

Summer 2021

## **A Practical Approach for the Applied Voice Instructor Utilizing Limited Piano Skills in the Studio Setting**

Lee Whittington Ousley

Follow this and additional works at: <https://scholarcommons.sc.edu/etd>



Part of the [Music Performance Commons](#)

---

### **Recommended Citation**

Ousley, L. W.(2021). *A Practical Approach for the Applied Voice Instructor Utilizing Limited Piano Skills in the Studio Setting*. (Doctoral dissertation). Retrieved from <https://scholarcommons.sc.edu/etd/6421>

This Open Access Dissertation is brought to you by Scholar Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of Scholar Commons. For more information, please contact [digres@mailbox.sc.edu](mailto:digres@mailbox.sc.edu).

A PRACTICAL APPROACH FOR THE APPLIED VOICE INSTRUCTOR UTILIZING  
LIMITED PIANO SKILLS IN THE STUDIO SETTING

by

Lee Whittington Ousley

Bachelor of Music  
Furman University, 2005

Master of Music  
Manhattan School of Music, 2007

---

Submitted in Partial Fulfillment of the Requirements

For the Degree of Doctor of Musical Arts in

Vocal Performance

School of Music

University of South Carolina

2021

Accepted by:

Tina Milhorn Stallard, Major Professor

Lynn Kompass, Committee Member

Jacob Will, Committee Member

Daniel Jenkins, Committee Member

Tracey L. Weldon, Interim Vice Provost and Dean of the Graduate School

© Copyright by Lee Whittington Ousley, 2021  
All Rights Reserved.

## ACKNOWLEDGEMENTS

I would like to thank Dr. Stephanie Beinlich for her friendship. Sharing conversation with you over student issues, repertoire ideas and teaching techniques is a delight and afterall, where the spark for this paper was ignited. Thank you to Dr. Tina Milhorn Stallard, a wonderful vocal instructor and mentor. You have so gracefully and continuously nudged me to complete this project while remaining supportive of my personal milestones when I have had a baby, moved or taken a new job. I want to extend gratitude to Dr. Lynn Kompass for helping me understand how to best transfer my ideas to paper when I felt stuck and to the rest of my committee, Mr. Jacob Will and Dr. Daniel Jenkins for all of your help and input. Mom, Dad, Dustin, Joel, Kate, Ryan & Kristi, thank you for offering quiet places to work away from the chaos of motherhood and daily life. To my loving husband, Dr. Dustin Ousley and my wonderful parents, Forrest and Cheryl Whittington, I am so grateful and indebted to you for rearranging your lives to provide and take care of home and children while I spent a multitude of hours on this project and document. Thank you all for insisting that I finish, I could not have done it without you. Most importantly, *solī Deo gloria!*

## ABSTRACT

Providing a process for reducing accompaniments to commonly assigned undergraduate vocal repertoire could aid instructors with limited piano skills in the applied studio setting. Through the use of questionnaires and an online survey, it was determined that there is a population of undergraduate instructors of voice that do not have an accompanist present to play during student lessons. Without an accompanist, many teachers are unable to play the pieces as written, which warrants the creation of reduced scores as useful alternatives to pre-recorded tracks.

An online survey was distributed to determine if the population of teachers was significant enough to warrant developing a reduction process. The survey was sent to undergraduate voice professors in the United States and Canada through the College Music Society, the National Association of Teachers of Singing and the author's personal contacts and social media platforms. A qualitative approach was taken to gathering and analyzing data to determine there was a population of teachers that would find score reductions a useful resource. Four instructors from this pool of individuals were asked to complete more in-depth questionnaires and self-evaluate their playing of four original scores as well as the author's corresponding reduced versions, providing feedback for each one. The self-evaluations and feedback given on the reductions allowed the author to conclude that while not necessary or completely effective for every teacher on every piece, reading from a reduced score when working on student repertoire in the voice studio is effective for instructors with limited piano skills.

## TABLE OF CONTENTS

Acknowledgements.....	iii
Abstract.....	iv
Table of Contents .....	v
List of Figures.....	vii
Chapter 1 Introduction .....	1
Statement of the Problem.....	1
Organizational Overview .....	4
Source Review .....	5
Limitations of the Study.....	7
Chapter 2 Methodology .....	8
Chapter 3 Concerns and Considerations .....	15
Singer Security.....	15
Accompanist Availability .....	17
Piano Proficiency .....	17
Repertoire Selection.....	22
Practice Time .....	24
Pre-Recorded Accompaniment .....	25
At Sight Reduction.....	27
Visual Contact and Concentration .....	29
Simplification.....	30

Chapter 4 Reductions .....	36
“Danza, danza fanciulla gentile” (Durante) .....	36
“Mandoline” (Debussy) .....	43
“Widmung” (Schumann) .....	50
“Love’s Philosophy” (Quilter) .....	56
Conclusion .....	61
References .....	64
Appendix A: A Self-Assessment of Piano Skills for Accompanying in Applied Vocal Lessons.....	67
Appendix B: Reduction of “Danza, danza fanciulla gentile” (Francesco Durante) .....	70
Appendix C: Reduction of “Mandoline” (Claude Debussy).....	76
Appendix D: Reduction of “Widmung” (Robert Schumann).....	82
Appendix E: Reduction of “Love’s Philosophy” (Roger Quilter) .....	87
Appendix F: Reviewer 1 Questionnaire.....	94
Appendix G: Reviewer 2 Questionnaire .....	107
Appendix H: Reviewer 3 Questionnaire .....	120
Appendix I: Reviewer 4 Questionnaire.....	132
Appendix J: DMA Recital and Opera Programs.....	144
Appendix K: Institutional Review Board Study Approval Letter .....	153
Appendix L: Permission to Publish from Boosey & Hawkes.....	154

## LIST OF FIGURES

Figure 3.1. Approximate Percentage of Time a Proficient Accompanist is Present During Lessons .....	17
Figure 3.2. Years of Private Piano Study.....	19
Figure 3.3. Piano Proficiency Requirement Needed to Receive an Undergraduate Degree.....	20
Figure 3.4. Piano Proficiency Requirement Needed to Receive a Master’s Degree.....	20
Figure 3.5. Piano Proficiency Requirement Needed to Receive a Doctoral Degree.....	21
Figure 3.6. Approximate Percentage of Undergraduate Repertoire Assigned That Can Be Played Proficiently .....	22
Figure 3.7. Consideration Given to the Ability to Adequately Accompany Student Repertoire.....	23
Figure 3.8. How Beneficial it is to Students for Instructors to Proficiently Play Accompaniments.....	24
Figure 3.9. Hours Per Week Available for Practicing Piano to Improve Accompanying Skills .....	25
Figure 3.10. How Frequently Pre-Recorded Accompaniment Tracks are Used To Accompany Students .....	27
Figure 3.11. Common At Sight Reduction Strategies.....	28
Figure 3.12. Helpfulness of Having Simplified Accompaniments to Standard Vocal Repertoire .....	31
Figure 4.1. Durante, “Danza, danza fanciulla gentile” mm. 1–9 (Dr. Theodore Baker’s edition with Syncopated Accompaniment).....	37
Figure 4.2. Durante, “Danza, danza fanciulla gentile” mm. 1–5 (Active Bassline, Difficult Timing Hand Coordination at a Swift Tempo) .....	40



Figure 4.3. Reduction of Durante’s “Danza, danza fanciulla gentile” mm. 1–5 (Simplification: Distribute Bassline Between Both Hands).....	40
Figure 4.4. Durante, “Danza, danza fanciulla gentile” mm. 23–25 (Running Eighth Note Rhythmic Motive).....	42
Figure 4.5. Durante, “Danza, danza fanciulla gentile” m. 13 (Full Chords Using Both Hands).....	42
Figure 4.6. Reduction of Durante’s “Danza, danza fanciulla gentile” m. 13 (Simplification: Thin Chords by Removing Doubled and Repeated Pitches).....	43
Figure 4.7. Debussy, “Mandoline” mm. 1–4 (Range Requiring Wide Hand Span and Thumb Cross) .....	45
Figure 4.8. Reduction of Debussy’s “Mandoline” mm. 1–4 (Simplification: Alter Clefs and Limit Range).....	46
Figure 4.9. Debussy, “Mandoline” mm. 28–30 (Wide Range and Cross Rhythms) .....	47
Figure 4.10. Reduction of Debussy’s “Mandoline” mm. 28–30 (Simplification: Use Bassline Rhythm and Block Chords to Condense Range).....	48
Figure 4.11. Debussy, “Mandoline” mm. 53–61 (Rhythmic and Melodic Motive).....	49
Figure 4.12. Reduction of Debussy “Mandoline” mm. 53–61 (Simplification: Remove Other Voices to Maintain Distinguishing Motive) .....	49
Figure 4.13. Schumann, “Widmung” mm. 1–4 (Dotted Arpeggio Motive in Both Hands).....	52
Figure 4.14 Reduction of Schumann’s “Widmung” mm. 1–4 (Simplification: Slow Rhythm of Motive and Reduce LH to Blocked Chords) .....	52
Figure 4.15. Schumann, “Widmung” mm. 5–7 (Dotted Arpeggio Motive in Middle Voice Shared in Both Hands) .....	53
Figure 4.16. Reduction of Schumann’s “Widmung” mm. 5–7 (Simplification: Reduce Middle Voice to Provide Only Harmonic Support).....	53
Figure 4.17. Schumann, “Widmung” m. 13 (Common Tone Modulation).....	54

Figure 4.18. Schumann, “Widmung” mm. 24–25 (Thick Chordal Texture in Both Hands).....	54
Figure 4.19. Reduction of Schumann’s “Widmung” mm. 24–25 (Simplification: Remove Doublings and Nonessential Pitches to Thin Texture) ...	55
Figure 4.20. Quilter, “Love’s Philosophy” mm. 3–5 (Running Sixteenth Note Figures Across Both Hands).....	58
Figure 4.21. Reduction of Quilter’s “Love’s Philosophy” mm. 3–5 (Simplification: Keep Melody in RH and Shift/Reduce Middle Voice to LH).....	58
Figure 4.22. Reduction of Quilter’s “Love’s Philosophy” mm. 6–7 (Simplification: Include Selective Rests for Timing of Hand Coordination) .....	59
Figure 4.23. Quilter, “Love’s Philosophy” m. 21 (Arpeggiation of F Major).....	60
Figure 4.24. Reduction of Quilter’s “Love’s Philosophy” m. 21 (Simplification: Remove Passing Tones and Repeated Pitches).....	60
Figure B.1. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 1–6 .....	70
Figure B.2. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 7–12 .....	71
Figure B.3. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 13–18 .....	72
Figure B.4. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 19–24 .....	73
Figure B.5. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 25–30 .....	74
Figure B.6. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 31–34 .....	75
Figure C.1. Reduction of “Mandoline” (Debussy) mm. 1–12 .....	76
Figure C.2. Reduction of “Mandoline” (Debussy) mm. 13–25 .....	77
Figure C.3. Reduction of “Mandoline” (Debussy) mm. 26–38 .....	78
Figure C.4. Reduction of “Mandoline” (Debussy) mm. 39–50 .....	79
Figure C.5. Reduction of “Mandoline” (Debussy) mm. 51–65 .....	80
Figure C.6. Reduction of “Mandoline” (Debussy) mm. 66–70 .....	81
Figure D.1. Reduction of “Widmung” (Schumann) mm. 1–9 .....	82

Figure D.2. Reduction of “Widmung” (Schumann) mm. 10–18 .....	83
Figure D.3. Reduction of “Widmung” (Schumann) mm. 19–27 .....	84
Figure D.4. Reduction of “Widmung” (Schumann) mm. 28–36 .....	85
Figure D.5. Reduction of “Widmung” (Schumann) mm. 37–44 .....	86
Figure E.1. Reduction of “Love’s Philosophy” (Quilter) mm. 1–8 .....	87
Figure E.2. Reduction of “Love’s Philosophy” (Quilter) mm. 9–17 .....	88
Figure E.3. Reduction of “Love’s Philosophy” (Quilter) mm. 18–24 .....	89
Figure E.4. Reduction of “Love’s Philosophy” (Quilter) mm. 25–31 .....	90
Figure E.5. Reduction of “Love’s Philosophy” (Quilter) mm. 32–38 .....	91
Figure E.6. Reduction of “Love’s Philosophy” (Quilter) mm. 39–44 .....	92
Figure E.7. Reduction of “Love’s Philosophy” (Quilter) mm. 45–6 .....	93
Figure J.1. <i>Don Giovanni</i> Program Cover .....	144
Figure J.2. <i>Don Giovanni</i> Event Date .....	145
Figure J.3. <i>Don Giovanni</i> Cast List .....	146
Figure J.4. Graduate Recital (April 25, 2013) .....	147
Figure J.5. Graduate Recital (March 18, 2014) .....	148
Figure J.6. <i>Hélène</i> Program Cover.....	149
Figure J.7. <i>Hélène</i> Event Date .....	150
Figure J.8. <i>Hélène</i> Cast List.....	151
Figure J.9. Graduate Recital (January 29, 2015) .....	152
Figure K.1. Institutional Review Board Study Approval Letter .....	153
Figure L.1. Permission to Publish from Boosey & Hawkes .....	154

## CHAPTER 1

### INTRODUCTION

#### **Statement of the Problem**

Choosing vocal repertoire for students at the collegiate level requires careful consideration. An experienced voice teacher will typically consider different aspects of a piece to determine its difficulty level and ultimately whether or not it should be assigned. How challenging is this piece rhythmically, harmonically and melodically? Will she be able to accurately execute the language diction? Will he be able to control his breath to sing these phrases successfully? Can she access a solid G<sup>3</sup> yet? Does this piece meet the time period requirements? All of these questions and more are often considered when selecting repertoire for students that will both meet them at their current skill level and challenge them as they continue studying voice. One aspect of a piece that may not be heavily considered is the difficulty of the piano accompaniment. There are many vocal instructors that, while marginally proficient at the piano, are unable to accurately play full accompaniments to the repertoire they assign.

John Truman Dalton performed a study entitled, “An Analysis of Programming Patterns of Undergraduate Solo Vocal Recitals as Found in Selected Educational Institutions for the Academic Years 1964–65 Through 1974–75.” Through collection of data, he determined that Robert Schumann, Franz Schubert, Johannes Brahms, Gabriel Fauré and George Frederic Handel were the five most frequently performed composers

on undergraduate recitals.<sup>1</sup> Thirty-three years later, David G. Stephenson organized a similar project. His 2013 study, “An Investigation of Selected Collegiate Voice Teachers’ Descriptions of Repertoire Selection Practices,” shows similar findings to Dalton’s. The most commonly assigned repertoire to prepare students for recital programs included works by Franz Schubert, Robert Schumann, Claude Debussy, Gabriel Fauré and George Frederic Handel.<sup>2</sup>

Franz Schubert began taking piano at age six with his brother, but soon outperformed him and continued on his own. At seven, he auditioned for Antonio Salieri and was accepted as a mezzo-soprano into a group of nine singers that sang for services at the imperial Hofkapelle. He began taking violin lessons with his father at age eight and under Michael Holzer, he also had instruction in singing, counterpoint and figured bass. Schubert continued his studies and musical involvement while attending the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College). He played second violin in the orchestra and continued taking lessons with Salieri.<sup>3</sup> Robert Schumann began playing piano and composing for keyboard at age seven. His piano lessons were under J. G. Kuntsch, the organist at St. Marien in Zwickau. He began making appearances as a pianist when he was eleven and twelve years old. By this time, he was also studying flute and cello and undertaking compositional projects. Eventually

---

<sup>1</sup> John Truman Dalton, “An Analysis of Programming Patterns of Undergraduate Solo Vocal Recitals as Found in Selected Educational Institutions for the Academic Years 1964–65 Through 1974–75” (PhD diss., Indiana University, 1980), 82–115.

<sup>2</sup> David G. Stephenson, “An Investigation of Selected Collegiate Voice Teachers’ Descriptions of Repertoire Selection Practices” (PhD diss., University of South Carolina, 2013), 54–64.

<sup>3</sup> Maurice J.E. Brown, Eric Sams and Robert Winter. “Schubert, Franz (Peter),” *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.25109>.

Schumann moved to Leipzig and continued piano lessons with Friedrich Wieck.<sup>4</sup> Like Schubert and Schumann, Johannes Brahms began his musical journey early in life. His father was a musician and played multiple instruments. At age seven, Brahms was learning cello and horn and began lessons on piano with Otto Friedrich Willibald Cossel. After a few years of study, one of Hamburg's leading pianists and composers, Eduard Marxsen, accepted Brahms as a student of piano and music theory. He made his first appearance as a pianist at age ten and was performing solo recitals at fifteen and sixteen years old. Brahms contributed income to his family through a variety of jobs playing piano.<sup>5</sup> Claude Debussy's sister arranged his first piano lessons with Jean Cerutti when he was eight years old. A few years later, he was admitted to the Paris Conservatoire where Antoine Marmontel taught him piano and Albert Lavignac taught him solfège. Debussy gave up hope of becoming a virtuoso pianist and focused his attention on composition taking courses while he worked as an accompanist to make ends meet. His compositional efforts were eventually rewarded by winning the Prix de Rome.<sup>6</sup> Gabriel Fauré's talent became evident at an early age as well. He was discovered by a blind woman who heard him playing a reed organ in the chapel beside his childhood school. At age 8, his first music teacher, Dufaut de Saubiae suggested he be sent to the Ecole Niedermeyer to train as a choirmaster and his father agreed. He studied there for eleven years, taking classes in organ, harmony, counterpoint, fugue, piano, plainsong and

---

<sup>4</sup> John Daverio and Eric Sams, "Schumann, Robert," *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.40704>.

<sup>5</sup> George S. Bozarth and Walter Frisch, "Brahms, Johannes," *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.51879>.

<sup>6</sup> François Lesure and Roy Howat, "Debussy, (Achille-)Claude," *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.07353>.

composition.<sup>7</sup> Unlike the other composers mentioned, George Frideric Handel did not initially have a nurturing start to music. His father frowned upon his early musical interests and denied him access to instruments, but he secretly played the clavichord in their attic. At age nine, Handel's father was persuaded to let him receive musical training in organ, harpsichord and composition from organist, Friedrich Zachow. At seventeen years old, Handel became the organist for the Calvinist Domkirche and decided to devote himself to music.<sup>8</sup>

Each of these composers studied piano extensively and some of the piano accompaniments they wrote could potentially be challenging for those whose primary discipline is not piano. Collegiate music programs will often provide pianists in some capacity by assigning piano students to vocal studios or hiring a staff pianist. Some schools require students to provide their own accompanist for rehearsals, lessons and performances. Still, due to scheduling conflicts or lack of funds, there is usually a significant amount of time in which voice teachers feel they must provide some level of accompaniment to assigned repertoire whether or not they possess the keyboard skills to do so.

### **Organizational Overview**

An introduction includes a statement of the problem, an organizational overview, a source review and limitations of the study. In chapter one, the author presents the research methodology. Details regarding participation criteria, construction and

---

<sup>7</sup> Jean-Michel Nectoux, "Fauré, Gabriel (Urbain)," *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.09366>.

<sup>8</sup> Anthony Hicks, "Handel [Händel, Hendel], George Frideric [Georg Friederich]," *Grove Music Online*, accessed June 19, 2021, <https://doi.org/10.1093/gmo/9781561592630.article.40060>.

distribution of the survey and the number of respondents will be included. The survey questions will also be put forth in this chapter. In chapter two, the author will use the survey data collected to present considerations for the applied voice instructor who is unable to accurately play full accompaniments to commonly assigned vocal repertoire. Discussion of the basic components of a composition is included as well as the author's suggestions on how to prepare simpler rehearsal versions of four art songs as a possible tool to be utilized in voice lessons as needed. Finally, in chapter three, the author will specifically address considerations and give suggestions for the reduction process of the following pieces: "Danza, danza fanciulla gentile" by Francesco Durante, "Mandoline" by Claude Debussy, "Widmung" by Robert Schumann and "Love's Philosophy" by Roger Quilter. These selections, chosen from Dalton's list of commonly-assigned undergraduate repertoire, represent four core languages typically studied by undergraduate voice students and are pieces that can be sung from both the male or female perspective. Feedback was provided by four anonymous undergraduate professors of voice from the population of voice instructors with limited keyboard skills. Their comments are included in discussion regarding the difficulty of the original scores and the usefulness of the author's reductions. The author's rehearsal scores, reduced from the original full piano accompaniments, as well as completed questionnaires from the four reviewers will be included as appendices.

### **Source Review**

The idea for such a project stemmed from personal experience of the author and gathered momentum upon casual conversation with a friend and colleague whose experience was not dissimilar. Both professionals had taken piano lessons and/or passed



piano proficiency courses in their higher education studies, but as university voice teachers, found themselves lacking the keyboard skills needed to play repertoire in student lessons. The validity of this project is based largely on the results of a survey aimed at undergraduate instructors of voice that substantiated the usefulness of reduced piano accompaniments much like the four vocal pieces presented in this document. Several dissertations are helpful in determining commonly assigned vocal repertoire including John Truman Dalton's "An Analysis of Programming Patterns of Undergraduate Solo Vocal Recitals as Found in Selected Educational Institutions for the Academic Years 1964–65 Through 1974–75" and David G. Stephenson's "An Investigation of Selected Collegiate Voice Teachers' Descriptions of Repertoire Selection Practices." Research verifying the instrumental training of Franz Schubert, Robert Schumann, Johannes Brahms, Gabriel Fauré, Claude Debussy and George Frederic Handel was gleaned from individual biographies on each composer. *The Singer's Companion* by Sharon Stohrer includes information about the importance of learning to work with an accompanist, validating the proposition that students need regular opportunities to sing with live accompaniment versus CD accompaniment tracks. A chapter in Clifton Ware's *Adventures in Singing*, a text for beginning singers, outlines the elements of music that vocalists need to understand in order to master a piece. This helps inform which components of a piece the author will keep in place when creating the simpler versions of the piano accompaniments. A variety of resources including books, journal articles, *New Grove Online* and other websites were used to confirm information on historical background, compositional style, text interpretation and basic analysis of the

four pieces chosen for reduction. *Arranging for the Piano* by César de la Cerda was also consulted for techniques on arranging music for the piano.

### **Limitations of the Study**

The pool of composers and art songs selected for this project were narrowed by findings from the two aforementioned studies conducted on frequently assigned vocal repertoire for preparation of recitals at the undergraduate level and any limitations therein. Information on the subject was determined by means of a survey emailed to a list of college and university instructors of applied voice through the College Music Society and the National Association of Teachers of Singing, as well as word of mouth, personal email contact and social media exposure. Conclusions were drawn from the pool of professionals who responded. “Danza, danza fanciulla gentile,” “Mandoline” and “Widmung” are accessible through public domain. Permission to publish a simple rehearsal version of “Love’s Philosophy” was obtained through Boosey & Hawkes (see Appendix J). The rehearsal accompaniments created to aid voice teachers in the lesson setting were significantly reduced while still maintaining aspects of the music necessary for a student to sing the piece accurately. The reductions were made with careful consideration to the composer’s intention of the original score. Many of these pieces are available in several different keys, but the author has prepared reductions in only one key of each piece.

## CHAPTER 2

### METHODOLOGY

Essential to the research was the need to confirm that there may be a significant number of studio teachers that also possess limited piano skills outside of the author's personal experience and that of her colleagues and acquaintances. In an effort to reach as broad a population of undergraduate teachers as possible, an online survey was distributed. The questionnaire created by the author using Survey Monkey was distributed to teachers of singing through multiple means. The purpose of the survey was to determine whether or not there are a significant number of voice teachers that are without an accompanist for a significant amount of lesson time and how well they are able to play assigned repertoire when required. Additional questions were included to inform considerations for a solution to the problem. In order to reach a large audience, the survey link was emailed by the College Music Society to their database of 4,521 voice area teachers in the United States and Canada. Notification of the survey was included in the National Association of Teachers of Singing's (NATS) online email publication, *NATS Intermezzo*. The link was also posted on the NATS national webpage for active research surveys and on the NATS members-only Facebook page. The author also brought awareness to the survey through her personal network via word of mouth, email contact and social media outlets and encouraged her colleagues to do the same. The survey closed on December 20, 2017. Based on the means of distribution, the response rate is unknown, but 607 voice area teachers responded. 67 respondents teach at

a two-year community college. 254 are instructors at a four-year state college or university and 256 at a four-year private college or university. 30 teach at a four-year music conservatory. Participants teaching at the undergraduate level were asked to respond to the survey. Limiting this variable served to focus the accompaniments in question to a similar level of the commonly assigned selections discussed in Dalton's and Stephenson's research findings. The following questions were put forth in a multiple-choice survey format (see appendix A for the complete survey).<sup>9</sup>

1. At what type of institution do you teach applied voice lessons?
2. How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?
3. Approximately what percentage of time do you have a proficient accompanist present during applied instruction?
4. How many years of private piano study have you completed?
5. Were you required to pass a piano proficiency exam or series of piano proficiency classes in your undergraduate studies?
6. Were you required to pass a piano proficiency exam or series of piano proficiency classes to obtain your master's degree in music?
7. Were you required to pass a piano proficiency exam or series of piano proficiency classes to obtain your doctoral degree in music?

---

<sup>9</sup> For the purposes of this document, the terms “accompany,” “accompanying” and “accompanying skills” are not referring specifically to collaborative skills including, but not limited to breathing with/for the singer, setting and adjusting tempi, jumping sections or singing/speaking texts while simultaneously playing, but primarily to the technical ability to practice and/or accurately play the piano part of song accompaniments.

8. When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?
9. Approximately what percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?
10. When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your students?
11. As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?
12. How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him with little to no mistakes in a lesson setting?
13. How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

Results revealed evidence that more voice teachers than not are without a proficient accompanist for half of the lesson time or more. 78% of respondents believe it is somewhat or extremely beneficial for students to hear accurate accompaniments played by their instructors, but 52% of instructors cannot play even half of the repertoire they assign. Feedback from this survey will shed light on concerns many voice instructors face with respect to keyboard skills and will inform considerations that could help those that have difficulty playing full piano accompaniments to student repertoire.

Four participants were asked to review the author's piano reductions and give feedback on their experience playing them. These individuals were selected among the author's colleagues based on prior knowledge of their keyboard skills and the variety of institutions represented in their educational backgrounds. Representation of both genders and varying geographic locations of their teaching posts were also considered. The participants will remain anonymous and for the purposes of this document, will be referred to as Reviewer 1, Reviewer 2, Reviewer 3 and Reviewer 4. The reviewers were asked the original survey questions as well as these subsequent follow up queries to their responses. These four in-depth questionnaires were used to inform the author of each subject's education and piano background, professional voice studio circumstances and perceived level of ability to determine if they, like a significant number of the survey participants, could benefit from using this type of piano accompaniment as a tool in their voice studios.

In addition to the original survey questions, the following questions were put forth in a multiple choice or written response format (see Appendices F–I for the completed in-depth questionnaires).

1. How many semesters have you taught at your current institution?
2. If you have taught undergraduate voice lessons at any other institutions, please list the type of institution(s) and how many semesters you taught there.
3. What do you believe are advantages and disadvantages to using pre-recorded accompaniment tracks in the lesson setting?
4. If you taught at more than one institution and your answer is different for each, please elaborate.

5. At what type of institution did you receive your undergraduate degree?
6. At what type of institution did you receive your master's degree?
7. At what type of institution did you receive your doctoral degree?
8. When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students? Why or why not?
9. If none of the above ways of reducing at sight apply to you, please describe what you do.
10. How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting? Why or why not?

There are two male and two female reviewers. They teach in three different regions of the United States of America and together, have accumulated 54 semesters of undergraduate voice teaching experience. Each has a masters degree in music and two have doctoral degrees in music. Their higher education backgrounds include degrees from four year private and public universities as well as conservatories, both domestic and international. All of the reviewers were required to pass a piano proficiency test or series of classes in at least one degree level in order to graduate, yet they all felt they could proficiently play only 25% or less of commonly assigned undergraduate repertoire. Despite this, very little to no consideration is given to their own ability to adequately play the accompaniments to the pieces they assign their students. Through a four-step process for each *original score* and *reduction*, the reviewers completed questions, evaluating themselves using a rubric scoring system and filling in written responses when appropriate. First, they were asked to glance over the *original score* by the composer and

rate themselves on how confident they were in their ability to play the original accompaniment. The rubric included scores 1–4 described as follows:

- 1) I do not think I will be able to play this accompaniment.
- 2) I think I will be able to play many notes and rhythms in both hands but will often make mistakes and/or drop many notes.
- 3) I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.
- 4) I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

Second, using the composer's *original score*, they were asked to play straight through the piece to the best of their ability and rate themselves using a similar rubric scoring system of 1–4.

- 1) I was not able to play this accompaniment.
- 2) I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.
- 3) I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.
- 4) I was able to play all notes and rhythms in both hands with little to no mistakes.

Third, if the reviewers were unable to play the *original score* with little to no mistakes and rated their playing a one, two or three, they were asked to set a five-minute timer and practice troublesome spots of the accompaniment. After the allotted practice time, they played the *original score* again and self-evaluated their playing using the same rubric. Finally, if they were still making significant enough mistakes to rate themselves



at a one, two or three, they were asked to give feedback on what made the *original score* difficult to play.

Next, the same questions were put forth, but instead of reading from the *original score*, they evaluated themselves using the piano *reduction* created by the author. The reviewers' self-evaluations revealed whether or not they could play a *reduction* that maintained the necessary components outlined under *Simplification* in chapter two, better than the *original score*. In the final step of each *reduction* review, the reviewers continuing to have difficulty playing with little to no mistakes remarked on how the reduction could be further simplified to suit their needs and abilities. This four-step process was repeated for all four *original* and *reduced* scores. The feedback given was used to determine if written reductions could be a useful resource to instructors with limited keyboard skills (see Appendices F–I for complete reviewer self-evaluations).

## CHAPTER 3

### CONCERNS AND CONSIDERATIONS

The job description of an applied voice instructor involves guiding students toward improvement of their vocal technique, but does not necessarily include the responsibility of proficiently accompanying student repertoire. While this may be true, it is widely accepted that voice instructors suggest repertoire for their students and expect to hear those assigned pieces in the lesson setting. Sharon Stohrer maps out “What Goes On in a Voice Lesson” in her book, *The Singer’s Companion* and likewise agrees that the natural progression of a lesson leads from warm-ups and well-executed vocalises to the application of those techniques in the singing of songs and arias.<sup>10</sup> The expectation that repertoire will be assigned as part of an applied voice class initiates several concerns and considerations for the instructor.

#### **Singer Security**

Students enroll in applied voice at the college level for a variety of reasons and they enter into the study of voice with different skill sets. Depending on the experience level of the student and where he is in terms of aural skills is usually a determining factor in the repertoire assigned. A student who struggles with intonation and is working to

---

<sup>10</sup> Sharon Stohrer, *The Singer’s Companion* (New York: Taylor & Francis Group, LLC, 2006), 4–5.

improve her ear relies heavily on the piano for support. Assigning pieces where the accompaniment doubles the voice part may be a necessity. If errors are made on the piano, it can easily lead a less-skilled singer astray. Johann Friedrich Agricola stated in his *Introduction to the Art of Singing* that “it will benefit [the teacher] as well as his students if he can accompany at the keyboard so as to help them master more easily for themselves accurate intonation and hear at the same time, not only the bass line, but also the attendant harmony.”<sup>11</sup> For more experienced and independent singers, pieces with more complicated accompaniments could be chosen. This type of student may be able to continue singing if an incorrect note is played on the piano, but still may not do so completely void of distraction. Students may feel varying levels of insecurity during the process of singing vocal music. If any element of singing a piece such as a rhythm, a pitch, the pronunciation of an unfamiliar word or a student’s singing technique itself elicits doubt or hesitation, the singer’s security can waiver. The mental insecurity that occurs is usually reflected in the quality of sound he produces. The accompaniment is also one such element in this equation. If the accompanist makes an error, takes the wrong tempo or gets off track in any other way, the mistake could distract the student and keep her from delivering the sung line with her most confident and accurate vocal technique, which is ultimately the concern of teachers in the lesson setting. Therefore, it is ideal to have an accompanist present that plays student repertoire with accuracy. Teachers can then give valuable feedback because their subject has delivered a confidently sung vocal sampling to critique.

---

<sup>11</sup> Johann Friedrich Agricola, *Introduction to the Art of Singing* (Cambridge: Cambridge University Press), 51.

## Accompanist Availability

Having an accompanist in a lesson allows the teacher to give 100% of his attention to the student. He need not concern himself with playing the correct pitches and rhythms or turning pages in a score. He can, instead, critically view and listen to the intricacies of vocal output from his pupil. Unfortunately, Figure 3.1 reveals that only 16.03% of respondents have that luxury for more than half the lesson time. Most collegiate voice teachers are without a proficient accompanist for a portion of weekly lessons.

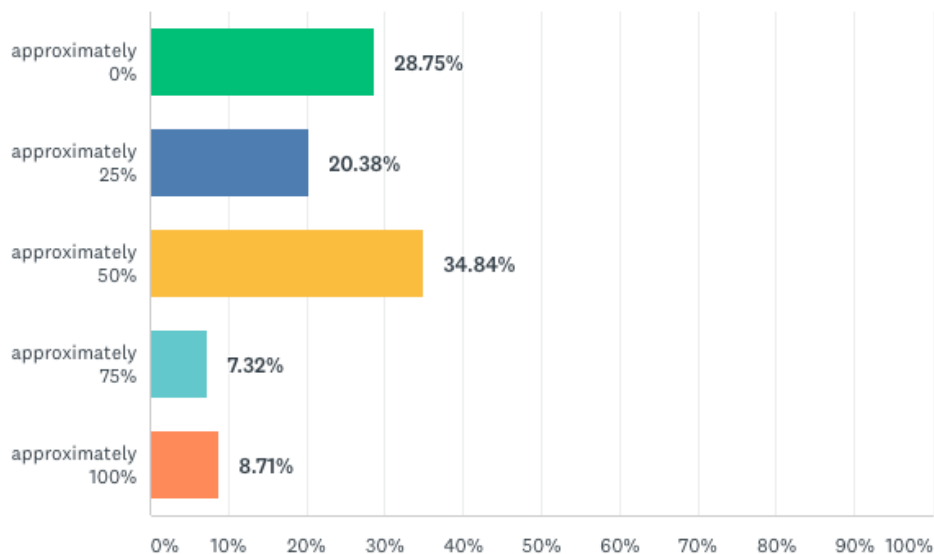


Figure 3.1. Approximate Percentage of Time a Proficient Accompanist is Present During Lessons.

## Piano Proficiency

It stands to reason that instructors of voice should not need an accompanist in lessons because more often than not, they have been required to pass an exam or a series of piano courses throughout their degree studies that declares them proficient at the piano. To deem someone proficient at the piano indicates that individual has a high

degree of competency or skill at the instrument. However, many factors can contribute to the lack of piano skills demonstrated by some career musicians. A national study conducted by Dr. Margaret Young reveals the lack of standardization in piano proficiency instruction across university-level group piano programs. Her survey results suggest most group piano programs assess keyboard competency through a proficiency examination that requires students to sight-read and play technical exercises, harmonizations, chord progressions and piano solos.<sup>12</sup> While mastering these components would certainly benefit a voice instructor attempting to play student repertoire, accompanying is an entirely different skill. Of the aforementioned requirements, sight-reading would be the most useful tool in accompanying voice lessons, but the data collected by Dr. Young shows sight-reading requirements for piano proficiency exams are largely made up of playing elementary/simple music, hymns and chord-based music and multi-part choral scores. Only 3% of sight-reading tested at a proficiency exam is based on playing accompaniments.<sup>13</sup> Young suggests value could be found in developing a national standard for what is learned in proficiency classes that would “focus on functional piano skills like: sight-reading, harmonizing and accompanying, and encourage students to demonstrate their competency in ways that may replicate the circumstances in which they might find themselves using the piano.”<sup>14</sup> Even if a national examination standard were put in place that included demonstrating accompanying as a necessary skill, there is still the subjective element of talent that is associated with learning any instrument. The lack of aptitude an individual has for a

---

<sup>12</sup> Margaret M. Young, “A National Survey of University-Level Group Piano Programs,” *MTNA e-journal* vol. 7, issue 3 (2016): 28.

<sup>13</sup> Young, “A National Survey of University-Level Group Piano Programs,” 21.

<sup>14</sup> Young, “A National Survey of University-Level Group Piano Programs,” 26.

particular discipline will limit how proficient she can be. There is also the matter of difficulty level. A player may be proficient on a composition of lesser difficulty and find his skills inadequate on a more ambitious piece. Given the array of opinions on what proficiency could mean for accompanists of varying abilities, it was defined as follows for the purposes of this study: a pianist that can pay attention to a singer and follow him or her while accurately playing the full accompaniment to undergraduate-level repertoire. Figure 3.2 shows that the vast majority of respondents teaching voice lessons at the collegiate level have taken private piano lessons, with 74% having taken four years or more. Though most were not required to pass piano proficiency examinations in master's and doctoral degree programs, 86.93% of them were required to pass a piano proficiency exam or series of classes to obtain a bachelor's degree in music (see Figures 3.3–3.5).

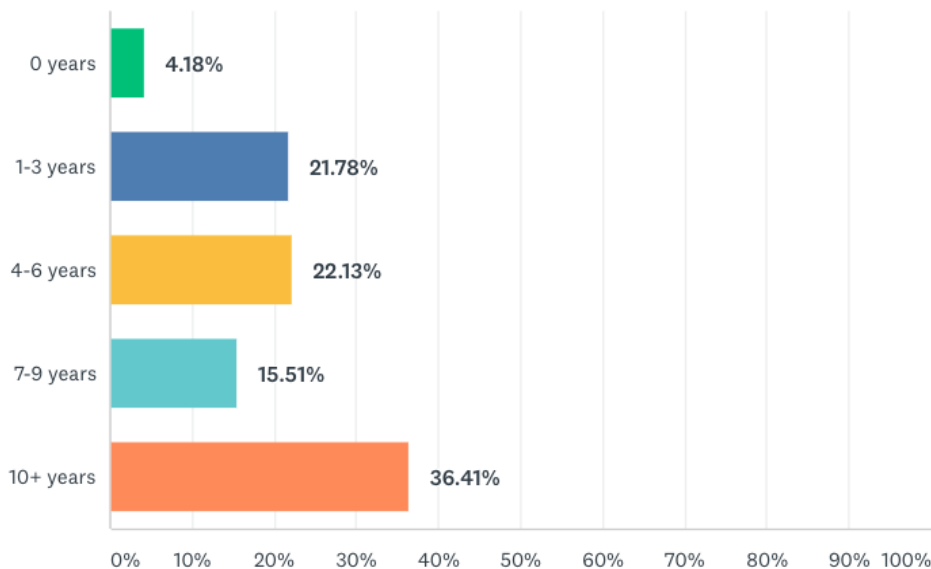


Figure 3.2. Years of Private Piano Study.

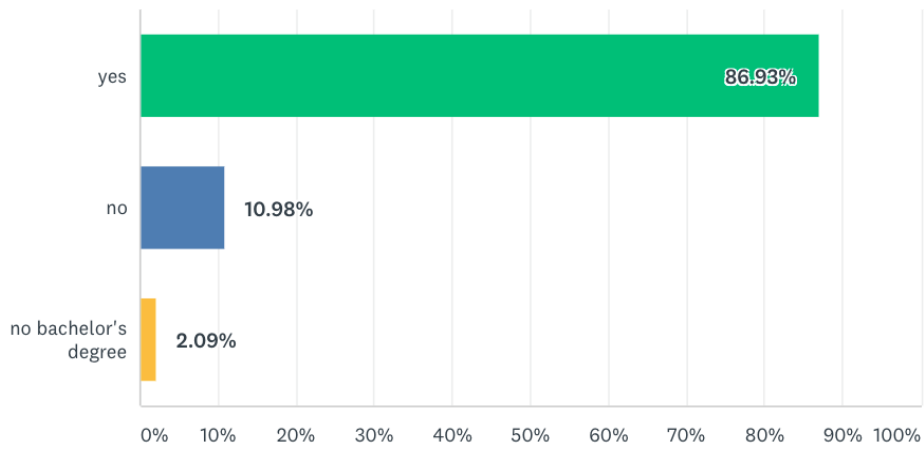


Figure 3.3. Piano Proficiency Requirement Needed to Receive an Undergraduate Degree.

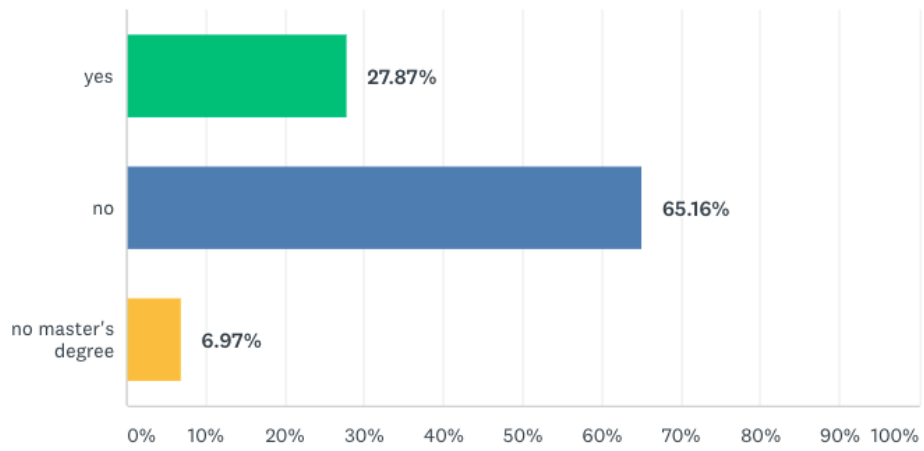


Figure 3.4. Piano Proficiency Requirement Needed to Receive a Master's Degree.

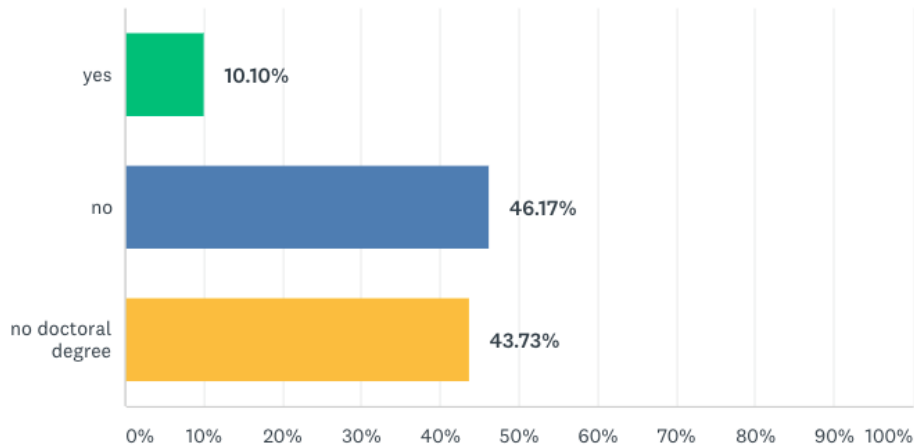


Figure 3.5. Piano Proficiency Requirement Needed to Receive a Doctoral Degree.

Still, many of these graduates do not possess the keyboard skills necessary to proficiently handle full accompaniments to the repertoire they assign their students. Others may not have sufficient sight-reading skills or the motivation to put in the practice time necessary to proficiently accompany their students. Whatever the case, without the technical piano abilities needed to navigate full accompaniments, it would be difficult to give attention to the additional skills needed to proficiently accompany a singer, including breathing, setting tempi and balancing dynamics, tone quality and articulation with the singer to translate a mood or expression into artistic phrases based on knowledge of the style, language and translation. Though some emerging professors are skilled pedagogues with excellent vocal training, have a genuine interest in student development and a vast knowledge base of song literature, many come to find they do not have sufficient accompanying skills once in a studio setting. Despite the affirmation passing a piano proficiency exam brings to aspiring professionals, many come to realize they are unable to play a considerable percentage of college-level repertoire with little to no mistakes. Only 11.32% of respondents felt that they fell into the category of proficient



accompanists as defined by this survey and over 50% of participants felt they cannot play even half of the repertoire they assign without making significant mistakes (see Figure 3.6)

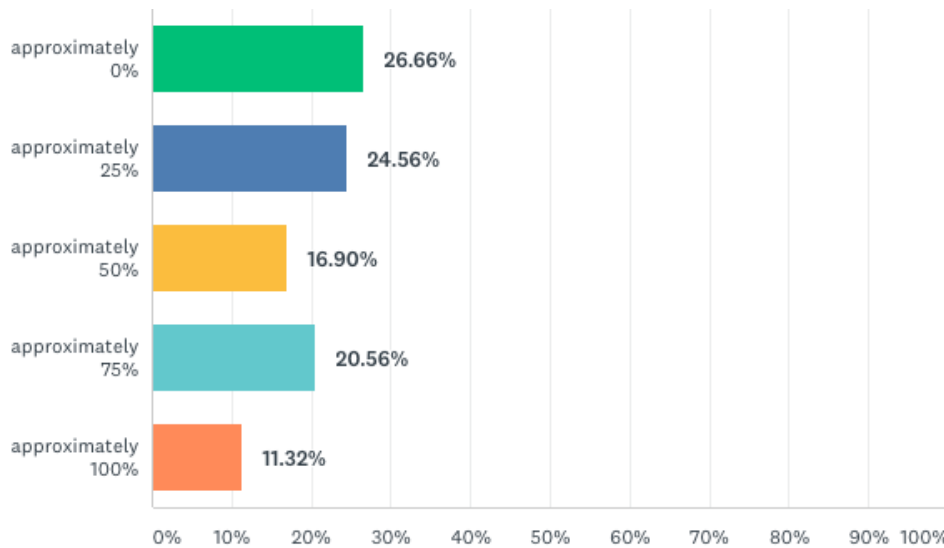


Figure 3.6. Approximate Percentage of Undergraduate Repertoire Assigned That Can Be Played Proficiently.

### Repertoire Selection

Despite many teachers' feelings that they are deficient at the piano, most do not let that sway their repertoire selection process. Many considerations go into student repertoire selection. Generally, teachers focus on students' strengths and weaknesses when picking pieces for them to sing and less so on the instructor's accompanying ability. Figure 3.7 shows that 76.48% of respondents give little to no consideration to their ability to play the accompaniments of the repertoire they choose for their students. Selecting only from the pieces they can play accurately narrows repertoire choices significantly and students could lose the opportunity to grow from song selections that

show off positive aspects of the voice or selections that provide technical challenges from which they could learn.

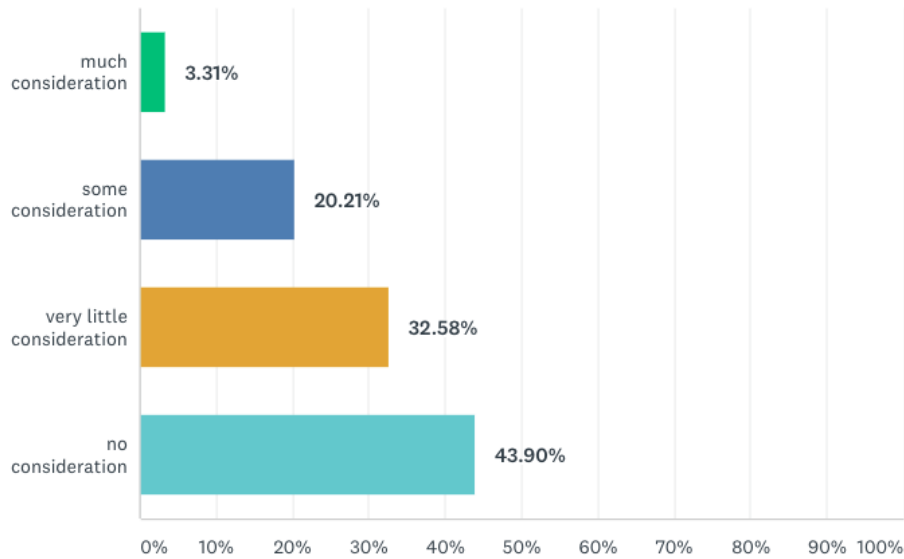


Figure 3.7. Consideration Given to the Ability to Adequately Accompany Student Repertoire.

If little to no consideration on accompaniment playability goes into selecting student repertoire and many teachers acknowledge their own inability to play these pieces, it begs the question: is it important to student progress for the instructor to be able to play the repertoire proficiently in the lesson setting? Figure 3.8 shows that 78.05% of respondents would say yes, they believe it to be somewhat or extremely beneficial to students for their teacher to be able to accompany proficiently. These statistics prompt the consideration of how to possibly bridge that gap.

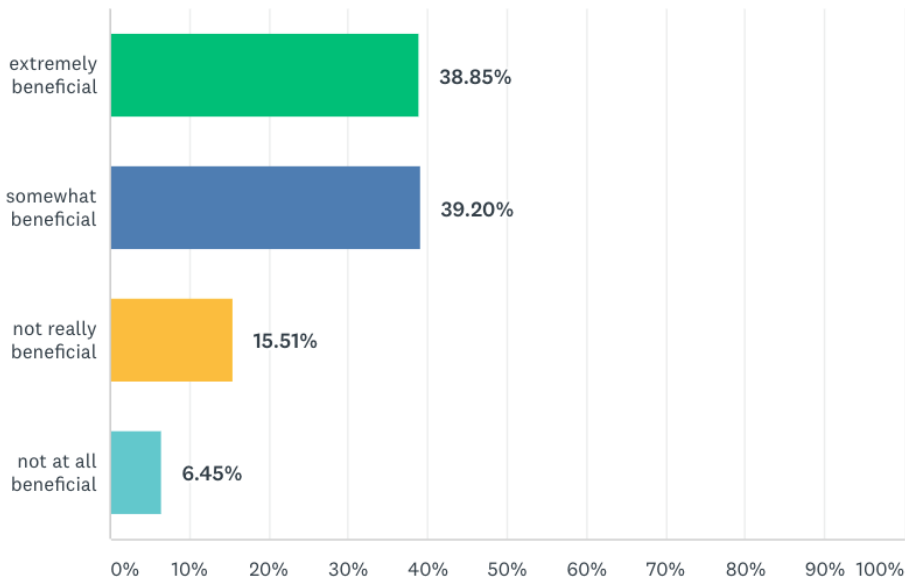


Figure 3.8. How Beneficial it is to Students for Instructors to Proficiently Play Accompaniments.

### Practice Time

One solution to improve an instructor’s keyboard skills is to practice more. Carving out practice time designated to technical piano skills such as playing scales and drilling chords and their inversions would likely enhance a teacher’s abilities. Isolating accompaniments to assigned vocal repertoire and practicing the hands individually and then hands together might also prove beneficial. Putting in hours of practice time at the piano would most likely improve their accompanying skills. However, finding those hours in days that are otherwise filled with responsibilities and expectations of a music professor can be difficult. As shown in figure 3.9, many professors do not feel they have the availability for focused practice time at the keyboard. 66.90% of respondents reported having zero hours per week to practice piano, followed by 30.84% that have only one to three hours per week to do so. That said, there is a certain level of practice

that automatically takes place when a particular accompaniment is played in a lesson week after week or when the same piece is assigned to different students over the years.

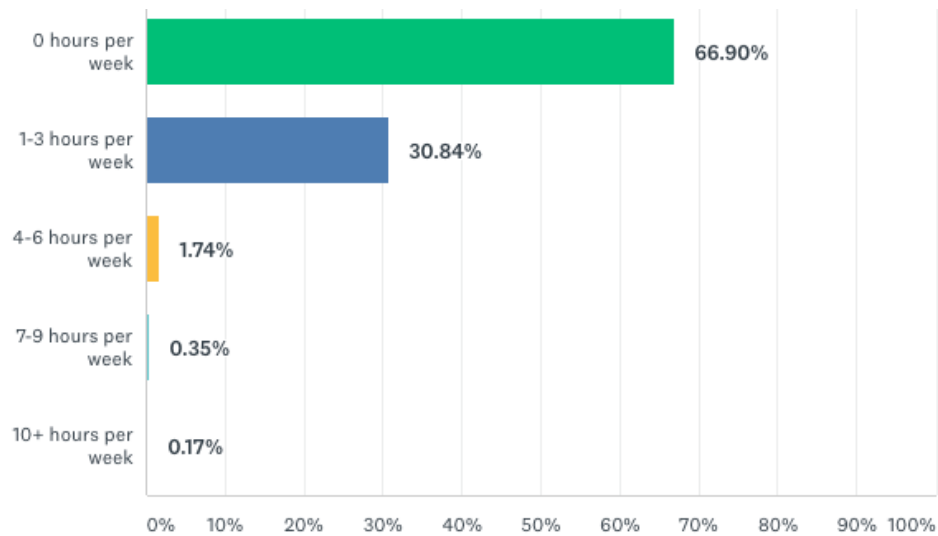


Figure 3.9. Hours Per Week Available for Practicing Piano to Improve Accompanying Skills.

### **Pre-Recorded Accompaniment**

Accompaniment recordings sell as supplemental materials to sheet music. Proficient pianists on staff can record pieces for students to use for practice or video performance. Subscriptions to applications such as Appcompanionist and even free access to videos uploaded to YouTube also provide full piano accompaniment with which to sing. Most voice studios have been faced with the necessity to utilize some form of pre-recorded tracks in the wake of the Covid-19. These products have recently become an integral part of virtual voice lessons due to the pandemic. When teaching in person, they can also be helpful for instructors who cannot play the standard vocal repertoire they assign. Utilizing them can free the teacher from responsibilities at the keyboard to focus solely on the student. Regrettably, they can present a new set of issues at the same time. An important aspect of performing involves collaboration between singer and

accompanist. Singers must learn how to adjust in the moment if necessary when mistakes are made. Reviewers 1 and 3 agree that learning to communicate with an accompanist and work together as a musical team when the score calls for rubato, accelerando, ritardando or changes in dynamics, breath marks and articulation is essential. One must anticipate what the other will do and rehearse those musical elements together. Singers must confidently communicate tempo to their accompanists. In turn, accompanists listen for subtle breathing cues and adjust in the inevitable moments when the singer has to catch a breath mid-phrase. As collaborative pianist Gerald Moore put it, these types of adjustments are “arranged at rehearsal” and “no helpful singer will object to going through a phrase many times with an accompanist.”<sup>15</sup> There is a learning curve for young performers that can be cultivated only by working with another human being. When students sing with an accompaniment track instead of a live accompanist, making these adjustments cannot be rehearsed and consequently, are unlikely to be executed in performance. Figure 3.10 shows that at 86.76%, the vast majority of respondents infrequently or never use pre-recorded accompaniment tracks. This data was collected and analyzed before virtual learning became prevalent making the use of pre-recorded accompaniments a necessity. Though the pre-pandemic data shown in Figure 3.10 is likely no longer accurate, the reaction to distancing guidelines of Covid-19 still indicate that many teachers believe it necessary for students to rehearse their pieces with live accompaniment. While utilizing tracks has been an essential tool during the pandemic, relying on them has reaffirmed the need to work with a live accompanist. Institutions around the country have implemented procedures to maintain

---

<sup>15</sup> Gerald Moore, *The Unashamed Accompanist* (New York, NY: The MacMillan Company, 1945), 27–40.

collaboration between students and accompanists including singing outdoors, distancing on stage and wearing masks while performing. The necessity for live collaboration has inspired particularly creative solutions including the installation of clear dividers between performers and wiring audio between two separate rooms allowing each performer to be safely apart, but able to hear each other and rehearse in real time.

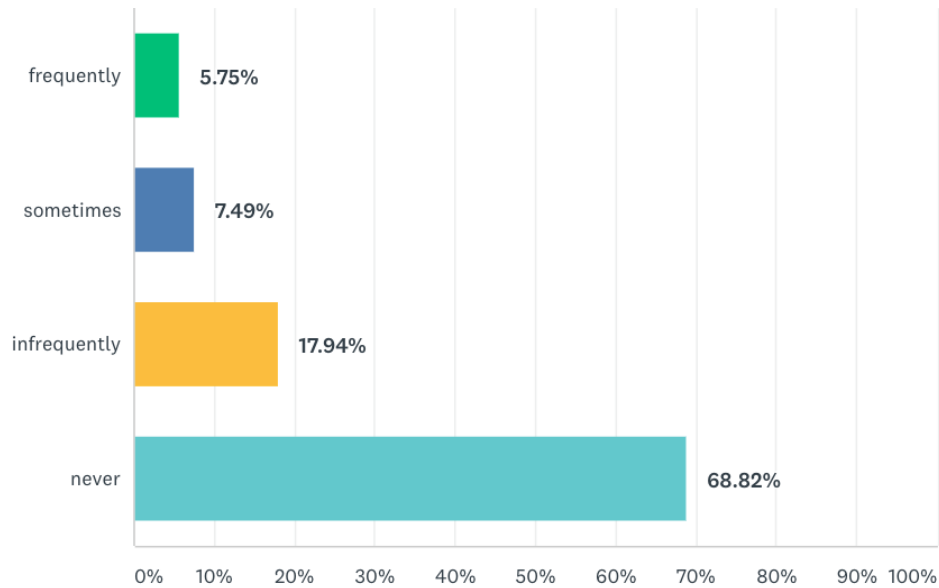


Figure 3.10. How Frequently Pre-Recorded Accompaniment Tracks are Used to Accompany Students.

### **At Sight Reduction**

In the absence of a proficient accompanist, many voice teachers unable to play full accompaniments attempt to provide at least some of the piano part to support their students while they sing. Many instructors attempt to reduce the score at sight. They bypass or omit the portions they find difficult, but play as much as they are able while continuing to follow the vocalist and analyze the vocal technique they are seeing and hearing. There are many ways instructors can access accompaniments out of their reach. Common reduction strategies include playing only the vocal line, left hand or right hand

or combining the vocal line with the bass line or left hand. According to Figure 3.11, the most common way to reduce at sight is to play some notes from both the left and right hand together.

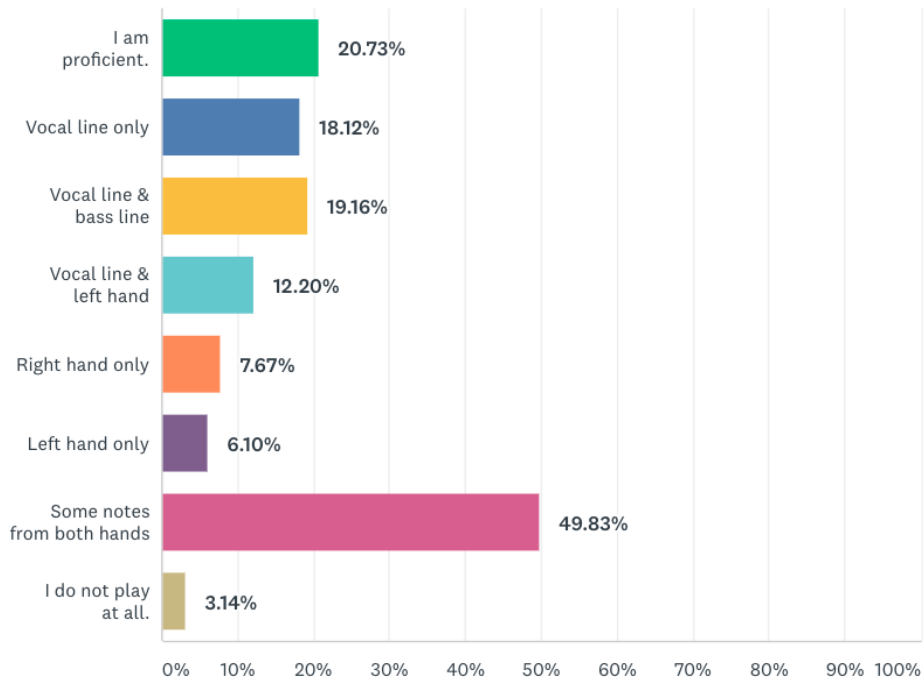


Figure 3.11. Common At Sight Reduction Strategies.

Professional vocal coaches with accomplished keyboard skills utilize this strategy frequently as it allows them to listen more intently while providing core musical material in the accompaniment for the singer. It is an essential tool for them to omit or adjust the accompaniment as necessary so they are able to feel their way about the keys while focusing on the singer. This method of reducing can also be successfully attempted at sight for an instructor of voice, but how successfully may be dependent upon the teacher's piano skills and comfort at the keyboard. The mental energy used to reduce the piano score could take away attention that should otherwise be devoted to the student and his singing technique. When a voice teacher, whose piano skills are lacking, is required to concentrate on playing as much of a piece correctly as possible or evaluating at sight

what core musical material should be played, her full attention cannot simultaneously be on the student.

### **Visual Contact and Concentration**

Vocal pedagogues widely acknowledge three primary ways of learning: visual, aural and sensory.<sup>16</sup> Teachers encourage their students to look with their eyes, listen with their ears and feel with their bodies. Many experts on vocal pedagogy agree that a variety of vocal issues can be recognized visually. Allan Rogers Lindquest mentions in his *Axiom for Vocal Pedagogy*, “The eye of the teacher is of some contributory value in diagnosing what is going on in the student’s instrument...”<sup>17</sup> Physically looking at a student can help teachers determine a plethora of errors. Body alignment issues can affect efficient breathing. Tension in the body can be found in the arms, back, shoulders, neck, lips, forehead or face creating issues in tone production. Looking at the mouth, instructors can see incorrect vowel formation or tongue tension. Fear, nervousness or lack of emotional understanding may also be detected from watching the student.<sup>18</sup> For centuries, teachers have encouraged their students to practice in front of a mirror. Nineteenth century singing teacher, Francesco Lamperti, recommended the use of a “looking glass” to correct defects into which it is easy to fall.<sup>19</sup> The general opinion that visual cues are important in learning to sing has not changed in the 21<sup>st</sup> century. Richard

---

<sup>16</sup> Allan Rogers Lindquest, “An Axiom for Vocal Pedagogy,” *Journal of Singing* Vol. 11, no. 4 (May 1955): 3.

<sup>17</sup> Lindquest, “An Axiom for Vocal Pedagogy,” 3.

<sup>18</sup> William Ernest Ross, *Secrets of Singing* (Bloomington: William Ernest Ross, 1959), 105–08.

<sup>19</sup> Anthony Guarino, “Present Day Teacher Reviews Lamperti,” *Journal of Singing* Vol. 8, no. 2 (Nov/Dec 1951): 21.



Miller pointed out that working with mirrors alerts the singer to “unwanted actions.”<sup>20</sup> Therefore, it could be ascertained the long-standing axiom that visual cues are needed to diagnose vocal faults means the teacher’s eyes need to be free to observe his students. Ergo, his eyes cannot be buried in the piano accompaniment of the score. Not only do his eyes need to be free to check in with the student, his primary mental facilities need to be discerning vocal critiques as opposed to concentrating on which pitches could be eliminated from a chord while maintaining the essential notes that establish the harmony. What occurs at the piano needs to be as close to second nature as possible in order to give ample concentration to the student’s singing technique.

### **Simplification**

To avoid spending focused attention reducing at sight, instructors may consider having a written simplified reduction of the score at the piano from which to play. Doing so will allow the instructor to play more accurately while paying closer attention to the student’s technique. This project will not serve every instructor of voice on every piece of music he assigns and some may not find it useful at all, but 59.24% of survey participants believe having reduced scores of piano accompaniments to commonly assigned standard vocal repertoire would be somewhat or extremely helpful in the lesson setting (see Figure 3.12).

---

<sup>20</sup> Richard Miller, *Solutions for Singers: Tools for Performers and Teachers* (New York, NY: Oxford University Press, 2004), 44.

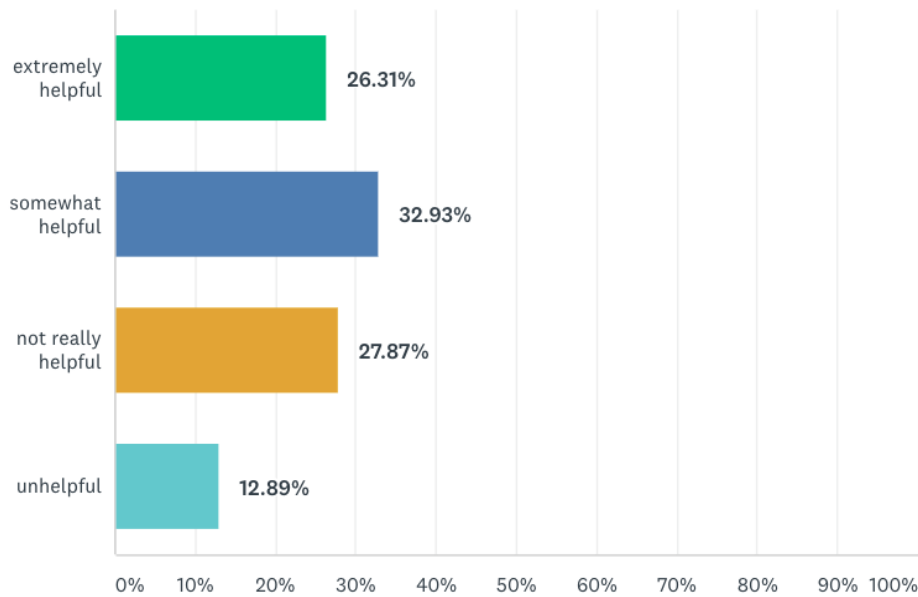


Figure 3.12. Helpfulness of Having Simplified Accompaniments to Standard Vocal Repertoire.

There are elements of an accompaniment that need to remain in place in order for a student to feel supported when presenting a song to his teacher. Consideration should be given to what must be kept in the score to preserve the basic rhythmic and harmonic structure while maintaining the general essence of the piece. Authors of multiple texts suggest that students should approach the study of a new piece in a systematic way, mastering each element of a song before moving on to the next. Clifton Ware, author of *Adventures in Singing: A Process for Exploring, Discovering and Developing Vocal Potential*, presents each component in need of detailed examination: text, rhythm, meter, tempo, melody, form, harmony, dynamics and musical articulation. When simplifying the accompaniment of a song, the instructor must consider each of these musical elements from the singer's point of view. Once she has determined what must remain in place for the student to feel supported when singing, she can begin the reduction process.

The first component to consider is the text. There must be an understanding of the text to fully grasp the essence of a piece. Gerald Moore writes, “The accompaniment to every good song paints a picture or evokes a mood which is inspired by the words. The composer did not write the vocal line first and then fill in the piano part afterwards; they were both born in his brain at the same time. Therefore, the accompanist and the singer, the one no less than the other, owe all to the words and depend on the words to guide them.”<sup>21</sup> The accompaniment can create a mood or atmosphere. It can include memorable motives, counter melodies or the character portrayal of a person, place or thing. The essence of the piece must remain intact and often that can be identified with careful consideration of the text.

The rhythm, meter and tempo should be examined. The meter of the piece must not be altered and the tempo must also stay consistent with the original accompaniment. Unfortunately, swift tempo markings are often what make playing more challenging for a limited pianist. Despite that, it would be ultimately unproductive for the student to rehearse a piece he has thoroughly prepared at a different tempo. Rhythmic elements, however, can be adjusted in a reduction. Simplifying the rhythm, keeping in place any distinguishing rhythmic motives that contribute to the essence of the piece, will make the accompaniment easier to play while still supporting the singer.

It is important to consider the melody when reducing a piece. While the vocal line carries the melody in most songs, there are plenty of instances when the piano part takes over the melodic material. A melody, or counter melody, can be found in introductions, as part of verses, in interludes or postludes. If a melody is found in the

---

<sup>21</sup> Gerald Moore, *The Unashamed Accompanist* (New York: The MacMillan Company, 1945), 9.

piano part, it should remain in the song reduction if possible. In certain situations, the accompaniment is doubling the melody in the vocal line. If the student has a weak ear and was assigned the piece with that doubling in mind, it would be wise to keep that in the reduction as well.

The form of a piece cannot be altered in a reduction. The simplified version cannot have an alternate number of verses or the absence of repeats when they are called for in the original. The number of measures and the musical material therein must remain the same. This will allow students the opportunity to rehearse entrances as they listen to the introduction and interludes throughout the piece.

Harmony usually supports the melody and can even help paint a picture the text is trying to relay. Harmonic progressions give interest to the overall sound of a piece. The pitches of the vocal line usually find a home within the given chord that is built. When they do not, the resulting dissonance is usually for an effect related to the text. In either case, the singer must hear the relationship of his pitch to the surrounding harmonies in the piano part. Singers, especially in the learning stages, often feel support from the piano in a way that allows them to sing with more confidence, so it is imperative that the reduction maintain the original harmonies written. The harmonies can, however, be simplified in several ways. In traditional part writing, the root and third of a particular chord must be present to hear the quality of the harmony, and in the case of seventh chords, the leading tone as well. Fifths can often be left out and any doubling of those pitches can be removed. There may also be compositional techniques that are more harmonically ambiguous. In either case, reducing thicker textures to a minimal number of notes will make things simpler.

If possible, dynamics and musical articulations should stay in place as both help shape the piece. Not only can these components play a role in bringing out the text and essence of a song, they can help the singer as well. For example, playing forte in the appropriate moments gives a foundation of support underneath a student, encouraging her to sing out with confidence. Including dynamics and articulations in the piano will help the singer balance her voice with the accompaniment.

The piano player, whether an accomplished vocal coach or an instructor of voice, must determine essential elements of the piece the singer will need to hear before reducing. Hand position is an important consideration when simplifying. Requiring an accompanist with limited keyboard skills to navigate new hand positions, especially at a quick tempo, can cause many pianistic errors. Avoiding significant leaps in the melody or harmony could reduce the number of those mistakes. Whenever possible, arranging melodic pitches or altering the inversions of a chord progression so they fall within the same hand position can be helpful. Choosing voice leading that allows the pianist to locate subsequent pitches by feeling his way on the keys could also limit mistakes. Incorporating these reduction strategies into the score can give the accompanist freedom to take his eyes from the keyboard to focus on the singer. If changing hand position is unavoidable, consideration could be given to the rhythm surrounding the move. If it is possible to rest before the jump or to allow one hand to continue playing while the other has a rest to prepare for a leap, a limited accompanist might find greater success. Determining fingerings for the simplified arrangement and including them in key areas of the score could also give the player one less decision to make in the moment while playing.

Using the lists of the most commonly assigned pieces for undergraduate vocal recitals from Dalton's and Stephenson's studies, four pieces were selected for further study. "Danza, danza fanciulla gentile" by Francesco Durante, "Mandoline" by Claude Debussy, "Widmung" by Robert Schumann and "Love's Philosophy" by Roger Quilter. In each piece, the author has considered difficult elements of the original accompaniment that are problematic for accompanists with limited skills. Each reviewer also gave feedback on what makes them difficult to play. A closer look at the aforementioned components of each piece has informed the creation of a simpler rehearsal accompaniment that some voice teachers could use as a tool to play with better accuracy while simultaneously giving attention to a singer's vocal technique.

## CHAPTER 4

### REDUCTIONS

#### **“Danza, Danza, fanciulla gentile” (Durante)**

“Danza, Danza, fanciulla gentile” is unique to “Widmung”, “Mandoline” and “Love’s Philosophy,” in that multiple versions of the piece are readily available. The version edited by Dr. Theodore Baker can be found in many compilation books commonly assigned in vocal studios including *Alfred’s 28 Italian Songs and Arias*, Schirmer’s *28 Italian Songs and Arias* and Schirmer’s *Twenty-Four Italian Songs and Arias*. Baker’s version is almost identical to Alessandro Parisotti’s version from the second volume of Ricordi’s *Arie Antiche* with the exception of a few pitches in measure nineteen and some minimal differences in articulation markings. Both are particularly complicated for a limited pianist due to the syncopated rhythm found in the right hand throughout most of the piece. The syncopation at an *allegro con spirito* tempo marking shown in Figure 4.1 makes for a very difficult accompaniment.

Allegro con spirito ♩ = 138

The image shows a musical score for the song "Danza, danza fanciulla gentile". It consists of two systems. The first system shows the beginning of the piece with a tempo marking of "Allegro con spirito" and a metronome marking of "♩ = 138". The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes a Voice part and a Piano accompaniment. The piano part features a syncopated bassline. Dynamics include *mf* (mezzo-forte) and *f* (forte). The second system shows the vocal line with lyrics in Italian and English, and the piano accompaniment. Dynamics include *f* and *p* (piano).

Figure 4.1. Durante, “Danza, danza fanciulla gentile” mm. 1–9 (Dr. Theodore Baker’s edition with syncopated accompaniment)

For the purposes of this project, the author has chosen to examine the version edited by John Glenn Paton that is found in Alfred’s *26 Italian Songs and Arias*. In Paton’s version, there is no constant syncopation, yet it is still problematic to play due to hand coordination and tempo. Reviewer 2 states that it can be played accurately at half speed, but the tempo renders it unplayable. Reviewer 4 agrees that the tempo is problematic. Reviewers 1 and 4 mention that playing one hand at a time is manageable, but integrating them together is an issue. Additionally, the coordination of Reviewer 1’s left hand is not as strong as the right. Lacking technical skills in the non-dominant left hand can be particularly problematic because the bassline is so active in this piece.

“Danza, danza fanciulla gentile” comes from a much earlier time in music history than the other examples selected for this study. Baroque composers expected to be involved in the rehearsal process and subsequent performances of their music. For this



reason, minimal instructions were included in the performer's score. Details regarding dynamics, articulation and ornamentation were instead relayed in person.<sup>22</sup> This particular song was not intended to be performed at all. It was originally a solfeggio exercise with no text. Renowned teacher, Francesco Durante, likely composed it as a vocalise.<sup>23</sup> The original piece, published in 1772, was written in 6/4 meter for soprano voice and figured bass. The figured bass indicated what chords should be played in the accompaniment, but the way in which they were improvised was up to the continuo player, typically harpsichord or lute.<sup>24</sup> Words were not published with the melody for another century and with the addition of text, there also came changes in key, tempo markings and a shift in time signature to 3/4. These changes remained in place as the simple vocalise continued to evolve. Editors began publishing suggested accompaniments based off of the figured bass. By the late 1800s, overly romanticized editions like Parisotti's and Baker's became popular.<sup>25</sup> These editions remain familiar today and continue to be assigned to emerging students by their voice teachers. In response to the movement away from true Baroque performance practice, Paton created yet another edition of this piece. His accompaniment, however, is based on Durante's excerpt published in the first important collection of Solfeggi called *Solfèges d'Italie avec*

---

<sup>22</sup> John Glenn Paton, ed., *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, (Van Nuys: Alfred Publishing Co., Inc., 1991), 4–5.

<sup>23</sup> Hanns-Bertold Dietz, "Durante, Francesco," *Grove Music Online*, accessed February 20, 2021, <https://doi-org.mendel.csuniv.edu/10.1093/gmo/9781561592630.article.08377>.

<sup>24</sup> Paton, *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, 5 & 104.

<sup>25</sup> Paton, *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, 104.

*la basse chiffrée*.<sup>26</sup> The author has chosen Paton's more authentic version from which to create a reduction. It is not the purpose of this paper to debate which version teachers should assign their students, but simply to determine what is most important for the student to hear when singing any version and how to reduce what has been realized by editors to make playing the accompaniment more manageable during student lessons.

Paton provides a suggestion for how the figured bass could have been realized in his edition, but also reminds pianists that they should alter the accompaniments if needed. He says the pianist may "choose to break other chords in slow tempos, to add notes or re-voice chords, and to ornament the keyboard part to your liking."<sup>27</sup> Regardless of what version is assigned or if the student's accompanist intends to realize it altogether differently, it is ultimately important to keep in mind what the performance accompaniment will sound like. When beginning the reduction process, the instructor must consider what the student will need to hear during lessons to reinforce that final performance goal. Noting the origin of the piece can inform instructors to the core elements of music that are most important as they consider reducing the score.

In this case, brief historical research confirms that the bassline is the most important element and must remain in the reduction. As shown in Figure 4.2, the bassline is active in many parts of this piece and in measures that are less so, the leaps and quick tempo make it difficult to accurately coordinate hand position and fingerings. The bassline must remain intact, but it could be more easily played if it was redistributed between both hands as shown in Figure 4.3.

---

<sup>26</sup> Owen Jander, "Solfeggio," *Grove Music Online*. 2001; accessed February 20, 2021, <https://doi-org.mendel.csuniv.edu/10.1093/gmo/9781561592630.article.26144>.

<sup>27</sup> Paton, *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*, 7.

Tempo giusto (Allegro moderato), ♩ = 144 - 176

Dan - za, dan - za, fan -  
Dance, O dance, gen - tle

4

ciul - la, Al mi - o can - tar! Dan - za, dan - za, fan -  
maid - en, Come dance to my song! Dance, O dance, gen - tle

Figure 4.2. Durante, “Danza, danza fanciulla gentile” mm. 1–5 (Active Bassline, Difficult Timing Hand Coordination at a Swift Tempo)

Tempo giusto (Allegro moderato) ♩ = 144

Voice

Piano

Dan - za, dan - za, fan -

4

ciul - la, al mi - o can - tar, dan - za, dan - za, fan -

Figure 4.3. Reduction of Durante’s “Danza, danza fanciulla gentile” mm. 1–5 (Simplification: Distribute Bassline Between Both Hands)

In the reduction, the bassline is almost always present, but some of those essential pitches have been imbedded into blocked chords for the purposes of simplification. In this case, extra attention may be needed to bring out those pitches to ensure they do not get lost in the texture. For example, the F#s in measure one, beats five and six going to the D in the down beat of measure two may get buried in the texture of the chord, but with proper attention to voicing, the lower part of the chord can be brought out to sufficiently hear the redistributed bassline. Sharing the responsibility of these essential pitches among both hands gives the player a moment to reposition each one for ease of execution. The tempo marking is *tempo giusto (allegro moderato)*, indicating a moderately fast and bright speed that should keep exact time. The tempo should remain as indicated in the score, but Carol Kimball suggests that this piece is often performed too vigorously. The song is an invitation for a gentle girl to dance by the sea while the languid sounds of waves and playful breezes speak to her heart. Kimball says, “it should never lose its sense of graceful charm.”<sup>28</sup> Because the piece is centered around dancing, it is also important to keep the strong-weak-weak rhythmic feel of a waltz in the accompaniment whenever possible.

The rhythmic motive of four running eighth notes into quarters shown in Figure 4.4 is found throughout the piece. The vocal line and the accompaniment play off one another sending this motive back and forth. Whether it represents the rush of the breeze, the crashing of waves or the spin of the gentle girl’s dance, this motive pervades the piece. It gives momentum to the accompaniment and as a distinguishing motive that is also echoed throughout the vocal melody, it was kept in the reduction in most cases. This

---

<sup>28</sup> Kimball, *Song: A Guide to Art Song Style and Literature*, 418.

piece is tonal and the melody easily fits in with the harmonies realized in Paton’s edition. The accompaniment, however, does not double the melody throughout. The student must sing with some independence. Ergo, doubling the vocal line in its entirety should be avoided to allow students the opportunity to solidify their part without assistance.



Figure 4.4. Durante, “Danza, danza fanciulla gentile” mm. 23–25 (Running Eighth Note Rhythmic Motive)

Chords like those in measure thirteen shown in Figure 4.5 could be thinned wherever possible by removing doubled and/or repeated pitches. Figure 4.6 shows the same measure after the chords have been reduced. At least the root and third of each chord should be maintained when possible in efforts to establish harmony underneath the vocal line. If inversions need to be altered to make fingerings easier or to minimize hand movement due to leaps, this is also a possibility.



Figure 4.5. Durante, “Danza, danza fanciulla gentile” m. 13 (Full Chords Using Both Hands)



Figure 4.6. Reduction of Durante’s “Danza, danza fanciulla gentile” m. 13 (Simplification: Thin Chords by Removing Doubled and Repeated Pitches)

The Reviewers found this reduction mostly helpful. Reviewers 1 and 4 were able to play it with little to no mistakes, both improving from their attempts to play the original score. Reviewer 2 played the reduced score better than the original, but believed the multiple page turns caused problems in execution. Reviewer 3 could play most notes and rhythms in both hands, but felt more practice time was needed to be able to play it proficiently. During the process of reducing a score, individual instructors can cater to their keyboard strengths as they discern what to extract. Considering the origins of this particular piece, a teacher could manage playing only the bassline, but as aptitude allows, including as much of the final accompaniment into the reduction as possible is best for the singer.

### “Mandoline” (Debussy)

The accompaniment to “Mandoline” is very difficult for a pianist with limited skills for several reasons. Reviewer 2 commented that this piece would take significant study and states that playing it was beyond reach after measure eleven. One challenge is the expectation that the pianist span a distance of octaves and sometimes ninths and

tenths in one hand. Even though the score allows for it to be played as a rolled chord, that does not necessarily make it less difficult for an instructor with moderate keyboard skills. Some very accomplished pianists cannot reach a tenth, so the stretch could prove particularly difficult. Reviewer 3 agreed, stating that it is difficult for the fingers to “reach the full range on many chords.” The notation on the staves seems daunting at first glance as well. This piece requires use of an extreme range on the keyboard and has a significant number of clef changes that result in hand crossings. Both hands in the majority of the piece are played in the treble clef. Seeing the notation written with significant space between chords could cause the eyes to dart around checking clefs, pitches and fingers, making the instructor place extra concentration on his hand position at the keyboard. Reviewers 1 and 3 made note that they struggled with the coordination needed to move hand positions so quickly. Reverting to the more common treble and bass clef combination puts the notes closer together on the staff making them easier and quicker to read. Doing so also turns fifteen clef changes to only four throughout the four-page song.

The text paints a picture of beautifully dressed men and women serenading one another with sweet nothings to the sound of rustling branches and the constant strum of a mandolin. The mandolin, presumably accompanying the serenaders in the poem, is essential to the essence of the piece in a number of ways.<sup>29</sup> The pizzicato G played in the first and last measures are like bookends to the *mélodie*. The distinct figure is reminiscent of a plucked string indicating the beginning of a dance and then again, its finality. In between, the ever-present strum of the mandolin is represented by rolled

---

<sup>29</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2006), 191-192.

chords. Additionally, the three lowest strings on a mandolin are G, D and A, which are precisely the notes Debussy used in his introductory chords.<sup>30</sup> Though a player with limited skills may not be able to play this as written, the essence of the mandolin must be incorporated in the reduction.

To play the introduction as written, it would require both hands to span a wide range, playing ninths while crossing each other at the thumbs (see Figure 4.7). The texture and rhythm can remain similar to the original, but it would be simpler if the G played by the right hand, first finger is eliminated, making the range span only a fifth instead of a ninth. These subtle changes keep the three pitches of the mandolin in the chord, but make it much easier to play (see Figure 4.8).



Figure 4.7. Debussy, “Mandoline” mm. 1–4 (Range Requiring Wide Hand Span and Thumb Cross)

<sup>30</sup> Honey Meconi, “The Choral Singer’s Companion: Claude Debussy,” last modified January 2018, accessed January 16, 2020, <https://thechoralsingerscompanion.com/debussy-choral-music.php#mandoline>.



The image shows a musical score for the first four measures of Debussy's "Mandoline". The score is in 6/8 time and features a vocal line and a piano accompaniment. The tempo is marked "Allegretto vivace (126 = ♩.)". The vocal line begins in measure 4 with the lyrics "Les don-neurs de" and is marked "dolce e leggiero". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked "sfp" and "pp".

Figure 4.8. Reduction of Debussy's "Mandoline" mm. 1–4 (Simplification: Alter Clefs and Limit Range)

When the singer enters at measure four, many instructors may have difficulty moving from chord to chord maintaining the brisk *allegretto* marking. Reviewer 4 mentions the tempo being particularly problematic, causing many mistakes. Though the tempo should not be altered, the rhythm could be simplified. The constant eighth notes per bar could be reduced down to only two chords played at the beginning of each figure. This would give the instructor a little bit of time to adjust his fingers for the next chord change while still listening to his student. If possible, the chords should remain rolled to continue the effect of a strummed instrument.

It is necessary to take Debussy's compositional style into account when contemplating how to reduce this piece harmonically. Contrary to traditional part-writing rules, he uses a lot of parallel fifths to create atmosphere in the piece. Therefore, much of the piece is harmonically ambiguous. The tonalities shift and mingle, matching the swirl of characters in Paul Verlaine's poem. The piece suggests d minor, moves to E Major and ends in C Major.<sup>31</sup> Keeping open fifths where possible will carry over the distinct

<sup>31</sup> Meconi, "The Choral Singer's Companion: Claude Debussy."

sound Debussy created. Removing octave doublings that are common in Debussy's compositions will make the accompaniment less complicated to play.

Debussy was more concerned with the sounds he created rather than the technical theory behind them. He always sought to paint a portrait in sound.<sup>32</sup> For this reason, it may be important to consider staying close to the specific range on the piano that he indicates in the score. In some cases, it may be too difficult to observe the 8<sup>va</sup> markings. Whether or not to leave it as written should defer to the individual teacher, but when possible, it would be nice to keep the reduction in the notated octave so the student can become accustomed to the colors of the piece. At the key change to E Major in measure 28, it may be wise to keep the steady eighth notes so the student can practice executing the two against three cross rhythms. That said, if the tempo is too fast for the instructor to accurately play many moving eighth notes, it may be better to keep the harmony intact, distributing it across both hands and use the bass line to determine the rhythm (see Figures 4.9 and 4.10).

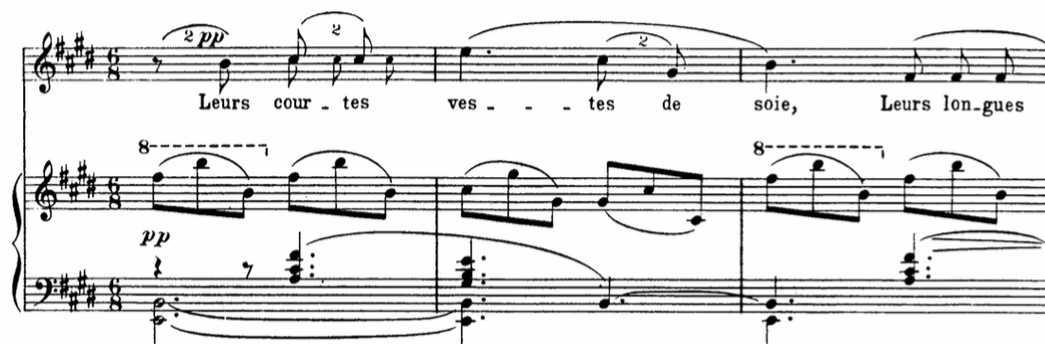


Figure 4.9. Debussy, "Mandoline" mm. 28–30 (Wide Range and Cross Rhythms)

<sup>32</sup> Ronald L. Byrnside, "Musical Impressionism: The Early History of the Term," *The Musical Quarterly* 66, no. 4 (1980): 522-37. <http://www.jstor.org/stable/741965>.

28 *pp* 2 2 2  
 Leurs cour - tes ves - tes de soie, Leurs lon - gues  
 28 *pp* *pp*

Figure 4.10. Reduction of Debussy’s “Mandoline” mm. 28–30 (Simplification: Use Bassline Rhythm and Block Chords to Condense Range)

Debussy weaves a short melodic motive of minor thirds in the latter half of the piece. This motive, shown in Figure 4.11, is heard in various octaves of the keyboard and is found in the vocal line as well as the accompaniment. For this reason, it would be good practice to keep it whenever possible. In this instance, the figures in the right hand have been significantly reduced or eliminated to allow for concentration to play the motive in the left hand (see Figure 4.12).

la, la — la, la — la, la — la, la

*pp*

*sempre pp* *più pp*

la la

Figure 4.11. Debussy, “Mandoline” mm. 53–61 (Rhythmic and Melodic Motive)

53

la, la — la, la — la, la — la, la

*pp*

53

*sempre pp* *più pp*

57

la, la

57

Figure 4.12. Reduction of Debussy “Mandoline” mm. 53–61 (Simplification: Remove Other Voices to Maintain Distinguishing Motive)

Though none of the Reviewers could play this reduction with little to no mistakes, they all felt they played it better than the original score. Despite this feedback, it would be difficult to simplify this piece much further without losing essential harmonies, rhythms, motives or distinguishing characteristics. Reviewers 1, 2 and 4 believed that with more practice time, the reduction would be more manageable to play. However, these Reviewers and many other voice instructors provided feedback in the survey that they do not have time for focused piano practice. Practicing could include using the reduction week after week in a lesson or developing an increased familiarity with the reduction through assigning the piece over time to different students. Exposure to the reduced accompaniment over time could render it a useful tool while playing the original score is unattainable.

### **“Widmung” (Schumann)**

At a glance, this piece could look difficult for a teacher with modest keyboard skills. Reviewers 1 and 2 believed they would drop notes and make many mistakes when attempting to play this piece, while Reviewers 3 and 4 were not confident they could play the accompaniment at all. Reviewer 2 felt it was an easier song to reduce on the spot, but the others had issues eliminating the quantity of small notes at sight and generally, integrating both hands at the specified tempo. Swiftly moving arpeggios in both the treble and bass sweeping up and down in octaves calls for coordination in both hands. Attempting to play the same motive occurring as an inner voice split between the left and right hands could distract a limited pianist from the upper voice containing important melodic pitches that need to be brought out. The texture at the key change seems moderately thick and having no rests or sustained notes in between the repetitive triplets

could make the urgency to find the correct fingering between chord progressions more difficult.

The piece's ABA<sup>1</sup> form and meter of 3/2 should not be altered. Neither should the tempo marking of *innig, lebhaft* indicating Schumann's preference that the piece be intimate with a lively, passionate fervor.<sup>33</sup> "Widmung" ("Dedication") is the opening song of Robert Schumann's collection of lieder entitled *Myrthen* ("Myrtles"). Traditionally, white myrtle blossoms were used in marriage celebrations and this appropriately named musical offering was written as a wedding gift for his long-awaited bride-to-be, Clara Wieck.<sup>34</sup> The emotional importance of this composition informs several aspects that must remain as intact as possible.

The arpeggios that rocket upward mirror the whirlwind of impetuous emotion Schumann had for his future wife. The dotted figure within the arpeggios seems to add excitement and drive that contributes to the forward motion, sounding almost like the skipping of a heartbeat. Keeping the intention of the ascending skipping heartbeat, but combining the eighth note values into quarter notes creating a slower descending arpeggio will make it more effortless for the instructor to play. The dotted rhythm is a distinguishing motive in this piece and should at least remain in the introduction and first few bars to set the mood for the vocalist. As the responsibility of the right hand splits between the melody in the upper voice and the dotted rhythmic motive in the middle voice, the figure may need to be simplified for easier execution and harmonic fulfillment. The introductory run in the left hand could be removed all together and

---

<sup>33</sup> Richard Miller, *Singing Schumann: An Interpretive Guide for Performers* (New York: Oxford University Press, 1999), 10.

<sup>34</sup> Miller, *Singing Schumann: An Interpretive Guide for Performers*, 9.

instead, a single chord in root position could be sustained for the entirety of each measure to help establish the harmony. (see Figures 4.13 and 4.14)

Figure 4.13. Schumann, “Widmung” mm. 1–4 (Dotted Arpeggio Motive in Both Hands)

Figure 4.14. Reduction of Schumann’s “Widmung” mm. 1–4 (Simplification: Slow Rhythm of Motive and Reduce LH to Blocked Chords)

The vocal line in this piece is doubled in the piano accompaniment throughout the majority of the song. This should remain present in the reduction for several reasons. As previously noted, many instructors play the vocal line as a reduction technique.

Additionally, some students may need to hear the melodic pitches played in the piano for added support if they struggle with intonation and are used to hearing it in the original accompaniment. The melody should stay intact in measures five through thirteen in the upper right hand. The bass line establishes the harmony. The arpeggiated middle voice played by the left and right hand across both clefs is simplified down to as few notes as

possible while still maintaining key pitches for harmonic color (see figures 4.15 and 4.16).

Figure 4.15. Schumann, “Widmung” mm. 5–7 (Dotted Arpeggio Motive in Middle Voice Shared in Both Hands)

Figure 4.16. Reduction of Schumann’s “Widmung” mm. 5–7 (Simplification: Reduce Middle Voice to Provide Only Harmonic Support)

Measure 13 leads into the common tone modulation that takes the piece from A<sup>b</sup> to E Major with the vocal line A<sup>b</sup> on “gab” turning into its enharmonic G<sup>#</sup> on the next word, “du.” Both tones are doubled in the piano and should remain. Because this measure is not particularly complicated, the middle voice should be left intact so the vocalist can hear the short interlude that takes him to the new key and shift in mood (see Figure 4.17).



Figure 4.17. Schumann, “Widmung” m. 13 (Common Tone Modulation)

The repetitive chordal figuration in the B section suggests a calm and secure atmosphere, perhaps representative of the steady assurance and love Schumann felt in his relationship with Clara. For textual reasons, the chords should remain repetitive to provide a steady sense of security. The texture, however, can be thinned by removing doublings and pitches that are not essential to establishing harmonic structure. It would be wise not to rhythmically simplify the triplet figures in this section if possible. Singing two against three can be a struggle for some singers, therefore keeping the triplets as they are would likely reinforce the student’s rhythmic independence during the lesson. (see Figures 4.18 and 4.19).

Figure 4.18. Schumann, “Widmung” mm. 24–25 (Thick Chordal Texture in Both Hands)

The image shows a musical score for Schumann's "Widmung" measures 24-25. It consists of three staves. The top staff is the vocal line with the lyrics "mich vor mir ver - klärt, du hebst mich". The middle staff is the piano accompaniment, featuring triplets and a "rit." marking. The bottom staff is the bass line. Fingerings are indicated by numbers 1-5 above notes. Measure numbers 3, 2, 2, and 1 are written below the bottom staff.

Figure 4.19. Reduction of Schumann’s “Widmung” mm. 24–25 (Simplification: Remove Doublings and Nonessential Pitches to Thin Texture)

In the return of the A section, Schumann brings original figures back and at the end, weaves them in and out with a final melodic thought. Some teachers may stop playing once the vocal line has ended in order to maximize time for vocal instruction, but should she continue until the double bar, the reduction should keep the melody in the right hand and the bass in the left hand filling in the middle voice whenever possible.

When compared to Schumann’s original score, the author’s reduction proved mostly helpful for the Reviewers. Reviewer 1 was able to play the reduction with little to no mistakes. Reviewer 2 felt the piano reduction could tremendously improve the quality of playing, especially if the number of measures per stave on each page matched that of the original score the instructor was accustomed to using. Reviewers 3 and 4 could play most of the reduced accompaniment, dropping a few notes and making several mistakes, but mentioned the reduction was “much easier to read” and would be “very playable after another little bit of reading it.”

### **“Love’s Philosophy” (Quilter)**

The thought of playing this piece could be intimidating to a teacher who is not proficient at the piano for several reasons. Reviewer 3 notes there are figures that require the fingers of one hand to cross one another. Playing it accurately would require practice establishing proper fingerings as well as developing some degree of muscle memory to account for the rapid tempo. Reviewers 1 and 4 mentioned concerns about coordination. Getting both hands to work simultaneously to play nearly constant sixteenth note figures over a wide range is quite difficult, especially when the music calls for the tempo to be very lively with motion. Reviewer 2 notes that an unfamiliarity with the piece could make it less accessible to a limited pianist. Were the unpredictability of the compositional style not an issue, there are no moments of rest in the piece to consider where the hands should move. Simplifying the piece could alleviate some of these concerns making it more playable in a lesson setting.

“Love’s Philosophy” has two verses and the melody has been slightly adapted to match the cadence of the words in each stanza of the poem. Carol Kimball notes that the music “builds to a bravura finish,” and after that final climax, there is a brief piano postlude. The form and the 3/4 time signature cannot be altered. As tempting as it may be to slow down when insecurities at the piano present themselves, the tempo marking of *molto allegro con moto* should remain the same. The poem reveals the writer’s desire to unite with his beloved in the same way nature mixes and mingles together all around them. The poet, Percy Bysshe Shelley, describes water coming together as fountains mix with rivers and rivers mingle with oceans. Air and atmosphere become one as the winds meet the heavens. Sunbeams hug the earth and the reflection of moonbeams kiss the

waters of the sea. As all things in nature combine, the poet desires the same between himself and his beloved and is all but directly asking for a similar union through this “romantic rush of metaphor.”<sup>35</sup> The passionate nature of the poem that Quilter interpreted in his musical setting will also need to stay as present as possible.

The melody of this piece is beautifully lyrical and much of it is woven into the piano accompaniment in one octave or another. It is important to keep these melodic moments in the reduced version to aid any students who struggle with intonation. Playing the melody is also a common reduction strategy that would help a limited player keep the piece going at a rapid pace. In Figure 4.20, the melody comprised of quarter notes and eighth notes can be seen in the upper voice of the piano accompaniment. The undercurrent of notes that fill out the running sixteenth note figures are challenging for a teacher to execute in one hand while maintaining tempo and paying attention to her student. Simplifying the right hand to melody only and transferring some of the movement to the left hand would make for easier execution (see Figure 4.21). The melody can go quite high creating more than two octaves between the left and right hands, which can be problematic for pianists with limited abilities. This may not be essential, but if possible, the melodic range should remain as written so the singer can become accustomed to the colors he will hear when performing the piece. A few selective breaks from the constant eighth note movement, like the one shown in Figure 4.22, could be helpful to allow for a change in hand position.

---

<sup>35</sup> Kimball, Carol, *Song: A Guide to Art Song Style and Literature* (Milwaukee: Hal Leonard Corporation, 2006), 368.

min - gle with the ri - ver And the ri - vers with the

Figure 4.20. Quilter, “Love’s Philosophy” mm. 3–5 (Running Sixteenth Note Figures Across Both Hands)<sup>36</sup>

min - gle with the ri - ver And the ri - vers with the

Figure 4.21. Reduction of Quilter’s “Love’s Philosophy” mm. 3–5 (Simplification: Keep Melody in RH and Shift/Reduce Middle Voice to LH)<sup>37</sup>

<sup>36</sup>Love’s Philosophy by Roger Quilter  
 © Copyright 1905 by Boosey & Co. Ltd.  
 Reprinted by Permission of Boosey & Hawkes, Inc.

<sup>37</sup>Love’s Philosophy by Roger Quilter  
 © Copyright 1905 by Boosey & Co. Ltd.  
 Reprinted by Permission of Boosey & Hawkes, Inc.

Figure 4.22. Reduction of Quilter’s “Love’s Philosophy”  
mm. 6–7 (Simplification: Include Selective Rests for Timing  
of Hand Coordination)<sup>38</sup>

Quilter has text painted the ardent rush of wind and water through the constant movement of sixteenth note arpeggios that sweep up and down the keyboard and swirl in and around the melody. The essence of moving wind and stirring waters in the rhythm must remain as intact as possible. Thinning out the right hand to essential melodic notes and arpeggiating the chords in the left hand to an eighth note figure may make this more manageable to play, while still maintaining the essence of fluidity the composer originally intended. Albeit slower, between the eighth notes in the melody and the eighth notes in the arpeggiated harmony, there will still be nearly constant rhythmic movement to maintain the idea of “sweet emotion” hastening forward. Within complicated arpeggios, eliminating some repetitive notes as well as passing tones that are nonessential to the harmony will create a rhythmic pattern that is easier to play. Simplifying in this manner will also alleviate the need for fingers to cross over or under within one hand as quickly and frequently as in the original music. See the arpeggio in Figure 4.23 that

---

<sup>38</sup> Love’s Philosophy by Roger Quilter  
© Copyright 1905 by Boosey & Co. Ltd.  
Reprinted by Permission of Boosey & Hawkes, Inc.

fleshes out F Major. In Figure 4.24, the reduced score shows that the passing tones on G have been eliminated in addition to some repeated pitches on F and A. The remaining pitches still outline an F Major chord over a simpler rhythm.

Figure 4.23. Quilter, “Love’s Philosophy” m. 21 (Arpeggiation of F Major)<sup>39</sup>

Figure 4.24. Reduction of Quilter’s “Love’s Philosophy” m. 21 (Simplification: Remove Passing Tones and Repeated Pitches)<sup>40</sup>

The author’s reduction proved somewhat helpful for the Reviewers when compared to Quilter’s score. Reviewer 1 was able to play the reduction with little to no mistakes after deeming the original score unplayable. Reviewer 3 felt more practice time was needed in order to achieve successful movement of hand position and ease of

---

<sup>39</sup> Love’s Philosophy by Roger Quilter  
© Copyright 1905 by Boosey & Co. Ltd.  
Reprinted by Permission of Boosey & Hawkes, Inc.  
<sup>40</sup> Love’s Philosophy by Roger Quilter  
© Copyright 1905 by Boosey & Co. Ltd.  
Reprinted by Permission of Boosey & Hawkes, Inc.

fingerings in the right hand melody. Reviewer 4 also felt more practice time was warranted for adjusting to such a wide range between hands. Depending on the ability of the individual instructor, alterations could be made to the reductions. The aforementioned suggestion to keep the range of the melody as written so the singer can become accustomed to the color and tessitura of the accompaniment could be adjusted if it remained problematic for the instructor. If the melody was transposed down an octave in sections that span a wider range, the hands would be closer together to better suit the needs of that individual.

## **Conclusion**

At least 3 out of the 4 reviewers were able to play each reduction better than its original counterpart. Reviewer 2's comments on familiarity with the score are valid. In theory, the more an instructor plays a piece, the easier it would become to perform accurately or reduce on sight when accompanying student lessons. However, reality proves the difficulty level of the music might always prevent the teacher from playing it as written while simultaneously focusing on a student. There is a small percentage of vocal pedagogues who play proficiently and would never find an accompaniment reduction useful. Factors including experience at the keyboard, natural aptitude and training contribute to the array of ability levels seen among the teachers who do not fall into that narrow margin. The self-evaluations submitted by the Reviewers have confirmed that the variance of those factors prove these particular reductions are not a concrete solution for every person. There are some pieces that are simply beyond the reach of many teachers' playing abilities, no matter how many times it is assigned or practiced. The tempo of a piece itself could thwart an instructor from playing a reduction



with little to no mistakes. As Reviewer 1 commented, “I will never be able to play [the original score of “Love’s Philosophy”] proficiently.” Though some of the reviewers were unable to play every reduction with little to no mistakes with only five minutes of practice time, most believed the accompaniments could prove more manageable over time as they become more familiar with the reduced scores. Reviewer 3 wrote, “I enjoyed your reductions tremendously!” even though playing all four reduced scores proficiently within the allotted practice time was out of reach. Likewise, Reviewer 4, who could play only one of these reductions proficiently in the allotted time, mentioned how much more manageable the others would be with a little more practice. Reviewer 4 also expressed hope that these reductions and others could be published upon completion of this project and said, “I would definitely buy them.”

It is the author’s hope that when vocal instructors with limited keyboard skills are faced with a daunting accompaniment in the studio, that consideration will be given to creating a written score reduction. Having a simplified reduced accompaniment from which to read takes the guess work out of reducing on sight, while still allowing students the flexibility of performance that pre-recorded accompaniments cannot offer. Most importantly, more of the instructor’s energy can be directed toward what vocal pedagogues are trained to do, focusing on student technique.

It is the author’s intention to use this simplification process to create additional reductions from commonly assigned standard vocal repertoire. There are future plans to compile them into a publication for purchase that will include the original performance accompaniment in addition to the simplified rehearsal accompaniment. It is also the author’s desire to create multiple reductions for a single piece, each directed toward a

specific piano level. Doing so would allow instructors to choose the difficulty level of the reduction they prefer using based on their existing piano skills. Considering the rise in digital sheet music, ideally these leveled rehearsal options would be available through an application that could be downloaded to a device and saved or printed as a hard copy after purchase.

## REFERENCES

- Agricola, Johann Friedrich. *Introduction to the Art of Singing*. Translated & Edited by Julianne C. Baird. Cambridge, MA: Cambridge University Press, 1995.
- Avins, Styra. *Johannes Brahms: Life and Letters*. New York, NY: Oxford University Press, 1997.
- Bozarth, George S. and Walter Frisch. "Brahms, Johannes," *Grove Music Online*. 2001; Accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.51879>.
- Brown, Maurice J.E., Eric Sams and Robert Winter. "Schubert, Franz (Peter)," *Grove Music Online*. 2001; accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.25109>.
- Byrnside, Ronald L. "Musical Impressionism: The Early History of the Term." *The Musical Quarterly* 66, no. 4 (1980): 522-37. <http://www.jstor.org/stable/741965>.
- Dalton, John Truman. "An Analysis of Programming Patterns of Undergraduate Solo Vocal Recitals as Found in Selected Educational Institutions for the Academic Years 1964-65 Through 1974-1975." PhD diss., Indiana University, 1980.
- Daverio, John and Eric Sams. "Schumann, Robert," *Grove Music Online*. 2001; accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.40704>.
- Deaton, Tony. *Stop! Look! Listen!: A Practical Guide to Vocal Technique and Performance*. Cleveland, TN: Tony Deaton, 2013.
- De la Cerda, César. *Arranging for the Piano*. Morrisville, NC: Lulu Press, Inc., 2016.
- Dietz, Hanns-Bertold. "Durante, Francesco," *Grove Music Online*. 2001; accessed February 20, 2021. <https://doi-org.mendel.csuniv.edu/10.1093/gmo/9781561592630.article.08377>.
- Guarino, Anthony. "Present Day Teacher Reviews Lamperti." *Journal of Singing* Vol. 8, no. 2 (Nov/Dec 1951): 21.
- Hicks, Anthony. "Handel [Händel, Hendel], George Frideric [Georg Friederich]," *Grove Music Online*. 2001; accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.40060>.

- Jander, Owen. "Solfeggio." *Grove Music Online*. 2001; accessed February 20, 2021. <https://doi-org.mendel.csuniv.edu/10.1093/gmo/9781561592630.article.26144>.
- Jenson, Eric Frederick. *Debussy*. New York, NY: Oxford University Press, 2014.
- . *Schumann*. New York, NY: Oxford University Press, 2012.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee, WI: Hal Leonard Corporation, 2006.
- Lang, Paul Henry. *George Frideric Handel*. Mineola, NY: Dover Publications, Inc., 1966.
- Lesure, François and Roy Howat. "Debussy, (Achille-)Claude," *Grove Music Online*. 2001; accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.07353>.
- Lindquist, Allan Rogers. "An Axiom for Vocal Pedagogy." *Journal of Singing* Vol. 11, no. 4 (May 1955): 3.
- Lindsley, Charles Edward. *Fundamentals of Singing: For Voice Classes*. Belmont, CA: Wadsworth, Inc., 1985.
- McKay, Elizabeth Norman. *Franz Schubert: A Biography*. New York, NY: Oxford University Press Inc., 1996.
- McKinney, James C. *The Diagnosis & Correction of Vocal Faults: A Manual for Teachers of Singing & For Choir Directors*. Long Grove, IL: Waveland Press, Inc., 1994.
- Meconi, Honey. "The Choral Singer's Companion: Claude Debussy." Last modified January 2018. Accessed January 16, 2020. <https://thechoralsingerscompanion.com/debussy-choral-music.php#mandoline>.
- Miller, Richard. *Singing Schumann: An Interpretive Guide for Performers*. New York, NY: Oxford University Press, 1999.
- . *Solutions for Singers: Tools for Performers and Teachers*. New York, NY: Oxford University Press, 2004.
- . *The Structure of Singing: System and Art in Vocal Technique*. Belmont, CA: Wadsworth Group/Thomson Learning, 1996.
- Moore, Gerald. *Singer and Accompanist: The Performance of Fifty Songs*. London: Methuen & Co. Ltd., 1953.

- . *The Unashamed Accompanist*. New York, NY: The MacMillan Company, 1945.
- Nectoux, Jean-Michel. *Gabriel Fauré: A Musical Life*. Translated by Roger Nichols. Cambridge, MA: Cambridge University Press, 1991.
- . “Fauré, Gabriel (Urbain),” *Grove Music Online*. 2001; accessed June 19, 2021. <https://doi.org/10.1093/gmo/9781561592630.article.09366>.
- Paton, John Glenn, ed. *26 Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources*. Van Nuys: Alfred Publishing Co., Inc., 1991.
- Peterson, Paul W. *Natural Singing and Expressive Conducting*. Winston-Salem, NC: John F. Blair, 1966.
- Quilter, Roger. *Roger Quilter 55 Songs for High Voice*. Edited by Richard Walters. Milwaukee, WI: Hal Leonard Corporation, 2003.
- Ross, William Ernest. *Secrets of Singing*. Bloomington, IN: William Ernest Ross, 1959.
- Stanley, Douglas. *Your Voice: Applied Science of Vocal Art*. New York, NY: Pitman Publishing Corporation, 1957.
- Stephenson, David G. “An Investigation of Selected Collegiate Voice Teachers’ Descriptions of Repertoire Selection Practices.” PhD diss., University of South Carolina, 2013.
- Stohrer, Sharon. *The Singer’s Companion*. New York, NY: Taylor & Francis Group, LLC, 2006.
- Ware, Clifton. *Adventures in Singing: A Process for Exploring, Discovering, and Developing Vocal Potential*. New York, NY: McGraw-Hill, 2008.
- Young, Margaret M. “A National Survey of University-Level Group Piano Programs.” *MTNA e-journal* vol. 7, issue 3 (2016): 13-35.

## APPENDIX A

### A SELF-ASSESSMENT OF PIANO SKILLS FOR ACCOMPANYING IN APPLIED VOCAL LESSONS

*For the purposes of these questions, a **proficient** accompanist is defined as a pianist that can pay attention to a singer and follow him or her while accurately playing the accompaniment to undergraduate-level repertoire.*

- 1) At what type of institution do you teach applied voice lessons?
  - a) a two-year community college
  - b) a four-year state college or university
  - c) a four-year private college or university
  - d) a four-year music conservatory
  - e) I do not teach at the collegiate level.
  
- 2) How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?
  - a) frequently
  - b) sometimes
  - c) infrequently
  - d) never
  
- 3) What percentage of time do you have a proficient accompanist present during applied instruction? (i.e. If an accompanist comes to half of a 60-minute lesson each week for the majority of your students, you would select (c) approximately 50%)
  - a) approximately 0%
  - b) approximately 25%
  - c) approximately 50%
  - d) approximately 75%
  - e) approximately 100%
  
- 4) How many years of private piano study have you completed?
  - a) 0 years
  - b) 1-3 years
  - c) 4-6 years
  - d) 7-9 years
  - e) 10+ years

- 5) Were you required to pass a piano proficiency test or series of classes in your undergraduate studies?
- a) yes
  - b) no
  - c) I do not have an undergraduate degree in music.
- 6) Were you required to pass a piano proficiency test or series of classes to obtain your master's degree in music?
- a) yes
  - b) no
  - c) I do not have a master's degree in music.
- 7) Were you required to pass a piano proficiency test or series of classes to obtain your doctoral degree in music?
- a) yes
  - b) no
  - c) I do not have a doctoral degree in music.
- 8) When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?
- a) much consideration
  - b) some consideration
  - c) very little consideration
  - d) no consideration
- 9) What percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?
- a) approximately 0%
  - b) approximately 25%
  - c) approximately 50%
  - d) approximately 75%
  - e) approximately 100%
- 10) When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your student?
- a) I am a proficient pianist and can play most accompaniments as written.
  - b) I play the vocal line only.
  - c) I play the vocal line and bass line together.
  - d) I play the vocal line and left hand together.
  - e) I play only the right hand.
  - f) I play only the left hand.
  - g) I play some notes from both hands together.
  - h) I do not play at all.

11) As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?

- a) 0 hours per week
- b) 1-3 hours per week
- c) 4-6 hours per week
- d) 7-9 hours per week
- e) 10+ hours per week

12) How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting?

- a) extremely beneficial
- b) somewhat beneficial
- c) not particularly beneficial
- d) not at all beneficial

13) How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

- a) extremely helpful
- b) somewhat helpful
- c) not particularly helpful
- d) unhelpful



APPENDIX B

REDUCTION OF “DANZA, DANZA FANCIULLA GENTILE”

(FRANCESCO DURANTE)

Tempo giusto (Allegro moderato) ♩ = 144

Voice

Piano

Pno.

Pno.

Dan - za, dan - za, fan - ciul - la, al - mi - o can -

tar, dan - za, dan - za, fan - ciul - la gen - ti - le, al

Figure B.1. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 1–6

7  
mi - o can - tar. Gi - ra leg -

Pno.

9  
ge - ra, sot - ti - - - - - le

Pno.

11  
al suo - no, al

Pno.

Figure B.2. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 7–12

13 suo - no del - l'on - de del mar.

15 Sen - ti il va - go ru - mo - re del - l'au - ra scher -

17 zo - sa che par - la al co - re con lan - gui - do

Figure B.3. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 13–18

The image displays a musical score for piano and voice, consisting of three systems of staves. Each system includes a vocal line and a piano accompaniment (Pno.) with two staves (treble and bass clef). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Italian and are aligned with the vocal line.

System 1 (Measures 19-20):  
Vocal: suon, con \_\_\_\_\_ lan - - - - gui - do  
Piano: Treble clef has a melodic line with eighth and sixteenth notes. Bass clef has a bass line with a whole note chord at the start and a half note chord at the end.

System 2 (Measures 21-22):  
Vocal: suon, e \_\_\_\_\_ che in - vi - ta a dan -  
Piano: Treble clef has a bass line with chords and a melodic line. Bass clef has a bass line with eighth and sixteenth notes.

System 3 (Measures 23-24):  
Vocal: zar sen - za po -  
Piano: Treble clef has a bass line with chords and a melodic line. Bass clef has a bass line with eighth and sixteenth notes.

Figure B.4. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 19–24

25  
 sa, sen - za po - sa, che in -

Pno.

27  
 vi - ta a dan - zar. Dan - za, dan - za, fan - ciul - la gen -

Pno.

29  
 ti - le, fan - ciul - la gen - ti - le, al mi - o can -

Pno.

Figure B.5. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 25–30

31  
ta - re, al mi - o can - tar, dan - za, dan - za, al \_\_\_

Pno.

33  
mi - o can - tar.

Pno.

Figure B.6. Reduction of “Danza, danza fanciulla gentile” (Durante) mm. 31–34

APPENDIX C  
REDUCTION OF “MANDOLINE”  
(CLAUDE DEBUSSY)

Allegretto ♩ = 120

Voice

*dolce e leggiero*

Les don-neurs de

Allegretto ♩ = 120

Piano

L.H. *sf* > *pp*

5

sé - ré - na - des Et les bel - les é - cou - teu - ses É - chan - gent

Pno.

9

des pro - pos fa - des Sous les ra - mu - res chan - teu - -

Pno.

*p dim.*

*p dim.*

Figure C.1. Reduction of “Mandoline” (Debussy) mm. 1–12

13 *pp*  
 ses. C'est Tir - cis et c'est A - min - te,

13 *pp* *p*

18 *mf*  
 Et c'est l'é - ter - nel Cli - tan - dre,

18 *mf* *piú dim.*

22 *p*  
 Et c'est Da - mis qui pour main - te Cru - el - le fait maint vers ten - dre.

22 *p*

Figure C.2. Reduction of “Mandoline” (Debussy) mm. 13–25



26 *pp* 2 2  
 Leurs cour-tes ves-tes de soie, Leurs lon-gues

Pno. *dim.* *pp* *pp*

31  
 ro-bes à queu-es, Leur é-lé-gan-ce, leur joi-e Et

Pno. *sf*

35 *p*  
 leurs mol-les om-bres bleu-es,

Pno. *p* *mf* *dim.*

Figure C.3. Reduction of “Mandoline” (Debussy) mm. 26–38

39  
 Tour - bil - lon - nent dans l'ex - ta - se D'u - ne lu - ne rose et gri - se,  
 Pno. *pp* 1/5

43  
 Et la man - do - li - ne ja - se Par - mi les fris - sons de bri -  
 Pno.

47 *più p* *pp*  
 - - - se. La, la, la, la, la,  
 Pno. *pp*

Figure C.4. Reduction of “Mandoline” (Debussy) mm. 39–50

The image displays a musical score for the piece "Mandoline" by Debussy, covering measures 51 to 65. The score is presented in a reduction format, featuring a vocal line and a piano accompaniment (Pno.).

**Measures 51-55:** The vocal line begins with the syllable "la" repeated. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex pattern of eighth and sixteenth notes in the left hand, including triplets. The dynamic marking is *sempre pp*.

**Measures 56-60:** The vocal line continues with "la" notes. The piano accompaniment maintains its rhythmic texture, with dynamic markings of *pp* and *più pp*.

**Measures 61-65:** The vocal line concludes with "la" notes. The piano accompaniment features a final section with a dynamic marking of *sempre poco a poco perdendosi*, indicating a gradual fading of the sound.

Figure C.5. Reduction of "Mandoline" (Debussy) mm. 51–65

The image shows a musical score for the piece "Mandoline" by Debussy, measures 66-70. It consists of three staves. The top staff is a vocal line in treble clef, starting at measure 66 with a long note on the letter 'la' that spans across the first two measures. The middle and bottom staves are for piano accompaniment, labeled "Pno." on the left. The piano part begins at measure 66 with a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. A vertical line is drawn between measures 66 and 67. In measure 67, the piano part continues with a similar rhythmic pattern. A dynamic marking "L.H. *sfp*" is placed above the piano part in measure 67, with a red wedge indicating a crescendo. Below the piano part, the instruction "una corda" is written. At the bottom of the piano part, there are fingerings: "1", "2", "1", "2", "5", and "C".

Figure C.6. Reduction of “Mandoline” (Debussy) mm. 66–70

APPENDIX D  
REDUCTION OF “WIDMUNG”  
(ROBERT SCHUMANN)

The image displays a musical score for the song "Widmung" by Robert Schumann. It is divided into three systems, each containing a voice line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The tempo/mood is marked "Innig, lebhaft." (Sincerely, lively).

**System 1:** The voice part begins with a whole rest, followed by the lyrics "Du mei-ne See - le, du mein Herz, du mein-ne". The piano accompaniment starts with a melody in the right hand and a bass line in the left hand, marked with a mezzo-forte (*mf*) dynamic.

**System 2:** The voice part continues with the lyrics "Wonn', o du mein Schmerz, du mei-ne Welt, in der ich". The piano accompaniment continues with the same melodic and harmonic structure.

**System 3:** The voice part concludes with the lyrics "le - be, mein Him - mel du, da - rein ich schwe - be, o du mein". The piano accompaniment features some fingerings (2, 3, 1, 5) in the left hand.

Figure D.1. Reduction of “Widmung” (Schumann) mm. 1–9

The image displays a musical score for the song "Widmung" by Robert Schumann, measures 10 through 18. It consists of a vocal line and a piano accompaniment (Pno.).

**Measure 10:** The vocal line begins with the lyrics "Grab, in das hin-ab ich e-wig mei-nen Kum-mer". The piano accompaniment provides a steady harmonic support.

**Measure 13:** The tempo is marked *rit.* (ritardando) and the dynamics are *p* (piano). The vocal line says "gab! Du bist die Ruh, du". The piano accompaniment features a complex texture with triplets and a  $\frac{4}{2}$  time signature.

**Measure 16:** The vocal line continues with "bist der Frie-den, du bist vom". The piano accompaniment includes a  $\frac{3}{2}$  time signature and continues with intricate triplet patterns.

Figure D.2. Reduction of “Widmung” (Schumann) mm. 10–18

19  
Him - mel mir be - schie - den. Das du mich

22  
liebst, macht mich mir werth, dein Blick hat mich vor mir ver -

25  
klärt, du hebst mich lie - bend ü - ber mich, mein

Pno.

Pno.

Pno.

*rit.*

*p*

41

Figure D.3. Reduction of “Widmung” (Schumann) mm. 19–27

<sup>41</sup> Changes to this score have been made for future publication to rectify erroneous notation. The score has been left as shown to remain consistent with the versions played by the reviewers.

28 *rit.* *f*  
 gu - ter Geist, mein bess' - res Ich! Du mei - ne See - le, du mein

Pno. *rit.* *f*

31  
 Herz, du mei - ne Wonn', o du mein Schmerz, du mei - ne

Pno.

34 *steigend und eilend*  
 Welt, in der ich le - be, mein Him - mel du, da - rein ich

Pno. *steigend und eilend*

Figure D.4. Reduction of “Widmung” (Schumann) mm. 28–36



The image displays a musical score for the song "Widmung" by Robert Schumann, covering measures 37 to 44. The score is presented in three systems, each with a vocal line and a piano accompaniment (Pno.).

- System 1 (Measures 37-39):** The vocal line begins with the lyrics "schwe - be, mein gu - ter Geist, mein bess' - res Ich!". The tempo is marked *rit.* (ritardando). The piano accompaniment features a steady eighth-note bass line and a treble line with chords and a melodic line. A *p* (piano) dynamic marking is present in measure 39.
- System 2 (Measures 40-42):** The vocal line is silent. The piano accompaniment continues with the same bass line and treble accompaniment. The tempo is again marked *rit.* in measures 40 and 42.
- System 3 (Measures 43-44):** The vocal line is silent. The piano accompaniment concludes the piece with a final chord in measure 44.

Figure D.5. Reduction of “Widmung” (Schumann) mm. 37–44

APPENDIX E  
REDUCTION OF “LOVE’S PHILOSOPHY”  
(ROGER QUILTER)

Molto allegro con moto  $\text{♩} = 112$  *mf*

Voice

The foun - tains

Piano

*mf*

3

min - gle with the ri - ver And the ri - vers with the

Pno.

3

5

3

5

6

o - cean; The winds of Heav'n — mix for ev - er With a

Pno.

6

4

© Copyright 1905 by Boosey & Co. Ltd.  
Reprinted by Permission of Boosey & Hawkes, Inc.




Figure E.1. Reduction of “Love’s Philosophy” (Quilter) mm. 1–8

The image displays a musical score for the song "Love's Philosophy" by Thomas Quilter, covering measures 9 through 17. The score is presented in three systems, each with a vocal line and a piano accompaniment (Pno.) section.

**System 1 (Measures 9-11):**  
 The vocal line begins with the lyrics "sweet e - mo - tion. No - thing in the world is". The piano accompaniment features a treble clef with a 4-measure slur and a bass clef with a 5-measure slur.

**System 2 (Measures 12-14):**  
 The vocal line continues with "sin - gle; All things, by a law di - vine, In one an -". The piano accompaniment includes a *cresc.* marking above the vocal line and another *cresc.* marking below the piano part. The piano part has a 1-measure slur and a 3-measure slur.

**System 3 (Measures 15-17):**  
 The vocal line concludes with "o - ther's be - ing min - gle, Why not I \_\_\_\_\_ with". The piano accompaniment features a *f* (forte) dynamic marking above the vocal line and another *f* marking below the piano part. The piano part includes a 5-measure slur.

Figure E.2. Reduction of “Love’s Philosophy” (Quilter) mm. 9–17

18 *poco rit.* *a tempo*  
 thine, not I, with thine?

Pno. *poco rit.* *a tempo* *mf*

21 *p*  
 See, the

Pno. *p*

23  
 moun-tains kiss high Heav'n, And the

Pno.

Figure E.3. Reduction of “Love’s Philosophy” (Quilter) mm. 18–24

25 waves — clasp one an - o - ther; No sis - ter flower would be for -

Pno.

25 3 4 4 5

28 giv'n If it dis - dained its

Pno.

28 5 5 3 1 2

30 *agitato* bro - ther. And the sun - light clasps the

Pno.

30 1 5 3 5 *agitato*

Figure E.4. Reduction of “Love’s Philosophy” (Quilter) mm. 25–31

The image shows a musical score for the song "Love's Philosophy" by Thomas Quilter, measures 32-38. The score is arranged in three systems, each with a vocal line and a piano accompaniment (Pno.) section. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The lyrics are: "earth, And the moon - beams kiss the sea, What are all these kiss - ings worth, If". The piano accompaniment features a prominent melody in the right hand and a supporting bass line in the left hand. The score includes dynamic markings such as *cresc.* and *5* (fingerings). The vocal line is written in a soprano clef. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are placed below the vocal line. The score is numbered 32, 34, and 37 at the beginning of each system.

Figure E.5. Reduction of "Love's Philosophy" (Quilter) mm. 32-38

39 *f* *appassionato*  
 thou, \_\_\_\_\_ if \_\_\_\_\_

Pno. *f* *cresc.*

41 *ff* *rall.*  
 thou \_\_\_\_\_ kiss not

Pno. *ff* *rall.*

43 *a tempo*  
 me? \_\_\_\_\_

Pno. *f* *cresc.* *con fuoco* *ff*

Figure E.6. Reduction of “Love’s Philosophy” (Quilter) mm. 39–44

42

Figure E.7. Reduction of “Love’s Philosophy” (Quilter) mm. 45–47

---

<sup>42</sup> Love’s Philosophy by Roger Quilter  
 © Copyright 1905 by Boosey & Co. Ltd.  
 Reprinted by Permission of Boosey & Hawkes, Inc.



## APPENDIX F

### REVIEWER 1 QUESTIONNAIRE

*For the purposes of these questions, a **proficient** accompanist is defined as a pianist that can pay attention to a singer and follow him or her while accurately playing the accompaniment to undergraduate-level repertoire.*

- 1) At what type of institution do you teach applied voice lessons?
- a) a two-year community college
  - b) a four-year state college or university**
  - c) a four-year private college or university
  - d) a four-year music conservatory
  - e) I do not teach at the collegiate level.

- 1a) How many semesters have you taught at your current institution?

**I am in my 7<sup>th</sup> semester here**

- 1b) If you have taught undergraduate voice lessons at any other institutions, please list the type of institution(s) and how many semesters you taught there.

**1. 4-year private college, 2 semesters  
2. 4-year state university, 2 semesters  
3. 4-year state university, 2 semesters**

- 2) How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?

- a) frequently**
- b) sometimes
- c) infrequently
- d) never

2a) What do you believe are advantages and disadvantages to using pre-recorded accompaniment tracks in the lesson setting?

**Adv: able to focus completely on student performance, guaranteed a flawless piano accompaniment**  
**Dis: tracks often aren't editable to suit student's needs (tempo, rubato), sometimes pieces aren't available so I have to find a pianist to record them – my school has limited options and I usually pay out of pocket**

3) What percentage of time do you have a proficient accompanist present during applied instruction? (i.e. If an accompanist comes to half of a 60-minute lesson each week for the majority of your students, you would select (c) approximately 50%)

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

3a) If you taught at more than one institution and your answer is different for each, please elaborate.

**At schools 1 and 2, I had an accompanist 50% of lesson; at school 3, I had an accompanist inconsistently, maybe 25-40% of the time.**

4) How many years of private piano study have you completed?

- a) 0 years
- b) 1-3 years
- c) 4-6 years
- d) 7-9 years
- e) 10+ years

5) Were you required to pass a piano proficiency test or series of classes in your undergraduate studies?

- a) yes
- b) no
- c) I do not have an undergraduate degree in music.

5a) At what type of institution did you receive your undergraduate degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have an undergraduate degree.

6) Were you required to pass a piano proficiency test or series of classes to obtain your master's degree in music?

- a) yes
- b) no**
- c) I do not have a master's degree in music.

6a) At what type of institution did you receive your master's degree?

- a) a two-year community college
- b) a four-year state college or university**
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a master's degree.

7) Were you required to pass a piano proficiency test or series of classes to obtain your doctoral degree in music?

- a) yes
- b) no**
- c) I do not have a doctoral degree in music.

7a) At what type of institution did you receive your doctoral degree?

- a) a two-year community college
- b) a four-year state college or university**
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a doctoral degree.

8) When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?

- a) much consideration
- b) some consideration
- c) very little consideration**
- d) no consideration

8a) Why or why not?

**I don't want my limited piano skills to disadvantage a student; if I find a piece that would be suitable for them, I assign it and find tracks to help.**

9) What percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

10) When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your student?

- a) I am a proficient pianist and can play most accompaniments as written.
- b) I play the vocal line only.
- c) I play the vocal line and bass line together.
- d) I play the vocal line and left hand together.
- e) I play only the right hand.
- f) I play only the left hand.
- g) I play some notes from both hands together.
- h) I do not play at all.

10a) If none of these options apply to you, please describe what you do.

**In the case of H, I would have procured an accompaniment track**

11) As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?

- a) 0 hours per week
- b) 1-3 hours per week
- c) 4-6 hours per week
- d) 7-9 hours per week
- e) 10+ hours per week

12) How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting?

- a) extremely beneficial
- b) somewhat beneficial
- c) not particularly beneficial
- d) not at all beneficial

12a) Why or why not?

**It would make my current situation much easier; we do not have accompanists available for lessons, so often my students don't hear the full accompaniment until a few weeks before their jury. If I had access to an accompanist regularly, it would be less important. I don't know why the necessity of an accompanist isn't prioritized here, but we have very few piano majors and not enough staff or local pianists to fill in.**

13) How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

- a) extremely helpful
- b) somewhat helpful
- c) not particularly helpful
- d) unhelpful

Please look at the original score for “Danza Danza” by Durante and answer the following questions.

14) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

15) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

16) If you rated yourself a 1, 2 or 3, please set a five-minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

17) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**My left hand is not strong, so many times I can play each hand well independently, but not together. The key of this one doesn't sit well with my hands and I struggle with the accidentals. Coordination is hard for me.**

Please look at the reduced accompaniment for “Danza Danza” by Durante and answer the following questions.

18) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

19) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

20) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

21) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

Please look at the original score for “Mandoline” by Debussy and answer the following questions.

22) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

23) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

24) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

25) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**My left hand is not strong, so many times I can play each hand well independently, but not together. The rhythm and frequent coordination needed for this piece was difficult.**



Please look at the reduced accompaniment for “Mandoline” by Debussy and answer the following questions.

26) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

27) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

28) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

29) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

<b>I think I would just need to practice it a bit. Switching from left to right is hard for me.</b>
---

Please look at the original score for “Widmung” by Schumann and answer the following questions.

30) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

31) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

32) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

33) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>My left hand is not strong, so many times I can play each hand well independently, but not together. Coordination is hard for me.</b>
--

Please look at the reduced accompaniment for “Widmung” by Schumann and answer the following questions.

34) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

35) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

36) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

37) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

Please look at the original score for “Love’s Philosophy” by Quilter and answer the following questions.

38) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

39) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

40) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

41) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**Especially knowing the tempo of this piece, I would never be able to play it proficiently. There is too much independence required of each hand for me to play it well.**

Please look at the reduced accompaniment for “Love’s Philosophy” by Quilter and answer the following questions.

42) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

43) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

44) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

45) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

## APPENDIX G

### REVIEWER 2 QUESTIONNAIRE

*For the purposes of these questions, a **proficient** accompanist is defined as a pianist that can pay attention to a singer and follow him or her while accurately playing the accompaniment to undergraduate-level repertoire.*

1) At what type of institution do you teach applied voice lessons?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not teach at the collegiate level.

1a) How many semesters have you taught at your current institution?

26

1b) If you have taught undergraduate voice lessons at any other institutions, please list the type of institution(s) and how many semesters you taught there.

University – 8

2) How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?

- a) frequently
- b) sometimes
- c) infrequently
- d) never

2a) What do you believe are advantages and disadvantages to using pre-recorded accompaniment tracks in the lesson setting?

**Singers need to lead and feel they are free to breathe with the accompanist - should be able to choose a tempo that is faithful to the composer but also that best serves the student at the moment of his or her career. Pre-recorded accompaniments can be good in the times of COVID-19, students talk to the accompanist about tempi, breath marks, etc. before the accompanist records it on the piano. It should be tailored to each singer, but yet, there is nothing like having a live pianist.**

3) What percentage of time do you have a proficient accompanist present during applied instruction? (i.e. If an accompanist comes to half of a 60-minute lesson each week for the majority of your students, you would select (c) approximately 50%)

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

3a) If you taught at more than one institution and your answer is different for each, please elaborate.

4) How many years of private piano study have you completed?

- a) 0 years
- b) 1-3 years
- c) 4-6 years
- d) 7-9 years
- e) 10+ years

5) Were you required to pass a piano proficiency test or series of classes in your undergraduate studies?

- a) yes
- b) no
- c) I do not have an undergraduate degree in music.

5a) At what type of institution did you receive your undergraduate degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have an undergraduate degree.

6) Were you required to pass a piano proficiency test or series of classes to obtain your master's degree in music?

- a) yes
- b) no
- c) I do not have a master's degree in music.

6a) At what type of institution did you receive your master's degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a master's degree.

7) Were you required to pass a piano proficiency test or series of classes to obtain your doctoral degree in music?

- a) yes
- b) no
- c) I do not have a doctoral degree in music.

7a) At what type of institution did you receive your doctoral degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a doctoral degree.

8) When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?

- a) much consideration
- b) some consideration
- c) very little consideration
- d) no consideration

8a) Why or why not?

**It takes away my focus and concentration of what the student is doing. The student's technique is the focal point of the voice lessons. I can spend the whole lesson on vocal technique if the student really wants to improve. Without the student in front of me, I can play a piano accompaniment somehow better as I focus on the piano score. Once the student starts singing, my focal point diverts to the singing and I start making more mistakes on the piano. I try not to derail the singer.**

9) What percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%



10) When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your student?

- a) I am a proficient pianist and can play most accompaniments as written.
- b) I play the vocal line only.
- c) I play the vocal line and bass line together.
- d) I play the vocal line and left hand together.
- e) I play only the right hand.
- f) I play only the left hand.
- g) I play some notes from both hands together.
- h) I do not play at all.

10a) If none of these options apply to you, please describe what you do.

**I play the left hand and try to add some right hand notes. I was educated to listen to the bass line for reference - to hear my voice and for intonation. Unless the piece is very harmonically difficult, where the bass is not that easy to identify, I ask my students to have the bass line always present in their minds when they sing.**

11) As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?

- a) 0 hours per week
- b) 1-3 hours per week
- c) 4-6 hours per week
- d) 7-9 hours per week
- e) 10+ hours per week

12) How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting?

- a) extremely beneficial
- b) somewhat beneficial
- c) not particularly beneficial
- d) not at all beneficial

12a) Why or why not?

**They do have accompanists to run through the repertoire. I had a legally blind teacher that could not play anything but chords for warm-ups and technical exercises. While other teachers could play the piano at different levels, she was by far my best voice teacher. She only paid attention to my singing. A student that wants to learn how to sing will expect full attention from the teacher. I but analyze the music and tell the students how the accompaniment complements the voice. If I can't play it, I simply say so. There are many accompanists that will be happy to beautifully play the music for them.**

13) How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

- a) extremely helpful
- b) somewhat helpful
- c) not particularly helpful
- d) unhelpful

**Note from Reviewer: Somehow the simplified accompaniments would have to be truthful to the composer's ideas, extracting the difficulty while leaving some key elements of the accompaniment. Not easy to accomplish in my opinion. While I can't play difficult accompaniments, I know how they are supposed to sound. Playing something that is too far away from the original composition wouldn't make things much easier.**

Please look at the original score for “Danza Danza” by Durante and answer the following questions.

14) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

15) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

16) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

17) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<p><b>If I reduce the metronome tempo to half the speed, I almost can play it all. With the a tempo metronome is when the problems come.</b></p>
--

Please look at the reduced accompaniment for “Danza Danza” by Durante and answer the following questions.

18) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

19) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

20) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

21) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**I thought I could do it without mistakes the second time but I always stumble somehow. I think that having the same amount of measures per page as the published versions could help tremendously. I also have very thick fingers and I am very slow and terrible at turning pages. The less turns, the better. Good editors try many times to have a page turn in a place when the pianist doesn't have a challenging passage.**

Please look at the original score for “Mandoline” by Debussy and answer the following questions.

22) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

23) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

24) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

25) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**While I can somehow play a few notes here and there, Debussy is very difficult and would take me real studying to play anything similar to what is written in the score. Regardless, unlike many Debussy pieces, the beginning does not look extremely difficult, but by measure 11, it gets beyond my reach.**

Please look at the reduced accompaniment for “Mandoline” by Debussy and answer the following questions.

26) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

27) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

28) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

29) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**I did better than I thought the first time, but didn't improve that much on the second. I do not think it can be more simplified without taking out the essence of the character of this piece. I can't play the arpeggiato chords at this speed and I stumbled with the change of patterns and having treble clef in the left hand at m. 22. With that pattern, I found it impossible to turn from page 2 to 3 without having to stop. Just need to practice. After COVID-19 is over and I go back to teaching in person and a few months of being back faking the piano parts and getting some of the fingers back, I think I would be able to play it.**

Please look at the original score for “Widmung” by Schumann and answer the following questions.

30) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

31) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

32) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

33) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<p><b>I have been familiar with this piece for a while and somehow my fingers work better than with newer repertoire. I also think that Schumann is more predictable than Debussy. If I try to play all the notes, I find it very difficult to play, but this is a piece quite accessible to fake and still make it sound good on the piano.</b></p>
--

Please look at the reduced accompaniment for “Widmung” by Schumann and answer the following questions.

34) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

35) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

36) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

37) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**I was not that much better with the reduced score, probably because I already know the full score quite well. If anything could help, and that might apply with many scores, it would be to keep the same amount of measures per page as in the original. Because we also have visual memory, having the same score in front as the original, including the amount of measures per page, but with an easier piano reduction, could tremendously improve the quality of my playing.**



Please look at the original score for “Love’s Philosophy” by Quilter and answer the following questions.

38) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

39) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

40) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

41) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**It was almost worse the second time. I am not really familiar with this song at all apart from that I have heard it a couple of times. Also, this is a style of piece I did not group up with or hear anyone singing in Spain or even Britain. I find it almost more difficult than French music.**

Please look at the reduced accompaniment for “Love’s Philosophy” by Quilter and answer the following questions.

42) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

43) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

44) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

45) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**Both times I was closer to 1.5. The speed and having both hands in treble clef at points makes it more difficult. I stumbled every single time. Having only two measures per system with so many page turns makes it difficult also. I would need to get familiar with the song to better understand it and then approach the piano accompaniment.**

## APPENDIX H

### REVIEWER 3 QUESTIONNAIRE

*For the purposes of these questions, a **proficient** accompanist is defined as a pianist that can pay attention to a singer and follow him or her while accurately playing the accompaniment to undergraduate-level repertoire.*

1) At what type of institution do you teach applied voice lessons?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not teach at the collegiate level.

1a) How many semesters have you taught at your current institution?

**This is my 3rd**

1b) If you have taught undergraduate voice lessons at any other institutions, please list the type of institution(s) and how many semesters you taught there.

2) How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?

- a) frequently
- b) sometimes
- c) infrequently
- d) never

2a) What do you believe are advantages and disadvantages to using pre-recorded accompaniment tracks in the lesson setting?

**Unable to follow students for breaths, rubato, etc.**

3) What percentage of time do you have a proficient accompanist present during applied instruction? (i.e. If an accompanist comes to half of a 60-minute lesson each week for the majority of your students, you would select (c) approximately 50%)

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

3a) If you taught at more than one institution and your answer is different for each, please elaborate.

4) How many years of private piano study have you completed?

- a) 0 years
- b) 1-3 years
- c) 4-6 years
- d) 7-9 years
- e) 10+ years

5) Were you required to pass a piano proficiency test or series of classes in your undergraduate studies?

- a) yes
- b) no
- c) I do not have an undergraduate degree in music.

5a) At what type of institution did you receive your undergraduate degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have an undergraduate degree.

6) Were you required to pass a piano proficiency test or series of classes to obtain your master's degree in music?

- a) yes
- b) no
- c) I do not have a master's degree in music.

6a) At what type of institution did you receive your master's degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a master's degree.

7) Were you required to pass a piano proficiency test or series of classes to obtain your doctoral degree in music?

- a) yes
- b) no
- c) I do not have a doctoral degree in music.

7a) At what type of institution did you receive your doctoral degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a doctoral degree.

8) When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?

- a) much consideration
- b) some consideration
- c) very little consideration
- d) no consideration

8a) Why or why not?

**For performances, there is a staff accompanist that plays for them.**

9) What percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

10) When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your student?

- a) I am a proficient pianist and can play most accompaniments as written.
- b) I play the vocal line only.
- c) I play the vocal line and bass line together.
- d) I play the vocal line and left hand together.
- e) I play only the right hand.
- f) I play only the left hand.
- g) I play some notes from both hands together.
- h) I do not play at all.

10a) If none of these options apply to you, please describe what you do.

**Depending on the difficulty, I go for the hand I can play best with bass notes if I can sneak them in. I try to read chord symbols when possible, too.**

11) As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?

- a) 0 hours per week
- b) 1-3 hours per week
- c) 4-6 hours per week
- d) 7-9 hours per week
- e) 10+ hours per week

12) How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting?

- a) extremely beneficial
- b) somewhat beneficial
- c) not particularly beneficial
- d) not at all beneficial

12a) Why or why not?

**If too much of my focus is on playing, I may not be able to address vocal concerns as effectively.**

13) How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

- a) extremely helpful
- b) somewhat helpful
- c) not particularly helpful
- d) unhelpful

Please look at the original score for “Danza Danza” by Durante and answer the following questions.

14) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

15) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

16) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

17) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>Unsure of how to move hands and fingerings.</b>
--

Please look at the reduced accompaniment for “Danza Danza” by Durante and answer the following questions.

18) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

19) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

20) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

21) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

<b>More practice time.</b>
----------------------------



Please look at the original score for “Mandoline” by Debussy and answer the following questions.

22) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

23) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

24) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

25) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>Hard to read with many ledger lines; fingers don't reach the full range of many chords; hands move and I have no idea about best practices for fingerings.</b>
---

Please look at the reduced accompaniment for “Mandoline” by Debussy and answer the following questions.

26) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

27) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

28) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

29) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**Could add in accidentals following key changes – especially at the end when it goes back to C Major**

Please look at the original score for “Widmung” by Schumann and answer the following questions.

30) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

31) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

32) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

33) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**Unsure of fingerings; key changes and number of flats/sharps; difficult to read so many notes printed tiny!**

Please look at the reduced accompaniment for “Widmung” by Schumann and answer the following questions.

34) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

35) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

36) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

37) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**Liked the fingerings for left hand; much easier to read; the change in rhythm in right hand threw me at first; possibly add in accidentals at measures surrounding key changes?**

Please look at the original score for “Love’s Philosophy” by Quilter and answer the following questions.

38) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

39) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

40) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

41) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>Unsure of fingerings/where to move my hands; lots of notes where fingers need to cross over, etc.</b>
--

Please look at the reduced accompaniment for “Love’s Philosophy” by Quilter and answer the following questions.

42) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

43) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

44) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

45) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

<b>Lots of moving hands; hard to get the intervals in my fingers in right hand; need more time to practice.</b>
---

## APPENDIX I

### REVIEWER 4 QUESTIONNAIRE

*For the purposes of these questions, a **proficient** accompanist is defined as a pianist that can pay attention to a singer and follow him or her while accurately playing the accompaniment to undergraduate-level repertoire.*

1) At what type of institution do you teach applied voice lessons?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university**
- d) a four-year music conservatory
- e) I do not teach at the collegiate level.

1a) How many semesters have you taught at your current institution?

**Starting my 3<sup>rd</sup>**

1b) If you have taught undergraduate voice lessons at any other institutions, please list the type of institution(s) and how many semesters you taught there.

**Four-Year Private – 1 semester**

2) How frequently do you use pre-recorded accompaniment tracks to accompany your students in applied lessons?

- a) frequently
- b) sometimes**
- c) infrequently
- d) never

2a) What do you believe are advantages and disadvantages to using pre-recorded accompaniment tracks in the lesson setting?

**Necessary in online lessons – they can be very helpful when a pianist is not present and I cannot provide a reasonable accompaniment.**

3) What percentage of time do you have a proficient accompanist present during applied instruction? (i.e. If an accompanist comes to half of a 60-minute lesson each week for the majority of your students, you would select (c) approximately 50%)

- a) approximately 0%
- b) approximately 25%**
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

3a) If you taught at more than one institution and your answer is different for each, please elaborate.

**Yes – my previous institution did not have resources to have a pianist in lessons ever.**

4) How many years of private piano study have you completed?

- a) 0 years
- b) 1-3 years**
- c) 4-6 years
- d) 7-9 years
- e) 10+ years

5) Were you required to pass a piano proficiency test or series of classes in your undergraduate studies?

- a) yes**
- b) no
- c) I do not have an undergraduate degree in music.

5a) At what type of institution did you receive your undergraduate degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university**
- d) a four-year music conservatory
- e) I do not have an undergraduate degree.

6) Were you required to pass a piano proficiency test or series of classes to obtain your master's degree in music?

- a) yes**
- b) no
- c) I do not have a master's degree in music.

6a) At what type of institution did you receive your master's degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory**
- e) I do not have a master's degree.



7) Were you required to pass a piano proficiency test or series of classes to obtain your doctoral degree in music?

- a) yes
- b) no
- c) I do not have a doctoral degree in music.

7a) At what type of institution did you receive your doctoral degree?

- a) a two-year community college
- b) a four-year state college or university
- c) a four-year private college or university
- d) a four-year music conservatory
- e) I do not have a doctoral degree.

8) When selecting student repertoire, how much consideration do you put into your ability to adequately accompany your students?

- a) much consideration
- b) some consideration
- c) very little consideration
- d) no consideration

8a) Why or why not?

**I know that between staff accompanists and an accompanist for studio class that the student will have time to collaborate with an adequate pianist.**

9) What percentage of the undergraduate repertoire you assign are you able to play proficiently with little to no mistakes?

- a) approximately 0%
- b) approximately 25%
- c) approximately 50%
- d) approximately 75%
- e) approximately 100%

10) When you are playing piano in an applied lesson and an accompaniment is beyond your playing capability, do you attempt to reduce it in any way as you play the repertoire for your student?

- a) I am a proficient pianist and can play most accompaniments as written.
- b) I play the vocal line only.
- c) I play the vocal line and bass line together.
- d) I play the vocal line and left hand together.
- e) I play only the right hand.
- f) I play only the left hand.
- g) I play some notes from both hands together.
- h) I do not play at all.

10a) If none of these options apply to you, please describe what you do.

**I can often play chord structures and some or all melody. If I am not able to do this, I typically just play melody.**

11) As a college or university professor of applied voice, how much time per week do you have to practice the piano to improve your accompanying skills?

- a) 0 hours per week
- b) 1-3 hours per week
- c) 4-6 hours per week
- d) 7-9 hours per week
- e) 10+ hours per week

12) How beneficial is it to the student for you, as the instructor, to be able to proficiently play the full accompaniments you have assigned him/her with little to no mistakes in a lesson setting?

- a) extremely beneficial
- b) somewhat beneficial
- c) not particularly beneficial
- d) not at all beneficial

12a) Why or why not?

**I think if I were able to do more, it would aid students confidence when they get with a pianist.**

13) How helpful would it be to have simplified arrangements of the accompaniments of some of the standard vocal literature from which to play for rehearsal purposes in an applied lesson setting?

- a) extremely helpful
- b) somewhat helpful
- c) not particularly helpful
- d) unhelpful

Please look at the original score for “Danza Danza” by Durante and answer the following questions.

14) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

15) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

16) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

17) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**I got more after a little practice. I was best when I focused on a single hand. It was difficult to play accurately at an appropriate tempo using both hands.**

Please look at the reduced accompaniment for “Danza Danza” by Durante and answer the following questions.

18) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

19) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

20) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

21) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

<b>After a little practice, I was able to play this at an adequate tempo with only a few mistakes. I’m able to keep rhythm and all the notes going in both hands.</b>
---

Please look at the original score for “Mandoline” by Debussy and answer the following questions.

22) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

23) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

24) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

25) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

**I was able to get more after practicing but still made a large number of mistakes trying to play this at/near tempo.**

Please look at the reduced accompaniment for “Mandoline” by Debussy and answer the following questions.

26) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

27) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

28) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

29) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**I did better the second time. This one still has a lot for me to take in at a quick tempo, especially with a larger range from the left hand to the right hand. With practice, I think this could be more manageable.**

Please look at the original score for “Widmung” by Schumann and answer the following questions.

30) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

31) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

32) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

33) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>Too many notes at one time and rapid change of staves at a quick tempo – I am able to play right hand chords after the ritardando.</b>
---

Please look at the reduced accompaniment for “Widmung” by Schumann and answer the following questions.

34) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

35) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

36) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

37) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

**I did much better after the practice making only a few mistakes out of desire to keep a quick tempo. I think this is very playable after another little bit of reading it.**



Please look at the original score for “Love’s Philosophy” by Quilter and answer the following questions.

38) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

39) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

40) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

41) If you rated yourself a 1, 2 or 3, please give feedback on what makes this piece difficult for you to play.

<b>This is largely too difficult for me because of the coordination required of both hands at a quick tempo. I could get one hand or the other, but not both at once.</b>
---

Please look at the reduced accompaniment for “Love’s Philosophy” by Quilter and answer the following questions.

42) At a glance, rate yourself using the rubric below on how confident you are that you will be able to play this original accompaniment.

1	2	3	4
I do not think I will be able to play this accompaniment.	I think I will be able to play many notes and rhythms in both hands, but will often make mistakes and/or drop many notes.	I think I will be able to play most notes and rhythms in both hands, but will likely make several mistakes and/or drop a few notes.	I think I will be able to play all notes and rhythms in both hands with little to no mistakes.

43) Please attempt to sight read the original score to the best of your ability. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

44) If you rated yourself a 1, 2 or 3, please set a five minute timer and practice troublesome spots of the accompaniment. When the timer goes off, try playing the piece again. Rate yourself using the rubric below.

1	2	3	4
I was not able to play this accompaniment.	I was able to play many notes and rhythms in both hands, but often made mistakes and/or dropped many notes.	I was able to play most notes and rhythms in both hands, but made several mistakes and/or dropped a few notes.	I was able to play all notes and rhythms in both hands with little to no mistakes.

45) If your rating was 1, 2 or 3, please give feedback on how the reduction could be further simplified to improve your rating to a 4.

<p><b>This was really great for me when the hands were closer together. As the range grew and the hands were farther apart, I made a lot more mistakes. It did improve some after practice. I think with some additional practice, this could be useful.</b></p>
--

APPENDIX J

DMA RECITAL AND OPERA PROGRAMS



Figure J.1. *Don Giovanni* Program Cover

## Upcoming Vocal Events

<b>Opera at USC: Don Giovanni</b> Nov 02, 2012 7:30 p.m.	<b>Concert Choir</b> Dec 02, 2012 6:00 p.m.	<b>Marilyn Hazel Graduate Voice Recital</b> Apr 11, 2013 4:30 p.m.
<b>Opera at USC: Don Giovanni</b> Nov 03, 2012 7:30 p.m.	<b>New Voices</b> Dec 05, 2012 7:30 p.m.	<b>USC Gospel Choir</b> Apr 14, 2013 4:00 p.m.
<b>Opera at USC: Don Giovanni</b> Nov 04, 2012 3:00 p.m.	<b>Graduate Vocal Ensemble</b> Dec 06, 2012 6:00 p.m.	<b>Concert Choir, University Chorus, USC Wind Ensemble</b> Apr 15, 2013 7:30 p.m.
<b>Angela Blalock Doctoral Voice Recital</b> Nov 07, 2012 4:30 p.m.	<b>Opera at USC: Das Barbecü a musical comedy</b> Feb 01, 2013 7:30 p.m.	<b>Karly Minacapelli Graduate Voice Recital</b> Apr 18, 2013 4:30 p.m.
<b>Kate McKinney and Ian Prichard Junior Voice Recital</b> Nov 09, 2012 6:00 p.m.	<b>Opera at USC: Das Barbecü a musical comedy</b> Feb 02, 2013 7:30 p.m.	<b>Shle Kantor Graduate Voice Recital</b> Apr 20, 2013 7:30 p.m.
<b>USC Gospel Choir</b> Nov 11, 2012 7:30 p.m.	<b>Opera at USC: Das Barbecü a musical comedy</b> Feb 03, 2013 3:00 p.m.	<b>Joshua R. Wentz Doctoral Voice Recital</b> Apr 23, 2013 6:00 p.m.
<b>Sara Jackson Junior Voice Recital</b> Nov 13, 2012 6:00 p.m.	<b>University Chorus</b> Feb 21, 2013 7:30 p.m.	<b>Carolina Alive</b> Apr 24, 2013 7:30 p.m.
<b>Carolina Alive</b> Nov 14, 2012 7:30 p.m.	<b>Concert Choir</b> Mar 03, 2013 6:00 p.m.	<b>Lee Ousley Doctoral Voice Recital</b> Apr 25, 2013 7:30 p.m.
<b>University Chorus</b> Nov 15, 2012 7:30 p.m.	<b>Samantha Nagra Graduate Voice Recital</b> Mar 04, 2013 4:30 p.m.	<b>New Voices</b> Apr 26, 2013 7:30 p.m.
<b>Pamela Keesler Senior Voice Recital</b> Nov 16, 2012 6:00 p.m.	<b>Elizabeth DeVault Graduate Voice Recital</b> Mar 22, 2013 7:30 p.m.	<b>Opera at USC: Bambino</b> May 10, 2013 7:30 p.m.
<b>Rebecca Elizabeth Wood Senior Voice Recital</b> Nov 16, 2012 6:00 p.m.	<b>Opera at USC: The Tender Land</b> Apr 05, 2013 7:30 p.m.	<b>Opera at USC: Bambino</b> May 11, 2013 7:30 p.m.
<b>Christa Hlatt Voice Recital</b> Nov 16, 2012 7:30 p.m.	<b>Opera at USC: The Tender Land</b> Apr 06, 2013 7:30 p.m.	<b>Opera at USC: Bambino</b> May 12, 2013 3:00 p.m.
<b>Men's Chorus Concert</b> Nov 26, 2012 7:30 p.m.	<b>Opera at USC: The Tender Land</b> Apr 07, 2013 3:00 p.m.	<i>Subject to change. More info at <a href="http://www.music.sc.edu">www.music.sc.edu</a>.</i>
<b>Concert Choir</b> Nov 30, 2012 7:30 p.m.		

Figure J.2. *Don Giovanni* Event Date

University of South Carolina <b>School of Music</b>	
<b>Don Giovanni</b>	
<b>Music by Wolfgang Amadeus Mozart</b>	<b>Ensemble:</b>
<b>Libretto by Lorenzo da Ponte</b>	<b>Pato Aravena</b>
	<b>Jonathan Cawley</b>
	<b>Elizabeth DeVault</b>
(in order of appearance)	<b>Katie Gatch</b>
Leporello: <b>Eric Kesler</b>	<b>Shaquille Hester</b>
Don Giovanni: <b>Jared Ice</b>	<b>Christa Hlatt</b>
Donna Anna: <b>Samantha Nahra/Lee Ousley</b>	<b>Pam Keesler</b>
Il Commendatore: <b>Nicholas Hawkins</b>	<b>Lauren Norton</b>
Don Ottavio: <b>Johnnie Felder</b>	<b>Ian Prichard</b>
Donna Elvira: <b>Maria Beery/Karyn Minor</b>	<b>Russell Sox</b>
Zerlina: <b>Brianna Valencia/Rebecca Wood</b>	
Masetto: <b>John Siarris/Josh Wentz</b>	
Donna Elvira's Maid: <b>Elizabeth DeVault/Katie Gatch</b>	
<hr/>	
<b>Orchestra</b>	
Violin I: <b>Sarah Land, concertmaster</b>	Bass: <b>Austin Gaboriau, principal</b>
<b>Emily Wait</b>	Flute: <b>Korrine Smith</b>
<b>Lydia Burrage-Goodwin</b>	Oboe: <b>Andrew Krieger</b>
<b>Macarenda Lopez Perez-Bryan</b>	Clarinet: <b>Andrew Collins, principal</b>
Violin II: <b>Monica Hickey, principal</b>	<b>Layna Frankovlch</b>
<b>Christine Arroyo</b>	Bassoon: <b>Madelyn LaPrade</b>
Viola: <b>Chin-wei Chang, principal</b>	Horn: <b>Alexandra Hennig, principal</b>
<b>Clara Logue</b>	<b>Rachel Romero</b>
Cello: <b>Ismael Akbar, principal</b>	Trumpet: <b>Estella Aragon</b>
<b>Jordan Galvarino</b>	Timpani: <b>Ralph Barrett</b>
	Harpsichord: <b>Jason Terry</b>
<hr/>	

Figure J.3. *Don Giovanni* Cast List



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

**LEE WHITTINGTON OUSLEY, *soprano***  
in  
**GRADUATE RECITAL**

**Sharon Rattray, *piano***

**Thursday, April 25, 2013**  
**7:30 PM • Recital Hall**

Endless Pleasure, Endless Love from *Semele*      George Frideric Handel  
(1685-1759)

Freschi luoghi, prati aulenti      Stefano Donaudy  
O bei nidi d'amore      (1879-1925)  
Sorge il sol! Che fai tu?  
Dormendo stai

Morgentau      Hugo Wolf  
Frühlingsglocken      (1860-1903)  
Blumengruß  
Zitronenfalter im April  
Mignon (Kennst du das Land)

Pastorale      Georges Bizet  
Chant d'amour      (1838-1875)  
La Coccinelle  
Chanson d'avril

April Elegy      John Duke  
Heart! We will Forget Him!      (1899-1984)  
The Bird  
Bee! I'm Expecting You!  
The Mountains are Dancing

*Mrs. Ousley is a student of Dr. Tina Millhorn Stallard.  
This recital is given in partial fulfillment of the requirements for the  
Doctor of Musical Arts degree in Performance.*

Figure J.4. Graduate Recital (April 25, 2013)



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

**LEE WHITTINGTON OUSLEY, *soprano***  
**in**  
**DOCTORAL RECITAL**

**Sharon Rattray, *piano***  
**Dustin Ousley, *tenor***

**Tuesday, March 18, 2014**  
**4:30 PM • Recital Hall**

Laudamus te from *Mass in C Minor*      Wolfgang Amadeus Mozart  
(1756-1791)

Extase      Henri Duparc  
Romance de Mignon      (1848-1933)  
L'invitation au Voyage  
La Fuite

La Maja y el Ruiseñor from *Goyescas*      Enrique Granados  
(1867-1916)

Valse de Chopin      Joseph Marx  
Nachtgebet;      (1882-1964)  
Die Elfe  
Ein Drängen ist in meinem Herzen  
Selige Nacht

Waitin      William Bolcom  
Song of Black Max (As Told by the de Koonig Boys)      (b. 1938)  
Love in the Thirties  
Blue  
Amor

*Ms. Ousley is a student of Dr. Tina Milhorn Stallard  
This recital is presented in partial fulfillment of the requirements  
for the Doctor of Musical Arts degree in Performance.*

Figure J.5. Graduate Recital (March 18, 2014)

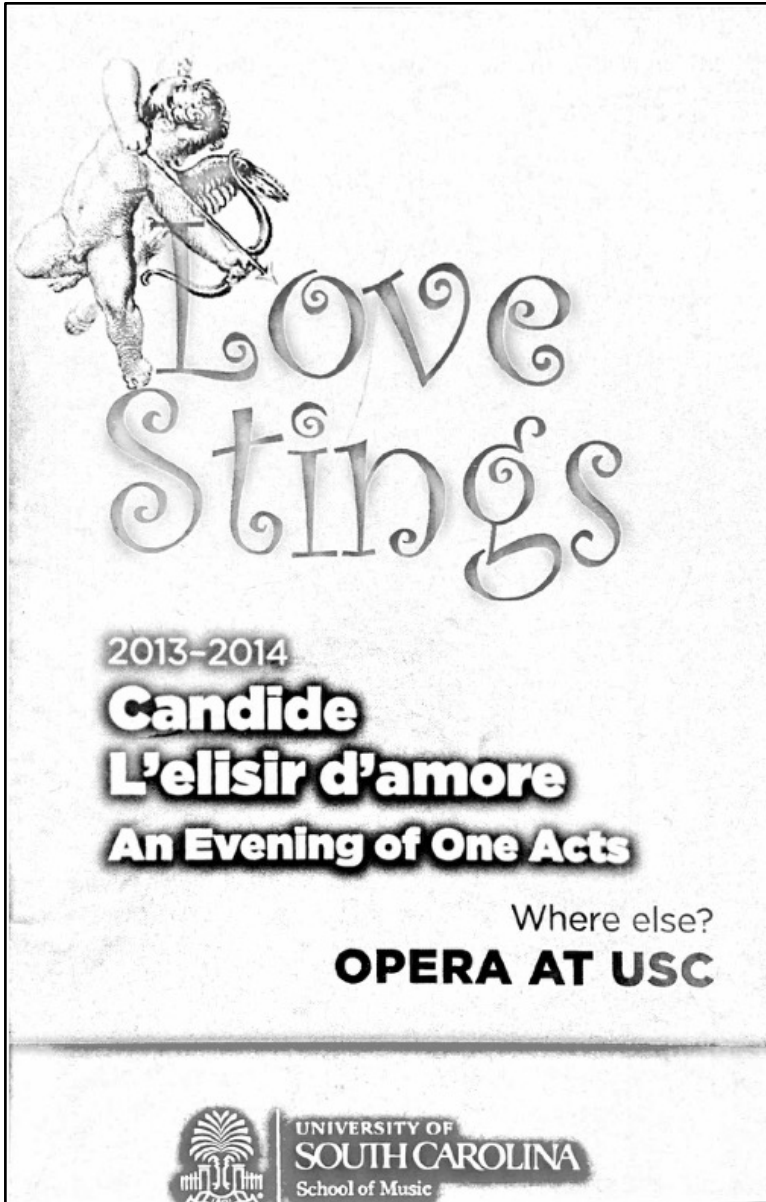


Figure J.6. *Hélène* Program Cover



## Upcoming 2013–2014 Vocal Events

Subject to change.  
Up-to-date info and details  
at [www.sc.edu/music](http://www.sc.edu/music).

Nov 13, 7:30 p.m. <b>Carolina Alive</b> Recital Hall	Dec 6, 7:30 p.m. <b>USC Concert Choir Christmas Concert</b> First Presbyterian Church	Apr 8, 7:30 p.m. <b>USC Men's Chorus and USC Women's Chorus</b> Rutledge Chapel
Nov 14, 7:30 p.m. <b>University Chorus</b> Shandon United Methodist Church	Dec 8, 7:00 p.m. <b>USC Concert Choir Christmas Concert</b> Shandon United Methodist Church	Apr 11, 7:30 p.m. Apr 13, 3:00 p.m. <b>Opera at USC: An Evening of One Acts Hélène by Saint- Saëns plus Daphnis Et Cholé by Offenbach</b> Recital Hall
Nov 15, 4:30 p.m. <b>María Beery Graduate Voice Recital</b> Recital Hall	Feb 11, 7:30 p.m. <b>USC Symphony Orchestra: An Evening of Lerner &amp; Loewe Classics</b> Koger Center	Apr 15, 7:30 p.m. <b>University Chorus, Concert Choir, Myers Park Baptist Church Choir</b> Location TBA
Nov 17, 6:00 p.m. <b>USC Gospel Choir</b> Francis Burns Methodist Church	Feb 22, 7:30 p.m. <b>Trinity Cathedral Chamber Singers: Southern Exposure New Music Series</b> Recital Hall	Apr 23, 7:30 p.m. <b>Carolina Alive</b> Recital Hall
Nov 19, 7:30 p.m. <b>USC Men's Chorus and USC Women's Chorus</b> Rutledge Chapel	Feb 27, 7:30 p.m. <b>University Chorus</b> Recital Hall	Apr 24, 6:00 p.m. <b>Graduate Vocal Ensemble Concert</b> Recital Hall
Nov 22, 4:30 p.m. <b>Ian R. Prichard Senior Voice Recital</b> Recital Hall	Feb 28, 7:30 p.m. Mar 1, 7:30 p.m. Mar 2, 3:00 p.m. <b>Opera at USC: L'elisir d'amore by Donizetti</b> Drayton Hall	
Dec 2, 6:00 p.m. <b>Lee Ousley Doctoral Voice Recital</b> Recital Hall		

Figure J.7. *Hélène* Event Date

### ***An Evening of One Acts***

Directed by **Kaley Smith**  
Accompanied by **Claudio Olivera**  
(in order of appearance)

#### ***Hélène Cast***

Hélène: **Jolene Flory/Lee Ousley**  
Pâris: **Jonathan Cawley**  
Vénus: **Katie Gatch**  
Pallas: **Cera Finney**

### ***Daphnis et Chloé Cast***

Pan: **Abraham Hardy**  
Chloé: **Katie Faris**  
Daphnis: **Lauren Norton/Madeline Beitel**  
Calisto: **Katie Gatch**  
Xantippe: **Pam Keesler**  
Locoë: **Allison Espada**  
Aricie: **Kayla Fore**  
Eriphyle: **Gianna Miranda**  
Amalthée: **Anna Young**  
Niobé: **Brittany Cusack**

---

#### ***Hélène Synopsis***

**Music by Camille Saint-Saëns**  
**Libretto by the author**

Hélène begins just before the Trojan War. Paris, a prince of Troy, arrives in Sparta. Menelaus, the King of Sparta, is married to Hélène, the most beautiful woman in the world. Venus has promised Hélène to Paris, and they fall in love instantly. Hélène is torn between her love for Paris and duty to husband and country. She is visited by both Venus, who encourages her to give in to love, and Pallas Athena, who warns her not to abandon Sparta for Troy. After a night of distress, Hélène decides to listen to Venus and runs away with Paris. The rest is history. ○

#### ***Daphnis et Chloé Synopsis***

**Music by Jacques Offenbach**  
**Libretto by Nicolaïe and**  
**Tenaille de Vaulabelle**

In a Grecian field, the lovely Bacchantes (the nymphs of Bacchus) are discussing the aesthetic merits of the goatherd Daphnis. Pan, listening nearby, reveals that Chloé, the shy shepherdess, is the object of his desires. Chloé appears in the glen, and while waiting for Daphnis to arrive, accidentally insults Pan. Daphnis returns to the field and confesses his love to Chloé. The young couple wants to celebrate their love with a dance, but have no pipes to play -- so Pan throws a flute to Daphnis. When he is unable to play the instrument, Pan makes fun of him. Embarrassed, Chloé runs away to her flock.

The Bacchantes return and prevent Daphnis from chasing Chloé. They offer him a cure for his lovesickness. He refuses them, so they offer him a drink from the River Léthée in hopes he will forget his love for Chloé. Pan returns and the Bacchantes flee with Daphnis in tow, leaving the gourd of Léthée water behind. Then Chloé returns and Pan tries to seduce her. After a kiss, Pan takes a sip of the water and forgets what he was going to do next. Daphnis returns, having learned a few lessons in love from the Bacchantes. Daphnis and Chloé reunite, and the Bacchantes join them for a dance. ○

Figure J.8. *Hélène* Cast List



UNIVERSITY OF  
**SOUTH CAROLINA**  
School of Music

*presents*

**LEE WHITTINGTON OUSLEY, *soprano***  
**in**  
**GRADUATE RECITAL**

**Sharon Rattray, *piano***

**Thursday, January 29, 2015 • 7:30 PM • Recital Hall**


<i>Quattro Rispetti toscani</i>	Ottorino Respighi (1879-1936)
I. Quando nasceste voi...	
II. Venitelo a vedere 'l mi' piccino...	
III. Viene di là, lontan lontano...	
IV. Razzolan, sopra a l'aja, le galline...	
<i>Deux poèmes de Louis Aragon</i>	Francis Poulenc (1899-1963)
I. C.	
II. Fêtes Galantes	
Violon	
Reine des mouettes	
Fleurs	
"Sorta è la notte...Ernani! Ernani, involami" from <i>Ernani</i>	Giuseppe Verdi (1813-1901)
Здесь хорошо.	Sergei Rachmaninoff (1873-1943)
Не пой, красавица!	
Отчего?	Pyotr Ilyich Tchaikovsky (1840-1893)
День ли царит?	
The sleep that flits on baby's eyes	John Alden Carpenter (1876-1951)
American Lullaby	Gladys Rich (1904-1994)
The Little Horses	Aaron Copland (1900-1990)
Little Blue Pigeon	Romeo Cascarino (1922-2002)

*Mrs. Ousley is a student of Dr. Tina Milhorn Stallard.  
This recital is given in partial fulfillment of the requirements for the Doctor  
of Musical Arts degree in Performance.*

Figure J.9. Graduate Recital (January 29, 2015)

## APPENDIX K

### INSTITUTIONAL REVIEW BOARD STUDY APPROVAL LETTER

  
UNIVERSITY OF  
SOUTH CAROLINA

OFFICE OF RESEARCH COMPLIANCE

**INSTITUTIONAL REVIEW BOARD FOR HUMAN RESEARCH  
DECLARATION of NOT RESEARCH**

Lee Ousley  
School of Music  
813 Assembly Street  
Columbia, SC 29208

Re: Pro00073146

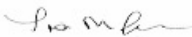
Dear Ms. Ousley:

This is to certify that research study entitled, "***A Self-Assessment of Piano Skills for Accompanying in Applied Vocal Lessons***," was reviewed on 11/8/2017, by the Office of Research Compliance, which is an administrative office that supports the University of South Carolina Institutional Review Board (USC IRB). The Office of Research Compliance, on behalf of the Institutional Review Board, has determined that the referenced research study is not subject to the Protection of Human Subject Regulations in accordance with the Code of Federal Regulations 45 CFR 46 et. seq.

No further oversight by the USC IRB is required. However, the investigator should inform the Office of Research Compliance prior to making any substantive changes in the research methods, as this may alter the status of the project and require another review.

If you have questions, contact Arlene McWhorter at [arlenam@sc.edu](mailto:arlenam@sc.edu) or (803) 777-7095.

Sincerely,

  
Lisa M. Johnson  
ORC Assistant Director  
and IRB Manager

---

University of South Carolina • 1600 Hampton Street, Suite 414 • Columbia, South Carolina 29208 • 803-777-7095  
An Equal Opportunity Institution

Figure K.1. Institutional Review Board Study Approval Letter

## APPENDIX L

### PERMISSION TO PUBLISH FROM BOOSEY & HAWKES

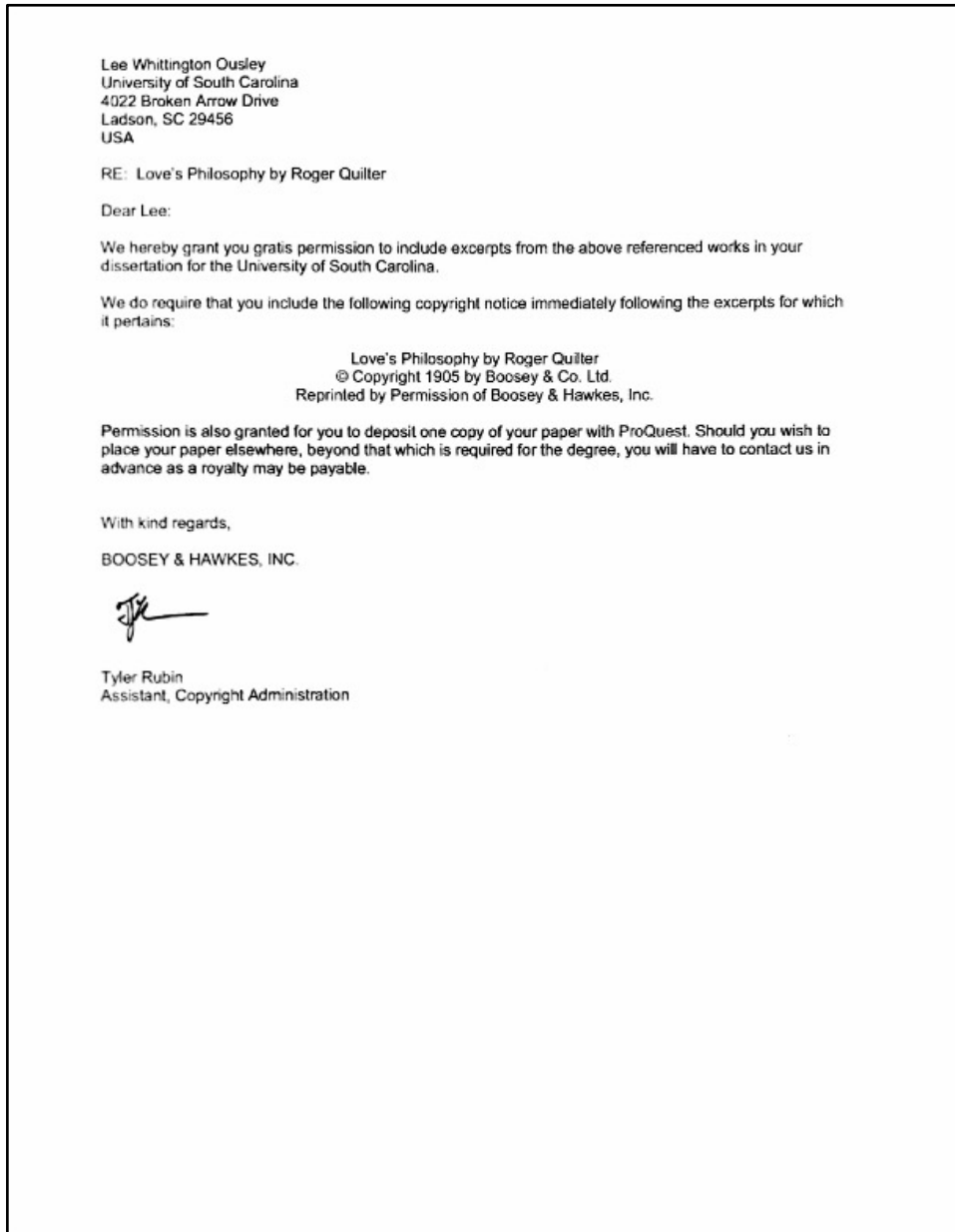


Figure L.1. Permission to Publish from Boosey & Hawkes