COMPETENCIES IN PIANO ACCOMPANYING

DISSERTATION

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

DOCTOR OF PHILOSOPHY

By

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The purpose of this study was to ascertain what competencies professional accompanists and accompanying teachers deem sufficiently important to be included at some point in the development of a professional accompanist.

Research problems were formulated to determine what differences exist between opinions of teachers and professionals regarding necessary skills in preparation of accompanists in (1) pianistic skills, (2) accompanying skills, (3) vocal skills, (4) linguistic skills, (5) knowledge of repertoire, (6) understandings in human relationships, and (7) other competencies.

Data were collected by means of a validated questionnaire containing items grouped into the seven categories listed above. It was sent to twenty professional accompanists and thirty-one schools offering accompanying degrees. Seventy per cent of the professionals and 84 per cent of the schools responded.

Each competency was rated first for its relative importance to a professional accompanist and then for its appropriate place in the sequence of an accompanist's preparation. A chi square comparison of responses of the
two groups regarding the importance of each competency showed virtually no significant differences. Responses on appropriate stages of training were not treated statistically.

Areas most consistently considered very important by teachers and professionals were knowledge of repertoire, understandings in human relationships, sight-reading, rehearsal and performance competencies, competencies in interpretation, and pianistic skills.

Only slightly less important were correct phonetics and translation in German, French and Italian; ability to transpose simple songs by half-step; playing of orchestral reductions; program building; and attendance at concerts in which an accompanist performs.

Least important were reading of figured bass, usage of C clefs, vocal competencies (except knowledge of basic vocal production), and poetry analysis.

It was recommended that findings be used by teachers in examining course content in accompanying classes, by music administrators and curriculum advisors in planning degree programs in accompanying, and by students and advisors in selecting courses in all areas relating to accompanying. Suggestions for further research were given.
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CHAPTER I

INTRODUCTION

The art of accompanying an instrumental or vocal soloist on the piano has never been accorded the consideration and respect to which it is entitled as one of the most difficult but nevertheless important fields of musical endeavor. Few educational institutions devoted to music regard it as sufficiently important to be assigned a special course in their curriculums, and students of the piano have almost completely overlooked its possibilities as an important and lucrative profession. Instrumental and vocal solo music usually requires piano accompaniment for effective rendition; a promising career can be safely prophesied for those who prepare themselves properly for the profession of accompanist.¹

The preceding paragraph was written in 1940. Since that time post-secondary institutions have placed more courses in accompanying in their curricula and some have adopted degree programs, but the number is still quite small. In a 1979 study, Judyth Lippmann reported that only fourteen of thirty-seven of the largest music schools in the United States offered an accompanying curriculum.²

Accompanying is one of the most important areas of musical performance. Consider that most songs for voice


²Judyth C. Lippmann, "A Program in Piano Accompanying at The Ohio State University: A Feasibility Study," unpublished doctoral dissertation, The Ohio State University, Columbus, Ohio, 1979, p. 33.
are written with piano accompaniment and that much of the solo repertoire for orchestral instruments includes piano accompaniment. Add to this the many occasions when an orchestra is not available or not practical for accompanying a concerto, an opera rehearsal, or a song for voice and orchestra, and a pianist must play the orchestral reduction. Also, there exists a vast repertoire of chamber music which includes a part for a pianist. A compilation of all this music would produce one of the largest, if not the largest, list of repertoire for any musician.

Since so many different soloists and groups need accompanists, the pianist who can accompany has a better chance for employment as a performer than the one who performs only as a soloist. With performance opportunities as scarce as they are today, this factor alone would be a good reason to encourage young pianists to enter the accompanying profession. Moreover, the pianist who can teach accompanying techniques as well as solo piano has an advantage when applying for teaching positions. Professor George Roth, who initiated the accompanying degree in the United States, said: "I feel that the graduate now has more potential in acquiring a position with a more comprehensive degree such as this than with the market saturated piano

\[^{3}\] Ibid., p. 51.
degree. Any good accompanist can play solo, but few soloists are good accompanists."⁴

In 1969 the Music Journal published an article by Earl F. and Carolyn M. Rankin entitled "The Role of the Accompanist." In this article the Rankins wrote:

... accompanists need to be trained as accompanists in schools of music. No longer can we assume that the skills of the piano soloist and the skills of the accompanist are synonymous. They are not. Nor can we "palm off" the accompanist's job to second-rate pianists.⁵

Since that time American colleges and universities have begun to recognize this need for a planned program for accompanists. One such program has been in existence for thirty-two years.⁶ According to a survey by the National Association of Schools of Music in 1977, only forty-two of the responding schools in the United States offer a bachelor's and/or a master's degree in piano accompanying.⁷ Students


⁶Lippmann, op. cit., p. 35.

⁷The actual number of schools which offer degrees varies somewhat. Not all schools responded to the survey, and of those who did, some are inaccurate. For example, one school in Texas reported that it offered a bachelor's degree in accompanying, and it is a junior college. National Association of Schools of Music, official listing of schools offering course work and/or degree programs in piano accompanying (Reston, Virginia, 1977).
at all other institutions must still relegate accompanying to their spare time while meeting the requirements for a different major.

In her 1979 dissertation, Lippmann gathered some information on fourteen of the schools with accompanying degree programs, but she did not elicit suggestions from the accompanying teachers for a better curriculum. Also, there has been no survey of professional accompanists for their suggestions on which competencies are important in the preparation of student accompanists.

Professional accompanists and the people who work in existing accompanying degree programs should be able to provide excellent suggestions for appropriate preparation. A list of competencies which is constructed according to the suggestions of these experts should be a valuable guide for those in the field of curriculum development.

It is hoped that a study in piano accompanying competencies would cause more colleges and universities to recognize the need for accompanying degree programs in their schools.

Purpose of the Study

The purpose of this study was to ascertain what competencies professional accompanists and accompanying teachers deem sufficiently important to be included at some point in the development of a professional accompanist.
Problems Investigated

The study investigated the following problems.

1. What differences exist between the opinions of accompanying teachers and professional accompanists regarding pianistic skills necessary in the preparation of accompanists?

2. What differences exist between the opinions of accompanying teachers and professional accompanists regarding accompanying skills necessary in the preparation of accompanists?

3. What differences exist between the opinions of accompanying teachers and professional accompanists regarding vocal skills necessary in the preparation of accompanists?

4. What differences exist between the opinions of accompanying teachers and professional accompanists regarding linguistic skills necessary in the preparation of accompanists?

5. What differences exist between the opinions of accompanying teachers and professional accompanists regarding knowledge of repertoire necessary in the preparation of accompanists?

6. What differences exist between the opinions of accompanying teachers and professional accompanists regarding understandings in human relationships necessary in the preparation of accompanists?
7. What differences exist between the opinions of accompanying teachers and professional accompanists regarding other competencies necessary in the preparation of accompanists?

Basic Hypothesis

A null hypothesis, meaning that there are no significant differences between the opinions of accompanying teachers and professional accompanists regarding the competencies, was assumed.

Definition of Key Terms

The term competency refers to the "demonstrated ability to perform a task adequately; it is that condition of having the capability to perform the necessities of the job sufficiently."^8^ 

The term professional accompanist refers to that person whose major source of income is/was from performing as an accompanist, and to that person who performs/performed both as solo pianist and accompanist.

Delimitations

This study was concerned primarily with psychomotor and cognitive competencies; the only competencies in the

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affective domain were those in the understandings in human relationships.

This study was limited to statements of competencies which are necessary in the training of an accompanist. Statements of behavioral objectives and of testing conditions based on the findings of the study were excluded.

Only those accompanying teachers in colleges and universities which were believed to offer a degree in accompanying were surveyed. The listing of schools was taken from the 1977 survey by the National Associations of Schools of Music, with additions where other accompanying programs were known to exist. Professional accompanists in the United States, Austria, Canada, England, and West Germany were surveyed.

A History of Accompanying

The art of accompanying is almost as old as that of music itself. Historians believe that primitive percussion instruments were used in connection with singing at a very early stage in the history of music.

As more instruments were developed they were used to accompany singing and dancing. Biblical accounts of David playing and singing before the king are well known, and descriptions of Greek accompanying instruments such as the lyre and aulos are found in most history texts.
One must not imagine that these accompaniments were elaborate. Until polyphony came into being in the Middle Ages, players did nothing but repeat the melody at the same pitch or an octave higher or lower, whichever was most convenient for a particular instrument. Sometimes small embellishments were added, the accompaniment would momentarily deviate slightly from the tune, or vocal pauses would be filled with a few notes of accompaniment. The percussion instruments gave mainly rhythmical support to the voice or the instrument carrying the melody.⁹

During the time of the early Christian church and part of the Middle Ages, little was added to the history of accompanying because of the Church's emphasis on choral music. But with the rise of the secular music in the works of the troubadours and the trouvères in the eleventh and the twelfth centuries came a group of accompanists called the jongleurs. While singing the songs of the troubadours and the trouvères, the jongleurs were expected to accompany themselves on any one of several instruments including the drum, cymbals, hurdy-gurdy, guitar, fiddle, harp, and others.¹⁰ The jongleur also had to be able to accompany other singers or dancers.¹¹

The polyphonic music of the Ars Nova through the early sixteenth century was often performed by a small

¹⁰Ibid., p. 9.
ensemble of both vocalists and instrumentalists, even though the written music did not indicate the use of instruments. Also, many tenor parts had no written text and were probably played instrumentally.\textsuperscript{12} A favorite accompanying instrument then was the lute. Others that became popular in the early Renaissance include the portative organ, recorder, shawn, cromorne, cornet, trumpet, trombone, and trumscheit.\textsuperscript{13}

During the early sixteenth century Petrucci and Attaignant published music in which original four-part songs were arranged for one voice and accompaniment.\textsuperscript{14} Often, however, the accompanist (usually lutenist or harpsichordist) had no published arrangement available and either played the supporting parts or made himself a type of tablature or score to simplify the reading.\textsuperscript{15} Songs accompanied by a lute became quite popular, as in the works of John Dowland, and the lute became the "first in the new music to advance obbligato accompaniment to its true position in musical composition."\textsuperscript{16}

\textsuperscript{12}Ibid., p. 128.  \textsuperscript{13}Adler, op. cit., p. 11.
\textsuperscript{14}Ibid.  \textsuperscript{15}Grout, op. cit., p. 203.
With the birth of monody about 1600 came the practice of reducing the accompaniment to a bass line with chord indications—thorough bass. In his book on coaching and accompanying, Adler states: "With the invention of the thorough bass the need arose for keyboard musicians or lutenists who could improvise well. The professional accompanist in our sense had finally arrived."\(^{17}\) The basso continuo style became very important in the Baroque era and was used for accompanying both vocal and instrumental music. Gradually the lute was used less and the keyboard instruments more for accompaniments.\(^{18}\)

During the eighteenth century the role of the accompanist declined. In Neapolitan opera the harpsichord accompanied the recitatives but merely supported other instruments of the orchestra as they accompanied the more melodic arias. Since the Neapolitan style influenced much of Europe, composers such as Bach and Handel wrote in a similar way for the harpsichord.

With the decline of the harpsichord and its replacement by the piano in the last quarter of the eighteenth century came a new type of accompaniment. At first the accompaniments consisted primarily of chords, perhaps broken in Alberti-bass style, and doubling of the melody.

It was not long, though, before the possibilities of the piano began to be realized. Adler credits Schubert with that realization:

The great innovator in vocal accompaniment was Schubert, with whom we may say that our modern age of accompaniment starts. . . . He elevated the piano accompaniment from a subordinate position and designated it as the carrier of psychological motivation for his songs' lyrics.19

Succeeding composers in the nineteenth century such as Schumann and Brahms expanded somewhat the role of the accompanist by providing more preludes, postludes, and interludes, but they usually maintained the practice of assigning the melody to the voice. In that sense, accompaniments were still subordinate to the vocal line.

During the last part of the nineteenth century, however, in some songs the accompaniment carries the primary melody and the singer's part is less important. The Grove's Dictionary of Music and Musicians, in the item on "accompanying," states:

The greater song-writers of the same generation, Hugo Wolf, Mussorgsky, Debussy, to take men who in all other respects are widely contrasted in style, came to regard the song with piano. . . not as a combination of chief speaker with accompaniment, but as a piece of concerted music.20

In considering songs as pieces of "concerted music," a number of composers required richer, fuller accompaniments

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19 Adler, op. cit., pp. 14, 16.
20 Colles, op. cit.
and more varied tone color than a piano could provide and so turned to an orchestra to provide the instrumental portion. Mahler, Strauss, Ravel, Montsalvatge, and Barber are only a few who have written for solo voice and orchestra. Many twentieth-century composers, though, continue to write for voice and piano and, in most cases, they write concerted music.

The Role of the Accompanist

Along with the increased importance of the accompaniment, but trailing its development by a number of years, has come more recognition of the role of the accompanist.

Towards the end of the 19th century the accompanist was thought little of by the public and treated high-handedly by players and particularly by singers. It was at that time, nevertheless, that the growing demands on his services on the part of musicians who took their art seriously and who aimed at giving recitals of high quality and musical interest, brought about improvements in his status, and consequently in the quality of his work. Song recitals in particular came to be looked upon, by those who understood the greater music suited to them, as performances by two equal partners, with the result that accompanying has become a branch of pianoforte playing in which artists of distinction do not regard it as by any means beneath their dignity to specialize.21

One of the people most instrumental in raising the status of the accompanist is Gerald Moore, an English

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accompanist born in 1899. He has accompanied many of the great artists of our century, has been recorded extensively, and has written five books on the subject of accompanying.

Due to the work of Moore and others such as Ivor Newton, John Wustman, Samuel Sanders and Martin Katz, the status of the accompanist has been greatly improved. It has not yet risen to complete equality with that of the solo pianist, but is still rising.

One of the people currently working for proper recognition of the accompanist is Samuel Sanders, who stated in 1976:

I would encourage anyone going into ensemble music as a career to demand proper billing on programs, and as you acquire more repertoire and skills you should ask for higher fees. Accompanists have been at the bottom of minority groups. The less subservient we are the more respect the field will have. Don't settle for less than you think you should get.\(^{22}\)

The Rankins, in addition to requesting specific programs designed for accompanists, called for more "recognition of the accompanist as an artist in his own right," "adequate time to prepare for performances," and "respectable wages for their efforts."\(^{23}\)

\(^{22}\) Beverly McGahey, "Let's Not Say 'Accompanist' but 'Collaborator', an interview with Samuel Sanders,"\(^{23}\) Clavier, XV, no. 8 (November, 1976), 18.

\(^{23}\) Rankin and Rankin, op. cit., p. 72.
Ensemble Playing

The values of accompanying/ensemble playing are also recognized by solo pianists. In her book on interpretation Joan Last stated:

All pianists should make a point of getting the experience of playing with other people. Ensemble music is an enriching and rewarding pastime for the pianist, who tends to become very self-centered in his music making. The "give and take" between one instrument and another develops a sensitivity of ear and broadens the outlook. Not only this, it will increase the understanding with which the pianist accompanies himself.24

William S. Newman recommended ensemble playing for several reasons. One is its value in sight reading.

A degree of faking, if it is the intelligent kind that singles out the correct harmonic outlines and omits only relatively unessential tones, is an important part of successful sight reading, as any professional will readily confess. Sight reading in ensemble music achieves the same results even better than the metronome, both because the players feel even more impelled to go on . . . and because they can be more musical when they have rhythmic freedom.25

Another value is its contribution to pleasure. Newman wrote: "Ensemble playing is usually so much fun, socially as well as musically, that once the habit is under way the student rarely needs any further inducements to keep it up."26

26 Ibid.
A third benefit is that it provides easy access to many great works for other combinations of instruments. Many of the great masterpieces for orchestra or chamber groups have been reduced for piano duet. The last benefit of ensemble playing that he discussed was

the sensitivity that ensemble playing awakens to musical values. Just the quick shift from accompaniment to solo to tacet that each player must constantly make in skillfully contrived ensemble music trains him to single out what does predominate and subordinate what does not.

As this chapter has pointed out, the vast amount of repertoire which includes an accompanist enhances performance opportunities for the pianist who is also a good accompanist. There are also musical benefits to be derived from ensemble playing, and the role of the accompanist is becoming increasingly prestigious, making the profession more alluring than in past years. Institutions are recognizing the need for accompanists to be trained as such rather than as solo pianists. Identifying the competencies an accompanist must master should be beneficial in preparing students for a career in accompanying.

Plan for Presentation of this Report

The next chapter presents the literature related to the topic. Chapter III details the methodology used to

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\(^{27}\text{Ibid.}, \ p. \ 24. \quad ^{28}\text{Ibid.}, \ p. \ 25.\)
gather the information, and Chapter IV reports the results of the study. Finally, the summary, findings, conclusions and recommendations for further research are given in Chapter V.
CHAPTER II

BACKGROUND FOR THE STUDY

The literature bearing a relationship to this study has been divided into two general areas. The first of these is in curricula and competencies and the other in accompanying.

Curricula and Competencies

Since curricula and competencies include a broad range of topics, material has been grouped into four sections. These sections include (1) history of curricula, (2) curricular models, (3) competency-based education, and (4) music education curricula and competencies.

History

Curricula in America have undergone a tremendous change since the founding of Harvard College in 1636. For over a century curricula were almost totally prescribed. Each student at Harvard, for instance, studied logic, Greek, rhetoric, astronomy, Aramaic, Hebrew, Syriac, ethics and politics, mathematics, history, botany, and catechism. It was not until 1756 that the College of Philadelphia added the new subjects of political science, history, chemistry,
navigation, trade and commerce, zoology, mechanics, and agriculture.¹

Engineering was first added in 1802 with the founding of the United States Military Academy.² Then in the 1820s a number of significant developments occurred. First, in 1824 the University of Virginia opened with courses in ancient languages, modern languages, mathematics, natural philosophy, natural history, anatomy and medicine, moral philosophy, and law.³ The next year Harvard, as a result of its first self-study, made several curricular changes, which included allowing some elective courses for juniors and seniors. In 1826 a science curriculum including modern languages, mathematics and science, was offered at Union College as a non-degree alternate to the classical program.⁴

The 1850s witnessed the expansion of science curricula, with the first Bachelor of Science degree awarded at Harvard in 1851. Separate science schools were established at Harvard in 1847 and at Yale in 1854. This decade also marked the beginning of graduate study in a chosen area with a master's degree conferred at the University of Michigan. Yale awarded the first Ph.D. degree in 1861.⁵

²Ibid., p. 501.
³Ibid., p. 543.
⁴Ibid., p. 502.
⁵Ibid., pp. 504-505.
During the 1860s three more events influenced curricular decisions. First, the passage of the Morrill Land-Grant Act in 1862 stimulated instruction in agriculture and mechanic arts. Second, with the founding of Cornell University in 1868 came a wide selection of subjects, including experiences in manual labor. Third, Harvard's new president, Charles W. Eliot, announced at his inauguration in 1869 his support for the system of electives.\(^6\)

It was at this time that music began to be offered for credit in degree programs. Such a practice began in 1867 at Vassar College and at Harvard in 1870. Since the 1830s music had been taught at normal schools. American conservatories had their beginnings in this time period, too, with one being established in East Greenwich, Rhode Island, in 1859. Oberlin was founded in 1865, and New England Conservatory, Boston Conservatory, Chicago Musical College, and Cincinnati Conservatory in 1867. Many others were begun in the next two decades.\(^7\)

The curricula in higher education became much more varied about 1870. As stated in the Missions of the College Curriculum:

> The ... era, between 1870 and the 1960s, was marked more by attention to production both of...

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\(^6\)Ibid., p. 505.

new knowledge and of what later came to be called the "human capital" that would apply the new knowledge and new technology that sprang from it. The theme was investment for the sake of increase in the gross national product and in individual personal incomes. The curriculum came to be less oriented toward culture and more toward "knowledge for use" and productive employment. The new professional schools were in agriculture, engineering, and business, among others. The new subject matters were mostly in the sciences and the social sciences. New knowledge and new occupations came to influence the curriculum more, and ministers and the guild of teachers less. Requirements for the major came to be the dominant theme in curricular development, and the most carefully considered and coherent parts of the curriculum. Manpower needs, expressed through the market and not by way of a plan, greatly influenced both enrollments and the curriculum.8

It was also during this time period that several colleges and universities experimented with different types of courses and curricula. One was the adoption of a general education core course at Columbia in 1919.9 Another was an experimental college established by Alexander Meiklejohn at the University of Wisconsin in 1927 in which there were no separate courses or subject matter and the students learned through individual conferences, small group sessions, and informal lectures. Writing was emphasized.10

In 1932 Bennington College for girls was founded. It stressed individualized curricula as well as a nonresidential

9Levine, op. cit., p. 509.
10Ibid., pp. 344-346.
term and an extra-curriculum which involved dormitory residence. The Great Books curriculum was begun at St. John’s College in 1937. In this curriculum students have almost no choice of subject matter to be studied.

In the 1940s Harvard produced its "Redbook" (1945) which called for more general education courses. The report of the President’s Commission on Higher Education for Democracy (1947) advocated, among other things, the inclusion of more general education in the curriculum. The next decade, however, after the Russians launched Sputnik, Americans turned their attention to advanced science courses and more language instruction.

During the 1960s numerous college campuses underwent a period of turmoil in which the students revolted against tradition, demanding many changes in college life, including the curricula. Missions of the College Curriculum describes this as a period of dramatic change:

It [the period since 1960] is marked by greatly increased attention to consumer choice and to direct consumer influence. Students demanded, and often got, more electives and more "relevant" courses. New types of students, more of them part-time and more of them adults, came to campus to pick and choose what they wanted to take—and they rejected the "tie-in sales" of requirements. With the approach of a "steady state" marked by less enrollment growth in the 1970s, consumerism

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11 Ibid., pp. 350-353.  
12 Ibid., pp. 356-358.  
13 Ibid., pp. 359-360.  
14 Ibid., p. 510.  
15 Ibid., p. 511.
accelerated. Peripheral organizations such as proprietary schools, community centers, and free universities began to compete with colleges for their students. The community colleges, in particular, gave new attention to the consumer market, but many other institutions also became more market-oriented in their competition to attract students; and departments and schools within institutions began to compete more actively with each other for enrollments as a means to keep or to get faculty positions.16

It was in 1965 that the first free university was begun in Berkeley, California, and in 1972 that a competency-based curriculum was introduced in Sterling College, Sterling, Kansas. These illustrate the fact that experiments are still being made in methods of teaching and learning and in curriculum design.17

Models

As outlined in the previous section, curricula in America have changed from a position of inflexibility in the seventeenth century to a position of great flexibility. Because of this, there are many different types of curricula today.

The majority of American colleges and universities, however, are still quite similar in their curricular offerings. Dressel calls the type of curriculum they offer a "pedantic" pattern. He says this model assumes that:

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17Levine, op. cit., p. 513.
(1) the major disciplines represent the best efforts of man to date to organize knowledge and to systematize the task of seeking new knowledge; (2) since no one can master all knowledge, one or two disciplines should be chosen for intensive study, with appropriate attention to related or supporting fields which may be useful in mastering the chosen ones; (3) in deference to the liberal arts tradition, some contact with most or all of the broad groupings of disciplines should be required, but real understanding of other disciplines can occur only when a single discipline is pursued to the point where it impinges upon others; (4) only after a discipline has been mastered should one consider the practical implications of that discipline or explore its individual and personal implications; (5) since professors are the masters of the disciplines, they are best equipped to determine the college curriculum.18

In this "pedantic" model the primary concern is with majors and minors, course sequences, examinations, and mastery of the students' chosen field.

In addition to the traditional model, Berquist identifies the following eight non-traditional models, which include "most of the current curricular innovations in this country":

1. Heritage-Based: The curriculum is primarily designed to provide students with a clear and meaningful sense of their own cultural and historical background(s), thereby providing them with the knowledge and skills to deal with current and future problems associated with this heritage.

2. Thematic-Based: A specific, pressing problem or issue of our contemporary society is identified that encompasses a wide variety of academic disciplines; an educational program that will provide students with the resources needed to solve and/or cope with this problem or issue is then designed.

3. **Competency-Based**: A set of specific competencies which a student is to acquire and/or demonstrate prior to graduation is identified; educational resources (including course work) are developed, assembled or identified in order for the student to diagnose current levels and achieve desired levels of competence.

4. **Career-Based**: Programs are specifically designed to prepare students for a certain vocation, admissions to a professional training program, or a vocational decision-making process.

5. **Experience-Based**: On- and off-campus experiences that are in some sense educational are created or provided: the college takes some responsibility for controlling the quality of the experiences, sequencing the experiences, and relating the learnings from these experiences to principles that have been conveyed through more traditional modes (lecture, discussions, seminars).

6. **Student-Based**: Students are allowed a significant role in determining: a) the nature of the formal educational experiences they are to receive, b) the ways in which these experiences are to be interpreted, and c) the criteria and means by which they are to be evaluated. Typically, some form of learning contract is developed between a student and mentor (teacher, advisor) or between several students (student-initiated and/or student conducted courses).

7. **Values-Based**: Students are provided with the educational resources and experiences to clarify or expand on their current values or to acquire new values; these values are related to current social, political or religious issues or to the student's life and career plans.

8. **Future-Based**: Conditions are created for students to acquire knowledge, skills and attitudes that are appropriate to the creation of a desirable future or that are adaptive to a predictable future society.  

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Competency-Based Education

The third of the preceding models, the competency-based program, is being given increasing emphasis as public demands for accountability in education become greater.

The press for accountability derives from the commercial and industrial sector of society. With increasing budgets and restricted funds, society is pressing educators to relate systems input (dollars, personnel, buildings, resources) to systems output (increased student achievement related to goals of society). While noting the complexity of the task, educators have instituted a number of practices that lead toward fiscal, programmatic, and managerial accountability. Accountability is reflected in the current emphasis on objectives, which in turn direct fiscal, programmatic, and managerial efforts. Management by objectives (MBO) programs and PPBS (planning, programming, budgeting systems) for fiscal responsibility grow from the same cultural press as does competency based education.20

Competency-based education has been applied most extensively to the field of teacher education. Therefore, much of the literature on the subject refers to CBTE (Competency-Based Teacher Education) and PBTE (Performance-Based Teacher Education), which are used interchangeably. Stanley Elam said that "the adjective itself is relatively unimportant if there is consensus on what elements are essential to distinguish performance- or competency-based programs from other programs.21


In his discussion of PBTE, Elam, writing for the American Association of Colleges for Teacher Education Committee on Performance-Based Teacher Education, presented a list of what are considered by that committee to be essential elements of a competency-based teacher education program.

1. Competencies (knowledge, skills, behaviors) to be demonstrated by the student are
   - derived from explicit conceptions of teacher roles
   - stated so as to make possible assessment of a student's behavior in relation to specific competencies, and
   - made public in advance;

2. Criteria to be employed in assessing competencies are
   - based upon, and in harmony with, specific competencies,
   - explicit in stating expected levels of mastery under specified conditions, and
   - made public in advance;

3. Assessment of the student's competency
   - uses his performance as the primary source of evidence,
   - takes into account evidence of the student's knowledge relevant to planning for, analyzing, interpreting, or evaluating situations or behavior, and
   - strives for objectivity;

4. The student's rate of progress through the program is determined by demonstrated competency rather than by time or course completion;
5. The instructional program is intended to facilitate the development and evaluation of the student's achievement of competencies specified.  

Another explanation of competency-based instruction was offered by Houston and Howsam:

Competency-based instruction is a simple, straightforward concept with the following central characteristics: (1) specification of learner objectives in behavioral terms; (2) specification of the means for determining whether performance meets the indicated criterion levels; (3) provision for one or more modes of instruction pertinent to the objectives, through which the learning activities may take place; (4) public sharing of the objectives, criteria, means of assessment, and alternative activities; (5) assessment of the learning experience in terms of competency criteria; and (6) placement on the learner of the accountability for meeting the criteria.

The first criterion on both of the preceding explanations of competency-based instruction is that the material to be learned is to be stated in terms of behavioral objectives. These objectives are commonly divided into five different types:

(1) cognitive objectives (knowledge and intellectual abilities or skills); (2) performance objectives (demonstration of the learner's ability to perform some activity); (3) consequence objectives (the consequences these performances have on student-subjects who are working under the teacher-trainee); (4) affective objectives (admittedly obstinate to definition and assessment—particularly because they are related to social settings and individual

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22 Ibid., pp. 6-7.
predispositions, etc.) and, finally (5) exploratory objectives (which allow the learner to devise further individual objectives as he experiences some activity). . . .24

Further elaboration on the affective objectives was given by Houston and Howsam as they stated:

Affective objectives deal with the realm of attitudes, values, beliefs, and relationships. These objectives resist precise definition and thereby preclude the precise assessment sought by competency-based approaches. . . . Despite limitations in the ability to deal effectively with them, however, no teacher-education program can afford to neglect the affective dimensions, which are integral to all other aspects of competency.25

The fifth category of objectives, as explained by Houston, is not usually considered in the development of a competency-based program.

The fifth type, exploratory objectives, does not completely fit within the classification of objectives, since the definition of desired outcomes in learners is defaulted. The outcomes are not precisely defined; rather, activities that hold promise for significant learning are specified. Characteristic of exploratory objectives is a high degree of randomness in what may be encountered. Further, the idiosyncratic dispositions of the learner largely influence the actual learning outcomes of the experience. Competency based programs do not depend on exploratory objectives; such objectives are employed in program areas where precise outcomes cannot as yet be explicated.26


26 Houston, op. cit., p. 8.
Since the first three types of objectives are much easier to state in behavioral terms and to assess, they are stressed far more heavily in competency-based programs than are the affective and exploratory objectives.

Music Education Curricula and Competencies

More specifically related to music education is the article on curriculum construction by Robert House in Basic Concepts in Music Education published in 1958. In this article he presented the following view:

Music programs . . . are "correct" in terms of specific times and places. A standard pattern is neither desirable nor possible . . .

A specifically tailored music program, however, means that the music educator must develop his own creative powers for dealing with the curriculum. Wisely avoiding unreserved acceptance of prevailing practice, he must then plainly supply his own brand of philosophy and proceed to develop defensible objectives. Just what does he expect his students to be able to do when they leave school? What, then, should the music student undergo in his school, and how should the musical activities be wielded in this process?²⁷

Most of the curriculum studies in music education reflect this type of thinking; that is, they are curricula constructed for a specific situation. One example is that of Robert B. Glidden who developed a course in music

literature for the high school level. Another is the development of a curriculum for a beginning string class by Frank A. Biringer, Jr. A third is the development and evaluation of audio-visual materials for teaching the first five hours of violin class instruction by Norman E. Burgess in 1974. In 1976 Charles K. Pickering developed and evaluated an individualized instructional program for a college level introductory music course. These and many others are relatively short curricula which are developed for specific situations or age levels, and are taught, tested and evaluated.

A second type of study in music curricula is that of the evaluation of an existing program. An example of this


type is the 1975 dissertation by R. Wayne Bennett in which he evaluated the undergraduate music education curriculum at North Texas State University. This was done by means of a questionnaire sent to graduates of that degree program from 1967 to 1972, and by obtaining the opinions of supervisors regarding the degree of success of selected graduates in positions as public school music teachers. From the collected information Bennett discovered the areas of weaknesses in the curriculum and made recommendations for improvements.32

A similar study was completed in 1976 by James F. Choate at the Louisiana State University and Agricultural and Mechanical College, Baton Rouge. In his study he evaluated the undergraduate instrumental music curriculum at Louisiana State University. He obtained information by sending questionnaires to graduates of the program in the years 1965 through 1974, and by sending a different questionnaire to the principals and supervisors where the Louisiana State graduates were employed in the 1974-75 academic year. Choate made recommendations for improvement

in the instrumental music program based on information received in the questionnaires.\textsuperscript{33}

The last of the three types into which most curricular studies in music can be classified is that of the proposal of a new course or an entire curriculum without a summative evaluation. The rationale is usually proposed, along with the design of the course or curriculum, and the formative evaluation.

Studies of this type are made at all educational levels. One in elementary music was written by Solomon Mbabi-Katana in 1972 and is entitled "Proposed Music Curriculum for First Eight Years of Schooling in Uganda." In this dissertation Mbabi-Katana proposed a child-centered curriculum designed to make Ugandan children aware and proud of their heritage. He included an evaluation process designed to measure knowledge acquired, skills mastered and attitudes developed.\textsuperscript{34}


Another dissertation in elementary music curriculum was written by Sue G. Gamble. It is called "A Spiral Curriculum Utilizing the Music of Java and Bali as a Model for Teaching Ethnic Music from Kindergarten Through Grade Eight." Gamble presented the rationale, devised the curriculum and made recommendations for its use.  

A dissertation entitled "Strategies for Teaching the Elements of Music in the Elementary Grades: A Prescription for a Curriculum Based on Current Trends and Experiential Practices in Music Education" was completed by Melba S. Milak in 1979. In the first part Milak reviewed materials and methods used in United States public schools from 1838 into the 1970s. In the second part she formulated strategies, eclectic in nature, for a general music education curriculum from kindergarten through the sixth grade. She included methods of Orff, Kodaly, Comprehensive Musicianship, Manhattanville Music Curriculum Project, and others.  

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A curriculum study for middle school, written by John R. Hinton, is called "A Model for a Broad Program in General Music Related to the Growth Characteristics of Children of Middle School Age." Hinton analyzed exemplary middle school programs in progress and designed a model for a program. The study included objectives, instructional content, methods of organizing for instruction, facilities and equipment, and evaluative procedures.\(^3^7\)

Some of the college level studies are for courses of one or two semesters' length. One of these is "A Program of Proposed Study of Five Integrated Arts Including Visual Art, Music, Drama, Literature, and Creative Dance Designed Specifically for Both Future Elementary Teachers and Elementary Students," completed in 1979 by Karen L. A. Van Hoy.\(^3^8\)

William R. Schmid proposed a course in tribal, Oriental, and folk music. He gave the rationale for the course,


an outlined syllabus, and a selected bibliography, discography and film list. A two-semester interdisciplinatory course was developed by Alejandra C. Atabug specifically for use in the Philippines. The rationale and course design were presented for the course which introduced and surveyed Eastern and Western music and art.

Another study is the development of a course in stage band techniques written by Loel T. Hepworth. Hepworth sent questionnaires to high school instrumental music teachers in Utah, music supervisors in Utah school districts, college teachers in the United States who are concerned with jazz pedagogy, and music education students at the University of Utah. Responses indicated that the majority of the teachers did not think they had had enough training in stage band techniques. Hepworth then developed


a syllabus which emphasized areas deemed necessary. Course contents were included. He recommended a follow-up survey at a later date to verify the conclusions in the course of study. 41

Several of the studies in higher education present an entire curricular plan. One by James P. Green is "A Proposed Doctoral Program in Music for Canadian Universities with Specific Recommendations for Specialization in Music Education," completed in 1974. Green polled 104 selected faculty members in Canadian schools of music and received seventy-eight responses. Of the thirty-one whose primary field was music education, twenty-six offered opinions on curriculum content in that field. From this information Green proposed a core curriculum with a specialized program in the major field and electives. He also made a needs assessment of administrators and potential employers from which he concluded that there would be a shortage of people with doctoral degrees in music from 1972 to 1982. 42


Curricula in music vocations were proposed by Thomas S. Thomas. He interviewed some workers who were then employed in music vocations, drew up a questionnaire based on those interviews, and sent it to other workers. From the resultant information he recommended that curricula in instrumental repair, piano tuning-technology, music sales, and piano/organ touch-up and refinishing be offered by the comprehensive community college.  

In 1977 Richard L. McMahan completed "A Jazz Studies Program for Music Educators of South Carolina." Based on the results of a questionnaire sent to the South Carolina band directors association, McMahan constructed a media program to meet the needs of the educators in jazz education.  

Another curricular study is that of Wipa Khongkhakul and is entitled "A Curriculum Developed for the Training of Music Teachers in Thailand." In this 1976 dissertation

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Khongkhakul examined the related literature on Thai culture and education, polled the university administrators, music teachers and students for their opinions on the subject, and constructed a curriculum.\textsuperscript{45}

Several articles and dissertations in music education in the last six years have focused on competency-based approaches. As in other fields of study, most of these have been concerned with the education of teachers.

In 1980 a book by Madsen and Yarbrough, using the competency-based approach, was published. The purpose of this book, \textit{Competency-Based Music Education}, is to provide competency-based observation and field experiences for music educators whether they be student teachers, graduate music education majors, or professional music educators who teach in public or private schools, colleges, and universities.\textsuperscript{46}

The authors suggested several ways in which the book could be used:

Music educators on the college level may use this manual as a teaching tool, a guide for student teachers, . . . and/or as a guide for field experiences throughout the four or five-year music education degree program. Seasoned professionals


may want to use some of the field experiences to strengthen areas in which they feel weak. Less experienced teachers may find all of the experiences useful.47

The book includes chapters on school values and the music educator, developing resource materials, developing a positive approach through observation, designing and managing musical learning, and the experimenting teacher. Numerous appendices give examples of academic calendars, forms for analysis of music, lesson progress charts, attitude surveys, rehearsal plan forms, teaching evaluation forms, and other related materials.

One study which is competency-based is Gene W. Medley's 1974 dissertation, "An Identification and Comparison of Competencies for the Preservice Education of Secondary Vocal Music Teachers in Texas." In this study Medley surveyed 141 secondary vocal music teachers and eighteen college and university music school deans or department heads. The secondary teachers were divided into two groups—junior high and high school. The survey instrument consisted of fifty items in seven categories: applied music, music theory, music literature and history, music education, music ensemble, professional education, and general education. A chi-square analysis was applied to the data collected on the three groups, and results were reported. While the content of Medley's dissertation bears little

47 Ibid.
relationship to that of the present study, the methodology is quite similar.

48 A similar study was undertaken by Jerry D. Parr in his dissertation, "Essential and Desirable Music and Music-Teaching Competencies for First-Year Band Instructors in the Public Schools," completed in 1976. Parr devised a list of 511 competency statements related to instrumental instruction, and had the list evaluated by first-year band instructors and by experienced band instructors. The groups identified 387 of those competencies as essential for a first-year instructor. As in the study by Medley, the primary aim was merely to identify necessary competencies and not to develop a program based on those competencies. Parr's purpose, therefore, paralleled that of the present study.

49 Another dissertation concerning competencies for music teachers is "The Identification and Hierarchical Classification of Competencies and Objectives in Student Teaching in Music Through a Partial Delphi Survey," completed by


Melvyn L. Raiman at the University of Connecticut in 1974. The purpose of the study was:

to compile and refine a list of competencies and objectives as identified from the literature, to determine the inclusiveness of the list and the appropriateness of the specific items through a survey of expert opinion, and to develop a ranking of the objectives according to degrees of importance as judged by the experts.50

To determine who the experts were, Raiman contacted the head of the music department at each school listed in the MENC student chapter roster and requested the name of the person in that department most qualified to answer questions about student teaching in music. Those people were then contacted and asked if they would participate in the study.51 In the first survey the respondents rated each competency on a one-to-five rating scale.

The second Delphi survey was based on the results of the first survey. The second Delphi survey was similar to the first with the exception of the ranking of the objectives under the subheadings corresponding to the scale categories used in the first survey.

The second survey gave the respondents the opportunity to comment on the mean consensus of all respondents to the first survey.52

After the second survey, Raiman analyzed the data, drew conclusions and developed the final hierarchy of objectives.

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51 Ibid., p. 12.

52 Ibid., p. 31.
Using the Spearman rank difference method, he found the correlation coefficient between the two surveys to be significant beyond the .01 level.\textsuperscript{53} He also concluded that the respondents were substantially "more in agreement about teaching techniques than about musical competencies" and that "the study identified a general avoidance of the problems of the inner-city—even at urban institutions."\textsuperscript{54}

The study completed by Placent A. Delia in 1977 took a somewhat different approach. It is entitled "A Comparative Study of Competency Based Education Programs at Selected Colleges and Universities: An Application for Music Education." As the title indicates, the curricula of selected colleges and universities engaged in CBTE programs were compared. From the resulting lists of competencies considered important for teachers, and of competency-based curricular principles, Delia proposed a first-year general music class for high school students with emphasis on the competencies of the secondary music teacher.\textsuperscript{55}

The last four studies, in addition to being concerned with the education of teachers, have another common

element—they all begin with the identification of competencies. Sources agree that the identification of required competencies is of first importance. In his discussion of CBTE, Robert Klotman stated:

The initial step in structuring a CBTE program is to determine or to identify the necessary competencies that contribute toward developing a teacher who will perform as a professional in a musical, knowledgeable, and ethical manner, one who will contribute to a better society. The essential competencies are to be determined first in terms of the total curriculum and later reduced to performances in each of the classes.  

In an article in the American Music Teacher, Roy Ernst said:

The careful analysis of music teaching which will be required for CBTE evaluation can provide a basis for significant research. First, there is a need to identify those competencies which can be proven to be important through descriptive and experimental research. The results of this research would be useful in reorganizing music education curricula and establishing valid criteria for evaluating teachers.  

A similar statement was made by Robert Houston: "One of the first steps in competency based program development has been the identification and comprehensive delineation of competencies."  

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58 Houston, op. cit., p. 155.
Ronald Lee supported the idea:

Competency-based education in an area of music profession (e.g., performance, composition, musicology, music education, conducting, music industry, music therapy) would be based on the identification and definition of what constitutes competence in that area. The identification of competency levels would be based on a great deal of research.

The identification of competencies is being expanded to areas other than teacher education. As Ernst reminded us, this is not entirely new. It has been a common practice for many years to require demonstrated proficiency of music students in sight-singing, pianistic skills, and their major performance area.60

The publication by Music Educators National Conference (MENC) in 1972 of Teacher Education in Music: Final Report listed not only broad objectives in professional education but also in general education and in basic musicianship and music performance.61 The NASM Handbook makes its recommendations in the form of competency statements. It lists competencies common to all baccalaureate and master's degrees in music as well as specific requirements for the different areas of specialization.62

59 Lee, op. cit., p. 16.  
60 Ernst, op. cit., p. 20.  
A dissertation outside the field of teacher preparation is "A Course in Piano Technology for the University Piano Major" completed by Frank J. Kuntz in 1974. In his study Kuntz sent questionnaires to teachers of piano in colleges and universities, piano tuner-technicians who were members of the Piano Technicians Guild, and teachers of piano technology in colleges and universities. He tabulated the responses to determine what skills were deemed most important. He then devised a course, using the behavioral objective approach for the individual skills, and concluded that all piano majors should take the course for one semester. Although the purpose of Kuntz's dissertation was to "provide a course of study to help university and college piano majors improve their understanding of the history and development of the piano and to develop some skills for care and maintenance of the piano," he first determined what skills were important for the course of study. By so doing and by listing necessary skills in a behavioral objective manner, Kuntz applied the competency-based model to a course in piano technology.

A study which determined competencies for both future educators and professionals is "The Jazz Studies Curriculum" by Walter L. Barr, written in 1974. "It was the purpose of

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this study to structure a college curriculum for a major in Jazz and Studio Music based upon ascertained competencies needed by professional jazz-related musicians and school jazz educators." Barr based his curriculum on the information gathered from questionnaires to the professional jazz educators and the jazz musicians, and on his study of the jazz curricula in fifteen American colleges and universities. The curriculum was based on six general categories: jazz ensemble, jazz improvisation, rehearsal techniques for the jazz ensemble, jazz keyboard, arranging for the jazz ensemble, and jazz history and literature. For each of the six categories Barr gave guidelines in the field of behavioral objectives. The program was structured as a Bachelor of Music in Performance degree. Barr's dissertation was not limited to the academic realm, but was expanded to include professional musicians in the area of research. This plan was adopted in the present study since it is also concerned with the preparation of professional musicians in a specialized area.

In 1975 Joel R. Stegall completed a dissertation entitled "A List of Competencies for an Undergraduate

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65 Ibid., p. 44.
66 Ibid.
Curriculum in Music Education." This study, too, was not limited to courses in teacher education in music. Stegall stated:

The purpose of this research was to derive a list of competencies in undergraduate music education which would have the support of member institutions of the National Association of Schools of Music which offer baccalaureate degrees, or majors, in music education. This list of competencies could serve as a basis for further development of the components of a competency-based curriculum in undergraduate music education.  

Stegall limited his study to cognitive aspects of learning and excluded general education, or liberal arts study; professional education, to include student teaching; music ensembles, affective and psychomotor domains; and conditions and criteria for competencies. The design for the study was as follows:

The central part of this research was to develop a list of competencies for undergraduate music education that had support of member institutions of the National Association of Schools of Music. Selection of these competencies was in two stages. First, the development of ninety-nine competencies for the questionnaire was done through interviews with thirty professionals in undergraduate music education. Second, four hundred music executives of NASM schools were asked to rate each competency on a scale of one (low) to five (high). The eighty-four competencies included in the list presented in this paper are those with a mean rating of 3.50 or higher.

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68 Ibid., pp. 10-12.

69 Ibid., p. 56.
Everett Timm (with the approval of the NASM Executive Committee) wrote a letter of endorsement of the study which Stegall copied and sent with the questionnaire.\textsuperscript{70} Of the four hundred music executives polled, 232 or 58 per cent responded.\textsuperscript{71}

The list of ninety-nine competencies was divided into three main sections: basic musicianship, applied music (principal instrument or voice), and music education methods.\textsuperscript{72} In reporting the results Stegall presented the list of competencies with a rank order in each of the three divisions.

Included in his recommendations were the suggestions to select any one of the three basic areas and develop objectives, to develop instructional materials for one competency or a group of related competencies, to compare the competency approach with traditional methods, and to develop consequence objectives in music education. He also suggested the re-writing and researching of the rejected competencies, and the survey of another population with the same instrument.\textsuperscript{73} Of particular interest was the remaining recommendation.

The major thrust of further research might be to try to generate as many additional competencies as possible for one area. That is, one might approach the research from the point of view of divergent, rather than convergent, thinking. These new competencies could be evaluated by experts.\textsuperscript{74}

\textsuperscript{70}Ibid., p. 64. \hspace{1cm} \textsuperscript{71}Ibid.
\textsuperscript{72}Ibid., p. 58. \hspace{1cm} \textsuperscript{73}Ibid., pp. 89-92.
\textsuperscript{74}Ibid., p. 90.
Stegall's list of competencies was developed with great care. Also laudable was his polling of the entire population rather than a representative sample. So many areas of a curriculum were excluded from the study, however, that the eighty-four competencies approved by the music executives will not form an adequate basis for an entire curriculum in music education. The purpose statement had suggested a more complete list.

Due partly to Stegall's research in the area of basic musicianship, that area was not included in the present study. His recommendation that more research be conducted to specify competencies in a single area provided impetus for studies such as the present one.

**Related Literature: Accompanying**

There is an astonishingly small number of books and articles on the subject of accompanying. For being such an important art, it is almost totally neglected. *Dissertation Abstracts International* reports there is only one dissertation on accompanying.

Of the few books that have been written since the age of thorough-bass, probably the best known are those by Coenraad Bos, Gerald Moore, and Ivor Newton—all


77Ivor Newton, *At the Piano* (Boston, 1966).
professional accompanists. These men agreed that an accompanist must have an excellent technique, the abilities to transpose and to read at sight, and a complete understanding of texts. In addition, they stated that the accompanist must listen keenly for correct balance and be flexible to different interpretations by different soloists. Their books, while stating in general terms what an accompanist should know, offered no specific details on the extent to which each skill should be mastered.

In an article in The Juilliard Review, Sergius Kagen described the accompanying program at Juilliard as including classes in vocal literature, seminars in string and opera literature, advanced keyboard harmony and string sonata classes. No mention was made of language or private voice.

In addition to the articles mentioned earlier, several have appeared in music magazines in recent years which reiterate the special skills an accompanist needs and the benefits gained from accompanying and ensemble playing. An excellent article of this type was written in 1968 by William Browning. In it Browning stated the necessity of a superb technique and of great versatility in performing

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with different artists. He also stressed the importance of languages. Of particular interest is his reference to the need for accompanying curricula.

In conclusion, let me say that in view of our drastic shortages in the field, we need to give something more than a cursory thought to our courses of study in an effort to devote more attention to the art of accompanying. There must be some ruminative mentallation [sic] about our study courses for pianists and we must find the way to improve the technical and musical development of the young pianist. Part of the remedy will be found in the re-establishing of the emphasis on the art of accompanying and chamber music that has disappeared from our formal courses of study.

In 1965 Kurt Adler sought to fill the need for a textbook in accompanying with his book *The Art of Accompanying and Coaching*. He stated:

In writing a book for which there is no precedent . . . one must make one's own rules and set one's own standards. . . . To break a new trail and to set a standard for the future is a most gratifying but also a most difficult undertaking.

In his book, Adler mentioned the same requirements as Bos, Moore and Newton. He also included chapters on Italian, French, Spanish and German phonetics and diction as well as program building and some suggestions for coaching. The fact that five of his eleven chapters were

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80 Ibid., p. 21.

81 Ibid., p. 33.

82 Adler, *op. cit.*, p. 3.
concerned with phonetics and diction shows the importance he placed on the accompanist's knowledge of languages.

Adler did not attempt to cover repertoire (a subject in itself) or poetry analysis, nor did he indicate the degree of mastery necessary for each skill. Useful as it may be, this book alone will not adequately prepare an accompanying student.

A recent book on the subject is The Technique of Accompaniment by Philip Cranmer, published in 1970. The small, 101-page book attempts to cover continuo playing, organ accompaniment, the pianist in chamber music, playing for choirs and orchestra, rehearsal techniques and mental attitudes in addition to those required abilities mentioned by Bos, Moore, and Newton. Needless to say, no subject is discussed in detail. The book would be of little value in planning a curriculum for an accompanist.

A computer search of Dissertation Abstracts International in 1976 and a review of its publications since that time revealed only one dissertation in piano accompanying, which was completed in 1979 by Judyth C. Lippmann and is entitled "A Program in Piano Accompanying at The Ohio State University: A Feasibility Study." As the title indicates, the purpose of the study was to determine the feasibility of establishing a degree program in accompanying

at The Ohio State University. The study also sought "to determine the feasibility of including piano/accompanying ensemble requirements in the existing piano curricula." 84

Lippman designed a questionnaire which requested information on course offerings, accompanying degrees offered, number of faculty/staff accompanists, methods of remuneration to student accompanists, advantages/disadvantages of accompanying programs, and accompanying degree curricula. 85 The questionnaire was sent to colleges and universities with five hundred or more music majors. Of the forty-three schools polled, thirty-seven responded and fourteen reported that they offered at least one degree in accompanying. 86

Lippman kept all findings anonymous. She reported that among the six schools which offered bachelors' degrees in accompanying, the following thirteen courses were offered: applied piano, accompanying classes, diction, and/or foreign languages, accompanying ensemble, vocal accompanying techniques, instrumental accompanying techniques, functional keyboard and/or score reading, piano ensemble, chamber music ensemble, vocal literature, vocal coaching,

84 Judyth C. Lippmann, "A Program in Piano Accompanying at The Ohio State University: A Feasibility Study," unpublished doctoral dissertation, The Ohio State University, Columbus, Ohio, 1979, p. 35.
85 Ibid., p. 9.
86 Ibid., p. 33.
opera repertory class accompanying, and opera literature. From two to seven recitals were required at this level. 87

Among the eight schools offering masters' degrees, thirteen courses were offered: advanced accompanying, applied piano, advanced chamber music, vocal accompanying, literature, opera literature, chamber music literature, diction and/or foreign languages, accompanying ensemble, studio accompanying, seminar in vocal accompanying, special projects in accompanying, performance practices, and anatomy-vocal physiology. From one to four recitals were required. 88

Lippman also reported that one of the six schools which offered only a bachelor's degree in accompanying was satisfied with its program, while three of the four which offered masters' only were satisfied with their programs. 89 It was found that twenty-five of the thirty-seven schools required accompanying courses in at least one of their degree programs in piano, usually the undergraduate piano performance degree. Thirty of the schools offered elective accompanying courses. 90

The study reported that most of the responding schools employed from one to four faculty members in accompanying,

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87 Ibid., p. 71.  
88 Ibid., p. 72.  
89 Ibid., pp. 67-68.  
90 Ibid., p. 68.
while ten employed from one to eight staff accompanists. In all of the schools, undergraduate students accompanied recitals, juries, etc. In schools with accompanying degrees, more incentives were offered to undergraduate pianists in the form of remuneration (from the school or the individual accompanied), scholarships or work/study funds, and accompanying course laboratories.

The results of the questions on the advantages/disadvantages of an accompanying degree program are as follows:

Schools granting accompanying degrees listed more advantages to their accompanying programs than did schools not granting accompanying degrees. The advantage listed most often by schools offering accompanying degrees concerned the realistic career opportunities.

Disadvantages listed by schools that did not grant accompanying degrees were more numerous than those listed by schools that granted accompanying/ensemble degrees. The disadvantages listed most often by schools not offering accompanying degrees concerned poor organization and the need for more faculty support. Other disadvantages listed by these schools included 1) little opportunity for inexperienced accompanists, 2) overworked experienced accompanists, 3) too demanding for the available accompanists, and 4) too costly for the school. Disadvantages listed by schools offering accompanying degrees included 1) need for more supervision of student accompanists, 2) need for a larger accompanying faculty, 3) misconception that accompanying is easier than solo playing, 4)

\[91\] Ibid., p. 69. \[92\] Ibid., pp. 69-70. \[93\] Ibid., p. 70.
program without guidelines, and 5) ineffective program.\textsuperscript{94}

Finally, it was reported that three of the responding schools offered doctoral degrees in accompanying. Courses required in those degree programs included: applied piano, advanced accompanying, advanced chamber music, diction and/or foreign languages, interpretation of vocal repertoire, and conducting. Four or five accompanying or solo graduating recitals were required.\textsuperscript{95}

Lippmann's conclusions were that there should be a piano accompanying/ensemble program at The Ohio State University\textsuperscript{96} and that it should be at the master's level.\textsuperscript{97} She also concluded that "piano accompanying experiences for piano majors in music education degree curricula are important."\textsuperscript{98}

She stated that an accompanying/ensemble degree program at The Ohio State University would

1. Reflect a realistic attitude toward current career opportunities for pianists,
2. Give status, recognition, and training to students who aspire to become professional accompanists,
3. Add a valuable and attractive alternative for pianists,
4. Provide accompanists for students in other performance areas.

\textsuperscript{94}Ibid., pp. 71-72. \textsuperscript{95}Ibid., p. 73.
\textsuperscript{96}Ibid. \textsuperscript{97}Ibid., p. 75.
\textsuperscript{98}Ibid., pp. 75-76. \textsuperscript{99}Ibid., p. 76.
In her recommendations Lippmann named specific courses which she believed should be included in the Master of Music degree in accompanying. They were: applied piano, advanced accompanying techniques, advanced chamber music performance, functional keyboard, diction (Italian, French, German), song literature, opera literature, chamber music literature, instrumental literature with piano, and seminars (vocal accompanying, opera accompanying and coaching, instrumental accompanying, and chamber music). She recommended the requirement of "two full recitals of three options; namely, accompanied vocal recital, instrumental/chamber music recital, or piano solo recital." 100

While the Lippmann study contains much valuable information, it is limited in scope. Only the largest music schools were polled, while the National Association of Schools of Music list of schools offering accompanying degrees includes a number of smaller schools. The present study, which questioned teachers in schools of varying sizes, has slightly different results.

No attempt was made by Lippmann to specify the contents of courses. Since contents differ widely from school to school, a listing of necessary competencies should prove more beneficial to curriculum designers than do mere course titles.

100 Ibid., p. 77. 101 Ibid., p. 78.
It is possible that the curricula offered by schools of music are not the most beneficial for the training of professional accompanists. The present study, which polled professional accompanists and teachers in the field, provides a broader view of the necessary skills and understandings of an accompanist.

The listing of competencies in this study does not include those in basic musicianship since they are listed in the NASM Handbook, the MENC Teacher Education in Music: Final Report, and the dissertation by Stegall. What was needed was a list of specialized competencies required by professional accompanists. The ease or difficulty of measuring the attainment of an objective was not a factor since the list only identifies necessary competencies. Consequently, some affective objectives are included in the present study even though curriculum experts may have difficulty stating them in behavioral terms at a later date. Although many music educators do not share his view, Robert Klotman has stated:

> One should not be so specific in the kinds of behaviors that one cannot accommodate certain concepts that defy exact measurement. . . . Competencies may take the form of objectives and include not only cognitive knowledge and psycho-motor skills but the affective and aesthetic domain as well.102

102 Klotman, op. cit.
CHAPTER III

METHODOLOGY

The purpose of this study was to ascertain what competencies professional accompanists and accompanying teachers deem sufficiently important to be included at some point in the development of a professional accompanist. An important step in the procedure was to determine the method for identifying those competencies. Three approaches were considered: (1) respondents could be asked to list the competencies needed in the profession; (2) they could be given a structured list of competencies and be asked to rate the importance of each; and, (3) a combination of the first two approaches could be used whereby the respondents could be sent a structured list with space for any additions they wished to make.

The first approach, in which the accompanists merely listed competencies they deemed important, was rejected because responses would be difficult to categorize, and because important competencies might be overlooked; also, weighting the importance of each competency would be difficult. The second approach, that of the structured list, would be more likely to receive a response, but it would provide no opportunity for the respondent to add
competencies not included in the list. The third approach, therefore, was chosen for use in this study: a structured list of competencies with space allowed for additions by the respondent.¹

In order to determine methods of identifying competencies, other studies in which the authors developed lists of competencies were reviewed. Using the method of Raiman,² who developed a list of competencies in student teaching from the literature pertaining to the subject, books and articles by professional accompanists such as Bos, Moore and Newton were studied for statements on skills in accompanying. Other items resulted from a study of the curricular requirements of four schools (Catholic University of America, University of the Pacific, University of Southern California, and the College-Conservatory of Music at the University of Cincinnati) which offer degrees in accompanying and for which catalogs were available. Developing statements of competencies from an examination of curricula follows the plan of numerous other studies in which lists of competencies were developed. Some items in this study

¹See questionnaire in Appendix A.

resulted from the author's personal experience in accompanying and through observing other accompanists.

As items were gathered from the various sources, they were grouped by subject matter, resulting in seven categories: pianistic competencies, accompanying competencies, vocal competencies, linguistic competencies, competencies in repertoire, competencies in human relations, and other (miscellaneous) competencies. These seven categories formed the sub-problems of the study.

In the first category, that of pianistic skills, items were especially difficult to state in terms of competencies since most professional accompanists simply declare that an excellent technique is needed, or that the accompanist must possess the same technique as a solo pianist. Although some items in this category defied separation into measurable parts, those such as scales and arpeggios were divided into different tempi.

A number of items in other categories, especially those in human relations and some of the accompanying competencies, could be measured only in terms of their degree of importance to a professional accompanist; they could not be measured on an objective rating scale in the way the mastery of scales and arpeggios could be rated. Nevertheless, professional accompanists declare in their publications that these competencies are essential, and a list
which did not include them would be incomplete. Also, the purpose of this study was only to ascertain the necessary competencies; the problem of their measurement must be dealt with by those who design curricula.

The Response Form

In the questionnaire the respondents were asked to rate each competency for its relative importance in an accompanist's training. The choices offered were "Unimportant, Somewhat Important, Important, and Very Important." Respondents were also asked to specify at what stage in an accompanist's preparation each competency should be included. They were directed to mark "Early, Intermediate, or Advanced," or a combination of stages.

An example is the item "Mastery of the International Phonetic Alphabet." A respondent might have considered it a "Very Important" skill and one which should be learned in the "Early" part of an accompanist's training. The item would have been marked as shown in Figure 1.

Competency: Mastery of the International Phonetic Alphabet

Un SI Im VI E I A

Fig. 1--Questionnaire item illustrating a response of "very important" in "early" training.

A skill such as "Program Building" might have been considered only "Somewhat Important" and one that is gradually
learned through both the "Intermediate" and "Advanced" stages of training. In this case the respondent would have marked three responses, one for the relative importance of the item but two for the appropriate stages of training.

Competency: Program Building

Un SI Im VI E I A

Fig. 2—Questionnaire item illustrating a response of "somewhat important" in "intermediate" and "advanced" training.

The decision to use a four-way rating was made after the consideration and rejection of two-way and five-way ratings. A two-way scale ("Important" or "Unimportant") would have prevented the respondent from distinguishing between competencies that are of utmost importance and those which, though important for a professional performer, are definitely of lesser concern. In a five-way scale the central column would have been a neutral one. A neutral rating would be of little value to a curriculum designer. The use of the four-way rating forced a choice and also allowed for different degrees of importance. It was the same method chosen by Medley for comparison of statements of competencies for secondary vocal music teachers. In that study the items were rated as "Very Important, Quite Important, More or Less Important, or Unimportant."  

Content Validity of the Questionnaire

The establishment of content validity by a group of experts was recommended by McCallon in his unpublished book, "Planning and Conducting Surveys." He stated: "Basically, content validity uses a group of experts to ascertain the validity of the questions."\(^4\) The same procedure was recommended by Colwell in The Evaluation of Music Teaching and Learning, although in reference to validating a test.

Content validity is also based upon expert judgment. Experts who think broadly about the goals of music education are looked to as a major source for objectives. Logically, then, a test can have content validity if it has been constructed on the basis of what experts believe should be taught in music.\(^5\)

The list of competencies was validated for content by a pilot group of six persons who were experienced accompanists. Some were college or university professors and others were employed to accompany graduate and professional recitals. These people, who worked in Virginia, Oklahoma and Texas, were asked to complete the form and to make suggestions for its improvement. They were requested to consider all aspects pertinent to the content and the


format of the list. The list was revised according to the results of the pilot study.

Distribution of the Questionnaire

The validated questionnaire was sent to the head of the accompanying department of each school at which a degree in piano accompanying was thought to be offered. Those persons were asked to rate each competency. For the same purpose, the list was also sent to twenty professional accompanists whose names were approved by the author's committee.\(^6\) The inclusion of professional accompanists in the survey parallels the method used by Barr in his development of a jazz curriculum.\(^7\) That study was also concerned with the training of professional musicians.

Because of the small number of persons being polled, an intense effort was made to secure a high percentage of returns. The first lists were mailed in late August and early September of 1980. Five weeks later a second list was sent to those who had not responded.\(^8\) Then in early November each school which had still not answered was contacted by telephone. In so doing, it was found that a

\[^6\]See list of colleges and universities in Appendix D, list of professionals in Appendix E, and letter of transmittal to teachers and professionals in Appendix B.


\[^8\]See follow-up letter in Appendix C.
number of those schools did not offer a degree in accompanying even though their names were on the list supplied by the National Association of Schools of Music. After removal of those schools from the original list, the number was reduced to thirty-one. Twenty-six of those schools responded, twenty-four by returning the completed list of competencies and two by writing letters. The response rate was 83.8 per cent.

Professional accompanists who did not respond were sent second mailings. The final response rate was 70 per cent, with twelve of the twenty returning competency listings and two writing letters. It was decided that no attempt would be made to contact the remaining professionals by telephone since five of the six resided in Europe.

Tabulation and Treatment of Responses

Returns were hand-tabulated. For responses concerning the relative value of each competency to professional accompanists, a contingency table was set up with the frequency of responses of the professionals in one row and those of the accompanying teachers in the other. With the aid of a computer, a chi square test of independence 

\[ \chi^2 = \sum \frac{(O-E)^2}{E} \]

was applied to the responses to each item of the competency list to determine if there was a significant difference between the responses of the two groups \((P > 0.05)\). A null hypothesis, meaning that there were no significant
differences between the groups, was assumed. A parallel with Medley's study is noted again. In that study of identifying and comparing competencies, the chi square test of independence was used and the null hypothesis was assumed.\(^9\)

Since an occasional item was not marked by some respondents, a "no-response" category was added for each competency so that all statistics were based on responses from twenty-four schools and twelve professionals. Yates' correction for continuity, a correction usually applied when frequencies are small, was not used. According to Guilford and Fruchter, the correction should be applied "only to instances of 1 df."\(^10\) The df, or degrees of freedom, in this study were four.\(^11\) Results of the chi square test of independence are reported in Chapter IV.

The responses concerning the relative place of each competency in the accompanist's training were not treated statistically since respondents could mark more than

\(^9\)Medley, op. cit., pp. 42-43.


\(^11\)Degrees of freedom are determined by multiplying the number of columns, minus one, by the number of rows, minus one. The use of the four-way rating with the addition of a "no-response" category made a total of five columns in this study. There were two rows, the responses of the teachers and those of the professionals.
one answer for each. Results were tabulated and are presented in Chapter IV.
CHAPTER IV

PRESENTATION OF THE DATA

In this chapter the results of the study are presented in tabular form in the same order as the competencies were listed on the questionnaire. These sections correspond to the seven problems of the paper, which seek to determine what differences exist between the opinions of accompanying teachers and professional accompanists regarding skills necessary in the preparation of accompanists in the following areas of study: (1) pianistic skills, (2) accompanying skills, (3) vocal skills, (4) linguistic skills, (5) knowledge of repertoire, (6) understandings in human relationships, and (7) other competencies.

Respondents were asked to rate each item first for its relative importance and then for its appropriate place in the sequence of skills to be mastered. Statistical analysis was applied only to the responses concerning the relative importance of each skill. Results, therefore, are given in two parts for each section of the competency listing.

In the tables which present data on the relative importance of competencies, each item is presented with the responses of the teachers and those of the professionals,
followed by the value of chi square. To compare the responses of two groups with five possible answers for each item, the degrees of freedom are four, and the value of chi square at the five per cent level is 9.49. A chi square value which is less than 9.49 is interpreted to mean that the two groups (professionals and teachers) do not vary significantly in their responses to the item. A chi square value which is 9.49 or larger indicates a significant difference of opinion.

For the stages of training in which each skill should be stressed, results are presented in tables showing frequencies of responses by the teachers and by the professional accompanists. No statistical comparison is made.

Research Problem I

The first research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding pianistic skills necessary in the preparation of accompanists. The pianistic competencies in the playing of scales and arpeggios, while being the simplest to state in exact terms and the most easily measurable, are also the competencies which received the widest variation of opinions in the entire list.

The data in Table I appear to indicate considerable disagreement between and within the two groups as to the importance of these pianistic skills. Comments written by
one of the professionals, however, indicate some conflict with that interpretation. One person marked the entire page "unimportant" and explained in a letter that an accompanist must possess an advanced technique. Another professional completed the section but remarked that the differences were irrelevant.¹ One of the most well-known accompanists, Gerald Moore, who wrote a pertinent letter in lieu of completing the competency listing, stated that "one cannot computerize an art where Sensitivity (sic) is one of its priorities."² His opinion appears to have been shared by several other respondents who marked these competencies "unimportant" or who declined to complete this portion of the questionnaire. In fact, more people chose not to respond to items in Table I than to items in any other portion of the questionnaire.

According to the data, there are eight significant differences of opinion between the two groups. A number of teachers, however, responded only on the third or fastest tempo category for each skill. The ability to perform a skill at a fast tempo would logically assume mastery of the same skill at a slower tempo, even though the respondents failed to mark the slower categories. If, then, the responses on the first two categories of each skill are

¹See Appendix G.

²Letter from Gerald Moore, retired professional accompanist, Buckinghamshire, United Kingdom, September 27, 1980. See Letter in Appendix F.
<table>
<thead>
<tr>
<th></th>
<th>C. Play major &amp; minor arpeggios,</th>
<th>D. Play dominant 7th arpeggios,</th>
<th>E. Play diminished 7th arpeggios,</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>2 octaves, hands 1 octave apart,</td>
<td>2 octaves, hands 1 octave apart,</td>
<td>2 octaves, hands 1 octave apart,</td>
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<td></td>
<td>4 notes to a beat at:</td>
<td>4 notes to a beat at:</td>
<td>4 notes to a beat at:</td>
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<td>2.</td>
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<td>( \downarrow = 100 )</td>
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<td>3.</td>
<td>( \downarrow = 120 )</td>
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<td>1</td>
<td>4</td>
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<td>1</td>
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*Significant at .05

**Significant at .01
excluded, and only those on the third category are compared, there are two significant differences between the groups: the differences occur in the necessity for playing (a) arpeggios on dominant seventh chords and (b) arpeggios on diminished seventh chords. Responses suggest that accompanying teachers consider these two competencies more important than do the professionals.

The differing attitudes toward the rating of scales and arpeggios may also have been a factor in the responses concerning the appropriate level of training for those skills. Table II shows little agreement between or within the groups.

The number of responses at each level seems to suggest that these skills should be developed early in an accompanist's training and continued throughout career preparation. Written comments and lack of responses, especially from the professionals, make any conclusion doubtful.

The remainder of the section on pianistic competencies elicited responses that varied little between the groups. Table III shows those similarities.

The chi square values are not statistically significant on any of the items in Table III. The first two items are higher than the remaining six, indicating slightly less agreement on the necessity of making large leaps without removing one's eyes from the music. The responses reveal
### TABLE II

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN SCALES AND ARPEGGIOS**

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>E</td>
<td>I</td>
</tr>
<tr>
<td>A. Play major &amp; harmonic minor scales, 2 octaves, hands 1 octave apart, 4 notes to a beat at:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. $j = 100$</td>
<td>9</td>
<td>6</td>
</tr>
<tr>
<td>2. $j = 120$</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>3. $j = 140$</td>
<td>10</td>
<td>8</td>
</tr>
</tbody>
</table>

B. Play major & harmonic minor scales, 2 octaves, hands 10th apart, 4 notes to a beat at:  

|               |       |       |       |       |       |       |
|---------------|       |       |       |       |       |       |
| 1. $j = 100$  | 6 | 6 | 3  | 3 | 1 | 2  |
| 2. $j = 120$  | 4 | 9 | 3  | 3 | 2 | 3  |
| 3. $j = 140$  | 9 | 8 | 9  | 3 | 1 | 3  |

C. Play major & minor arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:  

|               |       |       |       |       |       |       |
|---------------|       |       |       |       |       |       |
| 1. $j = 80$   | 9 | 5 | 2  | 4 | 2 | 2  |
| 2. $j = 100$  | 3 | 8 | 3  | 4 | 3 | 2  |
| 3. $j = 120$  | 10| 9 | 9  | 4 | 1 | 3  |

D. Play dominant 7th arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:  

|               |       |       |       |       |       |       |
|---------------|       |       |       |       |       |       |
| 1. $j = 80$   | 7 | 5 | 1  | 3 | 2 | 3  |
| 2. $j = 100$  | 3 | 8 | 3  | 3 | 3 | 4  |
| 3. $j = 120$  | 9 | 8 | 10 | 3 | 1 | 4  |

E. Play diminished 7th arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:  

|               |       |       |       |       |       |       |
|---------------|       |       |       |       |       |       |
| 1. $j = 80$   | 8 | 6 | 2  | 3 | 2 | 2  |
| 2. $j = 100$  | 3 | 8 | 3  | 3 | 2 | 4  |
| 3. $j = 120$  | 10| 8 | 10 | 3 | 1 | 4  |

*"E"=Early  
"I"=Intermediate  
"A"=Advanced*
### TABLE III

**OPINIONS ON IMPORTANCE OF OTHER PIANISTIC COMPETENCIES**

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th></th>
<th></th>
<th></th>
<th>Professionals</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
<td>Very Important</td>
<td>No Response</td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
<td>Very Important</td>
</tr>
<tr>
<td>F.</td>
<td>Make large leaps of an octave or less without removing eyes from music.</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>15</td>
<td>..</td>
<td>1</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>G.</td>
<td>Make large leaps up to 2 octaves without removing eyes from music.</td>
<td>1</td>
<td>3</td>
<td>8</td>
<td>11</td>
<td>..</td>
<td>2</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>H.</td>
<td>Make subtle variations in usage of pedal.</td>
<td>..</td>
<td>..</td>
<td>1</td>
<td>22</td>
<td>1</td>
<td>..</td>
<td>3</td>
<td>9</td>
</tr>
<tr>
<td>I.</td>
<td>Produce &amp; control singing, sustained tone.</td>
<td>..</td>
<td>..</td>
<td>1</td>
<td>23</td>
<td>..</td>
<td>..</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>J.</td>
<td>Project all tones to back of concert hall.</td>
<td>..</td>
<td>1</td>
<td>3</td>
<td>20</td>
<td>..</td>
<td>1</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>K.</td>
<td>Produce &amp; control wide range of dynamics.</td>
<td>..</td>
<td>..</td>
<td>1</td>
<td>23</td>
<td>..</td>
<td>..</td>
<td>2</td>
<td>10</td>
</tr>
<tr>
<td>L.</td>
<td>Produce &amp; control variety of articulations.</td>
<td>..</td>
<td>..</td>
<td>1</td>
<td>22</td>
<td>1</td>
<td>..</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>M.</td>
<td>Perform as soloist in recitals.</td>
<td>2</td>
<td>8</td>
<td>6</td>
<td>8</td>
<td>..</td>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
that this skill is considered more important by the teachers than by the professionals.

The responses to the last item, that of performing as a piano soloist in recitals, although comparable between the groups, show much diversity within groups. While only two in each group consider it to be unimportant, it is interesting to note that only two of the professionals consider it very important. The remainder of the items in Table III are ranked as very important by a large percentage of both groups.

Table IV presents the opinions of the two groups on the appropriate levels for stressing the pianistic competencies.

With the exception of the last item, the professional accompanists consider competencies in Table IV to be appropriate for intermediate or advanced students; performing as a soloist should be done earlier. Teachers' responses consistently total more than the twenty-four in their group, indicating that these pianistic skills need to be developed over a long period of time. The responses do tend to concentrate on the intermediate category except for tone production and control, which teachers think should be a part of early training, and the item on performing as a soloist. On that last competency they are rather evenly divided among all levels in their thinking.
### TABLE IV

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF OTHER PIANISTIC COMPETENCIES**

<table>
<thead>
<tr>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>E I A</td>
<td>E I A*</td>
</tr>
</tbody>
</table>

- **F.** Make large leaps of an octave or less without removing eyes from music.  
  - **Teachers:** 12 14 5  
  - **Professionals:** 3 3 5

- **G.** Make large leaps up to 2 octaves without removing eyes from music.  
  - **Teachers:** 7 13 10  
  - **Professionals:** 2 2 6

- **H.** Make subtle variations in usage of pedal.  
  - **Teachers:** 8 13 9  
  - **Professionals:** 2 4 6

- **I.** Produce and control a singing, sustained tone.  
  - **Teachers:** 16 13 7  
  - **Professionals:** 3 5 6

- **J.** Project all tones to back of concert hall.  
  - **Teachers:** 9 14 8  
  - **Professionals:** 2 5 6

- **K.** Produce and control wide range of dynamics.  
  - **Teachers:** 11 14 7  
  - **Professionals:** 2 4 5

- **L.** Produce and control variety of articulations.  
  - **Teachers:** 8 15 8  
  - **Professionals:** 2 4 4

- **M.** Perform as soloist in recitals.  
  - **Teachers:** 10 12 12  
  - **Professionals:** 5 3 3

*"E"—Early  
"I"—Intermediate  
"A"—Advanced*

Three additional pianistic competencies were suggested, each by one respondent only. They include playing legato line versus staccato (both very important and at all stages of training), playing scales and arpeggios while not
looking at the keyboard, and playing thirds and trills up to $\frac{3}{4} = 140$ at least (both skills very important and at the intermediate level).

Research Problem II

The second research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding accompanying skills necessary in the preparation of accompanists.

The section on competencies in accompanying was the longest of the entire questionnaire. Results, therefore, are presented in seven sub-sections to correspond with the seven divisions under that heading. The first division deals with competencies in sight reading.

As can be readily seen in Table V, there is a high degree of correlation between the teachers and professionals in their opinions on sight-reading. The chi square test of independence shows no significant differences. Both groups agree that the ability to sight-read accompaniments from the simple to the difficult ones with many accidentals is very important, while the reading of atonal songs is of slightly lesser importance.

The last four items in the table drew more varied opinions. Approximately one-half of the respondents consider the sight-reading of four staves in SATB (soprano-alto-tenor-bass) arrangement to be important. None of the
### TABLE V

**OPINIONS ON IMPORTANCE OF COMPETENCIES IN SIGHT-READING**

<table>
<thead>
<tr>
<th>1. Simple accompaniments (easier Old Italian)</th>
<th>Teachers</th>
<th>Professionals</th>
<th>x²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
<td>Very Important</td>
</tr>
<tr>
<td>...</td>
<td>3</td>
<td>21</td>
<td>...</td>
</tr>
<tr>
<td>2. Easier Schubert</td>
<td>...</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>3. More complex songs, with preludes &amp; postludes (Schumann)</td>
<td>...</td>
<td>3</td>
<td>20</td>
</tr>
<tr>
<td>4. Pianistically difficult songs (Brahms)</td>
<td>...</td>
<td>4</td>
<td>20</td>
</tr>
<tr>
<td>5. Difficult songs, with many accidentals (Wolf)</td>
<td>...</td>
<td>5</td>
<td>19</td>
</tr>
<tr>
<td>6. Atonal songs</td>
<td>1</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>7. Four staves, SATB</td>
<td>...</td>
<td>5</td>
<td>13</td>
</tr>
<tr>
<td>8. Four staves, 1 C clef</td>
<td>2</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>9. Orchestral scores (small orchestra)</td>
<td>3</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>10. Orchestral scores (large orchestra)</td>
<td>4</td>
<td>12</td>
<td>4</td>
</tr>
</tbody>
</table>
professionals polled think it very important to be able to sight-read four staves with one in a C clef, or orchestral scores. A few teachers do consider those skills of great importance. The responses of both groups cluster around the "somewhat-important" category on the last four items.

Data pertaining to the relative place of each skill in an accompanist's training are presented in Table VI. Opinions from both groups indicate that the student should begin sight-reading the easier repertoire early in training and gradually progress to the more difficult literature. One of the professionals wrote: "Sight-reading is doubtless the most important competency and cannot be stressed too early or too much."\(^3\)

There were four additional competencies in sight-reading suggested by respondents. One was the reading of hymns and other four-part harmony (very important and early in the training). The second was the reading of the orchestral part of concerti, etc., arranged for the piano (very important at intermediate level). The third and fourth were the reading of original and arranged works for piano, two hands, and for piano, four hands (very important at advanced level).

\(^3\)Letter from respondent (anonymous), November 17, 1980. See contents in Appendix F.
**TABLE VI**

OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN SIGHT-READING

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Simple accompaniments (easier Old Italian)</td>
<td>16 7 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Easier Schubert</td>
<td>12 11 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. More complex songs, with preludes &amp; postludes (Schumann)</td>
<td>3 12 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Pianistically difficult songs (Brahms)</td>
<td>1 11 16</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Difficult songs, with many accidentals (Wolf)</td>
<td>1 7 17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Atonal songs</td>
<td>.. 6 17</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Four staves, SATB</td>
<td>2 13 12</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Four staves, 1 C clef</td>
<td>1 10 13</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Orchestral scores (small orchestra)</td>
<td>1 5 18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Orchestra scores (large orchestra)</td>
<td>1 3 20</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*"E"—Early
"I"—Intermediate
"A"—Advanced

The second division of competencies in accompanying contains items on transposition skills. The relative importance of each of these items is presented in Table VII.
### Table VII

**Opinions on Importance of Competencies in Transposition**

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
<th>$x^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
</tr>
<tr>
<td>1. Simple songs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>1</td>
<td>7</td>
<td>15</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>1</td>
<td>8</td>
<td>14</td>
</tr>
<tr>
<td>c. By step</td>
<td>1</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>8</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>4</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>2. More complex songs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>1</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>2</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>c. By step</td>
<td>2</td>
<td>3</td>
<td>8</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>4</td>
<td>7</td>
<td>5</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>8</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>3. Songs with many accidentals</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>3</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>3</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>c. By step</td>
<td>3</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>7</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>10</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>
The non-significant chi square values in Table VII indicate a high rate of agreement between the teachers and the professional accompanists on the importance of skills in transposition. In both groups, the greatest number believe that it is very important for an accompanist to be able to transpose a simple song by a half-step, whether by change of signature (e.g. changing A major to $A^b$ major) or by using a different letter name (A major to $B^b$ major). Half of each group think it very important to be able to transpose a simple song a whole step. Transposition of simple songs by larger intervals is definitely considered less important.

Transposition of more complex songs received similar responses. Although frequencies are not as large as those in simple songs, the largest number of respondents believe it very important to be able to transpose more complex songs by a half-step or whole step. Again transposing by larger intervals is of less importance.

The third category, transposing songs with many accidentals, shows a slightly different pattern of responses. Only the item of transposing by a half-step using a change of signature has more responses in "very important" than in any other column. On the last two items, transposing by a third or fourth, the largest frequency of responses for both groups is "unimportant."
In all three categories of songs, both teachers and professionals appear to place greatest importance on transposing by a half-step or whole step. Transposition by larger intervals is not as necessary.

In comparing the opinions on the appropriate levels of training for each skill, only slight differences are found. Responses of both groups are given in Table VIII.

**TABLE VIII**

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN TRANPOSITION**

<table>
<thead>
<tr>
<th>Category</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E</td>
<td>I</td>
</tr>
<tr>
<td>1. Simple songs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>9</td>
<td>15</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>c. By step</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>2. More complex songs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>2</td>
<td>12</td>
</tr>
<tr>
<td>c. By step</td>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>..</td>
<td>7</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>..</td>
<td>6</td>
</tr>
<tr>
<td>3. Songs with many accidentals</td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. By 1/2 step (change of signature)</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>b. By 1/2 step (different letter name)</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>c. By step</td>
<td>..</td>
<td>8</td>
</tr>
<tr>
<td>d. By major &amp; minor third</td>
<td>..</td>
<td>6</td>
</tr>
<tr>
<td>e. By fourth</td>
<td>..</td>
<td>4</td>
</tr>
</tbody>
</table>

*"E"—Early  
"I"—Intermediate  
"A"—Advanced
One difference is in the number of respondents who believe that transposition of simple songs by a half-step (change of signature or letter name) should be introduced early in the accompanist's training. Most teachers indicate that those competencies are a part of early or intermediate training while most professionals would include them at the intermediate or advanced levels.

The other notable difference between groups is that one or two professionals think that all transposition should be begun early in the student's preparation for a career. None of the teachers think it wise to include transposition of more difficult songs by larger intervals in the earlier stages of training.

In general, the two groups concur that studies in transposition should be a part of intermediate and advanced training. The main exception is that some teachers advocate an early introduction of transposing simple songs by a half-step.

In the reading of C clefs, there are again no significant differences between groups. Table IX presents data from this portion of the competency listing.

While none of the differences are statistically significant, there are some distinctions to be observed. The majority of the professional accompanists polled think it is important to understand the principle of C clefs, but to
<table>
<thead>
<tr>
<th>Question</th>
<th>Teachers</th>
<th>Professionals</th>
<th>( x^2 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Understand the principle of C clefs.</td>
<td>1 1 8 13 1</td>
<td>.. 1 7 3 1</td>
<td>3.73</td>
</tr>
<tr>
<td>2. Be able to use them in transposition.</td>
<td>1 9 6 8 ..</td>
<td>1 7 3 1 ..</td>
<td>3.03</td>
</tr>
<tr>
<td>3. Be able to read fluently.</td>
<td>2 8 7 7 ..</td>
<td>3 6 1 2 ..</td>
<td>4.23</td>
</tr>
<tr>
<td>4. Be able to read them in open score.</td>
<td>4 7 6 7 ..</td>
<td>4 5 2 1 ..</td>
<td>3.19</td>
</tr>
</tbody>
</table>
be able to use them is of lesser importance. The majority of teachers, on the other hand, think that understanding the principle is very important. Their opinions on the necessity of reading and using the clefs are for the most part divided among the three levels of importance. Only a few consider these skills unimportant. It appears that professional accompanists do not need these skills as much as teachers believe they do.

Table X shows the opinions of the groups on the appropriate stages of preparation for study of C clefs.

**TABLE X**

OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN C CLEFS

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
</tr>
<tr>
<td>1. Understand the principle of C clefs.</td>
<td>9 11 7</td>
<td>1 3 6</td>
</tr>
<tr>
<td>2. Be able to use them in transposition.</td>
<td>4 11 8</td>
<td>. . 2 6</td>
</tr>
<tr>
<td>3. Be able to read fluently.</td>
<td>2 6 14</td>
<td>. . . 8</td>
</tr>
<tr>
<td>4. Be able to read them in open score.</td>
<td>. . 5 17</td>
<td>. . . 9</td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced
Since some of the respondents think that the use of C clefs is not important, a few chose not to respond to the question of the appropriate level for these skills. Of those who did, it is apparent that most professionals think the use of C clefs belongs in the advanced part of the accompanist's preparation. More teachers believe that the principle and the usage of C clefs for transposition are to be studied at intermediate levels while fluent and open score reading should be developed later.

Opinions on the importance of competencies in interpretation are given in Table XI. There are no significant chi square values.

That both groups consider interpretation to be very important is obvious (Table XI). The only variance is in the last item; it seems that professionals do not attach quite as much importance to form as do teachers. Even that difference is not statistically significant.

The responses to appropriate levels for each of the tasks show more divergence, and are reported in Table XII.

The total number of responses from teachers is much higher than the twenty-four who completed the list of competencies, indicating that many of the teachers think interpretation should be presented in more than one stage of preparation. Responses of the professionals are only slightly over the total of twelve respondents. Results
TABLE XI

OPINIONS ON IMPORTANCE OF COMPETENCIES IN INTERPRETATION

<table>
<thead>
<tr>
<th>Competency</th>
<th>Teachers</th>
<th>Professionals</th>
<th>$\chi^2$</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Rhythmic subtleties (hemiola, dance rhythms, etc.)</td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
</tr>
<tr>
<td></td>
<td>.... 3 21 ...</td>
<td>.... 1 11 ...</td>
<td>0.14</td>
</tr>
<tr>
<td>2. Chordal balance (emphasis on bass, inner parts as needed)</td>
<td>.... 1 23 ...</td>
<td>.... 2 10 ...</td>
<td>1.64</td>
</tr>
<tr>
<td>3. Literary references (bird calls, flowing water, etc.)</td>
<td>.... 6 18 ...</td>
<td>.... 1 4 7 ...</td>
<td>2.52</td>
</tr>
<tr>
<td>4. Form of piece</td>
<td>.... 2 22 ...</td>
<td>.... 6 6 ...</td>
<td>8.04</td>
</tr>
</tbody>
</table>
TABLE XII

OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR
STUDY OF COMPETENCIES IN INTERPRETATION

<table>
<thead>
<tr>
<th>Competency</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
</tr>
<tr>
<td>1. Rhythmic subtleties (hemiola, dance rhythms, etc.)</td>
<td>9 17 9</td>
<td>3 5 6</td>
</tr>
<tr>
<td>2. Chordal balance (emphasis on bass, inner parts as needed)</td>
<td>10 17 10</td>
<td>1 6 6</td>
</tr>
<tr>
<td>3. Literary references (bird calls, flowing water, etc.)</td>
<td>9 16 10</td>
<td>.. 6 7</td>
</tr>
<tr>
<td>4. Form of piece</td>
<td>10 14 10</td>
<td>.. 7 6</td>
</tr>
</tbody>
</table>

*"E"--Early  
"I"--Intermediate  
"A"--Advanced

show that teachers would stress competencies in interpretation at all levels, but slightly more in the intermediate ones. Some professionals would point out rhythmic subtleties in the early training, but most believe that the stated competencies in interpretation should be developed in intermediate and advanced portions of preparation.

Three of the teachers suggested additional competencies in interpretation. One respondent stated that the accompanist must be aware of counter-melodic lines (very important at the intermediate and advanced levels). The other two said that the accompanist must demonstrate a good
understanding of musical style. Both marked this as a very important skill. One did not suggest a stage of training, but the other placed the competency at the early and intermediate levels.

The fifth division of competencies in accompanying concerns rehearsal and performance abilities. Table XIII presents the statistics for responses in that category.

The chi square values are very low for these competencies, indicating close agreement between the two groups. Frequencies show that almost all the respondents believe all of the stated skills are very important for a professional accompanist.

Responses on the appropriate level for mastery of these skills reveal diverse thinking by the two groups. This information is presented in Table XIV.

According to the responses shown in Table XIV, it appears that most of the professional accompanists believe that rehearsal and performance competencies should be stressed in the latter part of an accompanist's training. The teachers, however, are more varied in their opinions. The largest number of them consider most of these abilities appropriate for the intermediate level. Several of them marked more than one level, suggesting that the competencies should be developed over a longer period of time.
TABLE XIII
OPINIONS ON IMPORTANCE OF REHEARSAL AND PERFORMANCE COMPETENCIES

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
<th>χ²</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
</tr>
<tr>
<td>1. Judge breath capacity of soloist.</td>
<td>.. .. 3 21 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Remember exact tempi.</td>
<td>.. .. 2 22 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Balance sound with soloist.</td>
<td>.. .. 1 23 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Blend tonal quality with soloist.</td>
<td>.. 1 1 22 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Assess acoustics.</td>
<td>.. .. 4 20 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Anticipate soloist (extra breaths, momentary memory lapses, unexpected vocal problems, etc.)</td>
<td>.. .. 2 21 1 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Demonstrate correct stage deportment.</td>
<td>.. .. 4 20 ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Demonstrate correct backstage deportment.</td>
<td>.. .. 4 18 2 ..</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
TABLE XIV

OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR
STUDY OF COMPETENCIES IN REHEARSAL
AND PERFORMANCE

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th></th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E  I  A</td>
<td>E  I  A*</td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td>Judge breath capacity of soloist.</td>
<td>10 15 10</td>
<td>2 3 7</td>
</tr>
<tr>
<td>2.</td>
<td>Remember exact tempi.</td>
<td>11 16 9</td>
<td>2 2 8</td>
</tr>
<tr>
<td>3.</td>
<td>Balance sound with soloist.</td>
<td>11 13 9</td>
<td>1 3 8</td>
</tr>
<tr>
<td>4.</td>
<td>Blend tonal quality with soloist.</td>
<td>9 12 12</td>
<td>1 3 8</td>
</tr>
<tr>
<td>5.</td>
<td>Assess acoustics.</td>
<td>4 13 14</td>
<td>2 2 7</td>
</tr>
<tr>
<td>6.</td>
<td>Anticipate soloist (extra breaths, momentary memory lapses, unexpected vocal problems, etc.)</td>
<td>6 14 12</td>
<td>1 3 7</td>
</tr>
<tr>
<td>7.</td>
<td>Demonstrate correct stage deportment.</td>
<td>11 14 9</td>
<td>2 2 8</td>
</tr>
<tr>
<td>8.</td>
<td>Demonstrate correct back-stage deportment.</td>
<td>10 11 9</td>
<td>1 2 9</td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced

Three teachers added competencies to the list of rehearsal and performance techniques. One stated that the ability to maintain a good relationship with the soloist was very important and should be stressed early in the
accompanist's preparation. The second suggested that being personable without distracting from the soloist, and punctuality and companionship were very important at the intermediate and advanced levels. Two additions were given by the third teacher, the first of which was that the accompanist must have a good musical ear (very important at the intermediate and advanced levels). The second was that he/she must be able to hold a tempo giusto when necessary and demonstrate an excellent sense of rhythm (very important at all levels).

The statistics for the importance of abilities in playing orchestral reductions, given in Table XV, contain no significant differences. They do, though, exhibit modest differences.

The first item in Table XV shows that, while most professionals think it only important to be familiar with an orchestral score, most teachers think it is very important. The majority of both groups believe the remaining three competencies are very important.

Information on stages of training is presented in Table XVI. Again there are some differences between the groups.

A few teachers believe that the playing of orchestral reductions should be introduced early in the accompanist's study, while all of the professionals choose the intermediate
<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
<th>χ²</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Familiarize himself with orchestral score.</td>
<td>1 1 7 15 ..</td>
<td>2 7 3 ..</td>
<td>6.00</td>
</tr>
<tr>
<td>2. Be able to vary touch to imitate instruments.</td>
<td>.. 4 4 16 ..</td>
<td>2 3 7 ..</td>
<td>0.37</td>
</tr>
<tr>
<td>3. Be able to add notes when more sound is needed.</td>
<td>1 .. 4 19 ..</td>
<td>2 1 9 ..</td>
<td>4.92</td>
</tr>
<tr>
<td>4. Be able to choose and play most important lines when reduction is too complex.</td>
<td>.. .. 4 20 ..</td>
<td>2 .. 10 ..</td>
<td>6.00</td>
</tr>
</tbody>
</table>
TABLE XVI

OPINIONS ON APPROPRIATE LEVEL OF TRAINING
FOR STUDY OF COMPETENCIES IN PLAYING
ORCHESTRAL REDUCTIONS

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th></th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
<td></td>
</tr>
<tr>
<td>1. Familiarize himself with orches-</td>
<td>4 16 10</td>
<td>.. 3 7</td>
<td></td>
</tr>
<tr>
<td>trial score.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Be able to vary touch to imitate instruments.</td>
<td>4 15 12</td>
<td>.. 4 6</td>
<td></td>
</tr>
<tr>
<td>3. Be able to add notes when more sound is needed.</td>
<td>5 7 15</td>
<td>.. 3 7</td>
<td></td>
</tr>
<tr>
<td>4. Be able to choose &amp; play most important lines when reduction is too complex.</td>
<td>4 11 15</td>
<td>.. 4 6</td>
<td></td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced

or advanced stages of study. On the first two items, becoming familiar with the orchestral score and being able to vary the touch to imitate instruments, the teachers' responses are concentrated on the intermediate level while those of the professionals are focused on the advanced level. Both groups agree that the advanced stages of training are more appropriate for the skills of adding notes when more sound is needed or of choosing and playing the most important lines when a score reduction is too complex.
Only one respondent added a competency to this category. A teacher stated that it was very important at the advanced level to train the ear to orchestral sound through the use of recordings.

The seventh and last division of accompanying competencies concerns skills in reading figured bass. Results on this topic are presented in Table XVII.

Once again there are no significant chi square values, but small differences between groups are apparent. Ten of the twenty-four teachers believe it is very important for a professional accompanist to be able to write out a realization, while only one of the professionals shares the same opinion. Responses on the second item are similar; twelve teachers but only two professionals believe it is very important to be able to play a figured bass with preparation. In general, most of the teachers rate each skill as important or very important, but the professionals tend to rate them somewhat important or important.

Table XVIII presents the opinions of the two groups on the appropriate levels of study for reading figured bass.

The table shows that most of the teachers prefer the intermediate and/or advanced levels for these competencies (some respondents marked more than one level). Most of the professionals, however, believe the advanced level is more suitable for the study of figured bass.
TABLE XVII
OPINIONS ON IMPORTANCE OF COMPETENCIES IN READING FIGURED BASS

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
<th>x²</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Write out a realization.</td>
<td></td>
<td></td>
<td>7.91</td>
</tr>
<tr>
<td>2. Play figured bass with preparation.</td>
<td></td>
<td></td>
<td>3.86</td>
</tr>
<tr>
<td>3. Sight-read figured bass.</td>
<td></td>
<td></td>
<td>4.64</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Unimportant</th>
<th>Somewhat Important</th>
<th>Important</th>
<th>Very Important</th>
<th>No Response</th>
<th>Unimportant</th>
<th>Somewhat Important</th>
<th>Important</th>
<th>Very Important</th>
<th>No Response</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1</td>
<td>3</td>
<td>10</td>
<td>10</td>
<td>..</td>
<td>..</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>..</td>
</tr>
<tr>
<td>2.</td>
<td>..</td>
<td>4</td>
<td>8</td>
<td>12</td>
<td>..</td>
<td>..</td>
<td>4</td>
<td>6</td>
<td>2</td>
<td>..</td>
</tr>
<tr>
<td>3.</td>
<td>3</td>
<td>6</td>
<td>8</td>
<td>7</td>
<td>..</td>
<td>7</td>
<td>3</td>
<td>2</td>
<td></td>
<td>..</td>
</tr>
</tbody>
</table>
TABLE XVIII
OPINIONS ON APPROPRIATE LEVEL OF TRAINING
FOR STUDY OF COMPETENCIES IN
READING FIGURED BASS

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
</tr>
<tr>
<td>1. Write out a realization.</td>
<td>6 12 12</td>
<td>1 2 7</td>
</tr>
<tr>
<td>2. Play figured bass with preparation.</td>
<td>3 15 12</td>
<td>1 2 7</td>
</tr>
<tr>
<td>3. Sight-read figured bass.</td>
<td>3 8 16</td>
<td>1 2 7</td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced

The only addition to the list of competencies in this division was made by a teacher. He suggested that unfigured bass should be included, although no indication was made of its importance or at what level.

Research Problem III

The third research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding vocal skills necessary in the preparation of accompanists. This portion of the competency listing was not lengthy and is complete in Table XIX.

The absence of significant chi square values again denotes agreement between the two groups. The largest
|   | Teachers |     |     |     |     |         |         |         |         |     |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |         |         |         |     |         |     |         |     |     |
number of both groups believe it is important to possess a knowledge of basic vocal production, but any further competencies in singing are less important. In fact, of the remaining competencies in this division, all except one are marked "unimportant" more than any other response. The one exception is that many teachers believe it is somewhat important or important for the accompanist to be able to sing simple art songs in German, French, Italian and English.

Suggested periods of study for vocal competencies are given in Table XX.

**TABLE XX**

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF VOCAL COMPETENCIES**

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E</td>
<td>I</td>
</tr>
<tr>
<td>A. Knowledge of basic vocal production.</td>
<td>5</td>
<td>11</td>
</tr>
<tr>
<td>B. Ability to sing simple art songs in German, French, Italian, and English.</td>
<td>5</td>
<td>10</td>
</tr>
<tr>
<td>C. Ability to sing more difficult art songs.</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>D. Ability to sing easier arias.</td>
<td>2</td>
<td>9</td>
</tr>
<tr>
<td>E. Ability to sing complex arias.</td>
<td>2</td>
<td>6</td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced*
The table shows that a few of the teachers and one or two accompanists believe that the accompanying student should study basic vocal production and the singing of simple art songs early in career training. Most of them, however, would place these studies in the intermediate and advanced levels. All of the professionals and all but two of the teachers would also reserve the singing of arias and of more difficult art songs for the intermediate and advanced students, with emphasis on the advanced level.

One teacher suggests an alternate competency in singing. It is his belief that, rather than being able to sing complete songs, an accompanist should be able to demonstrate phrases or parts of lines. He considers this competency very important at the advanced level.

Research Problem IV

The fourth research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding linguistic skills necessary in the preparation of accompanists. This portion of the competency listing is lengthy, containing items on the international phonetic alphabet and six languages. The opinions on relative importance of languages and the chi square values are presented in Table XXI.
**TABLE XXI--Continued**

<table>
<thead>
<tr>
<th>Language</th>
<th>Section</th>
<th>Description</th>
<th>Values</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>D. French</td>
<td>1.</td>
<td>Correct phonetics.</td>
<td>3 7 13 1 2 4 3 1 2 2</td>
<td>2.62</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>Knowledge of basic grammar.</td>
<td>1 8 5 10 .. 1 7 2 2</td>
<td>11.38*</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>Ability to translate with aid of dictionary.</td>
<td>1 6 7 10 .. 3 8 1</td>
<td>6.55</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Reading fluency.</td>
<td>4 9 7 3 1 1 5 4 1 1</td>
<td>0.86</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>Speaking fluency.</td>
<td>11 7 5 .. 1 1 8 2 .. 1</td>
<td>6.40</td>
</tr>
<tr>
<td>E. Russian</td>
<td>1.</td>
<td>Correct phonetics.</td>
<td>7 5 6 4 2 4 3 1 2 2</td>
<td>1.75</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>Knowledge of basic grammar.</td>
<td>12 5 3 2 2 6 2 3 .. 1</td>
<td>1.82</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>Ability to translate with aid of dictionary.</td>
<td>11 6 4 1 2 4 3 2 1 2</td>
<td>1.05</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Reading fluency.</td>
<td>13 5 3 .. 3 5 6 .. 1</td>
<td>4.10</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>Speaking fluency.</td>
<td>14 5 2 .. 3 7 4 .. 1</td>
<td>1.63</td>
</tr>
<tr>
<td>F. Spanish</td>
<td>1.</td>
<td>Correct phonetics.</td>
<td>2 3 8 9 2 .. 2 4 6 ..</td>
<td>2.40</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>Knowledge of basic grammar.</td>
<td>5 7 6 5 1 2 6 2 1 1</td>
<td>2.28</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>Ability to translate with aid of dictionary.</td>
<td>4 5 7 7 1 2 3 3 4 ..</td>
<td>0.66</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Reading fluency.</td>
<td>8 7 6 1 2 3 6 2 .. 1</td>
<td>1.89</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>Speaking fluency.</td>
<td>12 5 5 .. 2 6 4 1 .. 1</td>
<td>1.25</td>
</tr>
<tr>
<td>G. Latin</td>
<td>1.</td>
<td>Correct phonetics.</td>
<td>3 5 6 9 1 .. 1 7 3 1</td>
<td>5.34</td>
</tr>
<tr>
<td></td>
<td>2.</td>
<td>Knowledge of basic grammar.</td>
<td>11 5 4 3 1 3 6 2 .. 1</td>
<td>4.87</td>
</tr>
<tr>
<td></td>
<td>3.</td>
<td>Ability to translate with aid of dictionary.</td>
<td>6 10 4 3 1 3 4 1 3 1</td>
<td>1.54</td>
</tr>
<tr>
<td></td>
<td>4.</td>
<td>Reading fluency.</td>
<td>13 6 3 .. 2 5 4 1 .. 2</td>
<td>1.08</td>
</tr>
<tr>
<td></td>
<td>5.</td>
<td>Speaking fluency.</td>
<td>17 2 2 .. 3 9 2 .. 1</td>
<td>1.64</td>
</tr>
</tbody>
</table>

*Significant at .05
The first item on Table XXI, mastery of the international phonetic alphabet, exhibits a wide variation of opinions within groups. The teachers are almost evenly divided among the three higher levels of importance. While most of the professionals believe it is an important skill, other opinions range to both extremes. If one were to put the two groups together, responses would center on the "important" category.

In both groups, the languages fall into four levels when ranked in importance. The top level includes German, French and Italian. The largest number of both groups of respondents think that it is very important to have correct phonetics and to be able to translate with the aid of a dictionary in these three languages. In addition, the largest number of the teachers also think a basic knowledge of the grammar of these languages is very important. Both groups share the opinion that a reading fluency is less important, and a speaking fluency even less. The last two items, however, tend to be ranked slightly higher by the professionals than by the teachers.

Spanish is ranked at the second level of importance by both groups. The relative importance of competencies within the language follows the same pattern as those in the other languages. In other words, correct phonetics and translating with the aid of a dictionary are the most important competencies.
The language ranked at the third level is Latin. Only three of the twelve professionals think that correct phonetics are very important but seven still consider them important. Nine of the twenty-four teachers marked Latin phonetics as "very important" and six as "important." All of the other competencies are of lesser importance in Latin.

The language considered least important by those persons polled is Russian. Only two professionals and four teachers think that correct phonetics are important in this language. The response most frequently marked by both groups on all items except one is "unimportant." That one exception is in reading fluency. Six professionals think that it is somewhat important while five think it is unimportant.

The only significant chi square value is in the knowledge of basic grammar in French. Most of the professional accompanists responded that it is an important competency. The opinions of the teachers are more varied, yet a significantly greater number consider it only a somewhat important skill or a very important skill.

Although there are no other significant differences between the groups, it is interesting to note that all of the professionals believe that correct phonetics are important or very important in German, Italian and French. Eleven of the twelve believe it is also important or very
important to be able to translate with the aid of a dictionary in those three languages. The responses of the teachers to those items are consistently slightly lower.

Opinions on the appropriate stages for studying linguistics are presented in Table XXII. At least two differences can be observed between the two groups.

The most obvious difference in Table XXII is that the professionals almost all believe that languages should be reserved for the advanced student, whereas teachers would begin them at the intermediate level. Seven teachers would even begin the study of Italian phonetics in the early part of the accompanist's training. The majority of both groups would save study of the less important languages, Spanish, Latin and Russian, for advanced students.

The groups also differ slightly in their views of the order in which the languages should be presented. The professionals' responses on German, French and Italian are very much alike, but in comparing their responses in the "intermediate" category, there is a slight preference for German, followed by French and then Italian. In the "early" column of the teachers, Italian is the language chosen most often, with French second, followed closely by German.
<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E  I  A</td>
<td>E  I  A*</td>
</tr>
<tr>
<td>A. Mastery of International Phonetic Alphabet.</td>
<td>6 4 13</td>
<td>2 6 6</td>
</tr>
<tr>
<td>B. German</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>4 11 11</td>
<td>1 4 7</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>2 11 10</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>2 10 13</td>
<td>1 1 8</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>1 6 14</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>2 6 14</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>C. Italian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>7 9 10</td>
<td>1 2 7</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>4 11 11</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>4 10 14</td>
<td>1 2 8</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>3 5 14</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>1 5 14</td>
<td>.. 9</td>
</tr>
<tr>
<td>D. French</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>4 10 11</td>
<td>1 3 7</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>3 11 10</td>
<td>.. 2 7</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>3 10 13</td>
<td>1 2 7</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>2 6 14</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>2 5 12</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>E. Russian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>2 5 12</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>1 5 10</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>1 5 11</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>1 3 10</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>1 3 10</td>
<td>.. 1 8</td>
</tr>
</tbody>
</table>
TABLE XXII—Continued

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
</tr>
<tr>
<td>F. Spanish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>3 8 12</td>
<td>.. 1 9</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>3 9 10</td>
<td>.. 1 9</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>3 8 13</td>
<td>.. 1 9</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>2 5 12</td>
<td>.. 1 9</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>2 4 12</td>
<td>.. 1 8</td>
</tr>
<tr>
<td>G. Latin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Correct phonetics.</td>
<td>3 7 13</td>
<td>.. 2 9</td>
</tr>
<tr>
<td>2. Knowledge of basic grammar.</td>
<td>2 6 10</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>3. Ability to translate with aid of dictionary.</td>
<td>2 5 12</td>
<td>.. 2 8</td>
</tr>
<tr>
<td>4. Reading fluency.</td>
<td>1 3 12</td>
<td>.. 1 7</td>
</tr>
<tr>
<td>5. Speaking fluency.</td>
<td>1 3 10</td>
<td>.. 1 8</td>
</tr>
</tbody>
</table>

*"E"—Early
"I"—Intermediate
"A"—Advanced

Responses on the remaining, less important, languages show a similar pattern. All but one or two of the professionals would have them presented to advanced students, but several of the teachers would include them in intermediate study.

The first item on the list, mastery of the international phonetic alphabet, is viewed differently by the two groups. Over half of the teachers believe it is a part of advanced training; eight of the twelve professionals would have it studied in early or intermediate training.
Research Problem V

The fifth research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding knowledge of repertoire necessary in the preparation of accompanists. Agreement between and within the groups on the subject of repertoire is very high. Table XXIII shows the similarity of responses.

There is little doubt that a professional accompanist must know a large amount of repertoire. Almost all of the teachers and professionals believe it very important to learn much of the standard concert repertoire in song literature and in opera, oratorio, and cantata literature. Only a few less respondents think that much of the standard repertoire in chamber music should be learned, too. As one of the professional accompanists wrote: "One must know virtually everything that exists. Naturally one strives an entire lifetime and doesn't even approach a complete knowledge, but one doesn't be satisfied with knowing only a handful of songs."  

Opinions of the group concerning appropriate levels for the study of repertoire are also very similar, as shown in Table XXIV.

---

4 Letter from respondent (anonymous), November 17, 1980. See contents in Appendix F.
### TABLE XXIII

**OPINIONS ON IMPORTANCE OF COMPETENCIES IN REPERTOIRE**

<table>
<thead>
<tr>
<th>Teachers</th>
<th>Professionals</th>
<th>( x^2 )</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
</tr>
</tbody>
</table>

#### A. Song Literature
1. 1 or 2 representative songs of each major composer.
   - Teachers: .. .. 1 22 1
   - Professionals: .. .. .. .. .. 11 1
   - \( x^2 \): 0.75
2. Several (3-8) songs of each major composer.
   - Teachers: .. 1 1 21 1
   - Professionals: .. 1 1 21 .. .. .. 11 1
   - \( x^2 \): 1.27
3. Much of standard concert repertoire.
   - Teachers: .. 1 2 21 .. .. .. 1 11 ..
   - Professionals: .. 1 2 21 .. .. .. 1 11 ..
   - \( x^2 \): 0.52

#### B. Opera/Oratorio/Cantata Literature
1. 1 or 2 representative arias of each major composer.
   - Teachers: .. .. 1 22 1
   - Professionals: .. .. .. .. .. 11 1
   - \( x^2 \): 0.56
2. Several (3-8) arias of each major composer.
   - Teachers: .. 1 1 21 1
   - Professionals: .. 1 1 21 .. .. .. 1 10 1
   - \( x^2 \): 1.02
3. Much of standard concert repertoire.
   - Teachers: .. 1 4 19 .. .. .. 2 10 ..
   - Professionals: .. 1 4 19 .. .. .. 2 10 ..
   - \( x^2 \): 0.52

#### C. Chamber Music Literature
1. 1 or 2 representative works of each major composer.
   - Teachers: .. .. 4 20 .. .. .. .. 11 1
   - Professionals: .. 4 20 .. .. .. .. 11 1
   - \( x^2 \): 4.06
2. Several works of each major composer.
   - Teachers: .. 2 4 17 1
   - Professionals: .. 2 4 17 1
   - \( x^2 \): 0.67
3. Much of standard concert repertoire.
   - Teachers: 1 2 4 16 1
   - Professionals: 1 2 4 16 1
   - \( x^2 \): 1.08
### TABLE XXIV

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN REPERTOIRE**

<table>
<thead>
<tr>
<th>A. Song Literature</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 1 or 2 representative songs of each major composer.</td>
<td>10 10 8</td>
<td>6 2 3</td>
</tr>
<tr>
<td>2. Several (3-8) songs of each major composer.</td>
<td>2 14 11</td>
<td>2 7 3</td>
</tr>
<tr>
<td>3. Much of standard concert repertoire.</td>
<td>4 6 19</td>
<td>.. 3 9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>B. Opera/Oratorio/Cantata Literature</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 1 or 2 representative arias of each major composer.</td>
<td>10 10 8</td>
<td>4 4 3</td>
</tr>
<tr>
<td>2. Several (3-8) arias of each major composer.</td>
<td>3 13 12</td>
<td>1 6 4</td>
</tr>
<tr>
<td>3. Much of standard concert repertoire.</td>
<td>3 5 19</td>
<td>.. 3 9</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>C. Chamber Music Literature</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 1 or 2 representative works of each major composer.</td>
<td>10 10 11</td>
<td>4 4 3</td>
</tr>
<tr>
<td>2. Several works of each major composer.</td>
<td>2 12 12</td>
<td>1 5 4</td>
</tr>
<tr>
<td>3. Much of standard concert repertoire.</td>
<td>2 4 18</td>
<td>.. 2 9</td>
</tr>
</tbody>
</table>

*"E"--Early
"I"--Intermediate
"A"--Advanced

On the first item in each category, one or two works of each major composer, the groups are almost evenly divided among all three levels. The one exception is that
professionals would introduce song literature at the early stage. On the next item of each category, several works by each major composer, the intermediate level was marked most often. Many, however, selected the advanced level. To learn much of the standard concert repertoire in any category is believed by most respondents to be suitable for advanced students.

Three competencies in repertoire were added by teachers. One stated that it was very important at the intermediate and advanced levels to maintain solo literature for the piano. Two teachers added that learning accompaniments for concerti which are part of the standard repertoire is very important. One person suggested the advanced level for that competency and the other suggested both intermediate and advanced.

The third addition was also made by two teachers. They believe it is very important for the accompanist to know the standard cuts and cadenzas in operatic material. One marked the advanced level, and the second marked the intermediate and advanced.

Research Problem VI

The sixth research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding understandings
in human relationships necessary in the preparation of accompanists. Respondents' answers to this problem are found in Table XXV.

Again it is clear that the teachers and professionals have a high rate of agreement between and within their groups. Almost every respondent believes that each competency listed is very important.

Opinions are more varied in the marking of the proper levels of study for concentration in the area of human relationships. Table XXVI presents the data.

Since the number of responses in both groups exceeds the total number of participants in the study, it is evident that several respondents believe these competencies should be stressed over a long period of time. Given the nature of the items in this division, that belief appears logical.

According to the responses presented in Table XXVI, it appears that most teachers think future accompanists should exhibit the attributes of patience, even temper and perseverance from the early period of study. They should demonstrate flexibility to different interpretations by the intermediate stage of training, and advanced students should be able to criticize diplomatically and to instill confidence in a soloist.
TABLE XXV

OPINIONS ON IMPORTANCE OF COMPETENCIES IN HUMAN RELATIONS

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th></th>
<th></th>
<th>Professionals</th>
<th></th>
<th></th>
<th></th>
<th>X²</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
<td>Very Important</td>
<td>No Response</td>
<td>Unimportant</td>
<td>Somewhat Important</td>
<td>Important</td>
</tr>
<tr>
<td>A. Patience</td>
<td>...</td>
<td>2</td>
<td>22</td>
<td>...</td>
<td>2</td>
<td>9</td>
<td>1</td>
<td>2.76</td>
</tr>
<tr>
<td>B. Even temper</td>
<td>...</td>
<td>1</td>
<td>5</td>
<td>18</td>
<td>...</td>
<td>4</td>
<td>8</td>
<td>1.08</td>
</tr>
<tr>
<td>C. Perseverance</td>
<td>...</td>
<td>1</td>
<td>23</td>
<td>...</td>
<td>1</td>
<td>11</td>
<td>...</td>
<td>0.26</td>
</tr>
<tr>
<td>D. Flexibility (to different interpretations)</td>
<td>...</td>
<td>2</td>
<td>22</td>
<td>...</td>
<td>2</td>
<td>10</td>
<td>...</td>
<td>2.56</td>
</tr>
<tr>
<td>E. Ability to criticize diplomatically</td>
<td>...</td>
<td>1</td>
<td>1</td>
<td>21</td>
<td>1</td>
<td>...</td>
<td>2</td>
<td>2.52</td>
</tr>
<tr>
<td>F. Ability to instill confidence in soloist</td>
<td>...</td>
<td>2</td>
<td>22</td>
<td>...</td>
<td>...</td>
<td>12</td>
<td>...</td>
<td>1.06</td>
</tr>
</tbody>
</table>

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### TABLE XXVI

**OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF COMPETENCIES IN HUMAN RELATIONS**

<table>
<thead>
<tr>
<th>Competency</th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>E I A</td>
<td>E I A*</td>
</tr>
<tr>
<td>A. Patience</td>
<td>13 12 8</td>
<td>5 2 5</td>
</tr>
<tr>
<td>B. Even temper</td>
<td>14 10 7</td>
<td>4 4 6</td>
</tr>
<tr>
<td>C. Perseverance</td>
<td>15 9 7</td>
<td>5 2 6</td>
</tr>
<tr>
<td>D. Flexibility (to different interpretations)</td>
<td>8 13 10</td>
<td>4 4 6</td>
</tr>
<tr>
<td>E. Ability to criticize diplomatically</td>
<td>7 8 12</td>
<td>4 3 6</td>
</tr>
<tr>
<td>F. Ability to instill confidence in soloist</td>
<td>9 8 13</td>
<td>3 4 6</td>
</tr>
</tbody>
</table>

"E"—Early  
"I"—Intermediate  
"A"—Advanced

The professionals tend to mark all levels, with some emphasis on the advanced. In a letter, one professional said: "The area of human relations cannot be overstressed. Endless patience and even temper are required at all times and in all situations."\(^5\)

A number of other competencies in human relations were added by teachers. One wrote that an accompanist

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\(^5\) Letter from respondent (anonymous), November 17, 1980. See contents in Appendix F.
must be personable at receptions and must maintain dignity, both very important at the advanced level. Another said the accompanist must be reliable and confident (important at the advanced level) and must demonstrate musical personality in keeping with the situation (very important for the advanced student). A third wrote that interpretive imagination, which sets the accompanist apart as an artist and not just an assistant, is very important and should be demonstrated in early studies. Two other qualities mentioned were a sense of humor and the ability to be firm in business matters, such as stating fees. No level was suggested for demonstration of these competencies.

Research Problem VII

The seventh research problem was what differences exist between the opinions of accompanying teachers and professional accompanists regarding other competencies necessary in the preparation of accompanists. The relative importance of each item, as rated by the teachers and the professionals, is stated in Table XXVII.

Although none of the chi square values in Table XXVII are significant, they do exhibit less agreement between the groups on some items. One of those is in the art of program building, which eleven of the twelve
<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
<th>X²</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A. Attendance at concerts in which an accompanist performs.</strong></td>
<td>2 4 18</td>
<td>3 9</td>
<td>1.29</td>
</tr>
<tr>
<td><strong>B. Attendance at concerts in all media.</strong></td>
<td>1 9 14</td>
<td>1 5 6</td>
<td>0.39</td>
</tr>
<tr>
<td><strong>C. Knowledge of techniques of poetry analysis.</strong></td>
<td>2 9 6 7</td>
<td>8 2 2</td>
<td>3.19</td>
</tr>
<tr>
<td><strong>D. Knowledge of art of program building.</strong></td>
<td>4 7 13</td>
<td>1 11</td>
<td>5.25</td>
</tr>
<tr>
<td><strong>E. Knowledge of aesthetics.</strong></td>
<td>7 8 9</td>
<td>3 2 6 1</td>
<td>3.15</td>
</tr>
<tr>
<td><strong>F. Knowledge of basic techniques of instruments to be accompanied.</strong></td>
<td>9 4 11</td>
<td>1 3 5 3</td>
<td>5.27</td>
</tr>
</tbody>
</table>
professionals believe to be very important. Only thirteen of the twenty-four teachers place as much value on that competency. The other large difference is in the last item, a knowledge of basic techniques of instruments to be accompanied. Diversity within the groups is evident, with most teachers marking either "somewhat important" or "very important." The professionals' responses are divided among all levels of importance, with a larger number selecting "important" than any other category.

On the remaining items the two groups are closer in their thinking. The majority of both groups think it very important for the accompanist to attend concerts in which an accompanist performs, and many think that concerts in all media should be included.

The knowledge of techniques of poetry analysis drew the lowest ranking of the division. Most respondents consider it only somewhat important. Knowledge of aesthetics, the remaining item, drew a variety of responses from both groups. The column most frequently marked was "very important," but both "important" and "somewhat important" were often selected.

Opinions on the appropriate levels of study for the various competencies were quite mixed, as shown in Table XXVIII.
### TABLE XXVIII

OPINIONS ON APPROPRIATE LEVEL OF TRAINING FOR STUDY OF OTHER COMPETENCIES

<table>
<thead>
<tr>
<th></th>
<th>Teachers</th>
<th>Professionals</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Attendance at concerts in which an accompanist performs.</td>
<td>15 11 8</td>
<td>8 5 6</td>
</tr>
<tr>
<td>B. Attendance at concerts in all media.</td>
<td>15 11 10</td>
<td>7 4 7</td>
</tr>
<tr>
<td>C. Knowledge of techniques of poetry analysis.</td>
<td>7 11 12</td>
<td>1 4 8</td>
</tr>
<tr>
<td>D. Knowledge of art of program building.</td>
<td>8 13 11</td>
<td>1 6 7</td>
</tr>
<tr>
<td>E. Knowledge of aesthetics.</td>
<td>6 9 14</td>
<td>2 3 7</td>
</tr>
<tr>
<td>F. Knowledge of basic techniques of instruments to be accompanied.</td>
<td>10 10 9</td>
<td>2 2 6</td>
</tr>
</tbody>
</table>

"E"—Early
"I"—Intermediate
"A"—Advanced

According to the table, the accompanist's attendance at all types of concerts, whether with or without an accompanist, should be begun early in the years of study. The number of responses in the intermediate and advanced categories, and the fact that the total number of responses to these two items greatly exceeds the number of
respondents, suggest that concert attendance be encouraged throughout the course of study. The table also indicates that poetry analysis and aesthetics should be stressed in the latter part of the training.

The study of program building appears to be appropriate for an intermediate and/or advanced student. On the last item, the knowledge of basic techniques of instruments to be accompanied, the teachers are almost equally divided among the three levels. The majority of professionals, though, think it is a competency for the advanced student accompanist.

Respondents added several competencies in this division of the list. A teacher said that knowledge of correct published editions is very important and appropriate at the advanced level. One professional wrote that the knowledge of artistic possibilities (as opposed to basic techniques) of instruments to be accompanied is very important for the advanced student. Another professional added the practical competencies of knowledge in various means of travel, ability to drive a car, and knowledge of recording techniques (no level of study indicated).

Two of the professional accompanists wrote comments concerning the listing as a whole. Lucetta Marty of Vienna, Austria, stated:
One cannot stress too much the importance of early experience accompanying many people whether it be vocalists, instrumentalists, opera, etc. . . . Three components are to be pushed in training of accompanists:

1. All the experience possible (working in ensemble).
2. As much repertoire as possible in the hands (and more in the ear).
3. A (very) adequate basis in technique; that is accompanying techniques of dexterity, sight reading, listening and musical playing.\(^6\)

From his home in Buckinghamshire, England, Gerald Moore wrote:

In short . . . your catalogue is too clinical. It is cold and forbidding. Where is love? Where poetry, where temperament? Where agony and ecstasy? Where brotherhood between singer (or violinist) and accompanist in true partnership?

Of course these cannot be categorized in a questionnaire . . . but I hope these will be given prominence in your thesis. They are of the Spirit.\(^7\)

\(^6\)Note from Lucetta Marty, professional accompanist, Vienna, Austria, September, 1980. See contents in Appendix F.

\(^7\)Letter from Gerald Moore, retired professional accompanist, Buckinghamshire, United Kingdom, September 27, 1980. See letter in Appendix F.
CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS
AND RECOMMENDATIONS

Summary

The purpose of the study was to ascertain what competencies professional accompanists and accompanying teachers deem sufficiently important to be included at some point in the development of a professional accompanist. The research problems were formulated to determine what differences exist between the opinions of accompanying teachers and professional accompanists regarding necessary skills in the preparation of accompanists in the following areas of study: (1) pianistic skills, (2) accompanying skills, (3) vocal skills, (4) linguistic skills, (5) knowledge of repertoire, (6) understandings in human relationships, and (7) other competencies.

With the exception of the sixth division of competencies, understandings in human relationships, the study was limited to statements of competencies in the psychomotor and cognitive domains which are necessary in the training of an accompanist. Thirty-one colleges and universities offering a degree in accompanying and twenty professional accompanists were polled.
A brief history of accompanying was given, along with the musical benefits of ensemble playing and the increasing recognition of the importance of the accompanist's role. Related literature was divided into two areas, the first of which included curricula and competencies. A general history of curricula in the United States showed how curricula have changed from a position of inflexibility in the seventeenth century to a position of great flexibility today. The various curricular types, or models, used today were presented, with more detailed information given on the competency-based model. Different types of curricular studies in music education were discussed briefly, followed by a more detailed examination of those using competency-based approaches.

The second area of related literature included materials on accompanying. It was noted that there are only a few books and articles on accompanying, and only one dissertation on the subject.

Data for the study were collected by means of a questionnaire which was sent to twenty professional accompanists and fifty schools believed to offer an accompanying degree. After deletion of those schools which do not offer such a degree, the number was reduced to thirty-one. Second letters and telephone calls produced a return rate of 70 per cent from the professionals and 84 per cent from the schools.
Each competency on the list was rated first for its relative importance to a professional accompanist and then for its appropriate place in the sequence of an accompanist's preparation. Results were tabulated and the chi square test of independence applied to responses on the importance of the competencies. Responses on the appropriate stage of training were not treated statistically.

Findings

On the questionnaire, competencies were divided into seven areas of study to correspond to the seven research problems. Findings are presented in the same manner.

1. Pianistic competencies: all except one of the significant chi square values are in this division; however, a large number of respondents marked only the third item (fastest tempo marking) of each skill in scales and arpeggios. Therefore, if only the fastest tempo markings of these competencies are considered, two significant chi square values emerge. The first is in dominant seventh arpeggios, and the other is in diminished seventh arpeggios.

The resentment expressed in the comments of some of the respondents, and the lack of marking by others, make these findings inconclusive. Comments indicate that keyboard competency is of great importance. Of the remaining items in this section, those considered very important are
(a) pedal usage, (b) tonal control, (c) tonal production, (d) dynamic control, and (e) control of articulation.

2. Accompanying competencies: the most important are (a) sight-reading from simple to difficult literature (but not four staves or orchestral scores), (b) transposition of simple songs by half or whole step, (c) competencies in interpretation, (d) those in playing orchestral reductions, and (e) those in rehearsal and performance.

3. Vocal competencies: knowledge of basic vocal production only is sufficient.

4. Linguistic competencies: the most important competencies are correct phonetics and the ability to translate with the aid of a dictionary in (a) German, (b) Italian, and (c) French. (d) Mastery of the international phonetic alphabet is also important.

There was one significant chi square value. In the knowledge of basic grammar in French, most professionals marked "important" while most teachers marked "somewhat important" or "very important." There is no logical explanation for this difference.

5. Competencies in repertoire: all are very important.

6. Competencies in human relations: all are very important.
7. Other competencies: greatest importance is given to (a) concert attendance, and (b) the art of program building. Also very important are (c) the knowledge of aesthetics, and (d) the knowledge of basic technique of instruments to be accompanied.

Conclusions

Statistical comparison of the responses of accompanying teachers and of professional accompanists on the competency listing shows almost no significant differences of opinion between the groups in reference to the importance of the stated competencies. One exception is in the knowledge of basic grammar in French, for which there seems to be no reasonable explanation. The remaining significant differences are in the playing of scales and arpeggios. Written comments disclose the resentment of a number of respondents at being asked to rate the importance of these items. All comments, however, stress the importance of keyboard competency.

The areas of study most consistently considered very important by the teachers and the professionals are (1) the knowledge of repertoire, (2) understandings in human relations, (3) sight-reading, (4) rehearsal and performance competencies, (5) competencies in interpretation, and (6) pianistic skills.
Only slightly less important are (1) correct phonetics and translation in German, French, and Italian, (2) the ability to transpose simple songs by a half-step, (3) the playing of orchestral reductions, (4) the art of program building, and (5) attendance at concerts in which an accompanist performs.

Least important are (1) the reading of figured bass, (2) usage of C clefs, (3) vocal competencies (except for a knowledge of basic vocal production), and (4) the techniques of poetry analysis.

Recommendations

It is recommended that the findings of this study be used by teachers in the examination of course content in their accompanying classes. This application could benefit the schools which offer one or more courses in accompanying and schools which are designing syllabi for future courses.

In those schools planning or initiating degree programs in accompanying, the music administrators and curriculum advisors should apply the findings of this study in determining course content, proficiency levels, and developmental direction.

Student accompanists and their advisors should consider these findings in their selection of courses in all areas of study relating to accompanying. This is especially
applicable in traditional curricula where students may choose classes for elective credit.

Further research in this area could include the formulation and evaluation of a degree program in accompanying based on the findings of this study.

Researchers may also investigate current degree programs in accompanying to determine their strengths and weaknesses.
## APPENDIX A

### QUESTIONNAIRE

**COMPETENCIES IN PIANO ACCOMPANYING**

For each competency please mark only one box in Column I. In Column II you may mark more than one if you believe that particular competency should be stressed in more than one stage of the accompanist's preparation.

You will notice that competencies in basic musicianship (such as theory, music history, conducting, etc.) are not included in this study. These have been researched in other studies and would only lengthen the enclosed list.

Do you object to being quoted? Yes No

Would you like a copy of the results of this study? Yes No

**Person completing this form:**

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<thead>
<tr>
<th>Name</th>
<th>Title</th>
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**LEGEND**

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<th>Un=Unimportant</th>
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<td>E=Early</td>
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### I. PIANISTIC COMPETENCIES

The professional accompanist should have the ability to:

**A. Play major & harmonic minor scales, 2 octaves, hands 1 octave apart, 4 notes to a beat at:**

1. $J = 100$
2. $J = 120$
3. $J = 140$

**B. Play major & harmonic minor scales, 2 octaves, hands 10th apart, 4 notes to a beat at:**

1. $J = 100$
2. $J = 120$
3. $J = 140$

**C. Play major & minor arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:**

1. $J = 80$
2. $J = 100$
3. $J = 120$

**D. Play dominant 7th arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:**

1. $J = 80$
2. $J = 100$
3. $J = 120$

**E. Play diminished 7th arpeggios, 2 octaves, hands 1 octave apart, 4 notes to a beat at:**

1. $J = 80$
2. $J = 100$
3. $J = 120$

**F. Make large leaps of an octave or less without removing eyes from music.**

**G. Make large leaps up to 2 octaves without removing eyes from music.**
H. Make subtle variations in usage of pedal.
I. Produce and control a singing, sustained tone.
J. Project all tones to back of concert hall.
K. Produce and control wide range of dynamics.
L. Produce and control variety of articulations.
M. Perform as soloist in recitals.
N. Other:

II. ACCOMPANYING COMPETENCIES

A. Sight-reading
The professional accompanist should have the ability to read:
1. Simple accompaniments (easier Old Italian)
2. Easier Schubert
3. More complex songs, with preludes & postludes (Schumann)
4. Pianistically difficult songs (Brahms)
5. Difficult songs, with many accidentals (Wolf)
6. Atonal songs
7. Four staves, SATB
8. Four staves, 1 C clef
9. Orchestral scores (small orchestra)
10. Orchestral scores (large orchestra)
11. Other:

B. Transposition
The professional accompanist should have the ability to transpose:
1. Simple songs
   a. By 1/2 step (change of signature)
   b. By 1/2 step (different letter name)
   c. By step
   d. By major & minor third
   e. By fourth
2. More complex songs
   a. By 1/2 step (change of signature)
   b. By 1/2 step (different letter name)
   c. By step
   d. By major & minor third
   e. By fourth
3. Songs with many accidentals
   a. By 1/2 step (change of signature)
   b. By 1/2 step (different letter name)
   c. By step
   d. By major & minor third
   e. By fourth
4. Other:
C. C clefs
The professional accompanist should:
1. Understand the principle of C clefs.
2. Be able to use them in transposition.
3. Be able to read fluently.
4. Be able to read them in open score.
5. Other:

D. Interpretation
The professional accompanist should be aware of:
1. Rhythmic subtleties (hemiola, dance rhythms, etc.)
2. Chordal balance (emphasis on bass, inner parts as needed)
3. Literary references (bird calls, flowing water, etc.)
4. Form of piece.
5. Other:

E. Rehearsal and Performance
The professional accompanist should possess the ability to:
1. Judge breath capacity of soloist.
2. Remember exact tempo.
4. Blend tonal quality with soloist.
5. Assess acoustics.
6. Anticipate soloist (extra breaths, momentary memory lapses, unexpected vocal problems, etc.)
7. Demonstrate correct stage deportment.
8. Demonstrate correct backstage deportment.
9. Other:

F. Playing Orchestral Reductions
The professional accompanist should:
1. Familiarize himself with orchestral score.
2. Be able to vary touch to imitate instruments.
3. Be able to add notes when more sound is needed.
4. Be able to choose and play most important lines when reduction is too complex.
5. Other:

G. Reading Figured Bass
The professional accompanist should be able to:
1. Write out a realization.
2. Play figured bass with preparation.
4. Other:
III. VOCAL COMPETENCIES

The professional accompanist should possess:

A. Knowledge of basic vocal production.
B. Ability to sing simple art songs in German, French, Italian, English.
C. Ability to sing more difficult art songs.
D. Ability to sing easier arias.
E. Ability to sing complex arias.
F. Other:

IV. LINGUISTIC COMPETENCIES

The professional accompanist should demonstrate the following competencies:

A. Mastery of International Phonetic Alphabet.
B. German
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
C. Italian
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
D. French
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
E. Russian
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
F. Spanish
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
G. Latin
   1. Correct phonetics.
   2. Knowledge of basic grammar.
   3. Ability to translate with aid of dictionary.
   4. Reading fluency.
   5. Speaking fluency.
H. Other:
V. COMPETENCIES IN REPERTOIRE

The professional accompanist should be able to perform:
A. Song Literature
   1. 1 or 2 representative songs of each major composer.
   2. Several (3-8) songs of each major composer.
   3. Much of standard concert repertoire.
B. Opera/Oratorio/Cantata Literature
   1. 1 or 2 representative arias of each major composer.
   2. Several (3-8) arias of each major composer.
   3. Much of standard concert repertoire.
C. Chamber music literature
   1. 1 or 2 representative works of each major composer.
   2. Several works of each major composer.
   3. Much of standard concert repertoire.
D. Other:

VI. COMPETENCIES IN HUMAN RELATIONS

The professional accompanist should demonstrate the following qualities:
A. Patience
B. Even temper
C. Perseverance
D. Flexibility (to different interpretations)
E. Ability to criticize diplomatically
F. Ability to instill confidence in soloist.
G. Other:

VII. OTHER COMPETENCIES

Other competencies and activities which are important in the preparation of a professional accompanist include:
A. Attendance at concerts in which an accompanist performs.
B. Attendance at concerts in all media.
C. Knowledge of techniques of poetry analysis.
D. Knowledge of art of program building.
E. Knowledge of aesthetics.
F. Knowledge of basic techniques of instruments to be accompanied.
G. Other:
APPENDIX B

LETTER OF TRANSMITTAL

Ferrum, VA 24088
August 28, 1980

Dear [Name]:

As an accompanist, you are undoubtedly aware of the fact that, until recently, only one school in the United States offered a degree in piano accompanying. In the past ten years, however, a number of colleges and universities have instituted such programs, and others are considering them.

In my doctoral studies at North Texas State University, I am writing a dissertation entitled "Competencies in Piano Accompanying." In this study I am attempting to identify those competencies which are essential in the training of an accompanist. This information should prove valuable to those schools that have recently begun accompanying programs and are striving to improve them, and to those that are planning to construct accompanying curricula.

The enclosed list of competencies, the rating of which would take only about thirty minutes of your time, would provide information that would be most helpful in my research. I would appreciate your completing and returning it by September 15 in the enclosed self-addressed, stamped envelope.

Thank you very much for your assistance in this study.

Sincerely,

Erma L. Rose
Doctoral Candidate
Associate Professor,
Ferrum College

David C. McGuire
Major Professor
Coordinator,
Graduate Music Education

Enc.
Ferrum, VA 24088
October 6, 1980

Dear [Name],

About a month ago you should have received a letter requesting you to rate the importance of each item on a list of competencies in piano accompanying. The list was sent only to those schools which offer a degree in accompanying. Relatively few colleges and universities offer such a degree program, which makes each response of vital importance.

You may recall that this investigation is part of a doctoral dissertation being completed at North Texas State University. It is expected that the study will be completed within the next few weeks, and results of the research should be available by the spring of 1981.

Would you please take a few minutes to check the items on the enclosed list of competencies and to share any other ideas you might have concerning the essential skills and qualities a professional accompanist must possess. Your expert judgment is needed.

Your assistance in this study is deeply appreciated.

Sincerely yours,

Erma L. Rose
Doctoral Candidate
Associate Professor,
Ferrum College

Enc.
APPENDIX D

COLLEGES AND UNIVERSITIES INCLUDED IN THE SURVEY

Professor Wayne Sheley
University of Alabama
University, Alabama

Professor Lois McLeod
Arizona State University
Tempe, Arizona

Dr. Mary Mark Zeyen
California State University at Fullerton
Fullerton, California

Professor Gwendolyn W. Koldofsky
University of Southern California
Los Angeles, California

Dr. John D. Wilson
University of Redlands
Redlands, California

Professor Paul Patton
San Francisco Conservatory of Music
San Francisco, California

Dr. Wolfgang Fetch
University of the Pacific
Stockton, California

Dr. Watson Morrison
University of Hartford
West Hartford, Connecticut

Professor George Roth
University of Miami
Coral Gables, Florida

Professor Laurence Davis
Northwestern University
Evanston, Illinois

Professor John Wustman
University of Illinois
Urbana, Illinois

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Professor Margaret Thuenemann  
Pittsburg State University  
Pittsburg, Kansas

Professor Evelyn F. Garvey  
University of Maryland  
College Park, Maryland

Professor Allen Rogers  
Boston University  
Boston, Massachusetts

Professor Gait Sirguey  
New England Conservatory of Music  
Boston, Massachusetts

Professor Eugene Bossart  
University of Michigan  
Ann Arbor, Michigan

Barbara L. Wieman  
University of Southern Mississippi  
Hattiesburg, Mississippi

Professor M. Present  
Montclair State College  
Upper Montclair, New Jersey

Professor Rita Angel  
University of New Mexico  
Albuquerque, New Mexico

Professor Donald Nold  
Manhattan School of Music  
New York, New York

Professor Virginia Marks  
Bowling Green State University  
Bowling Green, Ohio

Dr. Kelly Hale  
University of Cincinnati  
Cincinnati, Ohio

Dr. D. Gren  
The Ohio State University  
Columbus, Ohio
Lambert T. Orkis  
Temple University  
Philadelphia, Pennsylvania

Dr. William O. Gaver  
Memphis State University  
Memphis, Tennessee

Professor David Fleming  
Sam Houston State University  
Huntsville, Texas

Dr. Harold T. Luce  
Texas Tech University  
Lubbock, Texas

Dr. Thomas Mastroianni  
Catholic University of America  
Washington, D. C.

Professor Judith A. Schoepflin  
Washington State University  
Pullman, Washington

Professor James Benner  
West Virginia University  
Morgantown, West Virginia

Dr. Arthur F. Becknell  
University of Wisconsin  
Madison, Wisconsin
APPENDIX E

PROFESSIONAL ACCOMPANISTS INCLUDED IN THE SURVEY

Dalton Baldwin, Princeton, New Jersey
Daniel Blumenthal, New York, New York
Donald Books, Graz, Austria
Eric Dalheim, Urbana, Illinois
Jörg Demus, Vienna, Austria
Martin Isepp, London, United Kingdom
Martin Katz, New York, New York
Lucetta Marty, Vienna, Austria
Ron Matson, Oxford, Ohio
Gerald Moore, Buckinghamshire, United Kingdom
John Newmark, Montreal, Canada
Ivor Newton, London, United Kingdom
Geoffrey Parsons, London, United Kingdom
Samuel Sanders, New York, New York
Peter Schilly, Vienna, Austria
Norman Shetler, Vienna, Austria
Joseph Sieger, New York, New York
Robert Wallenborn, Munich, Germany
George Walters, Baton Rouge, Louisiana
Erik Werba, Vienna, Austria

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APPENDIX F

SELECTED LETTERS FROM RESPONDENTS
27 September 1980
Beechwood Cottage,
Penn Bottom,
Penn, Buckinghamshire,
HP10 8PH
Tel 049-481 2507

Miss Emma L. Rose.

Dear Miss Rose,

I am always interested in any more-
ment initiated to promote the art of
accompaniment. But I am 81 years
old & your list of competencies al-
most frightens me & would certainly
intimidate a young musician. It is
not my intention to be offensive
but you cannot contemplate an art
where sensitivity is one of its priorities.

Forgive me therefore if I take some
of your 'Sections' en bloc.

1) All the scales, arpeggios etc. can be
taken as read. I cannot see, however,
why, the player's eyes must be glued to the music unless he's reading at sight. Why should he want to perform as soloist?

2) I was a fairly good reader at sight but not remarkably good. I was not good at orchestral scores for then I never wanted to be a conductor or operatic coach.

Transposition can be practiced and improves with experience.

Read E. Those can only develop as the result of extreme sensitivity and acute self-critical listening.

What is correct 'stage and back-stage deportment'? Read my 'Unashamed Rumpshaker'.

3) My ability to sing was Zero. The something made strange noises with my voice when rehearsing with a young singer.
4) Knowledge of French and German is essential. Personally I do not speak Italian or Spanish or Russian (though I made a point of knowing the literal translation of every word of a song in those languages).

In short—and I do not doubt your excellent intentions—your catalogue is too clinical. It is cold and forbidding. Where is love? Where beauty, where tenderness? Where agony & ecstasy? Where brotherhood between singer (or violinist) and accompanist in true partnership?

Of course these cannot be categorized in a questionnaire, and I am not blaming you for that.
but I hope these will be given prominence in your thesis. They are of the Spirit.

If my response to your communication is disappointing I am sorry but I have tried as sincerely as possible how I feel on this very large subject.

I wish you all success, dear Rose,

Yours sincerely,

[Name]

Moore, Letter, p. 4.
September 5, 1980

Erma L. Rose,
Associate Professor
Ferrum College
Ferrum, Va.

Dear Ms. Rose:

My congratulations on your selection of Accompanying as the topic for your dissertation. There is great need for such research, and I would venture to say that such a work would warrant publication.

Dean Lee turned your questionnaire over to me, and it is now in the mail on the way back to you.

It occurred to me that an article I wrote for the Piano Quarterly might be of some interest to you, especially the preface by the editor, hence I am enclosing with this letter a copy of that. I have another coming out in the next issue.

I have long been interested in establishing the field of accompanying as a respectable art in itself, for the attitude of most pianists is that you become an accompanist only if you fail as a soloist. On the contrary, accompanying is much more complex and vastly more difficult than solo work, a fact that has been proven over and over by the many concert pianists who have not been able to succeed as accompanists when their dates become sparse.

Accompanists had been treated as "second class citizens" on most campuses until recently. The first to establish degree programs in accompanying was the University of Southern California, and we were the second. I have met with Gwen Koldofsky at USC to compare programs. I trust you have sent her a questionnaire.

Our program is only on the graduate levels, master's and doctoral degrees. It was a most difficult task for me to convince the faculty and curriculum committee that this was a legitimate program, and now it is attracting the most talented pianists. There are still many in that dream world of the "concert pianist," all playing Beethoven, Opus 110, because it was needed for a contest. The field is super-
saturated with mediocre "concert pianists," but could they succeed as accompanists? I doubt it.

I am most interested in seeing progress in the direction you are taking, therefore if I can be of any assistance to you, please feel free to write to me.

Sincerely,

George Roth
Professor of Piano
Director of Accompanying
University of Miami
School of Music
Coral Gables, Fl.33124
Division of Music
Creative Arts Center
West Virginia University
Morgantown, W. Va. 26506

September 15, 1980

Erma L. Rose
Associate Professor of Music
Ferrum College
Ferrum, Va. 24088

Dear Ms. Rose:

Enclosed is the questionnaire that you directed to Dr. C. B. Wilson on August 28th. He referred it to me, since I am responsible for the accompanying program that we have developed.

I wonder if you are aware that we offer an undergraduate applied piano degree with a coaching-accompanying emphasis. It has all of the requirements for a regular applied piano degree, including the senior recital. In addition, students in this program must coach and accompany under supervision: 2 full voice recitals, 1 string recital, 1 recital of another instrument; coach, prepare musically and accompany in performance 2 scenes from standard repertory operas in their original languages. They are required to take my voice repertoire course, which is a survey course in solo song literature, and the two year diction for singers course, which I initiated here. The diction classes consist of one semester each for English, French, German and Italian. The International Phonetic Alphabet is the basis used for teaching pronunciation. Opera Theatre is a requirement for the second, third and fourth years.

This is a deliberately difficult degree. It is intended to train professional accompanists. I have resisted calling it a degree in accompanying, preferring the applied label, because I know that too many musicians in colleges and universities still consider a degree in accompanying a "cop-out." The thinking goes that if you can't make it in applied, you can make it in accompanying. This is absurd, of course, but the feeling persists, and it is reflected in salary levels for staff accompanists in institutions that can afford such a luxury. In the freelance commercial world the degree is of no consequence anyway. You either play well or you don't. Performance is
the gauge of one's success. In the academic world, where degrees do count, an applied degree is worth considerably more than a degree that is labeled "accompanying."

I am very pleased to report that the students who have completed this degree have found themselves in every way able to compete with great success in the market place. We give all of the advanced degrees here, including the DMA, so the literature that can be covered is really considerably more than in most institutions.

Good luck with your study. I shall be anxious to examine the results.

Sincerely,

James Benner
Professor of Music
Note from Lucetta Marty

One cannot stress too much the importance of early experience accompanying many people whether it be vocalists, instrumentalists, opera, etc. If pianistic tendencies toward loud playing are developed, as well as inability to adjust to someone else, these things will be overcome only with much harder work at a later time. Three components are to be pushed in training of accompanists:

1. All the experience possible (working in ensemble).

2. As much repertoire as possible in the hands (and more in the ear).

3. A (very) adequate basis in technique; that is accompanying techniques of dexterity, sight reading, listening, and musical playing.

Lucetta Marty
Vocal Coach
Vienna, Austria
Letter from Anonymous Respondent

November 17, 1980

Dear Professor Rose!

Let me begin by saying I applaud what you are doing and rejoice that finally interest in accompanying is being awakened and furthered in American schools. It is long overdue.

I fear that by simply answering the enclosed questionnaire, a rather inaccurate picture may be obtained. Therefore allow me to make some clarifying remarks.

As to the area of pianistic competencies . . . the advanced state of technique required of all accompanists (see "Erlkönig," Schubert as example) is well known. This does not necessarily mean that one who plays lightning fast scales and arpeggios will be a good accompanist; the contrary is equally true. Sight reading is doubtless the most important competency and cannot be stressed too early or too much. I am rarely required to transpose, since most songs can be found in a key comfortable for the singer. However, the ability to transpose, i.e. the prima vista analysis of a piece harmonically and rhythmically, is of utmost importance. Again in the area of linguistic competencies, the more languages one speaks, the better. One must know what each word means, regardless of language. The basic languages, German, Italian, French, and Spanish are the most important. Regarding repertoire, one must know virtually everything that exists. Naturally one strives an entire lifetime and doesn't even approach a complete knowledge, but one doesn't be satisfied with knowing only a handful of songs. The area of human relations cannot be overstressed. Endless patience and even temper are required at all times and in all situations.

I wish you much success in this undertaking and look forward to receiving a copy of the finished product. . . .

Sincerely,

(Name withheld upon request.)
APPENDIX G

ADDITIONAL COMMENTS FROM RESPONDENTS

Comments from Professional Accompanists

1. "These differences are irrelevant" [referring to the tempi in scales and arpeggios].

2. "It is not important to sing but rather important to play the vocal line."

3. "As you probably know, professional accompanists are divided into two camps, instrumental and vocal. The pianistic demands in these separate fields are not quite the same, and should be separated in some way if a pianist chooses to specialize in one or the other."

Comments from Accompanying Teachers

1. "Without advanced pianistic skill it is impossible for anyone even to consider accompanying as a profession."

2. "In answer to all your questions concerning transposition, I'm a firm believer in the Paris Conservatory system—immovable do and use of clefs in transposing. For those who would have difficulty in transposing, once you learn the system it is lifelong. Any other way is by chance."

3. "Not all accompanists can sing; 'hog-call' is a better use of the term."

4. "Remember, a person who is an excellent linguist doesn't always make the best accompanist!"

5. "Remember, all professional accompanists are not good examples to pattern after. One should be discerning such as going to piano concerts. Even though a professional accompanist will perform with an outstanding artist, he may be inadequate but is what the artist wishes to show his or her big talent to a better advantage."

6. "I feel that your questionnaire could actually be divided into two parts, one addressing the skills of the professional accompanist, and the other the basic tools which can be taught in a required accompanying class geared
for the undergraduate collegiate pianist as a means of general exposure."

7. "The program we offer at ________ is not specifically geared for the training of accompanists though that is a significant part of their training. Rather we are striving to develop a diverse pianist that will be well equipped to take advantage of those performing opportunities that exist in the United States today. Our degree is a Master of Music with a concentration in Piano Accompanying and Chamber Music and stresses development of skills in solo piano, accompanying (both vocal and instrumental), chamber music and twentieth century literature. The questions on your form seem to deal mostly with vocal music.

"Unfortunately the song recital has long been in decline in this country, making it difficult for pianists to support themselves in this area. The demand for opera, of course, is strong, but the pianist working in opera is basically a vocal coach where a knowledge of vocal technique, diction, language, and tradition is sometimes more important than pianistic ability.

"With the many demands placed upon pianists today, I feel that training solely in the area of accompanying is misleading."
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