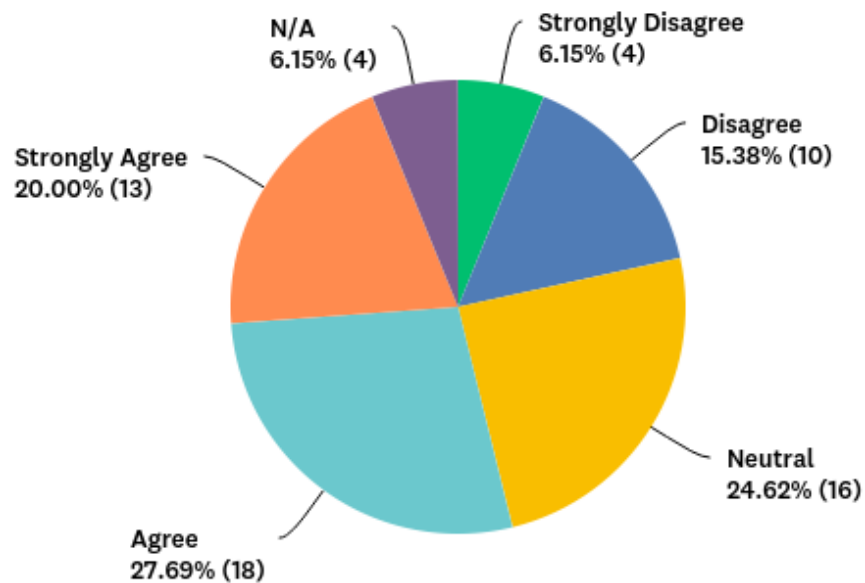


FIGURE 3.34 – SECTION C, QUESTION 38, AS A RESULT OF MY GROUP PIANO STUDY I FEEL THAT I AM ABLE TO USE FUNCTIONAL HARMONY ON MY OWN WITHOUT ASSISTANCE

In Section C, Question 39 (see Figure 3.35), respondents were asked to respond to the following statement using a five-point Likert scale: As a result of my group piano study I feel adequately prepared for the functional harmony components of the Praxis Exam. Eight (8) respondents (12.31%) selected “Strongly Disagree (1)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Disagree (2)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Neutral (3)” as their response to the statement. Nine (9) respondents (13.85%) selected “Agree (4)” as

their response to the statement. Eight (8) respondents (12.31%) selected “Strongly Agree (5)” as their response to the statement. Twelve (12) respondents (18.46%) selected “N/A” as their response to the statement.

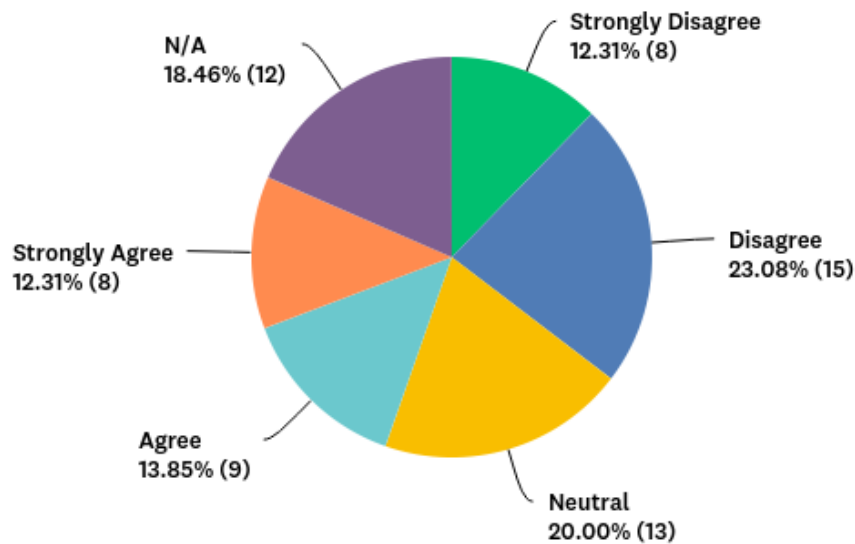


FIGURE 3.35 – SECTION C, QUESTION 39, AS A RESULT OF MY GROUP PIANO STUDY I FEEL ADEQUATELY PREPARED FOR THE FUNCTIONAL HARMONY COMPONENTS OF THE PRAXIS EXAM

In Section C, Question 40 (see Figure 3.36), respondents were asked to respond to the following statement using a five-point Likert scale: As a result of my group piano study I feel adequately prepared to use my functional harmony skills to teach a private lesson. Eleven (11) respondents (16.92%) selected “Strongly Disagree (1)” as their response to the statement. Eighteen (18) respondents (27.69%) selected “Disagree (2)” as their response to the statement. Twelve (12) respondents (18.46%) selected “Neutral (3)” as their response to the statement. Twelve (12) respondents (18.46%) selected “Agree (4)” as their response to the statement. Eight (8) respondents (12.31%) selected “Strongly Agree (5)” as their response to the statement. Four (4) respondents (6.15%) selected “N/A” as their response to the statement.

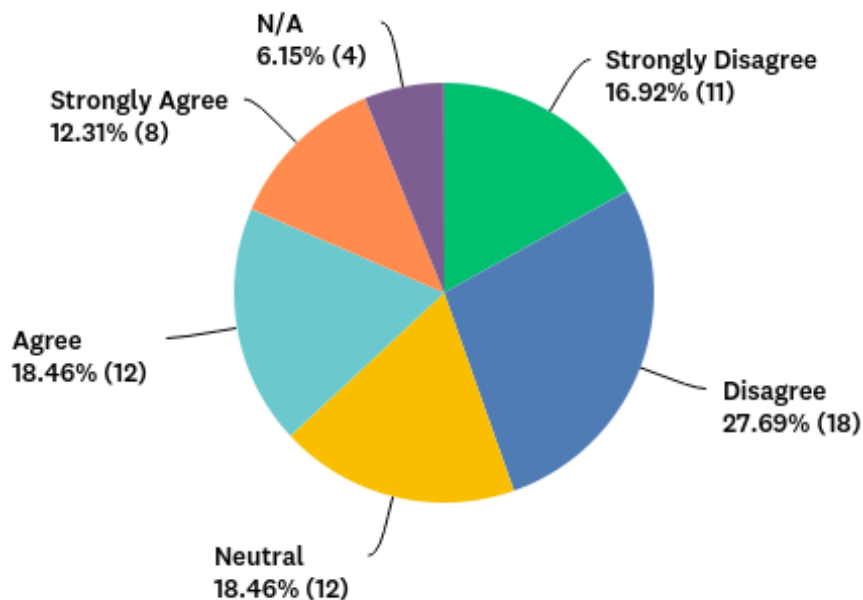


FIGURE 3.36 – SECTION C, QUESTION 40, AS A RESULT OF MY GROUP PIANO STUDY I FEEL ADEQUATELY PREPARED TO USE MY FUNCTIONAL KEYBOARD HARMONY SKILLS TO TEACH A PRIVATE LESSON

In Section C, Question 41 (see Figure 3.37), respondents were asked to respond to the following statement using a five-point Likert scale: As a result of my group piano study I feel adequately prepared to use my functional keyboard harmony skills to lead a choral rehearsal. Fifteen (15) respondents (23.08%) selected “Strongly Disagree (1)” as their response to the statement. Twenty (20) respondents (30.77%) selected “Disagree (2)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Neutral (3)” as their response to the statement. Eight (8) respondents (12.31%) selected “Agree (4)” as their response to the statement. Five (5) respondents (7.69%) selected “Strongly Agree (5)” as their response to the statement. Six (6) respondents (9.23%) selected “N/A” as their response to the statement.

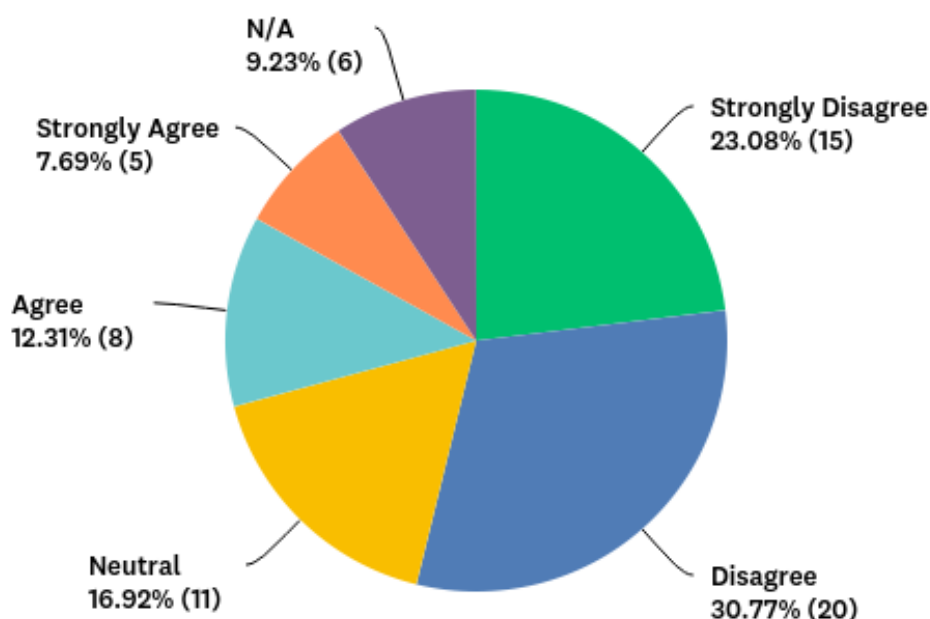


FIGURE 3.37 – SECTION C, QUESTION 41, AS A RESULT OF MY GROUP PIANO STUDY I FEEL ADEQUATELY PREPARED TO USE MY FUNCTIONAL KEYBOARD HARMONY SKILLS TO LEAD A CHORAL REHEARSAL

In Section C, Question 42 (see Figure 3.38), respondents were asked to respond to the following statement using a five-point Likert scale: I feel my exposure to functional keyboard harmony skills has improved my ability to sight read. Seven (7) respondents (10.77%) selected “Strongly Disagree (1)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Disagree (2)” as their response to the statement. Nine (9) respondents (13.85%) selected “Neutral (3)” as their response to the statement. Twenty-three (23) respondents (35.38%) selected “Agree (4)” as their response to the statement. Eight (8) respondents (12.31%) selected “Strongly Agree (5)” as their response to the statement. Three (3) respondents (4.62%) selected “N/A” as their response to the statement.

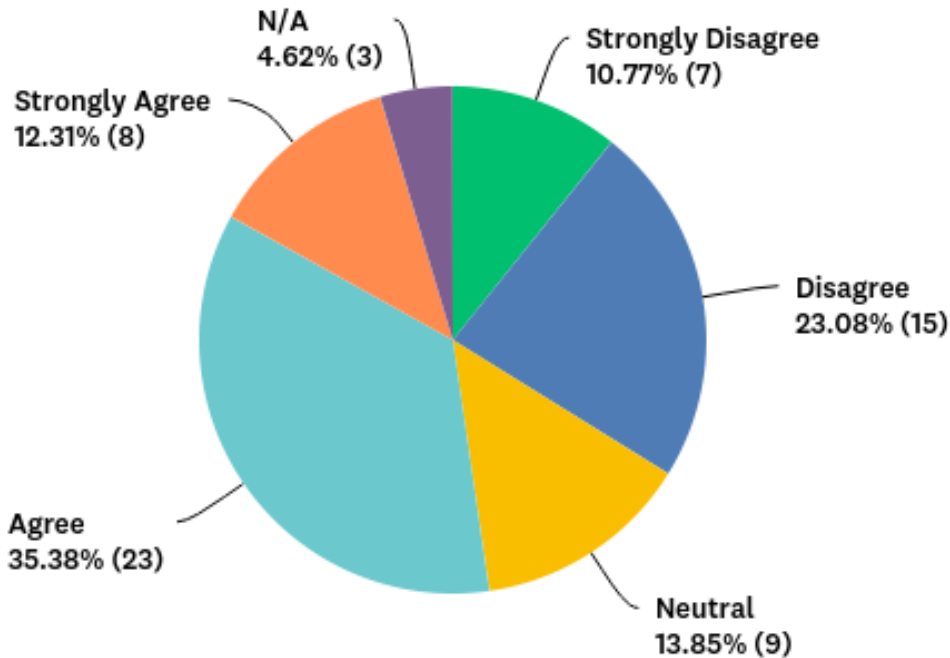


FIGURE 3.38 – SECTION C, QUESTION 42, I FEEL MY EXPOSURE TO FUNCTIONAL KEYBOARD HARMONY SKILLS HAS IMPROVED MY ABILITY TO SIGHT READ

In Section C, Question 43 (see Figure 3.39), respondents were asked to respond to the following statement using a five-point Likert scale: I feel my exposure to functional keyboard harmony skills has improved my music reading. Eight (8) respondents (12.31%) selected “Strongly Disagree (1)” as their response to the statement. Five (5) respondents (7.69%) selected “Disagree (2)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Neutral (3)” as their response to the statement. Twenty-one (21) respondents (32.31%) selected “Agree (4)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Strongly Agree (5)” as their response to the statement. Three (3) respondents (4.62%) selected “N/A” as their response to the statement.

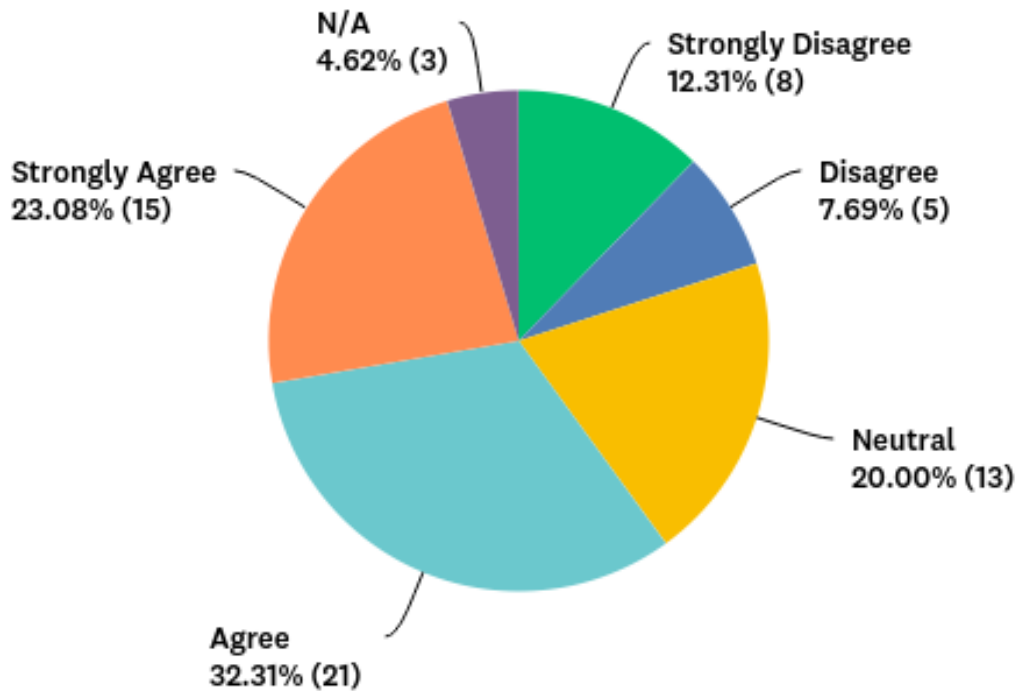


FIGURE 3.39 – SECTION C, QUESTION 43, I FEEL MY EXPOSURE TO FUNCTIONAL KEYBOARD HARMONY SKILLS HAS IMPROVED MY ABILITY TO SIGHT READ

In Section C, Question 44 (see Figure 3.40), respondents were asked to respond to the following statement using a five-point Likert scale: I feel my exposure to functional keyboard harmony skills has supported my work in music theory classes. Three (3) respondents (4.62%) selected “Strongly Agree (1)” as their response to the statement. Nine (9) respondents (13.85%) selected “Disagree (2)” as their response to the statement. Fifteen (15) respondents (23.08%) selected “Neutral (3)” as their response to the statement. Twenty-four (24) respondents (36.92%) selected “Agree (4)” as their response to the statement. Ten (10) respondents (15.38%) selected “Strongly Agree (5)” as their response to the statement. Four (4) respondents (6.15%) selected “N/A” as their response to the statement.

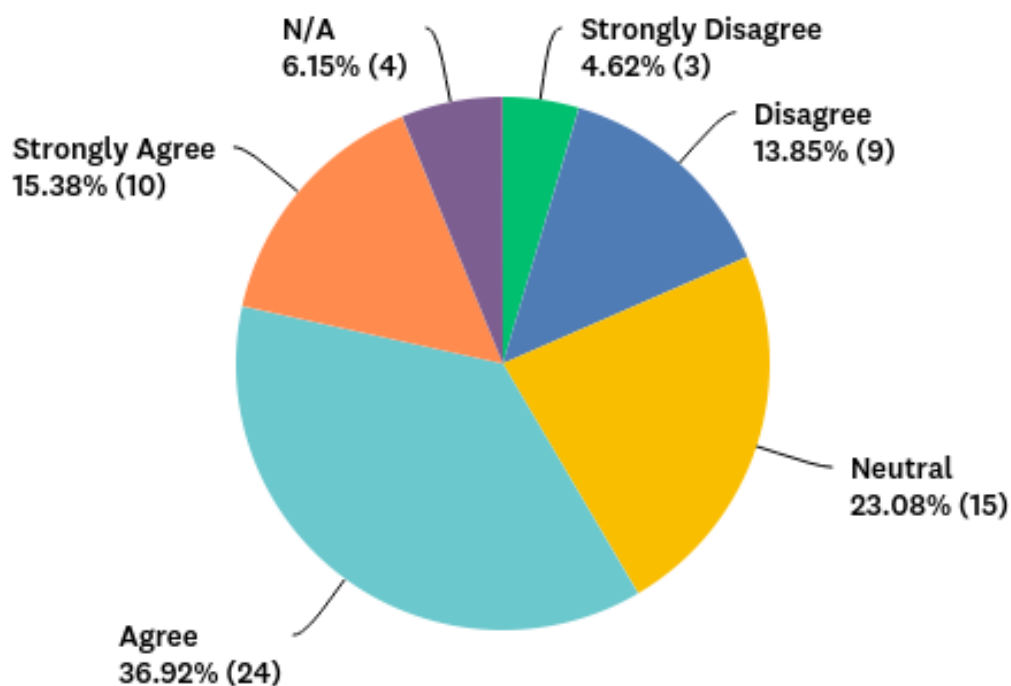


FIGURE 3.40 – SECTION C, QUESTION 44, I FEEL MY EXPOSURE TO FUNCTIONAL KEYBOARD HARMONY SKILLS HAS SUPPORTED MY WORK IN MUSIC THEORY CLASSES

In Section C, Question 45 (see Figure 3.41), respondents were asked to respond to the following statement using a five-point Likert scale: I feel competent enough in my knowledge of functional harmony skills that I could create an arrangement. Five (5) respondents (7.69%) selected “Strongly Disagree (1)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Disagree (2)” as their response to the statement. Thirteen (13) respondents (20.00%) selected “Neutral (3)” as their response to the statement.

Sixteen (16) respondents (24.62%) selected “Agree (4)” as their response to the statement. Sixteen (16) respondents (24.62%) selected “Strongly Agree (5)” as their response to the statement. Two (2) respondents (3.08%) selected “N/A” as their response to the statement.

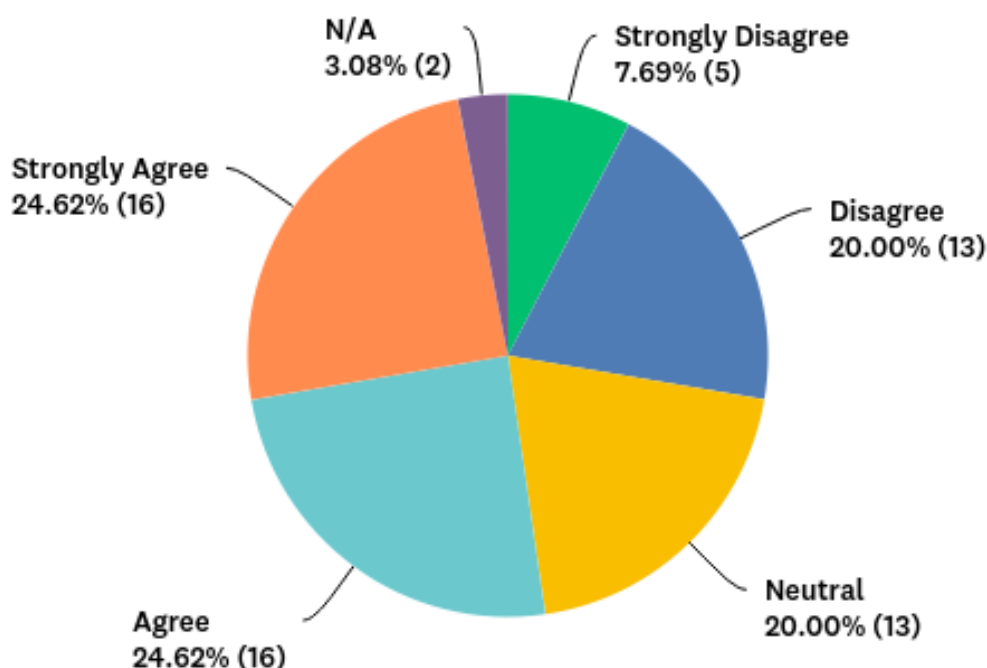


FIGURE 3.41 – SECTION C, QUESTION 45, I FEEL COMPETENT ENOUGH IN MY KNOWLEDGE OF FUNCTIONAL HARMONY SKILLS THAT I COULD CREATE AN ARRANGEMENT

3.8 RESULTS OF SECTION D

Section D consisted of seven questions designed to elicit information regarding the respondents' perception of harmony. Five questions were multiple choice, and two questions were Likert-scale statements in which respondents were asked to respond to each statement using a five point Likert scale: Strongly Disagree (1), Disagree (2), Neutral (3), Agree (4), Strongly Agree (5). An additional option of N/A was also added. The results may be found in Tables 3.5-3.6, and Figures 3.42-3.48. Each table contains the overall percentage of respondents selecting each answer.

In Section D, Question 46 (see Figure 3.42, and Table 3.5), respondents were asked the following multiple choice question: What do you think about most when you play the piano? (You may check multiple options): Note Names, Finger Numbers, Counting, Hand Placement, Finger Motion, Wrist/Arm Gestures, Musical Expressivity,

Solfege, Chord Progressions, Harmonic Progressions, Analysis, I Don't Think of Anything, and Other (Please Specify). Thirty-eight (38) respondents (58.46%) selected "Note Names" as their response to the question. Twenty (20) respondents (30.77%) selected "Finger Numbers" as their response to the question. Twenty (20) respondents (30.77%) selected "Counting" as their response to the question. Thirty-four (34) respondents (52.31%) selected "Hand Placement" as their response to the question. Twenty-six (26) respondents (40.00%) selected "Finger Motion" as their response to the question. Seven (7) respondents (10.77%) selected "Wrist/Arm Gestures" as their response to the question. Fifteen (15) respondents (23.08%) selected "Musical Expressivity" as their response to the question. Nine (9) respondents (13.85%) selected "Solfege" as their response to the question. Twenty-five (25) respondents (38.46%) selected "Chord Progressions" as their response to the question. Fifteen (15) respondents (23.08%) selected "Harmonic Progressions" as their response to the question. Nine (9) respondents (13.85%) selected "Analysis" as their answer to the question. Two (2) respondents (3.08%) selected "I Don't Think of Anything" as their response to the question. Three (3) respondents (4.62%) selected "Other (please specify)" as their response to the question (see Table 3.5). Of the three respondents who selected "Other," one (1) respondent (1.54%) indicated "Patterns that are repeating throughout the music" as their response, one (1) respondent (1.54%) indicated "I just think about the keys and the shapes that each chord/interval makes" as their response, and one (1) respondent (1.54%) indicated "Intervals" as their response.

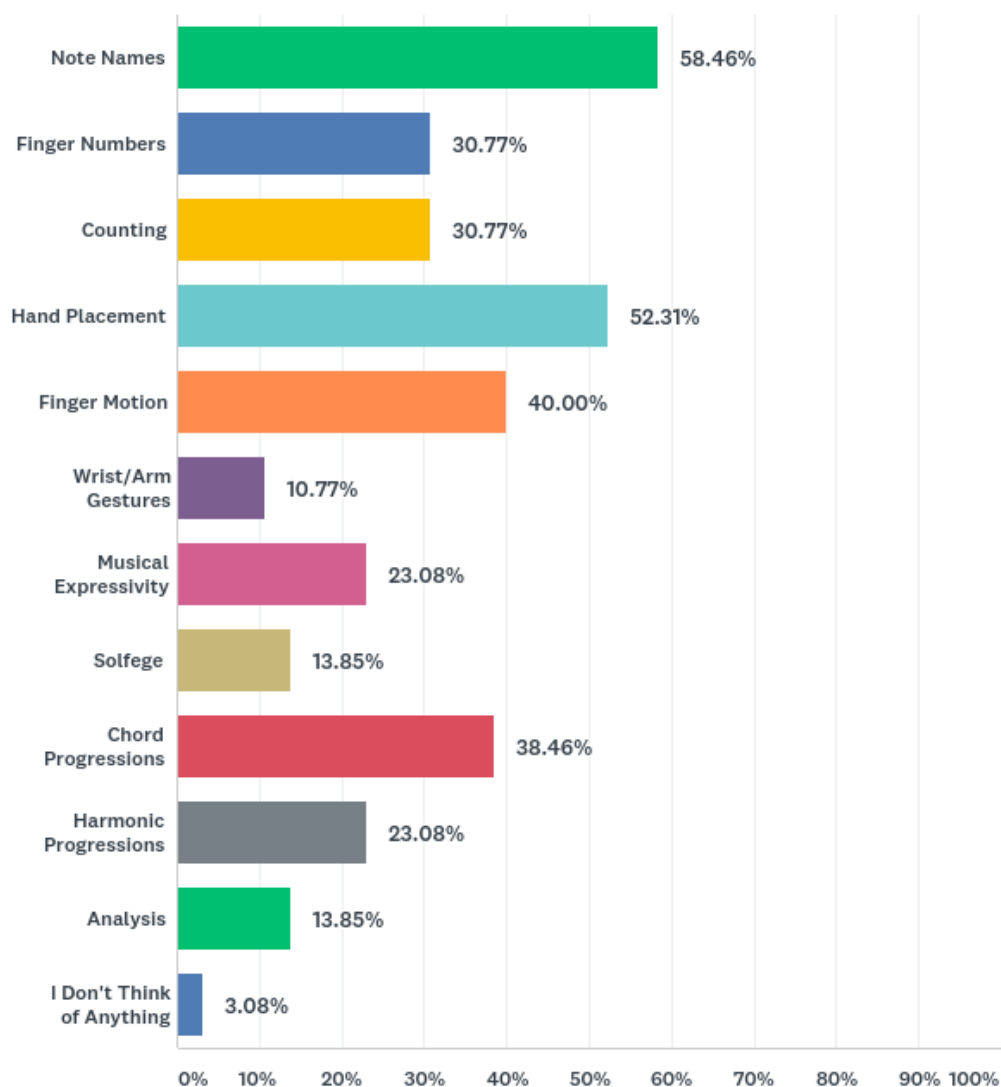


FIGURE 3.42 – SECTION D, QUESTION 46, WHAT DO YOU THINK ABOUT MOST WHEN YOU PLAY THE PIANO?

TABLE 3.5 – SECTION D, QUESTION 46, WHAT DO YOU THINK ABOUT MOST WHEN YOU PLAY THE PIANO?

“OTHER” RESPONSES	NUMBER OF RESPONDENTS	PERCENTAGES
Patterns that are repeating throughout the music	1	1.54%
I just think about the keys and the shapes that each	1	1.54%

chord/interval makes		
Intervals	1	1.54%

In Section D, Question 47 (see Figure 3.43, and Table 3.6), respondents were asked the following multiple choice question: I think of keyboard harmony in terms of (select one): Letter Names, Half Steps/Whole Steps, Hand Positions, Finger Numbers, Finger Directionality (In, Out, Up, Down), Functionality (Tonic, Dominant, Pre-Dominant, Etc.), Solfege, I Don't Think of Anything, and Other (please specify). Eighteen (18) respondents (27.69%) selected "Letter Names" as their response to the statement. Five (5) respondents (7.69%) selected "Half Steps/ Whole Steps" as their response to the statement. Ten (10) respondents (15.38%) selected "Hand Positions" as their response to the statement. One (1) respondent (1.54%) selected "Finger Numbers" as their response to the statement. Five (5) respondents (7.69%) selected "Finger Directionality (In, Out, Up, Down)" as their response to the statement. Twelve (12) respondents (18.46%) selected "Functionality (Tonic, Dominant, Pre-Dominant, Etc.)" as their response to the statement. Seven (7) respondents (10.77%) selected "Solfege" as their response to the statement. Three (3) respondents (4.62%) selected "I Don't Think Anything" as their response to the statement. Four (4) respondents (6.15%) selected "Other (Please specify)" as their response to the statement (see Table 3.6). Of the four respondents who selected "Other" as their response, one (1) respondent (1.54%) indicated "Lead sheet" as their response, one (1) respondent (1.54%) indicated "picturing the look of the key location [sic]" as their response, one (1) respondent (1.54%) indicated "chord

names/lead sheet [sic]” as their response, and one (1) respondent (1.54%) indicated “Scales” as their response.

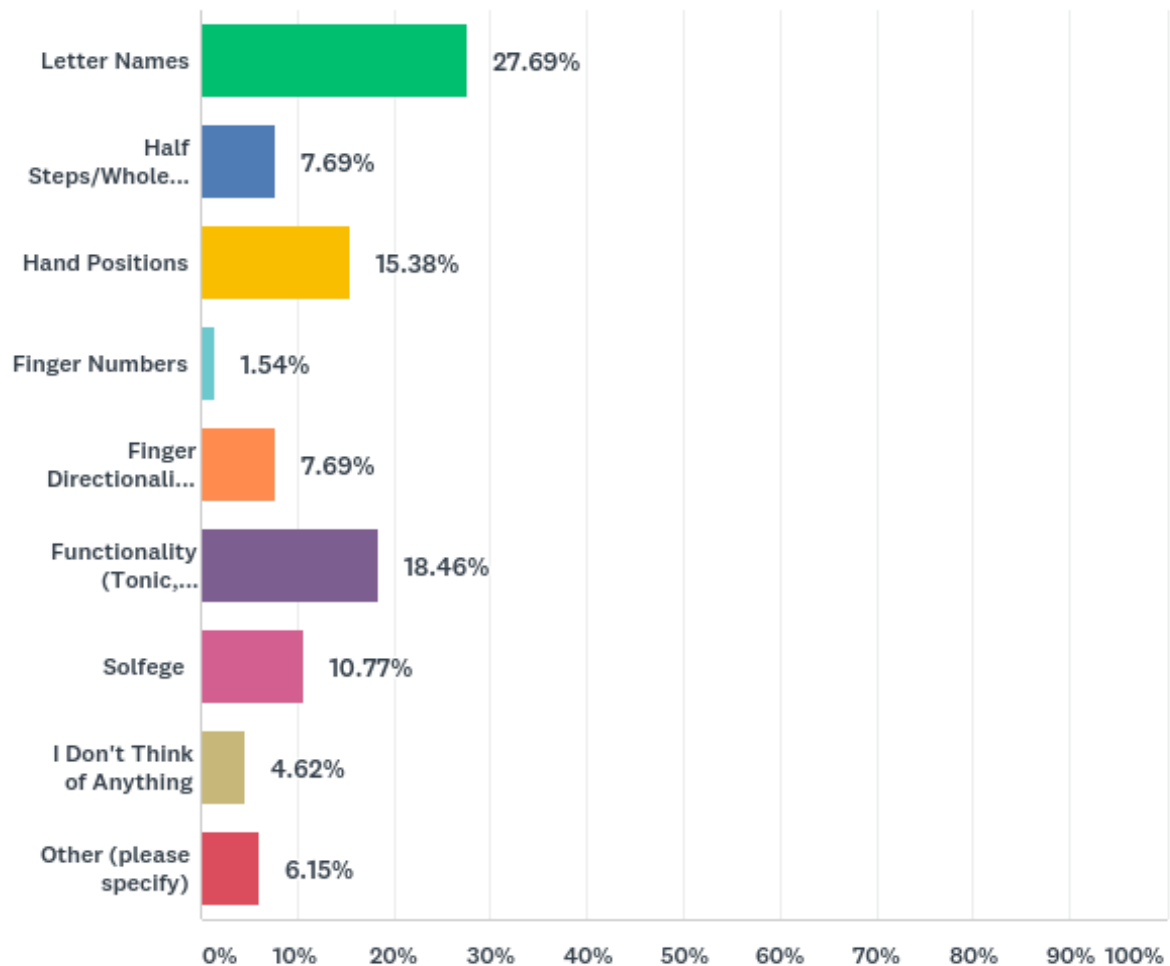


FIGURE 3.43 – SECTION D, QUESTION 47, HOW I THINK ABOUT KEYBOARD HARMONY

TABLE 3.6 – SECTION D, QUESTION 47, HOW I THINK ABOUT KEYBOARD HARMONY

“OTHER” RESPONSES	NUMBER OF RESPONDENTS	PERCENTAGES
Lead sheet	1	1.54%
picturing the look of the key location [sic]	1	1.54%

chord names/lead sheet [sic]	1	1.54%
Scales	1	1.54%

In Section D, Question 48 (see Figure 3.44), respondents were asked the following multiple choice question: When I first become aware of the keyboard harmony, I: Identify the key signature, Identify the chord qualities, Identify the chord functions, Mentally label the chords, Label the chords on the page, Identify the hand position, Label the hand positions on the page, I don't do anything. Twenty-one (21) respondents (32.31%) selected "Identify the key signature" as their response. Five (5) respondents (7.69%) selected "Identify the chord qualities" as their response. Five (5) respondents (7.69%) selected "Identify the chord functions" as their response. Eleven (11) respondents (16.92%) selected "Mentally label the chords" as their response. Twelve (12) respondents (18.46%) selected "Label the chords on the page" as their response. Seven (7) respondents (10.77%) selected "Identify the hand position" as their response. One (1) respondent (1.54%) selected "Label the hand positions on the page" as their response. Three (3) respondents (4.62%) selected "I don't do anything" as their response.

In Section D, Question 49 (see Figure 3.45), respondents were asked to respond to the following multiple choice statement: I use my knowledge of harmony when completing the following (You may check multiple options): Chord progressions, Creating Harmonizations, Sight reading, Learning Repertoire, Accompanying, Open Score Reading of Instrumental Pieces, Open Score Reading of Choral Pieces, N/A. Fifty-two (52) respondents (80.00%) selected "Chord Progressions" as their response. Forty-six (46) respondents (70.77%) selected "Creating Harmonizations" as their response.

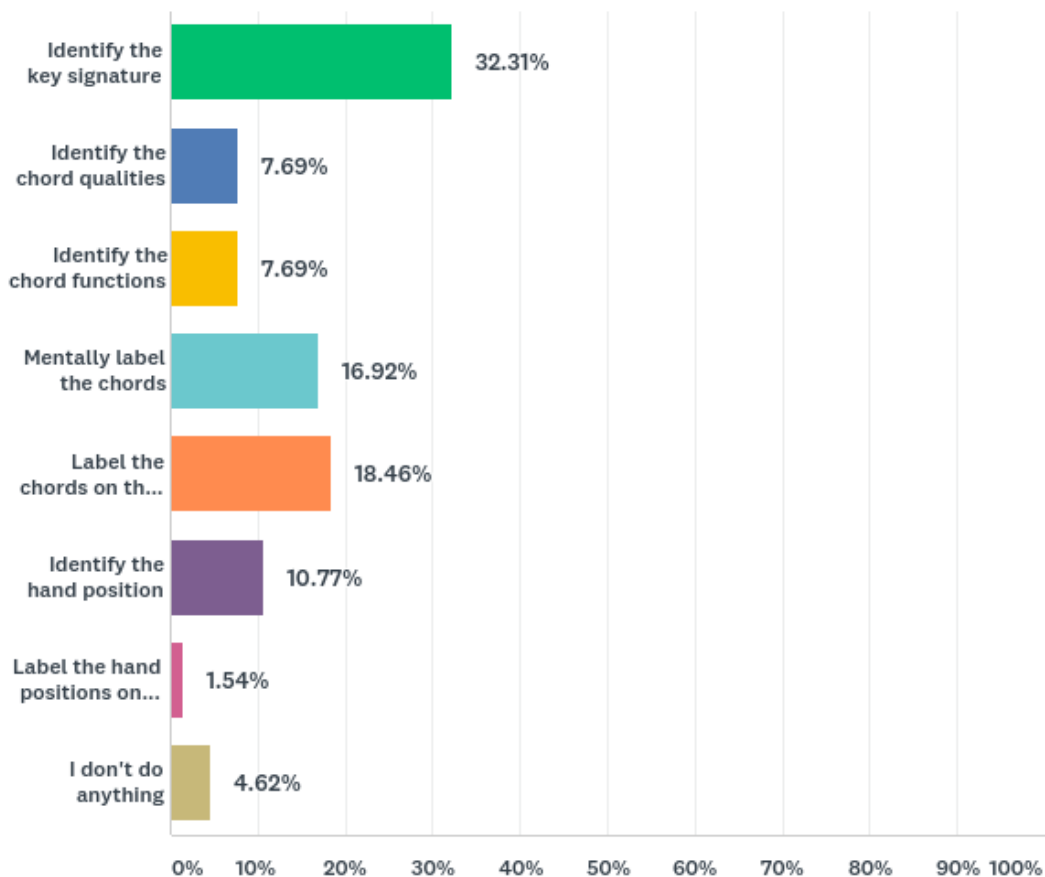


FIGURE 3.44 – SECTION D, QUESTION 48, WHAT I DO WHEN I BECOME AWARE OF KEYBOARD HARMONY

Thirty-four (34) respondents (52.31%) selected “Sight Reading” as their response. Thirty-one (31) respondents (47.69%) selected “Learning Repertoire” as their response. Twenty-two (22) respondents (33.85%) selected “Accompanying” as their response. Sixteen (16) respondents (24.62%) selected “Open Score Reading of Instrumental Pieces” as their response. Nineteen (19) respondents (29.23%) selected “Open Score Reading of Choral Pieces” as their response. Four (4) respondents (6.15%) selected “N/A” as their response.

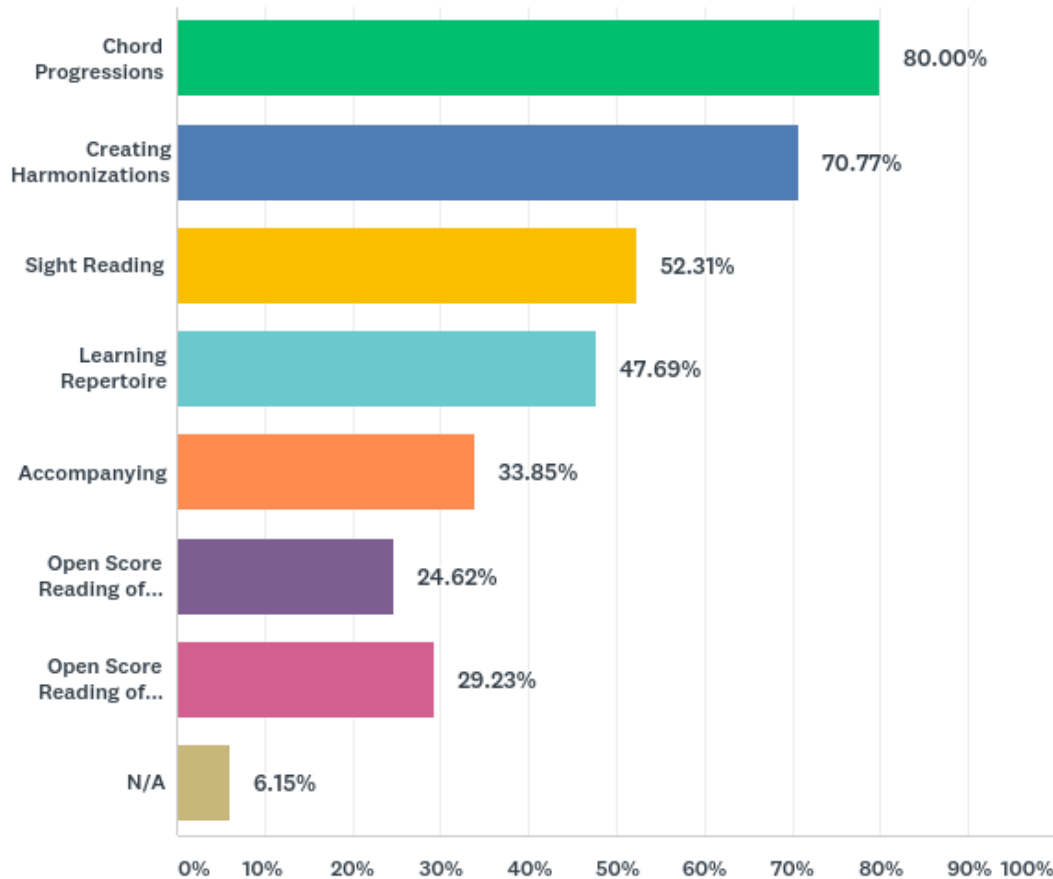


FIGURE 3.45 – SECTION D, QUESTION 49, I USE MY KNOWLEDGE OF HARMONY WHEN COMPLETING THE FOLLOWING

In Section D, Question 50 (see Figure 3.46), respondents were asked to respond to the following statement using a five-point Likert scale: How likely do you believe you are able to use keyboard harmony in your other degree required courses? Three (3) respondents (4.62%) selected “Very Unlikely (1)” as their response. Eleven (11) respondents (16.92%) selected “Unlikely (2)” as their response. Thirteen (13) respondents (20.00%) selected “Neutral (3)” as their response. Twenty-six (26) respondents (40.00%) selected “Agree (4)” as their response. Twelve (12) respondents (18.46%) selected “Very Likely (5)” as their response

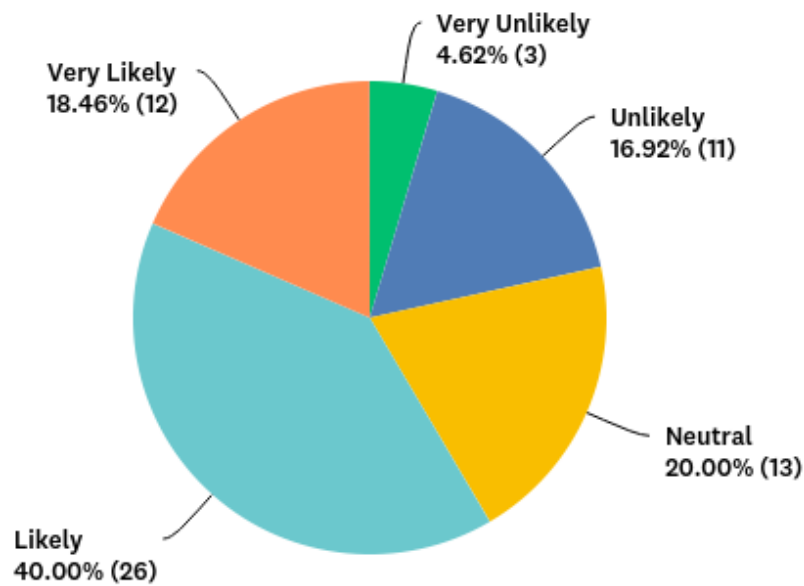


FIGURE 3.46 – SECTION D, QUESTION 50, HOW LIKELY TO YOU BELIEVE YOU ARE TO USE KEYBOARD HARMONY IN YOUR OTHER DEGREE REQUIRED COURSES?

In Section D, Question 51 (see Figure 3.47), respondents were asked to respond to the following statement using a five-point Likert scale: How likely do you believe you are to use keyboard harmony in your future career? Three (3) respondents (4.62%) indicated “Very Unlikely (1)” as their response. Four (4) respondents (6.15%) selected “Unlikely (2)” as their response. Thirteen (13) respondents (20.00%) selected “Neutral (3)” as their response. Twenty-five (25) respondents (38.46%) selected “Likely (4)” as their response. Twenty (20) respondents (30.77%) selected “Very Likely (5)” as their response.

In Section D, Question 52 (see Figure 3.48), respondents were asked to respond to the following statement: When I read music, my primary focus is: Melody, Harmony, Finger Motion, Finger Numbers, Contour, and Other (please specify).

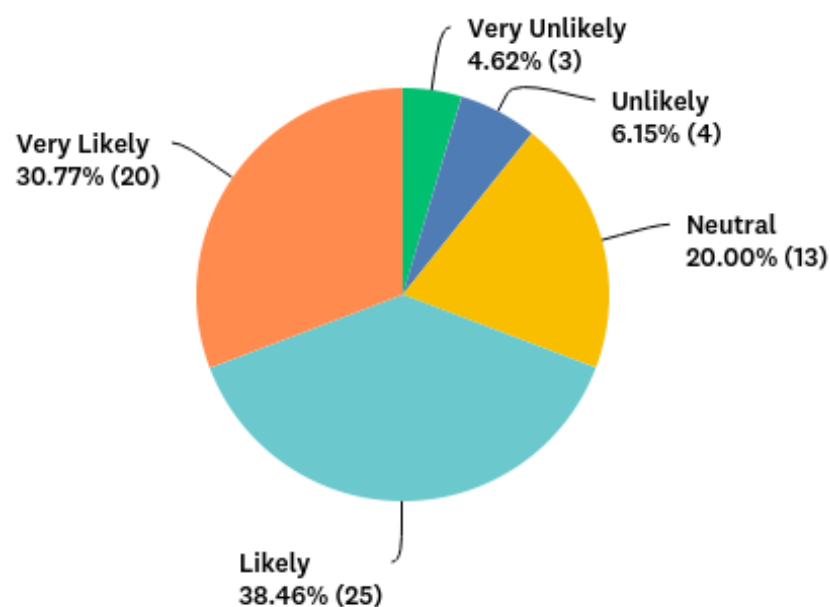


FIGURE 3.47 – SECTION D, QUESTION 51, HOW LIKELY DO YOU BELIEVE YOU ARE TO USE KEYBOARD HARMONY IN YOUR FUTURE CAREER?

Thirty-eight (38) respondents (58.46%) selected “Melody” as their response to the statement. Nine (9) respondents (13.85%) selected “Harmony” as their response to the statement. Ten (10) respondents (15.38%) selected “Finger Motion” as their response to the statement. Five (5) respondents (7.69%) selected “Finger Numbers” as their response to the statement. Two (2) respondents (3.08%) selected “Contour” as their response to the statement. One (1) respondents (1.54%) selected “Other (please specify)” as their response to the statement. This same respondent specified “Rhythm” as their answer to the statement.

3.9 RESULTS OF SECTION E

Section E consisted of three questions designed to elicit information regarding the respondents’ perception of the group piano courses they were enrolled in, and the instructors of those courses.

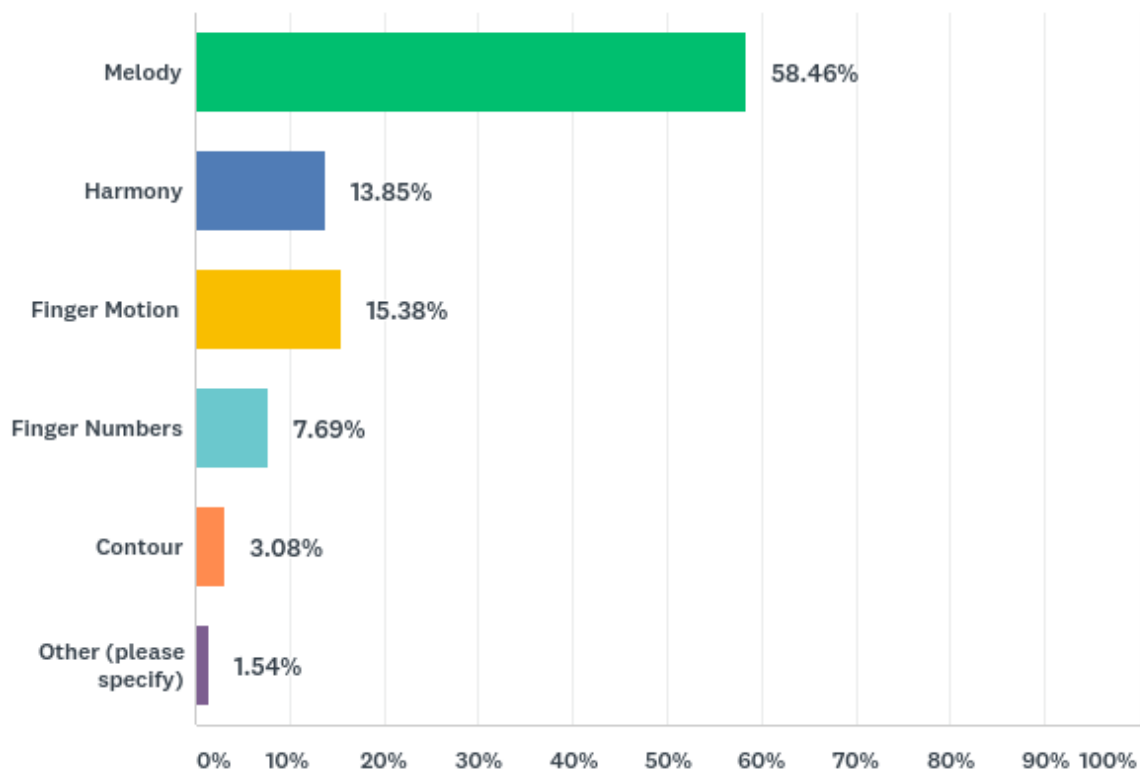


FIGURE 3.48 – SECTION D, QUESTION 52, PRIMARY FOCUS WHEN READING MUSIC

All questions were Likert-scale statements in which respondents were asked to respond to each statement using a five point Likert scale: Strongly Disagree (1), Disagree (2), Neutral (3), Agree (4), Strongly Agree (5). An additional option of N/A was also added. The results may be found in Figures 3.49-3.51. Each table contains the overall percentage of respondents selecting each answer.

In Section E, Question 53 (see Figure 3.49), respondents were asked to respond to the following statement using a five-point Likert scale: I feel that keyboard harmony was emphasized as an important part of the undergraduate group piano course. One (1) respondent (1.54%) selected “Strongly Disagree (1)” as their response to the statement. Nine (9) respondents (13.85%) selected “Disagree (2)” as their response to the statement. Twelve (12) respondents (18.46%) selected “Neutral (3)” as their response to the

statement. Twenty-five (25) respondents (38.46%) selected “Agree (4)” as their response to the statement. Ten (10) respondents (15.38%) selected “Strongly Agree (5)” as their response to the statement. Eight (8) respondents (12.31%) selected “N/A” as their response to the statement.

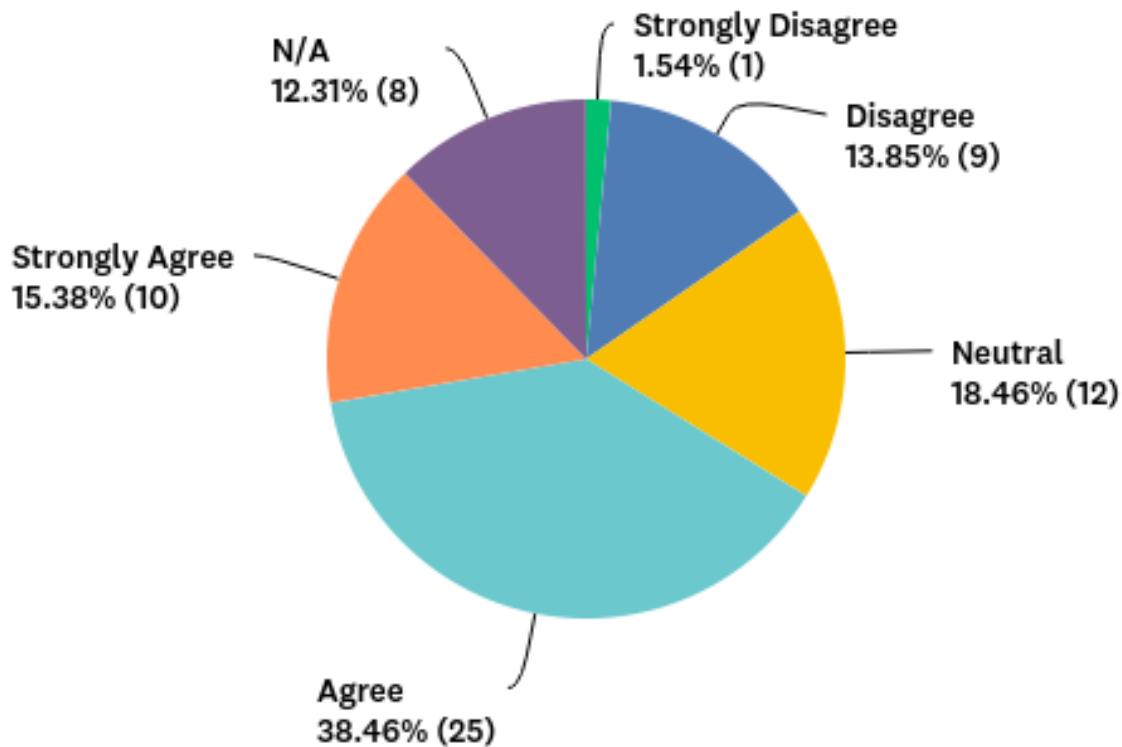


FIGURE 3.49 – SECTION E, QUESTION 53, I FEEL THAT KEYBOARD HARMONY WAS EMPHASIZED AS AN IMPORTANT PART OF THE UNDERGRADUATE GROUP PIANO COURSE

In Section E, Question 54 (see Figure 3.50), respondents were asked to respond to the following statement using a five-point Likert scale: I feel that the textbook presented keyboard harmony in a clear, concise manner. Five (5) respondents (7.69%) selected “Strongly Disagree (1)” as their response to the statement. Ten (10) respondents (15.38%) selected “Disagree (2)” as their response to the statement.

Seventeen (17) respondents (26.15%) selected “Neutral (3)” as their response to the statement. Seventeen (17) respondents (26.15%) selected “Agree (4)” as their response to the statement. Seven (7) respondents (10.77%) selected “Strongly Agree (5)” as their response to the statement. Nine (9) respondents (13.85%) selected “N/A” as their response to the statement.

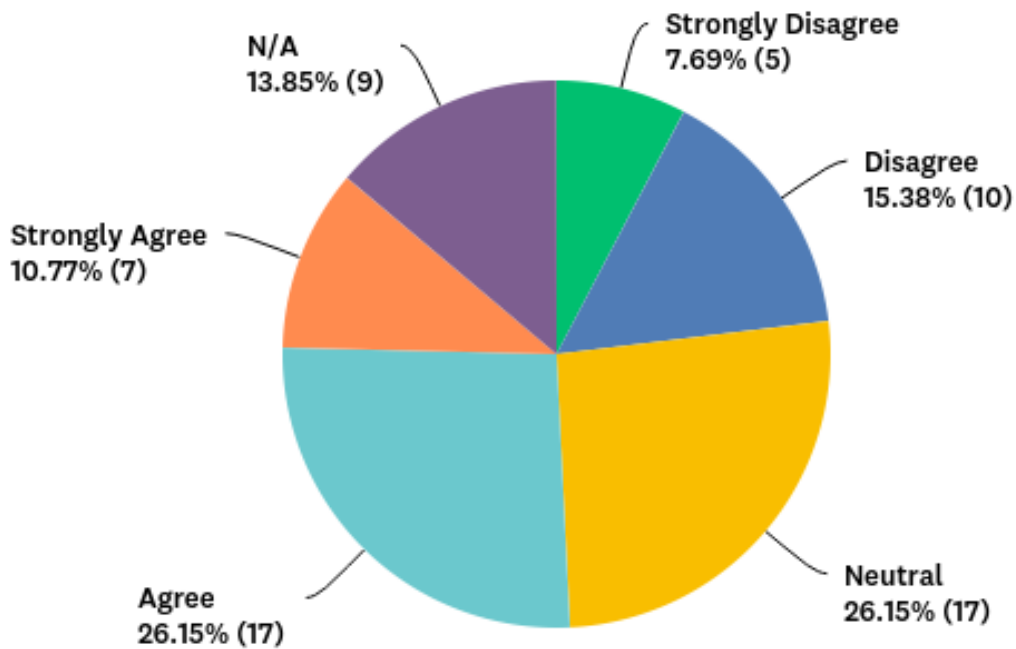


FIGURE 3.50 – SECTION E, QUESTION 54, I FEEL THAT THE TEXTBOOK PRESENTED KEYBOARD HARMONY IN A CLEAR, CONCISE MANNER

In Section E, Question 55 (see Figure 3.55), respondents were asked to respond to the following statement using a five-point Likert scale: The group piano instructor contributed to my understanding of harmony. Eight (8) respondents (12.31%) selected “Strongly Disagree (1)” as their response to the statement. Fourteen (14) respondents (21.54%) selected “Disagree (2)” as their response to the statement. Eleven (11) respondents (16.92%) selected “Neutral (3)” as their response to the statement.

Seventeen (17) respondents (26.15%) selected “Agree (4)” as their response to the statement. Seven (7) respondents (10.77%) selected “Strongly Agree (5)” as their response to the statement. Eight (8) respondents (12.31%) selected “N/A” as their response to the statement.

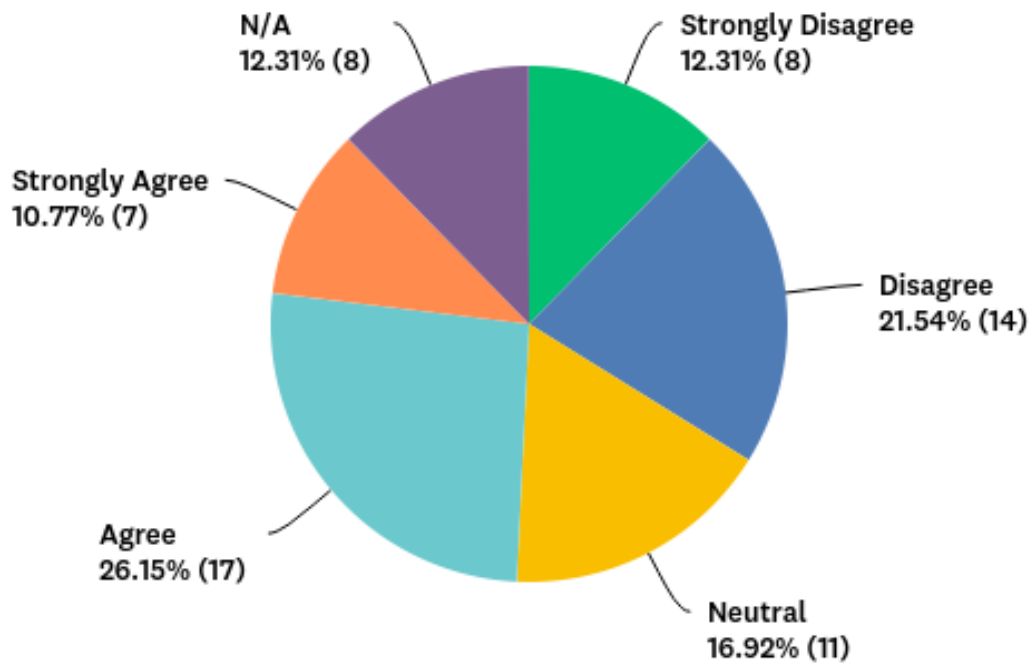


FIGURE 3.51 – SECTION E, QUESTION 55, THE GROUP PIANO INSTRUCTOR CONTRIBUTED TO MY UNDERSTANDING OF HARMONY

CHAPTER 4

SUMMARY AND CONCLUSIONS

The purpose of the study was to examine the attitudes and perceptions of undergraduate non-keyboard music majors toward functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music, and to determine whether the students felt they understood functional keyboard harmony, whether they felt they could actualize it at the keyboard, and whether they believed they were prepared to use it in their career field upon completion of the course sequence and their degree. On March 18, 2018, an introductory letter and electronic survey link were posted to Blackboard, and sent via e-mail to the 263 students who were currently enrolled in music degrees at the University of South Carolina School of Music. Follow-up e-mails containing the link were sent on April 11, 2018, and April 18, 2018. The survey portal was closed on April 26, 2018. The survey was divided into five main sections: (A) Demographic Information, (B) Musical Experience, (C) Education, (D) Harmony Perception, (E) Course/Instructor. A copy of the research instrument may be found in Appendix D. Sixty-five complete survey responses were submitted, for an 82% completion rate.

SUMMARY OF SECTION A: DEMOGRAPHIC INFORMATION

Section A consisted of five questions designed to elicit basic demographic information regarding student's degree programs, degree program emphasis, year in

school, primary instrument, and years of study on the primary instrument. Thirty-three respondents (50.77%) were completing a Bachelor of Music with an emphasis in Music Education, twenty-five (34.86%) were completing a Bachelor of Music in Performance, six (9.23%) were completing a Bachelor of the Arts in Music, and one (1.54%) was completing a Performance Certificate. Fifty-one respondents (80.95%) indicated a degree emphasis in performance, four (6.35%) indicated an emphasis in Chamber Music, three (4.76%) indicated an emphasis in Music Theory, two (3.17%) indicated an emphasis in Recording Technology, two (3.17%) indicated an emphasis in Jazz Studies, and one (1.59%) indicated an emphasis in Composition.

Twenty respondents (30.77%) were Sophomores, nineteen (29.23%) were Freshman, Fourteen (21.54%) were Juniors, eleven (16.92%) were Fourth Year Seniors, and one (1.54%) was a Fifth Year Senior.

Fifteen respondents (23.08%) selected Voice (soprano) as their primary instrument, six (9.23%) selected Clarinet, five (7.69%) selected Saxophone, four (6.15%) selected Trumpet, four (6.15%) selected Viola, four (6.15%) selected Violin, four (6.15%) selected Voice (Bass), three (4.62%) selected Trombone, three (4.62%) selected Tuba, three (4.62%) selected Voice (Tenor), two (3.08%) selected Bassoon, two (3.08%) selected Flute, two (3.08%) selected Oboe, two (3.08%) selected Percussion, two (3.08%) selected Voice (Alto), one (1.54%) selected Bass, one (1.54%) selected French Horn, one (1.54%) selected Guitar, and one (1.54%) selected Piano. Fifty (76.92%) of respondents indicated 10-16 years of total study on their major instrument, ten (15.38%) indicated 6-9 years of total study, and five (7.69%) indicated 1-5 years of total study.

SUMMARY OF SECTION B: EXPERIENCE QUESTIONS

Section B consisted of three questions and two sub-questions designed to elicit information regarding the previous keyboard and keyboard harmony experiences of the respondents. Twenty respondents (30.77%) indicated no previous piano study, twenty-five (38.46%) indicated 1-2 years of previous piano study. Twenty respondents (30.77%) indicated no previous piano study, twenty-five (38.46%) indicated 1-2 years of previous piano study, five (4.69%) indicated 3-4 years of previous piano study, seven (10.77%) indicated 5-7 years of previous piano study, two (3.08%) indicated 8-10 years of previous piano study, and six (9.23%) indicated 11-16 years of previous piano study.

Forty-eight (73.85%) of respondents indicated that they had had general music theory training prior to their college experiences, while seventeen (26.15%) indicated they did not have any general music theory training prior to college. The forty-eight respondents who had previous music theory training indicated a variety of sources of their training. Six respondents (12.55%) indicated private lessons, twenty-four (50.0%) indicated Advanced Placement Study (AP), fourteen (29.17%) indicated Middle School or High School training (non AP) including choir, band, orchestra, and music theory classes, three (6.25%) indicated theory training as part of their applied instrumental or vocal lessons, and one (2.08%) indicated IB Music Theory.

Nine respondents (13.85%) indicated that their prior music theory training included functional keyboard harmony, and fifty-six (86.15%) indicated that it was not included. Of the nine respondents who said keyboard harmony was included in their prior study, four (44.44%) indicated theory books and classes as the source of their experience,

four (44.44%) indicated private lessons as the source, and one (11.11%) indicated Bach Chorales as the source.

SUMMARY OF SECTION C: EXPERIENCE QUESTIONS

Section C consisted of thirty-five Likert-scale statements designed to elicit information regarding the educational experiences of the respondents pertaining to their knowledge of functional harmony and their ability to utilize these functional skills in career relevant situations.

When asked if they understood and could identify chord qualities, fifty-one respondents (78.46%) selected “Strongly Agree (5)” as their response. Thirteen respondents (20.00%) selected “Agree (4),” as their response and one respondent (1.54%) selected “Neutral (3)” as their response to the statement. When asked if they felt able to play Major/Minor/Augmented/Diminished chords at the piano, thirty-seven respondents (56.92%) selected “Strongly Agree (5)” as their response. Twenty-four (36.92%) selected “Agree (4)” as their response, two (3.08%) selected “Neutral (3)” as their response, one (1.54%) selected “Disagree (2)” as their response, and one (1.54%) selected “Strongly Disagree (1)” as their response.

When asked if they were able to understand and identify parallel major and minor keys, forty-four respondents (67.69%) selected “Strongly Agree (5)” as their response to the statement. Nineteen (29.23%) selected “Agree (4)” as their response, and two (3.08%) selected “Neutral (3)” as their response. When asked if they were able to play parallel major and minor chords at the piano, thirty-eight respondents (58.46%) selected “Strongly Agree (5)” as their response to the statement. Fourteen (21.54%) selected

“Agree (4)” as their response, nine (13.85%) selected “Neutral (3)” as their response, three (4.62%) selected “Disagree (2)” as their response, and one (1.54%) selected “Strongly Disagree (1)” as their response.

When asked if they were able to understand and use primary chords in major and minor keys when completing a harmonization, thirty-seven respondents (56.92%) selected “Strongly Agree (5)” as their answer to the statement. Twenty-five (38.46%) selected “Agree (4)” as their response, two (3.08%) selected “Neutral (3)” as their response, and one (1.54%) selected “Disagree (2)” as their response.

When asked if they were able to understand and identify primary chords in major and minor keys when completing a score analysis, thirty-eight respondents (58.46%) selected “Strongly Agree (5)” as their response to the statement. Twenty-four (36.92%) selected “Agree (4)” as their response, two (3.08%) selected “Neutral (3)” as their response, and one (1.5%) selected “Disagree (2)” as their response.

When asked if they were able to play primary chords in major and minor keys at the piano, thirty-seven respondents (56.92%) selected “Strongly Agree (5)” as their response to the statement. Seventeen (26.15%) selected “Agree (4)” as their response, six (9.23%) selected “Neutral (3)” as their response, three (4.62%) selected “Disagree (2)” as their response, and two (3.08%) selected “Strongly Disagree (1)” as their response.

Twenty-eight respondents (43.08%) selected “Strongly Agree (5)” when asked if they were able to understand and use secondary chords in major and minor keys when completing a harmonization. Twenty-seven (41.54%) selected “Agree (4)” as their

response, six (9.23%) selected “Neutral (3)” as their response, and four selected “Disagree (2)” as their response.

Twenty-eight respondents (43.08%) selected “Strongly Agree (5)” as their response when asked if they were able to understand and identify secondary chords in major and minor when completing a score analysis. Twenty-eight (43.08%) selected “Agree (4)” as their response, eight (12.31%) selected “Neutral (3)” as their response, and one (1.54%) selected “Disagree (2)” as their response.

Twenty-six respondents selected “Strongly Agree (5)” as their response when asked if they were able to play secondary chords in major and minor keys at the piano. Nineteen (29.23%) selected “Agree (4)” as their response, six (9.23%) selected “Neutral (3)” as their response, eleven (16.92%) selected “Disagree (2)” as their response, and three (4.62%) selected “Strongly Disagree (3)” as their response.

Twenty-seven respondents (41.54%) selected “Strongly Agree (5)” as their response to when asked if they were able to understand and use secondary dominant chords in major and minor keys when completing a harmonization. Twenty-two (33.85%) selected “Agree (4)” as their response, nine (13.85%) selected “Neutral (3)” as their response, six (9.23%) selected “Disagree (6)” as their response, and one (1.54%) selected “Strongly Disagree (1)” as their response.

Twenty-two respondents (33.85%) selected “Strongly Disagree (5)” as their response when asked if they were able to understand and identify secondary dominants in major and minor keys when completing a score analysis. Thirty-one (47.69%) selected “Agree (4)” as their response, seven (10.77%) selected “Neutral (3)” as their response,

three (4.62%) selected “Disagree (2)” as their response, and two (3.08%) selected “Strongly Disagree (1)”⁶ as their response.

Nineteen (29.23%) selected “Strongly Agree (5)” as their response when asked if they were able to play secondary dominants at the piano. Fourteen (21.54%) selected “Agree (4)” as their response, ten (15.38%) selected “Neutral (3)” as their response, seventeen (26.15%) selected “Disagree (2)” as their response, four (6.15%) selected “Strongly Disagree (1)” as their response, and one (1.54%) selected “N/A” as their response.

Nineteen respondents (29.23%) selected “Strongly Agree (5)” as their response to when asked if they were able to understand and use augmented 6th chords when completing a harmonization. Fourteen (29.23%) selected “Agree (4)” as their response, seven (10.77%) selected “Neutral (3)” as their response, sixteen (24.62%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response and one (1.54%) selected “N/A” as their response.

Twenty respondents (30.77%) selected “Strongly Agree (5)” as their response when asked if they were able to understand and identify augmented 6th chords when completing a score analysis. Fourteen (21.54%) selected “Agree (4)” as their response, seven (10.77%) selected “Neutral (3)” as their response, fifteen (23.08%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response, and one (1.54%) selected “N/A” as their response.

⁶ An abnormality occurred in the collection of the data for this question. Due to a typing error, option 5 was listed as “Strongly Disagree” rather than “Strongly Agree.” Due to the consistency of the numeral “5” that was placed by the “Strongly Agree” option in all other Likert scale questions in Section C, respondents appear to have selected answer 5 as “Strongly Agree” despite the typing error.

Eight respondents (12.31%) selected “Strongly Agree (5)” as their response when asked if they were able to play augmented 6th chords at the piano. Nine (13.85%) selected “Agree (4)” as their response, nine (13.85%) selected “Neutral (3)” as their response, twenty-one (32.31%) selected “Disagree (2)” as their response, fifteen (23.08%) selected “Strongly Disagree (1)” as their response, and three (4.62%) selected “N/A” as their response.

Twenty-one respondents (32.31%) selected “Strongly Agree (5)” as their response when asked if they were able to understand and use the Neapolitan chord when completing a harmonization. Ten (15.38%) selected “Agree (4)” as their response, seven (10.77%) selected “Neutral (3)” as their response, seventeen (26.15%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response, and two (3.08%) selected “N/A” as their response.

Twenty-one respondents (32.31%) selected “Strongly Agree (5)” as their response when asked if they were able to understand and identify the Neapolitan chord when completing a score analysis. Twelve (18.46%) selected “Agree (4)” as their response, five (7.69%) selected “Neutral (3)” as their response, fifteen (23.08%) selected “Disagree (2)” as their response, ten (15.38%) selected “Strongly Disagree (1)” as their response, and two (3.08%) selected “N/A” as their response.

Thirteen respondents (20.00%) selected “Strongly Agree (5)” as their response when asked if they were able to play the Neapolitan chord at the piano. Eight (12.31%) selected “Agree (4)” as their response, five (7.69%) selected “Neutral (3)” as their response, twenty-two (33.85%) selected “Disagree (2)” as their response, fifteen

(23.08%) selected “Strongly Disagree (1)” as their response, and two (3.08%) selected “N/A” as their response.

Twenty-one respondents (32.31%) selected “Strongly Agree (5)” as their response when asked if they were able to understand and use modulations as they occur in functional keyboard harmony. Fifteen (23.08%) selected “Agree (5)” as their response, fourteen (21.54%) selected “Neutral (3)” as their response, seven (10.77%) selected “Disagree (2)” as their response, five (7.69%) selected “Strongly Disagree (1)” as their response, and three (4.62%) selected “N/A” as their response.

Twenty-eight respondents (43.08%) selected “Strongly Agree (5)” as their response when asked if they felt playing chord progressions at the piano was an important aspect of their musical education. Twenty-one respondents (32.31%) selected “Agree (4)” as their response, eleven (16.92%) selected “Neutral (3)” as their response, two (3.08%) selected “Disagree (2)” as their response, and three (4.62%) selected “Strongly Disagree (1)” as their response.

Twenty-five respondents (38.46%) selected “Strongly Agree (5)” as their response when asked if they felt harmonizing melody lines at the piano was an important part of their musical education. Twenty-three respondents (35.38%) selected “Agree (4)” as their response, ten (15.38%) selected “Neutral (3)” as their response, four (6.15%) selected “Disagree (2)” as their response, and three (4.62%) selected “Strongly Disagree (1)” as their response.

Twenty-two respondents (33.85%) selected “Strongly Agree (5)” when asked if they felt that sight reading at the piano was an important part of their musical education. Thirteen respondents (20.00%) selected “Agree (4)” as their response, nineteen (29.23%)

selected “Neutral (3)” as their response, eight (12.31%) selected “Disagree (2)” as their response, and three (4.62%) selected “Strongly Disagree (1)” as their response.

Seventeen respondents (26.15%) selected “Strongly Agree (5)” when asked if they felt that learning repertoire at the piano was an important part of their musical education. Eleven respondents (16.92%) selected “Agree (4)” as their response, fourteen (21.54%) selected “Neutral (3)” as their response, twenty (30.77%) selected “Disagree (2)” as their response, and three (4.62%) selected “Strongly Disagree (3)” as their response.

Twenty respondents (30.77%) selected “Strongly Agree (5)” when asked if accompanying at the piano was an important part of their musical education. Thirteen respondents (20.00%) selected “Agree (4)” as their response, nineteen (29.23%) selected “Neutral (3)” as their response, seven (10.77%) selected “Disagree (2)” as their response, and six (9.23%) selected “Strongly Disagree (1)” as their response.

Thirteen respondents (20.00%) selected “Strongly Agree (5)” when asked if open score reading of instrumental works at the piano was an important part of their musical education. Eighteen respondents (27.69%) selected “Agree (4)” as their response, twenty-three (35.38%) selected “Neutral (3)” as their response, nine (13.85%) selected “Disagree (2)” as their response, and two (3.08%) selected “Strongly Disagree (1)” as their response.

Ten respondents (15.38%) selected “Strongly Agree (5)” when asked if open score reading of choral works at the piano was an important part of their musical education. Twenty-seven respondents (41.54%) selected “Agree (4)” as their response, eleven (16.92%) selected “Neutral (3)” as their response, eleven (16.92%) selected

“Disagree (2)” as their response, and six (9.23%) selected “Strongly Disagree (1)” as their response.⁷

Thirteen respondents (20.00%) selected “Strongly Agree (5)” when asked if they felt that they were able to use functional harmony on their own without assistance. Eighteen respondents (27.69%) selected “Agree (4)” as their response, sixteen (24.62%) selected “Neutral (3)” as their response, ten (15.38%) selected “Disagree (2)” as their response, four (6.15%) selected “Strongly Disagree (1)” as their response, and four (6.15%) selected “N/A” as their response.

Eight respondents (12.31%) selected “Strongly Agree (5)” when asked if they felt adequately prepared for the functional harmony components of the Praxis Exam. Nine respondents (13.85%) selected “Agree (4)” as their response, thirteen (20.00%) selected “Neutral (3)” as their response, fifteen (23.08%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response, and twelve (18.46%) selected “N/A” as their response.

Eight respondents (12.31%) selected “Strongly Agree (5)” when asked if they felt adequately prepared to use their functional keyboard harmony skills to teach a private lesson. Twelve respondents (18.46%) selected “Agree (4)” as their response, twelve (18.46%) selected “Neutral (3)” as their response, eighteen (27.69%) selected “Disagree (2)” as their response, eleven (16.92%) selected “Strongly Disagree (1)” as their response, and four (6.15%) selected “N/A” as their response.

Five respondents (7.69%) selected “Strongly Agree (5)” when asked if they felt adequately prepared to use their functional keyboard harmony skills to lead a choral

⁷An abnormality occurred in the collection of the data for this question. The “N/A” option was inadvertently omitted. All other Likert scale options were included accurately.

rehearsal. Eight respondents (12.31%) selected “Agree (4)” as their response, eleven (16.92%) selected “Neutral (3)” as their response, twenty (30.77%) selected “Disagree (2)” as their response, fifteen (23.08%) selected “Strongly Disagree (1)” as their response, and six (9.23%) selected “N/A” as their response.

Eight respondents (12.31%) selected “Strongly Agree (5)” when asked if they felt their exposure to functional keyboard harmony skills improved their ability to sight read. Twenty-three respondents (35.38%) selected “Agree (4)” as their response, nine (13.85%) selected “Neutral (3)” as their response, fifteen (23.08%) selected “Disagree (2)” as their response, seven (10.77%) selected “Strongly Disagree (1)” as their response, and three (4.62%) selected “N/A” as their response.

Fifteen respondents (23.08%) selected “Strongly Agree (5)” when asked if their exposure to functional harmony skills improved their music reading. Twenty-one respondents (32.31%) selected “Agree (4)” as their response, thirteen (20.00%) selected “Neutral (3)” as their response, five (7.69%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response, and three (4.62%) selected “N/A” as their response.

Ten respondents (15.38%) selected “Strongly Agree (5)” when asked if their exposure to functional keyboard harmony skills has supported their work in music theory classes. Twenty-four respondents (36.92%) selected “Agree (4)” as their response, fifteen (23.08%) selected “Neutral (3)” as their response, nine (13.85%) selected “Disagree (2)” as their response, three (4.62%) selected “Strongly Disagree (1)” as their response, and four (6.15%) selected “N/A” as their response.

Sixteen respondents (24.62%) selected “Strongly Agree (5)” when asked if they felt competent enough in their knowledge of functional harmony skills that they could create and arrangement. Sixteen respondents (24.62%) selected “Agree (4)” as their response, thirteen (20.00%) selected “Neutral (3)” as their response, thirteen (20.00%) selected “Disagree (2)” as their response, five (7.69%) selected “Strongly Disagree (1)” as their response, and two (3.08%) selected “N/A” as their response.

SUMMARY OF SECTION D: HARMONY PERCEPTION QUESTIONS

Section D consisted of seven questions designed to elicit information regarding the respondents’ perception of harmony.

Thirty-eight respondents (58.46%) selected “Note Names” when asked what they thought about most when playing the piano. Respondents had the option to select multiple responses. Thirty-four respondents (52.31%) selected “Hand Placement” as their response, twenty-six (40.00%) selected “Finger Motion” as their response, twenty-five (38.46%) selected “Chord Progressions” as their response, twenty (30.77%) selected “Finger Numbers” as their response, twenty (30.77%) selected “Counting” as their response, fifteen (23.08%) selected “Musical Expressivity” as their response, fifteen (23.08%) selected “Harmonic Progressions” as their response, nine (13.85%) selected “Solfege” as their response, nine (13.85%) selected “Analysis” as their response, seven (10.77%) selected “Wrist/Arm Gestures” as their response, and two (3.08 %) selected “I Don’t Think of Anything” as their response.

Eighteen respondents (27.69%) selected “Letter Names” when asked to indicate how they think of keyboard harmony. Twelve respondents (18.46%) selected “Functionality” as their response, ten (15.38%) selected “Hand Positions” as their

response, seven (10.77%) selected “Solfege” as their response, five (7.69%) selected “Half Steps/Whole Steps” as their response, five (7.69%) selected “Finger Directionality” as their response, four (6.15%) selected “Other (please specify)” as their response, three (4.62%) selected “I Don’t Think of Anything” as their response, and one (1.54%) selected “Finger Numbers” as their response. The four respondents who indicated “Other (please specify)” as their response, provided the following responses: Lead sheet, picturing the look of the key location, chord names/lead sheet, and Scales [sic].

Twenty-one respondents (32.31%) selected “Identify the key signature” when asked what they do first once they become aware of the keyboard harmony. Twelve respondents (18.46%) selected “Label the chords on the page” as their response, eleven (16.92%) selected “Mentally label the chords” as their response, seven (10.77%) selected “Identify the hand position” as their response, five (7.69%) selected “Identify the chord qualities” as their response, five (7.69%) selected “Identify the chord functions” as their response, three (4.62%) selected “I don’t do anything” as their response, and one (1.54%) selected “Label the hand positions on the page” as their response.

Fifty-two respondents (80.00%) selected “Chord Progressions” when asked to specify the activities that required them to use their knowledge of harmony in order to reach completion. Forty-six respondents (70.77%) selected “Creating Harmonizations” as their response, thirty-four (52.31%) selected “Sight Reading” as their response, thirty-one (47.69%) selected “Learning Repertoire” as their response, twenty-two (33.85%) selected “Accompanying” as their response, nineteen (29.23%) selected “Open Score Reading of Choral Pieces” as their response, sixteen (24.62%) selected “Open Score Reading of

Instrumental Pieces” as their response, and four (6.15%) selected “N/A” as their response. Respondents had the option to select multiple responses.

Twelve respondents (18.46%) selected “Very Likely (5)” when asked how likely they believed they were to use keyboard harmony in their other degree required courses. Twenty-six respondents (40.00%) selected “Likely (4)” as their response, thirteen (20.00%) selected “Neutral (3)” as their response, eleven (16.92%) selected “Unlikely (2)” as their response, and three (4.62%) selected “Very Unlikely (1)” as their response.

Twenty respondents (30.77%) selected “Very Likely (5)” when asked how likely they believed they were to use keyboard harmony in their future career. Twenty-five respondents (38.46%) selected “Likely (4)” as their response, thirteen (20.00%) selected “Neutral (3)” as their response, four (6.15%) selected “Unlikely (2)” as their response, and three (4.62%) selected “Very Unlikely (1)” as their response.

Thirty-eight respondents (58.46%) selected “Melody” when asked what their primary area of focus is while reading music. Ten respondents (15.38%) selected “Finger Motion” as their response, nine (13.85%) selected “Harmony” as their response, five (7.69%) selected “Finger Numbers” as their response, two (3.08%) selected “Contour” as their response, and one (1.54%) selected “Other (please specify)” as their response. The respondent who selected “Other (please specify)” as their response, indicated “Rhythm” as their specific answer.

SUMMARY OF SECTION E: COURSE/INSTRUCTOR QUESTIONS

Section E consisted of three questions designed to elicit information regarding the respondents’ perception of the group piano courses they were enrolled in, and the instructors of those courses.

Ten respondents (15.38%) selected “Strongly Agree (5)” when asked if they felt that keyboard harmony was emphasized as an important part of the undergraduate group piano course. Twenty-five (38.46%) selected “Agree” as their response, twelve (18.46%) selected “Neutral (3)” as their response, nine (13.85%) selected “Disagree (2)” as their response, one (1.54%) selected “Strongly Disagree (1)” as their response, and eight (12.31%) selected “N/A” as their response.

Seven respondents (10.77%) selected “Strongly Agree (5)” when asked if they felt that the textbook presented keyboard harmony in a clear, concise manner. Seventeen respondents (26.15%) selected “Agree (4)” as their response, seventeen (26.15%) selected “Neutral (3)” as their response, ten (15.38%) selected “Disagree (2)” as their response, five (7.69%) selected “Strongly Disagree (1)” as their response, and nine (13.85%) selected “N/A” as their response.

Seven respondents (10.77%) selected “Strongly Agree (5)” when asked if the group piano instructor contributed to their understanding of harmony. Seventeen respondents (26.15%) selected “Agree (4)” as their response, eleven (16.92%) selected “Neutral (3)” as their response, fourteen (2.54%) selected “Disagree (2)” as their response, eight (12.31%) selected “Strongly Disagree (1)” as their response, and eight (12.31%) selected “N/A” as their response.

CONCLUSIONS

This study sought to examine the following research questions:

1. Do undergraduate group piano students think about functional keyboard harmony?

2. What are the attitudes and perceptions of undergraduate group piano students regarding functional keyboard harmony and its usage?
3. Have undergraduate group piano students been prepared to utilize functional keyboard harmony in their courses and careers post-graduation?
4. What implications do these findings hold for the teaching of functional keyboard harmony in the group piano curriculum?

RESEARCH QUESTION 1 – DO STUDENTS THINK ABOUT HARMONY

In Chapter 2 of this dissertation the reviews of major and minor group piano texts indicated that all of the texts utilize roman numerals, which indicate harmonic functionality, early on in their presentation of harmony. The results of this survey indicate that undergraduate group piano students do think about harmony, but that the majority of students do not think of harmony in terms of functionality as the texts suggest, despite having varying amounts of group piano experience.

Only 18.46% of respondents indicated that they thought of harmony in terms of functionality (the second most common response), while 27.69% of respondents indicated that they thought of harmony in terms of letter names (the most common response). The third most common response was “hand positions”, which was selected by 15.38% of respondents, while solfege was the fourth most common with 10.77%. When asked what their primary focus was when reading music, 58.46% of respondents selected “Melody”, while only 13.85% selected “Harmony”.

Additionally, when asked what they think about most while playing the piano (multiple options could be selected), 58.46% of respondents selected “Note Names,”

52.31% selected “Hand Placement,” and 40.00% selected “Finger Motion,” while only 38.46% selected “Chord Progressions,” and 23.08% selected “Harmonic Progressions.” More research will be needed to determine the most effective way to guide students toward thinking about harmony in terms of its functionality.

RESEARCH QUESTION 2 – ATTITUDES AND PERCEPTIONS

Students were asked to indicate which topics from the following list they viewed as being an important part of their musical education: Playing chord progressions at the piano, harmonizing melody lines at the piano, sight reading, learning repertoire at the piano, accompanying at the piano, open score reading of instrumental works at the piano, and open score reading of choral works at the piano. Students selected playing chord progressions at the piano, and harmonizing melody lines at the piano as being the top two most important portions of their musical education, with 75% of respondents indicating positive feelings toward playing chord progressions, and 74% of respondents indicating positive feelings toward harmonizing melody lines. Respondents indicated mildly positive feelings (57% positive) toward open score reading of choral works at the piano, sight reading (54% positive), and accompanying at the piano (51% positive), while open score reading of instrumental works at the piano (48% positive), and learning repertoire at the piano (43% positive) received decidedly higher neutral/negative feelings.

When asked to select which activities they utilize their knowledge of harmony to complete (multiple options could be selected), 80% of respondents selected “Chord Progressions,” 70.77% of respondents selected “Creating Harmonizations at the Piano,” 52.31% selected “Sight Reading,” 47.69% selected “Learning Repertoire,” 33.85% selected “Accompanying,” 29.23% selected “Open Score Reading of Choral Pieces,”

24.62% selected “Open Score Reading of Instrumental Pieces,” and 6.15% selected “N/A.”

These results indicate that students recognize the value and importance of harmony and its usage within their musical education as it relates to chord progressions and harmonizations, but that these feelings of relevance do not extend to other activities, such as sight reading, accompanying, score reading and learning repertoire to the same degree. Respondents who selected previous music theory experience indicated the same results for these questions as those respondents who indicated no prior experience.

The 13.8 % of respondents who indicated keyboard harmony experience as a component of their music theory experience had more positive feelings toward all components listed as an important part of their musical education. The majority of these students also indicated that they thought of keyboard harmony in terms of functionality and solfege (which indicates functionality). More research will be needed to determine the exact degree to which keyboard harmony experience influences students’ perceptions of harmony, and its overall relevance to their music education.

RESEARCH QUESTION 3 – ARE STUDENTS PREPARED TO UTILIZE CONCEPTS

Overall, respondents indicated consistently higher levels of confidence in the identification of theoretical components, and their usage in the completion of harmonizations and analysis, and consistently lower levels of confidence in their ability to actualize these components at the keyboard. Overall confidence levels decreased as the difficulty level of the concepts increased, and the discrepancy between identification/harmonization/analysis and actualization at the keyboard increased more significantly.

Respondents who indicated previous keyboard experience showed less of a discrepancy between identification/harmonization/analysis and actualization at the keyboard in relation to chord qualities, parallel major and minor keys, primary chords, secondary chords, and secondary dominants. The results were comparable to those with no keyboard harmony experience in relation to augmented sixth chords and the neapolitan chord.

Respondents were asked a series of questions in an effort to determine their feelings and perceptions toward the use of functional harmony in practical situations. The results from this section indicate moderate negativity, with positive feelings for all questions falling under 50%. When asked if they felt comfortable using functional harmony on their own without assistance, 48% of respondents indicated positive feelings towards doing so, while 24% were neutral, 21% indicated negative feelings, and 6% selected N/A. When asked if they felt competent enough in their knowledge of functional keyboard harmony to teach a private lesson, 31% of respondents indicated positive feelings, 18% were neutral, 45% indicated negative feelings, and 6% selected N/A. When asked if they felt competent enough in their knowledge of functional harmony to create an arrangement, 49% of respondents indicated positive feelings, 20% remained neutral, 28% indicated negative feelings, and 3% selected N/A. When asked if they felt adequately prepared to use their functional keyboard harmony skills to lead a choral rehearsal, 20% of respondents indicated positive feelings, 17% remained neutral, 54% indicated negative feelings, and 9% selected N/A. When asked if they felt adequately prepared for the functional harmony components of the Praxis exam, 26% of respondents

indicated positive feelings, 20% remained neutral, 35% indicated negative feelings, and 18% indicated N/A.

When asked if their exposure to functional keyboard harmony skills helped improve their ability to sight read, 48% of respondents indicated positive feelings, 14% remained neutral, 34% indicated negative feelings, and 4% selected N/A. When asked if their exposure to functional harmony skills helped improve their music reading, 55% of respondents indicated positive feelings, 20% remained neutral, 20% indicated negative feelings, and 5% selected N/A. When asked if they felt their exposure to functional keyboard harmony skills supported their work in music theory classes, 52% of respondents indicated positive feelings, 12% remained neutral, 18% indicated negative feelings, and 6% selected N/A. Respondents indicated slightly higher levels of positivity towards the improvement of music reading, and support in theory classes.

RESEARCH QUESTION 4 – IMPLICATIONS FOR THE CURRICULUM

In his book *Teaching Piano in Groups*, Christopher Fisher stated that “for the university group piano teacher, the primary objective is to enable his students to become competent in the application of piano skills in their work as professional musicians.” (Fisher 2010, 213) Respondents were asked several questions in an effort to determine whether students felt competent enough in their ability to utilize functional keyboard harmony at the piano that they would utilize it in their academic and post-academic careers. Additionally, respondents were asked to evaluate their collegiate group piano experience regarding the harmonic content, textbook, and instructor.

When asked how likely they were to use keyboard harmony in their other degree required courses, 58% of respondents indicated positive feelings, 20% remained neutral,

and 22% indicated negative feelings. When asked how likely they were to use keyboard harmony in their future careers, 69% indicated positive feelings, 20% remained neutral, and 11% indicated negative feelings.

When respondents were asked if they felt keyboard harmony was emphasized as an important part of the undergraduate group piano course they had participated in, 54% indicated positive feelings, 18% remained neutral, 15% indicated negative feelings, and 12% selected N/A.

When respondents were asked whether the textbook presented keyboard harmony in a clear and concise manner, 37% indicated positive feelings, 26% remained neutral, 23% indicated negative feelings, and 14% selected N/A.

When respondents were asked whether their group piano instructor contributed to their understanding of harmony, 37% of respondents indicated positive feelings, 17% remained neutral, 34% indicated negative feelings, and 12% selected N/A.

RECOMMENDATIONS FOR FURTHER STUDY

The results of the study indicate that students think about harmony, but not in terms of functionality. They also show that students recognize the relevance of functional harmony as it relates to chord progressions and harmonizations, but that this relevance does not extend to other core group piano activities to the same degree. Students are significantly less confident actualizing theoretical concepts at the piano as opposed to identifying them and utilizing them in analysis and harmonizations. Students also recognize that they will likely use functional keyboard harmony in other degree required courses, and in their future careers, but about half of respondents did not view the textbook or the group piano instructor as facilitators of this understanding.

Based on the results of the survey, the researcher suggests the following possibilities for research, and considerations for adaptation of the current group piano curriculum:

1. Replication of this survey with a larger sample size. If researchers examine students perception of harmony across a larger sample, more patterns will begin to emerge regarding the effects of demographic information, primary instrument, and educational background on harmonic perceptions.
2. Implementation of a qualitative study across a larger sample size to determine if students perceive harmony the way that they think they do. One's perceptions of how one learns do not always directly correlate to how one actually learns.
3. Implementation of a qualitative study across a larger sample size to determine the impact of keyboard harmony in a music theory sequence on students' harmonic perception.
4. Further investigation into best teaching practices relating to harmony. The results of this initial survey show a discrepancy between how the textbooks approach functional keyboard harmony, and the way in which students feel that they perceive harmony. Further research needs to be done to determine how to bridge this gap in order to reach maximally effective instruction techniques, and adequately show students the relevance of the concepts they are learning.

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APPENDIX A: INTRODUCTORY PAGE AND CONSENT FORM FOR INTERNET SURVEY

My name is Katherine Chandler, and I am currently a doctoral student in Piano Pedagogy and Performance at the University of South Carolina School of Music. As a part of my dissertation, I will be gathering research via survey to assess the Attitudes and Perceptions of Undergraduate Non-Keyboard Music Majors Toward Functional Keyboard Harmony in the Group Piano Curriculum at the University of South Carolina School of Music.

The survey will take approximately 8-10 Minutes to complete.

Participation in this survey is voluntary, and there are no risks or benefits associated with its completion. Results are anonymous.

By filling out this survey you agree that your answers may be used for research purposes. Permissions for the completion of this survey were gained from the researcher's doctoral committee, the Institutional Review Board at the University of South Carolina School of Music, and Dr. Sara Ernst, Director of the Undergraduate Group Piano Program at the University of South Carolina.

Thank you for participating in our survey. Your feedback will help us create a more favorable experience in the group piano classroom.

Any questions regarding this survey may be addressed to Katherine Chandler via e-mail at Katherine.chandler006@gmail.com.

APPENDIX B: INTERNAL APPROVAL LETTER FROM DR. SARA ERNST,



March 27, 2018

Ms. Katherine Chandler,

You have my support and approval to contact instructors and students enrolled in group piano at USC School of Music for your study, "Attitudes of Undergraduate Non-Keyboard Music Majors Toward Functional Keyboard Harmony in the Group Piano Curriculum at the University of South Carolina School of Music."

As we discussed via email, this can include your contacting students for an initial participation request and subsequent reminders, in the following ways:

1. Visit classes in person and make an announcement.
2. Ask G.A. instructors to send emails to current group piano students via BlackBoard.
3. Send emails via administrative staff to the undergraduate list to reach former group piano students.

Your statements, verbal and written, need to indicate that participation is voluntary and not part of the course requirements.

Any changes to the items above would need to be discussed in advance with me and/or your dissertation committee. Let me know if there is further information needed from me at any point during your research. I am happy to be of assistance.

Sincerely,

A handwritten signature in black ink that reads "Sara Ernst".

Sara Ernst
Assistant Professor of Piano and Piano Pedagogy
Director of the Center for Piano Studies, School of Music
sernst@mozart.sc.edu
803-777-1688

APPENDIX C: INSTITUTIONAL REVIEW BOARD LETTER OF
APPROVAL



OFFICE OF RESEARCH COMPLIANCE

INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH
APPROVAL LETTER for EXEMPT REVIEW

Katherine Chandler
School of Music
813 Assembly Street
Columbia, SC29208

Re: **Pro00076817**

Dear Ms. Chandler:

This is to certify that the research study, *The Attitudes and Perceptions of Undergraduate Non-Keyboard Music Majors Toward the Usage of Functional Keyboard Harmony in the Group Piano Curriculum at the University of South Carolina School of Music*, was reviewed in accordance with 45 CFR 46.101(b)(2), the study received an exemption from Human Research Subject Regulations on **3/12/2018**. No further action or Institutional Review Board (IRB) oversight is required, as long as the study remains the same. However, the Principal Investigator must inform the Office of Research Compliance of any changes in procedures involving human subjects. Changes to the current research study could result in a reclassification of the study and further review by the IRB.

Because this study was determined to be exempt from further IRB oversight, consent document(s), if applicable, are not stamped with an expiration date.

All research related records are to be retained for at least three (3) years after termination of the study.

The Office of Research Compliance is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). If you have questions, contact Arlene McWhorter at arlenem@sc.edu or (803) 777-7095.

Sincerely,

A handwritten signature in blue ink, appearing to read "Lisa M. Johnson".

Lisa M. Johnson
ORC Assistant Director
and IRB Manager

APPENDIX D: SURVEY QUESTIONS

SURVEY OF THE ATTITUDES AND PERCEPTIONS OF NON-KEYBOARD MUSIC MAJORS TOWARD THE USE OF FUNCTIONAL KEYBOARD HARMONY IN THE GROUP PIANO CURRICULUM AT THE UNIVERSITY OF SOUTH CAROLINA SCHOOL OF MUSIC

DEMOGRAPHIC QUESTIONS

*1. Degree Program Title

- ☐ Bachelor of the Arts in Music
- ☐ Bachelor of Music in Performance
- ☐ Bachelor of Music with an emphasis in Music Education
- ☐ Performance Certificate

*2. Degree Program Emphasis

- ☐ Composition
- ☐ Entrepreneurship
- ☐ Performance
- ☐ Music Theory
- ☐ Music Technology
- ☐ Chamber Music
- ☐ Recording Technology
- ☐ Jazz Studies

*3. Current Year in School

- ☐ Freshman
- ☐ Sophomore
- ☐ Junior
- ☐ Fourth Year Senior
- ☐ Fifth Year Senior

*4. Primary Instrument

- ☐ Bass
- ☐ Bassoon
- ☐ Cello
- ☐ Clarinet
- ☐ Euphonium
- ☐ Flute
- ☐ French Horn
- ☐ Guitar
- ☐ Oboe
- ☐ Organ
- ☐ Percussion
- ☐ Piano
- ☐ Saxophone
- ☐ Trombone
- ☐ Trumpet
- ☐ Tuba
- ☐ Viola
- ☐ Violin
- ☐ Voice (Soprano)
- ☐ Voice (Alto)
- ☐ Voice (Tenor)
- ☐ Voice (Bass)

*5. Number of years total studied on major instrument (College and Pre-College)

EXPERIENCE QUESTIONS

*6. Number of years of previous piano study (College and Pre-College)

*7. Have you had any general music theory training prior to your college experience?

- ☐ Yes
- ☐ No

8. If yes, please explain (i.e. High School AP course, private study, elementary theory book, etc.)

*9. Did your music theory training include functional keyboard harmony? (Playing chord progressions, harmonizing a melody, etc.)

10. If yes, please explain.

☐ Yes

☐ No

EDUCATION QUESTIONS

*11. I have learned and can identify chord qualities.
(Major/Minor/Augmented/Diminished)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*12. I can play Major/Minor/Augmented/Diminished chords at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*13. I understand and can identify parallel major and minor keys.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*14. I can play parallel major and minor chords at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*15. I understand and can use primary chords in major (I, IV, V) and minor keys (i, iv, V) when completing a harmonization.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*16. I understand and can identify primary chords in major (I, IV, V) and minor keys (i, iv, V) when completing a score analysis.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*17. I can play primary chords in major (I, IV, V) and minor keys (i, iv, V) at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*18. I understand and can use secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) when completing a harmonization.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*19. I understand and can identify secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) when completing a score analysis.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*20. I can play secondary chords in major (ii, iii, vi) and minor keys (ii, III, VI) at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*21. I understand and can use secondary dominants in major and minor keys when completing a harmonization. (V/V, V/IV, V/ii, etc.)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*22. I understand and can identify secondary dominants in major and minor keys when completing a score analysis. (V/V, V/IV, V/ii, etc.)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*23. I can play secondary dominants in major and minor keys at the piano. (V/V, V/IV, V/ii, etc.)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*24. I understand and can use augmented 6th chords when completing a harmonization. (French Sixth, German Sixth, Italian Sixth)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*25. I understand and can identify augmented 6th chords when completing a score analysis. (French Sixth, German Sixth, Italian Sixth)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*26. I can play augmented 6th chords at the piano. (French Sixth, German Sixth, Italian Sixth)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*27. I understand and can use the Neapolitan chord when completing a harmonization. (N6)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*28. I understand and can identify the Neapolitan chord when completing a score analysis. (N6)

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*29. I can play the Neapolitan chord at the piano. (N6)

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*30. I understand and can use modulations as they occur in functional keyboard harmony.

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I feel the following concepts are important aspects of my musical education:

*31. Playing chord progressions at the piano.

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*32. Harmonizing melody lines at the piano.

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*33. Sight reading at the piano.

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*34. Learning repertoire at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*35. Accompanying at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*36. Open score reading of instrumental works at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*37. Open score reading of choral works at the piano.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

As a result of my group piano study:

*38. I feel that I am able to use functional harmony on my own without assistance.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*39. I feel adequately prepared for the functional harmony components of the Praxis Exam.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*40. I feel adequately prepared to use my functional keyboard harmony skills to teach a private lessons.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*41. I feel adequately prepared to use my functional keyboard harmony skills to lead a choral rehearsal.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*42. I feel my exposure to functional keyboard harmony skills has improved my ability to sight read.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*43. I feel my exposure to functional harmony skills has improved my music reading.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*44. I feel my exposure to functional keyboard harmony skills has supported my work in music theory classes.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*45. I feel competent enough in my knowledge of functional harmony skills that I could create an arrangement.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

HARMONY PERCEPTION QUESTIONS

*46. What do you think about most when you play the piano? (You may check multiple options)

- ☐ Note Names
- ☐ Finger Numbers
- ☐ Counting
- ☐ Hand Placement
- ☐ Finger Motion
- ☐ Wrist/Arm Gestures
- ☐ Music Expressivity
- ☐ Solfege
- ☐ Chord Progressions
- ☐ Analysis
- ☐ I Don't Think of Anything
- ☐ Other (please specify)

*47. I think of keyboard harmony in terms of:

- Letter Names
- Half Steps/ Whole Steps
- Hand Positions
- Finger Numbers
- Finger Directionality (In, Out, Up, Down)
- Functionality (Tonic, Dominant, Pre-Dominant, etc.)
- Solfege
- I Don't Think of Anything
- Other (please specify)

*48. When I first become aware of the keyboard harmony, I:

- Identify the key signature
- Identify the chord qualities
- Identify the chord functions
- Mentally label the chords
- Label the chords on the page
- Identify the hand position
- Label the hand positions on the page
- I don't do anything
- Other (please specify)

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*49. I use my knowledge of harmony when completing the following: (You may check multiple options)

- ☐ Chord Progressions
- ☐ Creating Harmonizations
- ☐ Sight Reading
- ☐ Learning Repertoire
- ☐ Accompanying
- ☐ Open Score Reading of Instrumental Pieces
- ☐ Open Score Reading of Choral Pieces
- ☐ N/A
- ☐ Other (please specify)

*50. How likely do you believe you are to use keyboard harmony in your other degree required courses?

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*51. How likely do you believe you are to use keyboard harmony in your future career?

Strongly					Strongly
Disagree	Disagree	Neutral	Agree	Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*52. When I read music, my primary area of focus is:

- ☐ Melody
- ☐ Harmony
- ☐ Finger Motion
- ☐ Finger Numbers
- ☐ Contour
- ☐ Other (please specify)

COURSE/INSTRUCTOR QUESTIONS

*53. I feel that keyboard harmony was emphasized as an important part of the undergraduate group piano course.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*54. I feel that the textbook presented keyboard harmony in a clear, concise manner.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*55. The group piano instructor contributed to my understanding of harmony.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	N/A
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>