



University of Macedonia
Department of Music Science & Art

**Student base and curriculum design of functional keyboard
skills and group piano courses in higher education:
A pilot study at the University of Macedonia, Greece**

MASTER'S THESIS

submitted by

Athanasios Michail Ramadanidis, BA, BMus, MA

in partial fulfillment of the requirements for the degree of
Master of Musical Arts

Thessaloniki, June 2023

Supervisor: Assoc. Prof. Petros Vouvaris

ACKNOWLEDGMENTS

First and foremost, I want to express my sincere gratitude to my supervisor, Petros Vouvaris, for giving me the opportunity to teach keyboard skills and for guiding me throughout the design and implementation of this study. Thanks are also due to all the participants without whom this study would not have been possible.

Furthermore, I would like to acknowledge the instructors of the Master's program in Piano Pedagogy and Performance who helped me expand my pedagogical and interpretive horizons with their knowledge and devotion. They are Lida Stamou, Igor Petrin, Christos Noulis, Georgios Vranos, Dimitris Kountouras, Kostas Raptis, and Petros Vouvaris.

In addition, I would like to thank all my peers in the Master of Musical Arts program for creating a supportive and inspiring environment of peer support and love for pedagogy and performance.

I also want to express my gratitude to my linguistics PhD advisors, Elena Anagnostopoulou and Winnie Lechner, for their continuous support and patience throughout my musical endeavors.

Lastly, I am grateful to my parents, family, friends, and partner for their unwavering support throughout my studies. A warm and heartfelt "thank you."

Any errors that remain are my sole responsibility.

ABSTRACT

The present thesis presents and discusses the findings of a pilot study conducted at the Department of Music Science and Art of the University of Macedonia in Spring 2022. The study aimed to investigate how the keyboard skills curriculum could be revised to better serve the needs of the students. The existing status of instruction suffered from a narrow student base including only non-piano performance majors, one-on-one instruction of minimal duration, and the content focused on technique and solo repertoire, against literature findings and established practices around the world. To address these limitations, a pilot study was designed that would guide further steps in the curriculum's revision. The study consisted of: (a) an initial questionnaire assessing students' perceptions, beliefs, expectations, and background in regard to keyboard skills; (b) a pre-test evaluating the students' abilities in areas such as technique, harmonization, transposition, chord progressions, and score-reading; (c) semester-long comprehensive instruction focusing on functional skills development; (d) a post-test measuring the students' progress; and (e) a final questionnaire gathering feedback and examining changes in students' perceptions after the curriculum's implementation. An effort was made to incentivize participation among students from various major areas, including applied music studies and music education, composition, and piano majors. Additionally, the study explored the potential benefits of teaching technique classes for beginners separately as well as offering advanced classes to pianists. These classes ran parallel to functional skills. The findings indicate that all students recognize the significance of functional skills as a part of their music education. Moreover, non-pianists considered piano technique and solo repertoire less relevant to their major areas compared to functional skills. The separate instruction of basic technique for beginners was met positively, while pianists embraced functional skills, understanding the connection between harmony and piano performance. In addition, the average performance of piano majors in the pre-test showed that they should receive some form of training in functional skills. Lastly, the majority of the students expressed their desire for more extensive training in keyboard skills throughout their college studies. These results are preliminary but provide valuable insights that can guide future research in this area, which has long evaded scrutiny in Greece and other parts of Europe.

CONTENTS

ACKNOWLEDGMENTS	i
ABSTRACT	iii
LIST OF FIGURES	vii
CHAPTER 1. INTRODUCTION	1
1.1. The many faces of piano instruction in higher education	1
1.2. Teaching functional keyboard skills: the current state of affairs at the University of Macedonia	2
1.3. Thesis outline	3
CHAPTER 2. LITERATURE REVIEW	5
2.1. Class piano in the United States: a long tradition	5
2.2. Functional skills in the 21 st century	10
CHAPTER 3. FUNCTIONAL PIANO IN EUROPE	17
3.1. Introduction	17
3.2. Berlin University of the Arts	18
3.3. Royal Danish Academy of Music	20
3.4. Royal Conservatoire of The Hague	21
3.5. University of Music and Performing Arts Vienna	22
3.6. Greece	24
3.7. Chapter summary	25
CHAPTER 4. A PILOT STUDY AT THE UNIVERSITY OF MACEDONIA	29
4.1. Introduction and objectives	29
4.2. Methodology	31
4.3. Initial questionnaire	34
4.3.1. Previous attendance of keyboard skills	34
4.3.2. Students' expectations and beliefs	36
4.3.3. Student background	37
4.3.4. Discussion	39

4.4. Pre-test	41
4.4.1. Content	41
4.4.2. Results and discussion	42
4.4.3. Student placement	44
4.5. Course	45
4.5.1. Course structure	45
4.5.2. The functional skills classes	45
4.5.3. The basic technique class	47
4.5.4. The advanced class for pianists	48
4.5.5. Challenges and observations	49
4.6. Post-test	50
4.6.1. Content	50
4.6.2. Results and discussion	51
4.7. Final questionnaire	52
4.7.1. Functional skills class evaluation	53
4.7.2. Evaluation of the basic technique and advanced classes	57
4.7.3. Open feedback	58
CHAPTER 5. DISCUSSION	61
CHAPTER 6. CONCLUSIONS AND SUGGESTIONS	65
REFERENCES	67
APPENDIX A: INITIAL QUESTIONNAIRE	71
APPENDIX B: FINAL QUESTIONNAIRE	85
APPENDIX C: PRE-TEST MATERIAL	111
APPENDIX D: POST-TEST MATERIAL	113

LIST OF FIGURES

Figure 1. Emphasis allocation in previous semesters	35
Figure 2. Desired level of emphasis	36
Figure 3. Reported significance for students' major area	37
Figure 4. Self-reported level of proficiency	38
Figure 5. Self-reported skill utilization	39
Figure 6. Reported significance excluding pianists	40
Figure 7. Self-reported proficiency: pianists vs non-pianists	41
Figure 8. Self-reported use: pianists vs non-pianists	41
Figure 9. Self-reported proficiency vs pre-test scores in two functional skills	44
Figure 10. Expectation fulfillment	53
Figure 11. Reported significance for students' major area	54
Figure 12. Opinion on emphasis allocation	54
Figure 13. Adequacy of material covered	55
Figure 14. Adequacy of ability level attained	55
Figure 15. Self-reported proficiency	56
Figure 16. Reported importance for major area: comparison	62

CHAPTER 1. INTRODUCTION

1.1. The many faces of piano instruction in higher education

The piano has become an integral component of various music curricula world-wide, with almost all higher education music programs incorporating some form of piano instruction as part of their degree requirements. However, keyboard skills are treated differently across different countries, institutions, and degree programs. This variability arises from the different answers given to a common set of four interconnected questions: *Who? Why? What? and How?*

The question of “Who” pertains to the student base that should receive piano instruction. While piano is often a mandatory subject for all music students (cf. NASM, 2023), the specific student groups to which piano courses are offered differ greatly among countries, institutions and/or major areas. In the United States, for example, piano proficiency requirements set by the National Association of Schools of Music (NASM, 2023) apply to nearly all music majors, resulting in the majority receiving at least two years of piano instruction (Skroch, 1991). In Europe, the situation is complex due to the absence of a unified entity setting curriculum guidelines. In Greece, for instance, whether music education students receive keyboard instruction depends on the institution. While the Aristotle University of Thessaloniki and the Ionian University have piano requirements for music education students (*AUTH Music Department – Study Guide*, n.d.; *Ionian University – Study guide*, n.d.), the University of Athens and the University of Macedonia do not (*University of Athens – Undergraduate Studies*, n.d.; *University of Macedonia – Study Guide*, n.d.). On the other hand, the University of Macedonia does require orchestral instrument performance majors to take two semesters of keyboard skills.

The question of “Why” explores the purpose of piano instruction. Apart from piano majors, whose primary objective is mastery of the instrument, piano is primarily viewed as a tool by other music students, such as future general music teachers, conductors, composers, performers of other instruments, and producers (cf. Uszler, 1992). Keyboard skills instruction moreover serves the additional role of facilitating the learning and comprehension of music theory and analysis (Bastien, 1973).

The question of “What” centers on the skills taught and respective learning outcomes. The latter are related to the purpose of instruction and may encompass both technical and functional skills. For non-piano majors, who do require a solid technical foundation but do not have to be as dexterous as professional pianists, functional skills are prioritized. According to Chin (2002), functional piano skills are “practical skills

that allow the student to use the piano as a functional teaching tool. These functional piano skills include (but are not necessarily limited to) sight reading, transposition, harmonization, improvisation, playing by ear, playing chord progressions, technique, critical listening, ensemble repertoire, accompanying, analysis, and score reading.” Even though the primary focus of functional skills is teaching, functional skills are also valuable for other music professionals such as orchestra, band and choral directors, and instrumental pedagogues, who often need to accompany their students (Young, 2010).

The question of “How” addresses the instructional methods employed in teaching these skills, with a primary distinction being drawn between individual applied lessons and group or class instruction. Applied lessons have traditionally been the primary method of instrumental and vocal instruction throughout the Western world, whereas class piano emerged as a prominent instructional modality in the 19th century, and gained significant popularity throughout the 20th century, particularly in the United States, where it was widely utilized in the training of prospective music educators (Richards, 1962).

As there are no definitive right or wrong answers to these four questions, curriculum designers around the world routinely base their decisions on a conglomeration of pedagogical considerations, cultural traditions, established practices, state or association guidelines, and funding availability. This creates a diverse landscape of piano instruction across the globe. Nevertheless, an increasing body of literature which delves into various aspects of piano instruction in higher education and highlights its numerous benefits can be used to inform curriculum decisions. Over the past decades, pedagogues and authors have been exploring pedagogical, curriculum, and logistical considerations, making significant contributions (i.a. Buchanan, 1964; Stacy, 1967; Bastien, 1973; Fisher, 2010; Pike, 2017). This literature can and should be consulted when curricula are designed or revised, as most institutions that focus on the teaching of Western music share a common core of principles regarding their curriculum structure and educational philosophy (enough so to readily recognize each other’s degrees).

1.2. Teaching functional keyboard skills: the current state of affairs at the University of Macedonia

There is consensus in the literature that proficiency in keyboard skills is beneficial to all musicians (i.a. Christensen, 2000; Young, 2010). As a result, nearly all undergraduate music programs in the United States adhere to NASM (2023)’s guidelines regarding piano proficiency. In the piano curricula for non-piano majors, the emphasis is placed on cultivating skills that will hold practical value in students’ future careers

(Chin, 2002; Yi, 2015). Consequently, functional skills take precedence over technique, which is geared towards serving functional purposes, while solo repertoire is employed primarily for supportive purposes. In the teaching of functional skills, group or class piano has long been the preferred method of instruction as it has several merits: it not only provides a cost- and time-efficient way to teach a larger number of students, but it also particularly lends itself to teaching of functional skills as it enables interaction and collaboration between the students in problem-solving and ensemble activities, as well as helps build network of peer support, both of which are lacking from the private lesson (Sheets, 1983; Fisher, 2010; Pike, 2017).

As of January 2022, the existing situation at the University of Macedonia with regard to the teaching of functional keyboard skills was at odds with literature findings concerning the student base, the method of instruction, and the course content. Firstly, according to the curriculum (*University of Macedonia – Study Guide*, n.d.), only non-piano performance majors were required to take keyboard skills classes (*University of Macedonia – Course Descriptions 1.*, n.d.). Secondly, the method of instruction was private one-on-one lessons, with students ending up receiving as little as a ten-minute lesson a week. Thirdly, as corroborated by undergraduate students who participate in the present study, the content of the course was primarily oriented towards technique and solo repertoire, deviating from the official course description.

The pilot study presented here aimed to address these issues by substantiating the claim and putting forth a proposal for the expansion of the student base, the revision of the delivery method, and the adjustment of the content of the keyboard skills class.

1.3. Thesis outline

Chapter 2 reviews the literature around functional keyboard skills and class piano, all of which originates from the United States. As no literature on the status of piano instruction in Europe was found, it was deemed useful to take a look at selected curricula of major European higher music education institutions. Therefore, Chapter 3 examines the piano curricula of four universities and conservatories in Germany, Denmark, the Netherlands, and Austria, as well as at the four universities that offer undergraduate music programs in Greece. The concluding section of the chapter discusses the differences that emerge among them as well as overall tendencies in Europe and the United States. Chapter 4 presents the objectives, structure and methodology of the study, and reports the results. As the study was divided into several stages, each of which informed the next one to some degree, results of each stage are discussed at the end of their respective section, whenever necessary. Chapter 5 discusses the overall findings of the

study. Chapter 6 makes suggestions for future research, as well as provides recommendations for the piano curriculum at the University of Macedonia based on the insights gained from the study.

CHAPTER 2. LITERATURE REVIEW

2.1. Class piano in the United States: a long tradition

The United States has a rich history of class piano in education. Richards' (1962) dissertation titled "Trends of Piano Class Instruction" investigates the development of class piano in the US from the 19th century to his time, serving as a testament to this long tradition. Richards (pp. 22–26) presents two letters to the editor published in 1860 in the magazine *Etude*, both criticizing and condemning group instruction as pedagogically inferior to one-on-one lessons and driven by financial motives. Despite early criticism, class piano gained support in the following decades. In 1887, Professor Cady at the University of Michigan advocated for group instruction as a means to develop musicianship (Richards, 1962; pp. 28–32). By the turn of the century, class piano was increasingly recognized for its affordability and pedagogical advantages, not only by music educators and piano pedagogues but also by the US Office of Education (pp. 32–36). Class piano provided a cost-effective way to introduce piano education in public schools. By 1930, there were already 132 higher education institutions offering courses in class piano pedagogy (p. 106). Over the next few decades, class piano became the primary method of college piano instruction for music majors. The early introduction of electronic pianos in 1956 further facilitated this trend (Richards, 1978; cited from Skroch, 1991, p. 11). It is no surprise, then, that the US became a leading country in group piano instruction. The literature on the topic has been prolific, with numerous articles, dissertations, and books published to this day (a.o. Richards, 1962; Buchanan, 1964; Skaggs, 1964; Stacy, 1967; Lyke, 1969; Bastien, 1973; Hunter, 1973; Jackson, 1980; Lancaster, 1981; Skaggs, 1981; Shockley, 1982; Lowder, 1983; Sheets, 1983; Johnson, 1987; McDonald, 1989; Skroch, 1991; Christensen, 2000; Chin, 2002; Laughlin, 2004; McWhirter, 2005; Fisher, 2006; Fisher, 2010; Young, 2010; McCoy, 2011; Stoltzman, 2014; Yi, 2015; Baker, 2017; Pike, 2017; Chandler, 2018; Hahn, 2019; Snell & Stringham, 2021).

Functional skills and teaching focus

Given the educational orientation of class piano in the US, the need for the development of functional skills that are useful in teaching was noted early. In 1969, Lyke asked class piano teachers and music educators to rank functional skills according to their importance. Both groups agreed that harmonization, sight-reading, accompany-

ing, critical listening, playing by ear, chord progressions, analysis, transposition, technical development, and improvisation were the most important. However, instrumental score playing, memorization, and figured bass scored the lowest. Repertoire study was deemed important by piano teachers, but not by music education instructors.

In 1964, Buchanan reported the most common requirements for piano proficiency examinations for music education majors at the 61 institutions she surveyed. These requirements included technical facility, literature, sight reading, transposing, improvising, accompanying, and playing assembly songs, scales, chords, cadences, and progressions. However, in another section of her survey, Buchanan discovered that two-thirds of the 312 music educators, including choral, band, and orchestra directors, as well as elementary music teachers, music supervisors, and college music educators, reported insufficient training in these skills. Buchanan attributed this issue to the low requirements in college programs and the fact that the same percentage of teachers had no prior piano study. Another noteworthy finding was the correlation between the focus area of music educators and the emphasis on specific skills. It was observed that general music and choral teachers placed greater importance on accompanying and sight-reading skills, whereas band and orchestra directors prioritized score-reading abilities.

The dissociation between functional skills and classical piano technique and repertoire was also stressed in Buchanan's remark "that the ability to play scales, Beethoven Sonatas, Bach Inventions, and memorize an extensive repertoire is not an assurance that the pianist is capable of harmonizing melodies, improvising, playing scores, playing accompaniments, playing by ear, and reading at sight." Lyke (1969) went as far as to describe two distinct "camps": the "traditional" camp, consisting of applied piano instructors who prioritized literature, and the "functional" camp, represented by music educators. This "terminology" was also adopted by Bastien (1973, p. 316), who suggested a combination of both aspects in the piano minor curriculum.

In 1973, Hunter interviewed 35 functional piano instructors across 25 institutions on the West Coast and found that sight reading, technical development, critical listening, chord progressions, harmonization, and analysis were taught by all instructors, whereas accompanying, transposition, improvisation, and playing by ear were taught by fewer instructors (decreasingly in order of exposition). Hunter also found a correlation between the skills taught and the reported effectiveness of teaching technique and materials. The materials for accompanying, transposition, and improvisation were deemed inefficient by the instructors.

In 1987, Johnson surveyed 111 randomly selected instructors of class piano across the US. He found that only a fifth of class time was actually devoted to functional skills on average. Johnson contrasted that with the recommendation of five piano pedagogy experts he consulted, who contended that half of class time should be allocated to func-

tional skills, and the rest should be split among technique, repertoire, artistic skills, and help for individual students (pp. 148–149).

Lowder (1983) conducted a comparison between skill rankings of Bachelor of Music Education graduates and faculty members at the Ohio State University. The findings revealed a significant consensus, particularly in the top five skills, which included cadences, sight-reading, score-reading, harmonization, and accompanying. Interestingly, elements of technique such as scales, arpeggios, and memorized piano solos were ranked as the least important by both groups.

This literature indicates a general consensus that functional skills are important, with specific skills being of higher interest for different areas of teaching, but also persistent shortcomings in training students in those skills.

Curriculum concerns

Naturally, the development of functional skills on the piano relies on establishing the essential technical foundations first, or at the very least, doing so concurrently, particularly when students have limited or no prior hands-on experience with the instrument upon entering higher education. Several authors acknowledged this challenge and expressed concerns about class piano curricula. In fact, Bastien (1973) went as far as stating that “unfortunately, the class piano program will not realistically be able to provide a comprehensive background for all the students enrolled.”

In 1964, Buchanan proposed that the teaching of functional skills should follow one year of class piano for beginners. Similarly, Stacy (1967) suggested that piano beginners be separated from students who have had previous studies. She further noted that some institutions distinguished between Class Piano, which included technique and repertoire, and Functional Piano, which focused exclusively on functional skills. Crucially, she emphasized that the primary objective of piano classes should not revolve around students meeting requirements and graduating, but rather on equipping them with the ability to proficiently apply functional skills in their teaching. This learning process could be time-intensive, contingent on the students’ initial ability level, necessitating several semesters, potentially extending up to four years, and involving two to three weekly meetings.

The importance of ample time and group homogeneity was also stressed by Richards (1962). At Richards’ time, most institutions typically offered two years of piano to minors, making the development of so many different skills in this limited time a very challenging task. Almost three decades later, in 1991, the average duration of piano classes had not changed, as Skroch reported that over half of the institutions offered

two years of class piano, 10% offered three years, and 7.5% offered four. However, Skroch's study revealed that group homogeneity could be achieved at 75% of the institutions through placement auditions.

Group instructor training

Buchanan (1964), Lyke (1969), and Bastien (1973) all underscored the significance of a skillful and experienced instructor in teaching functional skills. It was evident that applied instructors, who usually were performing pianists themselves, did not automatically possess the necessary qualifications to lead a piano class. The need for appropriate training in pedagogy and instructional techniques for teaching functional piano to groups was clear. Lancaster (1981) proposed that graduate programs in performance or music education should provide flexibility for specialization in various pedagogy areas. This would enable students to effectively prepare for alternative career paths, including independent music teaching, group piano instruction in public schools, or teaching at the college level. The importance of training keyboard pedagogy majors in functional skills and group pedagogy techniques was also stressed by Johnson (1987).

In 1991, Skroch expressed similar concerns, commenting that "instructors may hold degrees in piano performance or music education, but seldom have backgrounds in both areas; even more rarely do they have a background in piano pedagogy, or more specifically, group teaching." The either/or situation in teaching background and focus was also highlighted by Uszler (1992), who noted that classroom teachers, who were skilled in teaching groups, lacked the confidence and background required to teach harmonization and transposition or to guide creative activities, whereas keyboard teachers, who were informed in musical matters, lacked group teaching experience.

Piano majors

Shockley (1982) revisited the curriculum of piano majors and recommended extending group instruction to piano majors, along with specialized training in group pedagogy. Her concern was twofold since pianists, apart from not being familiar with learning in groups, had to develop functional skills themselves, since functional skills were not part of applied lessons. In a survey conducted by McDonald (1989), the curricula of functional skills classes for undergraduate pianists at 259 NASM institutional members were examined. The results revealed that only a quarter of these institutions offered functional keyboard skills classes designed specifically for undergraduate piano

majors. However, a significant majority, three-fourths of the institutions, mandated that piano performance majors enroll in at least one skills class, while over half of them required piano pedagogy majors to do the same. Among the institutions that provided specialized functional skill courses for piano majors, a high amount of emphasis was placed on harmonization, chord progressions, transposition, ear training, sight-reading, and accompanying, followed by score reading (choral), modulation, improvisation, score reading (instrumental), and ensemble repertoire. Figured bass, playing by ear, and informal idioms were considered less important, with memorization, solo repertoire, and technique being completely left out, as they were covered in applied lessons. Notably, McDonald observed that “the goals of functional keyboard skills classes for piano majors differ so greatly among schools that only general agreement exists among educators regarding experiences and competencies expected.”

Course overlap

Lyke (1969) and Bastien (1973) highlighted an additional challenge of class piano, which is its intersection with other courses such as music theory, aural skills, and music history. On one hand, class piano is expected to facilitate the learning of these subjects, while on the other hand, it also relies on them as a foundation, since a solid understanding of theoretical music concepts is essential for developing functional skills. Consequently, the curriculum for class and/or functional piano must be carefully designed and integrated into the study program. However, Skroch’s (1991) survey revealed that only one-third of piano instructors (comprising 381 valid responses from participants across 46 states and the District of Columbia) reported an overlap between class piano and other music classes. These were primarily year one and two theory.

Group pedagogy

The efficacy of group instruction was examined by Jackson (1980), who looked for group size effects on individual achievement in beginner piano classes across various age groups, spanning from 5 to 19 years old, and group sizes ranging from 2 to 8 students. Interestingly, Jackson’s findings indicated no statistically significant differences in achievement based on group size. However, the author acknowledged the need for further research, suggesting that the study be replicated with different class sizes and students of varying levels of advancement to establish more definitive conclusions. Note that during Richards’ (1962) time, the national average for beginner piano classes

stood at six students, whereas in intermediate and advanced piano classes, the average group size did not exceed four.

Other pedagogical considerations were brought up by proponents of class piano early on. Skaggs (1964) emphasized that while private teaching may be suitable for teachers aiming to create “prize-winning students,” group teaching is a greater reward because it nurtures “creative, self-sufficient musicians as well as performers.” In 1981, Skaggs also warned that the group lesson should not become a series of short private lessons in which each individual student gets ten minutes or less. Such an approach would fail to capitalize on the advantages of group dynamics and teaching, making it inferior to individual applied lessons, as “the uninvolved students may become bored, daydream, or create a disturbance.” To address this, the teacher has to ensure that the students are active and have opportunities to participate throughout the lesson. Moreover, Sheets (1983) argued that effective group interaction should include discussion, peer teaching, positive motivation through peer support, and critical listening. Sheets contended that the implementation of these practices would yield enormous benefits for both the students and the instructor.

Modality of instruction

Class piano has been traditionally taught in piano “labs,” i.e. classrooms equipped with electronic keyboards. Over time, these labs have evolved to incorporate modern digital pianos and various complementary systems such as computer screens, cameras, and controllers, which have become the standard today. Bastien (1973) discussed several benefits of electronic pianos in class piano settings. Firstly, they occupy less space compared to acoustic pianos, and are more cost-effective. Additionally, the use of headphones keeps noise levels low, ensuring a conducive learning environment. Moreover, electronic pianos facilitate teacher-to-student and student-to-student communication, as well as collaborative activities within subgroups, thereby enhancing the efficiency of class teaching. A piano lab can consist of a range of instruments, varying from 4 to 24.

2.2. Functional skills in the 21st century

The 21st century has witnessed a surge in class piano-related literature. This expanding body of literature builds on seminal works from the previous century, adding to or updating, refining, and re-examining earlier findings. More recent works are discussed separately not because the American music education system has undergone

radical transformations but rather because education itself is dynamic, evolving alongside social trends and technological advancements. Consequently, even issues that have been thoroughly investigated are never truly settled. In addition, setting an arbitrary boundary helps us better understand the subject in its historic dimension. The rest of this section presents the most recent findings.

In a survey conducted by Christensen (2000), the importance of functional piano skills was examined through the perspectives of music teachers specializing in band, choral, orchestra, and general music education. The study involved 472 teachers from various regions across the United States. The findings of Christensen's research align with the earlier work by Buchanan (1964), revealing discrepancies in the usage of functional skills among educators specializing in different areas. While band directors emphasize practices such as transposing instrumental parts, harmonizing melodies using chord symbols, playing scales and arpeggios, and sight-reading open and closed scores, choral directors reported harmonizing melodies using chord symbols, improvising accompaniments, sight-reading vocal or instrumental open and closed scores, sight-reading accompaniments, playing scales and/or arpeggios, accompanying groups, and playing familiar songs by ear using simple chords and accompaniments. On the other hand, orchestral directors mentioned harmonizing melodies without the aid of symbols, sight-reading accompaniments, sight-reading alto or tenor clefs, and playing scales and/or arpeggios. Lastly, elementary school music teachers reported routinely harmonizing melodies with and without the aid of symbols, improvising accompaniments, playing familiar songs by ear using simple chords and accompaniments, playing scales and/or arpeggios, and accompanying a group. The teachers' responses underscore the importance of establishing a basic yet solid technical foundation, as indicated by the inclusion of scales and/or arpeggios in the practice routines of all educator groups.

Additionally, the survey revealed that many educators recognized their limitations in functional keyboard skills by stating that they would use functional keyboard skills more often if they were more proficient. This finding indicates that deficiencies in training persist even after several decades (cf. Buchanan, 1964).

Importantly, virtually all participants in Christensen's survey recognized the significance of functional skills for all music educators, regardless of their area of specialization, with accompanying and score-reading being identified as the most important skills. Notably, memorization and piano repertoire were considered the least important skills for music education students. However, Christensen proposed that the study of elementary solo repertoire might be necessary to help students progress to a level where they can effectively play elementary accompaniments and read open scores.

Similar to concerns raised by Buchanan (1964), Stacy (1967), and Richards (1962), Christensen highlighted the narrowness of the two-year timeframe within which stu-

dents are expected to become proficient in functional piano skills, often without prior piano experience. Furthermore, Christensen noted that if students start developing functional skills during their first two years of college, pass proficiency exams, and then stop practicing, these skills may be lost before they begin their teaching careers. The author suggests that colleges could raise the overall proficiency level by setting a prerequisite of at least two years of prior piano experience. This would enable functional skills courses to focus on advancing students' proficiency instead of remedial skills.

Lastly, Christensen commented on the fact that music education majors whose main instrument is the piano are typically exempt from class piano. The author proposed that these students should enroll in at least one or two semesters of a functional skills class specifically designed for pianists. Recall that at the time of McDonald's (1989) study, only one-fourth of NASM institutions offered functional piano classes specifically designed for piano majors.

In another study, Chin (2002) profiled class piano instructors at various institutions in the United States, examining their educational background and teaching experiences. The survey included 304 responses from instructors listed in the College Music Society Directory (2000–2001). The findings revealed that 75% of the class piano instructors belonged to the applied piano faculty, with 35% also serving as pedagogy instructors, while only 10% were from the music education faculty. Interestingly, 65% of the instructors reported receiving training in the teaching of functional keyboard skills, and 55% had taken courses in group techniques.

Yet, Chin identified a deficit in the use of multidimensional modes of instruction and group dynamics among instructors who lacked training in group techniques. These instructors tended to conduct class piano as a series of mini-lessons without promoting interaction between students (cf. Skaggs, 1981). Furthermore, Chin remarked that "class piano teachers did not teach skills that they knew were relevant or useful for their students, but (with exception to harmonization) taught skills that were similar to those covered in a typical private studio lesson" (Chin, 2002; p. 63).

Chin's survey moreover revealed that a greater emphasis was placed on repertoire compared to what Skroch (1991) had reported a decade earlier. Surprisingly, there was no significant difference in the emphasis on the study of repertoire between music education and applied music faculty, even though only five respondents listed repertoire as a practical skill for their students. Moreover, in contrast to previous studies, which highlighted the importance of accompanying, score-reading, and transposing skills, Chin's study found that only sight-reading and harmonization were emphasized in class. Interestingly, when instructors were asked to evaluate the skills important for a class piano instructor, functional skills were *not* prioritized. According to the author, this finding highlighted an alignment between the self-concept of class piano instruc-

tors and the areas they placed emphasis on, which came at the expense of developing skills that are specifically relevant for prospective music teachers in public schools. It is worth noting that at the time of Chin's survey, almost all class piano instructors (98%) used electronic piano labs, with an average of fourteen instruments ranging from six to forty, while class sizes varied from four to fifteen students. Overall, Chin's study shed light on the profile and teaching practices of class piano instructors, highlighting the need for further emphasis on relevant functional skills and effective instructional strategies.

Subsequent studies have aimed to examine the nuanced utilization of functional skills among various professional groups. In a survey conducted by McWhirter (2005), the focus was on choral directors in secondary education and their use of functional skills, as well as their expectations of student teaching interns. The findings revealed that student accompanists were rarely employed, with most directors relying on part-time paid accompanists. However, a significant majority of the choral educators personally played the piano in the classroom on a daily or frequent basis. The survey also explored the participants' preparation in functional skills during their college education. Approximately half of the respondents considered their training to be "adequate" or "very adequate," while about one third found it "somewhat adequate," and around 15% deemed it inadequate. The skills that choral directors employed most frequently were score-reading of vocal parts (including playing and singing) and accompanying. Similarly to Christensen (2000)'s survey, many participants stated they would use functional skills more extensively if they felt more proficient. Additionally, a majority emphasized the importance of functional skills for student teaching interns. Based on the survey results, McWhirter suggests that pre-college piano students who are interested in teaching should receive training in functional keyboard skills as part of their lessons. The author also proposes integrating functional skills into choral education methods, conducting classes, and voice lessons.

In another study, Young (2010) investigated the utilization of functional skills among the rather understudied group of "professional musicians", which includes faculty members, performers, and private instructors, excluding primary and secondary music educators. Young's survey revealed that all professional musicians regularly transposed melodies, sight-read accompaniments, and played scales. However, they typically did not improvise accompaniments, practice or memorize piano solos, devise modulations, compose music, or accompany groups. Faculty members also played by ear, played chord progressions, and accompanied soloists regularly. Performers, on the other hand, frequently transposed accompaniments, harmonized melodies, and accompanied soloists, while teachers often read open scores and transposed accompaniments.

When examining participants' development of functional piano skills, Young found that the more years of piano lessons they took before entering college, the more frequently they employed functional piano skills. These skills encompassed improvising accompaniments, transposing accompaniments, reading open scores, sight-reading accompaniments, playing and memorizing piano solos, playing four-part chord progressions, devising modulations, playing scales, and accompanying soloists and ensembles. Notably, most participants reported acquiring their functional piano skills through self-learning or non-piano music classes, with group piano classes not clearly identified as the primary venue for acquiring such skills. In the same vein of Christensen (2000) and McWhirter (2005)'s studies, most participants stated they would use the piano more frequently were they more proficient, and they believed that undergraduate students should receive moderate or substantial training in functional keyboard skills.

Furthermore, Young's survey revealed a positive correlation between the number of semesters participants had taken piano lessons in college and their utilization of specific piano skills, including accompanying soloists and ensembles, sight-reading and transposing accompaniments, reading open scores, playing and memorizing piano solos, playing chord progressions, and playing scales. However, an inverse correlation was found between the utilization of functional skills and the number of semesters spent in group piano classes. Participants with more semesters of class piano reported less frequent use of skills such as melody harmonization, improvising accompaniments, sight-reading accompaniments, devising modulations, composing, and accompanying soloists or ensembles.

It is important to note that Young's findings should be considered preliminary due to the small and regionally concentrated sample size, with a total of 109 valid responses across all three subgroups. Nevertheless, the findings raise concerns about the perception of class piano as the primary source of learning functional skills among professional musicians, which is reflected in the negative correlation between the number of semesters of class piano and the utilization of functional skills.

The perceptions and attitudes of undergraduate students towards functional keyboard skills have been the subject of investigation as well. Chandler (2018) conducted a survey at the University of South Carolina School of Music to explore this area. The survey found that students placed significant emphasis on playing chord progressions and harmonizing melody lines as the most important aspects of their music education. Open score reading of choral works, sight-reading, and piano accompaniment received moderately positive responses, while open score reading of instrumental works and learning repertoire at the piano generated more mixed or negative feelings.

The survey also highlighted an interesting trend regarding the students' recognition of the importance of harmony. While the students acknowledged the importance of

harmony in relation to chord progressions and harmonizations, they did not recognize its relevance to the same degree for other skills such as sight-reading, accompanying, score reading, and learning repertoire. This discrepancy suggests that students may have a limited understanding of the broader scope of functional harmony beyond chord progressions and harmonizations.

Furthermore, the survey indicated a noticeable difference between the students' confidence in using harmony in music theory and their ability to apply these skills on the instrument. The students consistently expressed less confidence in the practical application of these skills, revealing a gap between their theoretical knowledge and their instrumental proficiency. The observed discrepancy between theoretical knowledge and practical application highlights the need for a more comprehensive approach to developing functional keyboard skills in the context of class piano.

In 2017, Baker published the results of a survey on the attitude of teachers toward the use of the piano in elementary general music classrooms. The teachers reported that piano was an important part of elementary music and found it mostly useful for accompaniment purposes and less so for pitch learning, performance, or modeling. Confirming findings of previous studies, teachers who started taking piano lessons at a young age tended to use the piano more frequently. A few participants stated their concern about a growing lack of piano skills in preservice teacher education programs.

In a related but larger-scale study, Snell and Stringham (2021) surveyed the perceptions of functional piano skills among pre- and in-service music educators. The participants were asked about their acquisition and utilization of skills categorized into five main areas: technique, repertoire, sight-reading (including accompaniments and vocal/instrumental scores), accompanying and functional piano skills (including transposition, harmonization, and chord progressions), and generative creativity (composition and improvisation).

Both pre-service and in-service teachers consistently reported learning basic piano technique, scales, and repertoire in piano classes. They also indicated varying degrees of proficiency in other skills such as sight-reading and harmonization. Interestingly, pre-service participants expressed a greater anticipation of utilizing specific skills like accompanying and functional skills, even though their reported level of proficiency in those areas was not as high. On the other hand, in-service teachers' reports supported the perspectives of pre-service teachers, as their practical application of accompanying and functional skills exceeded their self-reported training in those areas.

However, in-service teachers reported using all skills less frequently compared to the responses given by pre-service teachers. Both groups acknowledged the importance of more advanced technical and functional skills for teaching, although the patterns of responses regarding sight-reading skills were unclear. Furthermore, statistically signif-

icant differences were found between choral and non-choral in-service teachers, with choral teachers demonstrating a higher frequency of using skills across all five categories. The results of Snell and Stringham's (2021) study align well with the findings of previous studies, providing further insights into the perceptions and utilization of functional piano skills among music educators.

In general, the literature from the 1960s onwards tends to concur on several key points:

- (a) Functional skills are important for all musicians, especially for music education majors.
- (b) Functional skills should be tailored to the specific needs of students and their specialization areas, as these may vary.
- (c) Group instruction is suitable for teaching functional skills, but proper training of the class instructor in group pedagogy is essential.
- (d) The development of technique is necessary as long as it serves functionality.
- (e) Keyboard skills classes encompass aspects of general musicianship, including theory and aural training.
- (f) First-year students may have diverse backgrounds in keyboard skills.
- (g) Keyboard skills classes need to be carefully designed to address the above points.
- (h) The current situation in the US regarding functional keyboard skills is not ideal and may be deteriorating.

Several recent studies and publications have addressed the teaching and curriculum development for class piano. Notable works include those by Fisher (2006; 2010), Yi (2015), Pike (2017), Stoltzman (2014; specifically focused on Pop and Jazz for Music Industry majors), and Hahn (2019). Works that are particularly relevant for the present study will be discussed in Chapter 4.

The next chapter explores the current status of piano instruction in higher music institutions in Europe. Specifically, piano curricula at four institutions in Central and Northern Europe, and four institutions in Greece are discussed. The chapter concludes by highlighting the differences in scope and philosophy between the two sides of the Atlantic.

CHAPTER 3. FUNCTIONAL PIANO IN EUROPE

3.1. Introduction

Class piano is well established in the United States but not as prevalent in Europe. There are several reasons for this discrepancy. Firstly, Europe is composed of several countries with different histories, musical traditions, and educational systems. The place of music in schools differs greatly from one country to another, and, consequently, so does the education of future music teachers and music professionals. While the National Association of Schools of Music (NASM) in the US has been providing guidelines for music degree programs for almost a century (cf. NASM, 2023), efforts to standardize compatibility and qualifications in higher education in Europe started with the Bologna Process in 1999 (*The Bologna Process*, n.d.). The investigation of higher music education has been the task of the ‘Polifonia’ Bologna Working Group and its predecessors, the AEC Bologna Working Group and the ‘Polifonia’ Tuning Working Group. The project’s results have been published in *Reference points for design and delivery of degree programs in music* as part of the series *Tuning educational structures in Europe* (Polifonia, 2009). However, the objectives of the project were more modest than providing specific guidelines for degree programs, as the title suggests. The excerpt below is indicative:

The name *Tuning* was chosen for the project to reflect the idea that universities do not look for uniformity in their degree programmes or any sort of unified, prescriptive or definitive European curricula but simply for points of reference, convergence and common understanding. The protection of the rich diversity of European education has been paramount in the Tuning Project from the very start and the project in no way seeks to restrict the independence of academic and subject specialists, or undermine local and national academic authority. (Polifonia, 2009; p. 6)

A further complication is that, in some countries, the programs that train teachers to enter public schools do not adhere to the Bologna process. For example, in Austria, future general music teachers are required to choose two subjects, including music, and must obtain a Master’s degree to obtain teaching certification (*Austria*, n.d.). In Sweden, future music educators have to enroll in a core set of courses that are common for all general teachers. This core spans over three semesters, resulting in a minimum study duration of nine semesters (*Sweden*, n.d.). In some extreme cases, music has been completely excluded from the compulsory school curriculum (*Spain*, n.d.).

It should be noted that this complex landscape of general music education in Europe has implications for the role of class piano in higher education, as class piano is

closely tied to the training of future music teachers. However, this is not to say that there is no place for piano and/or functional skills classes in European higher music education, but rather that the different traditions and diverse educational approaches result in significant variability.

Sections 3.2 through 3.5 aim to highlight a few different approaches to piano instruction taken in four European institutions: the Universität der Künste Berlin (Berlin University of the Arts; UdK), the Royal Danish Academy of Music (RDAM), the Royal Conservatoire of The Hague, and the Universität für Musik und darstellende Kunst Wien (University of Music and Performing Arts Vienna; MDW). The selection of these institutions is arbitrary and by no means representative. They solely serve to showcase some different approaches to functional piano that can currently be found at major European higher music institutions. Although it was initially intended to include a slightly larger and geographically more diverse sample, only a limited number of institutions make their curriculum descriptions and study guides available online, and, therefore, a more thorough investigation of European piano curricula will be left for a future study. Also note that tracing the history of functional and/or class piano in Europe is not an easy task, as there are hardly any secondary resources on the subject and it is likely that one would probably have to delve into the original archives of music institutions to observe the curricula evolution over time. While there may be a number—even a significant one—of publications in national music and education journals, they are not easily accessible and/or never made it to the international literature.

Section 3.6 offers an overview of the current status of piano instruction in Greece and section 3.7 discusses and summarizes the findings of this chapter. In all institutions examined, four curricula dimensions are of interest: (a) the student base; (b) the modality of instruction (one-on-one vs. group/class); (c) the skill emphasis (technique, repertoire, and functional skills); and (d) the duration of keyboard study in semesters.

3.2. Berlin University of the Arts

Among the degree programs offered by UdK (*Universität der Künste Berlin – Studium*, n.d.), there are two music education ('Lehramt Musik') programs, for primary and secondary schools, respectively, an artistic pedagogy program ('Künstlerisch-Pädagogische Ausbildung'), as well as piano performance and orchestral instrument performance programs. All of these programs span four years.

Both music education programs have nearly identical requirements in terms of piano proficiency. They both require four semesters of *Schulpraktisches Klavierspiel*, which focuses on practical piano skills for teachers. The course involves accompanying songs

of various genres and styles, improvising, and arranging popular music. Students also develop their understanding of music theory, including harmonic models, progressions, and formal structures, through their piano playing. Additionally, they learn how to interpret choral and instrumental scores and demonstrate different musical styles and genres through improvised piano performances. The examination includes performing six songs with the requirement of transposing two of them. Students must also complete an improvisation using a model and a spontaneous improvisation on a given theme. Lastly, they are expected to perform from a lead sheet, which is provided 30 minutes before the exam, using both piano and voice. Interestingly, the instruction mode of *Schulpraktisches Klavierspiel* is one-on-one instruction, as is the case with all UdK piano courses examined here.

In addition to *Schulpraktisches Klavierspiel*, education students are required to enroll in *Klavier* 'Piano', either as a primary or secondary instrument. If piano is chosen as the primary instrument, the course must be taken for six semesters, while for secondary instruments, it is four semesters for primary education and six semesters for secondary education. The aim of these more "traditional" piano lessons is for students to develop technical proficiency on the instrument, enabling them to perform works of "suitable difficulty" and learn how to practice independently. The repertoire encompasses a wide range of styles, genres, and historical periods, including works from the 20th and 21st centuries. Additionally, students acquire foundational skills in sight-reading and sight-singing. Therefore, these two courses complement each other by providing a solid technical and functional foundation for music teachers.

The artistic pedagogy program offers applied piano lessons for eight semesters to piano majors and for seven semesters to students who have a different primary instrument. For piano majors, the lessons focus on technique, representative repertoire, public performance, and chamber music. These lessons are supplemented with group discussions and instruction on collaborative work, pedagogy, comparative analysis, and reflection on interpretative and technical matters. The focus for non-piano majors is slightly different: while students are still expected to develop proficiency in piano and chamber music literature, they also learn how to accompany pieces from the repertoire of their main instrument, and simplify the accompaniments if necessary. Additionally, they receive group lessons focusing on improvisational skills, sight-reading, and accompanying in specific styles such as jazz and rock, tonal models using major-minor scales, elements of contemporary music, and basso continuo.

The performance degree programs do not include functional skills training. Piano majors receive applied lessons for eight semesters, whereas other instrumental majors study piano for four semesters. However, the latter group still receives training in accompanying, with emphasis on the repertoire of the primary instrument.

Overall, UdK offers a wide range of courses tailored to the needs of each program. General music education students receive extensive training in both piano and functional skills through one-on-one lessons. All pedagogy students receive piano lessons throughout their studies, but only non-piano majors receive training in functional skills. Piano performance majors do not receive training in functional skills, while other performance majors primarily focus on accompanying their primary instrument.

3.3. Royal Danish Academy of Music

The undergraduate degree programs at the Royal Danish Academy of Music (*RDAM – Bachelor’s programme curricula*, n.d.) have a typical duration of three years. At RDAM, class piano instruction is more prevalent. Music education majors are required to take five semesters of Practical Piano, which is taught in a hybrid format of private and class instruction. In addition to repertoire, the course covers various functional skills, including playing melodies and chords, accompaniment, improvisation, harmonization, transposition, sight-reading, reduction, playing simple scores, and even “prelude development”. According to the course’s description, the learning outcomes of Practical Piano include understanding the piano’s role in teaching and communication, using it as a tool for ensemble playing and music theory, applying fundamental piano skills, managing practice time effectively, expressing musical ideas through simple piano pieces, and evaluating artistic challenges. The examination consists of a practical test, which includes performing and transposing one of three pre-submitted pieces with lead-sheet notation style in one of twelve keys, and a piece for piano out of three pre-selected ones in one of two keys. The test also includes *secunda vista* tasks such as playing an easy piece for the piano, harmonizing a melody, and accompanying a song, all of which are given before the exam.

Interestingly, apart from Practical Piano, the Aural Training class at RDAM also has a piano component. The course description states that students are expected to “be able to perform score playing, reduction, transposition and accompaniment on the piano for use in rehearsal and teaching in the main instrument”. The final examination of Aural Training is adjusted based on each student’s focus area or principal instrument. For example, voice students have to perform a song with piano accompaniment either as written or with a “reduced figuration accompaniment”¹, while piano students have to transpose a piano accompaniment. The Aural Training class spans four semesters.

¹ “Figuration” is probably a false friend of Danish *becifring*, most likely referring to partimento or chord notation.

Piano performance majors at RDAM receive comprehensive training in various functional skills. In addition to applied lessons and aural skills, pianists are required to attend accompaniment and vocal coaching classes for two semesters each, as well as three semesters of the “Piano Workshop”. The latter focuses “on the vocational usefulness of the subject in relation to the role of teacher and pianist in the broadest sense. The teaching encompasses chord playing, reduction, *prima vista*, *secunda vista* and transposition.”

Non-piano performance majors are required to take six semesters of Applied Piano, which is taught in a hybrid format of individual lessons and classes. The purpose of this course is to equip students with the ability to use the piano in their future teaching and communication activities, as well as, as a supportive tool when learning repertoire and music theory. Similarly to the UdK, in addition to simple piano repertoire, emphasis is placed on accompanying, and especially on the repertoire of the students’ principal instrument.

3.4. Royal Conservatoire of The Hague

The programs offered at the Royal Conservatoire of The Hague are meant to be completed in four years (*Royal Conservatoire of The Hague – Programmes*, n.d.). Music education students are required to take seven semesters of one-on-one piano lessons by enrolling in the Piano Practicum. Piano Practicum mostly focuses on accompanying skills: students learn to accompany songs in a desired style, interpret chord symbols, transpose, and sing and play simultaneously. An additional aim of the course is to use the piano as a means to gain a better insight into music theory, enhance arranging skills, and, lastly, train the musical ear.

Orchestral instrument performance majors receive six semesters of piano instruction in total: two semesters of Piano in the form of one-on-one lessons followed by four semesters of a Keyboard Skills and Harmony class. The two semesters of applied instruction emphasize the development of basic technical skills but also focus on understanding harmony; at the end of the first year of studies, students are assessed not only on solo performance but also on accompaniment, sight-reading, transposition, harmonic reduction, harmonization, and improvisation. Moreover, a connection between the piano lessons and the aural skills class is highlighted in the description of Keyboard Skills and Harmony, which mentions that the class is built on the foundations laid by the two courses. Thus, similarly to RDAM, there is an overlap between keyboard and general musicianship classes.

Keyboard Skills and Harmony further focuses on understanding and application of harmonic structures: students learn how to write and play cadences, sequences, and progressions, and develop their harmonic hearing, imagination, and sense of voice leading. The curriculum progresses from exploring diatonic harmony in the first year to chromatic and enharmonic harmony in the second year. By the end of the course, students are expected to harmonize complex melodies and bass lines, possess advanced harmonic hearing and awareness, demonstrate proficiency in voice leading, and apply advanced keyboard skills.

Piano performance majors at the Royal Conservatoire of The Hague are required to take two courses in addition to their principal study, which consists of eight semesters of applied one-on-one lessons. The two additional courses are called Group Piano and Piano Class, respectively. Group Piano is essentially a performance seminar, involving “regular student performances, specific repertoire such as orchestral parts or the works of a certain composer, technical or instrument-related issues, methodological issues, giving presentations about instrument-related topics, posture, breathing et cetera. Another possibility is an ‘internal master class’, where Main Subject teachers or regular guest teachers take turns in giving a master class to all students of a section. Peer feedback is a central part of all group lessons.” The Piano Class, on the other hand, focuses on functional skills. Students begin by learning sight-reading, basic keyboard harmony, partimento, chord progressions, and transposition. They then advance to more complex elements such as advanced keyboard harmony, analysis of musical literature, and writing polyphonic music in various styles. In the final stage, students explore improvisation, jazz harmony, and harmonization in different musical styles. The curriculum aims to enhance students’ abilities in sight-reading, harmonization, partimento realization, playing from memory, transposition, and understanding harmonic models. In addition to Group Piano and Piano Class, piano majors at the Royal Conservatoire of The Hague are also required to take Duo Piano. Despite its name, Duo Piano does not involve piano duets but rather focuses on collaborative work with voice majors. Thus, the Royal Conservatoire of The Hague places great emphasis on developing a thorough comprehension of harmony, functional proficiency, and the collaborative aspects of piano performance.

3.5. University of Music and Performing Arts Vienna

The last institution examined here is the Vienna University for Music and Performing Arts (MDW). The duration of the programs offered at MDW varies from four to six years (*MDW – Studienangebot*, n.d.). The general music education program (*Lehramt*

Musikerziehung) is designed to be completed in four years. Students must take seven or eight semesters of individual piano lessons. The course description is concise and does not specify particular skills but mentions “practical piano for schools, including pop music.” Additionally, music education students are required to take two to four semesters of Piano Practicum, which also focuses on teaching music in schools. According to its description, the course emphasizes stylistic accompaniment, chord notation, chord progressions, applied harmony, and rhythmic patterns. Piano Practicum is also taught as an one-on-one lesson.

Similar to RDAM and The Hague, piano performance majors at MDW must take two semesters of vocal accompaniment in addition to their applied lessons. They are also required to attend four semesters of Piano Practicum, which is described as “music theory on the piano” and focuses on the development of functional skills such as transposition, sight-reading, improvisation, score-reading, and partimento. However, unlike the other two institutions, Piano Practicum for piano majors at MDW involves one-on-one instruction.

Piano pedagogy majors enroll in eight semesters of applied piano lessons like performance majors. The program offers a range of elective courses including basso continuo (two semesters), score-reading (one semester), and sight-reading, accompaniment, and observation (four semesters). Apart from collaborative piano, all other skills are taught one-on-one. Non-piano pedagogy majors are required to take six semesters of “Classical piano for other instruments and voice” and either two additional semesters of classical or two semesters of pop piano. Interestingly, non-piano pedagogy majors can take piano pedagogy courses as electives, including internships.

Most performance degree programs in orchestral instruments at MDW follow the old Diploma scheme, lasting six years. Diploma students have to complete eight semesters of individual piano lessons. According to the description, the aim of the lessons is to develop the technical and musical skills necessary to use the piano as a versatile tool for studying and analyzing music from different stylistic periods, for exploring various aspects of music theory, and for accompaniment purposes. The content of the lessons includes piano technique and literature, practical application of music theory, accompaniment, score reading, sight-reading, and improvisation. Similarly to all other institutions looked at, the piano is moreover meant to complement and support the main subject instruction “while integrating and reinforcing the content of other mandatory subjects”.

3.6. Greece

In Greece, music programs are offered at five universities: the National and Kapodistrian University of Athens, the Aristotle University of Thessaloniki, the University of Macedonia, the Ionian University, and the University of Ioannina.

A teaching qualification in music education in Greece can be obtained through any music degree program by attending a series of pedagogy courses. Some of these courses are mandatory, while others are electives, collectively providing the so-called *pedagogike eparkeia* ‘pedagogical competence’. However, all four institutions allow students to specialize in music education, and some degree programs even include “music education” in their titles. While the University of Athens and the Aristotle University of Thessaloniki have a more theoretical focus, the University of Macedonia and the Ionian University also offer performance degrees.

The University of Athens offers programs in Musicology, Ethnomusicology, Byzantine Musicology, and Music Technology. Pedagogical competence can be acquired through any of these programs. However, piano is only listed as a free elective and, according to its description, focuses on “a skill that is necessary for musicological research”, namely score-reading of choral, chamber and orchestral works (*University of Athens – Undergraduate Studies*, n.d.). Nevertheless, the description also states that the course is primarily designed for pianists, who receive special attention in “technical and musical interpretation aspects of the pianistic repertoire”. This indicates that there is some degree of flexibility between score-reading and solo pianistic repertoire. In any case, the primary focus of the course is not on serving pedagogical interests. As a result, the teaching of functional skills appears to be entirely absent from the UoA curriculum. Furthermore, it should be noted that even though the course is meant to be taught to students as a group, it is currently taught as a series of private lessons, according to two anonymous students (p.c., June 2023).

The Aristotle University of Thessaloniki offers a.o. a degree program in Musicology and Music Education. As part of this program, students are required to take two semesters of ‘Piano: harmony and accompaniment’ (*AUTH Music Department – Study Guide*, n.d.). The course’s objective is the development of a deep understanding of harmony and its practical applications on the piano, namely accompaniment, harmonization, chord progressions, and basso continuo (*AUTH – Piano (harmony, accompaniment)*, n.d.). The description moreover indicates that the course is delivered through a hybrid approach, combining individual one-on-one lessons with group instruction. In addition, students at the Aristotle University of Thessaloniki have the opportunity to take a semester of piano pedagogy as an elective.

The University of Macedonia offers a degree program in “Applied Music Studies and Music Education”. Surprisingly, the program does not have any piano requirements (*University of Macedonia – Study Guide*, n.d.). Even more surprising is the fact that non-piano performance majors are instead required to take two semesters of “Basic keyboard skills”. The course focuses on technique, easy piano repertoire, sight-reading, score-reading, harmonization, transposition, and accompaniment (*University of Macedonia – Course Descriptions 1*, n.d.). However, accompaniment is limited to accompanying harmonized melodies and does not extend to accompaniment of works for the students’ principal instrument. Thus, paradoxically, performance majors receive the training education majors would normally receive.

Lastly, the Ionian University does not offer a distinct music education program, but specialization in music education is possible through the Music Science degree (*Ionian University – Study guide*, n.d.). Students on this specialization track are required to take four semesters of “Piano for music educators”. The functional orientation of the course is also evident in its content as it aims to develop practical skills necessary for music pedagogical activities, both individual and group-based. The focus areas include accompaniment, harmonization, chord progressions, basso continuo, transposition, sight-reading, and technique. The course is moreover taught in groups “with the goal of enhancing collaboration, planning, and achieving objectives within a specified time frame” (*Ionian University – Course descriptions*, n.d.). In addition to Piano for music educators, all music students at the Ionian University have to accompany a melody and be able to transpose it as part of the two semesters of the mandatory theory class “Music theory and praxis”. No piano classes or lessons are offered to performance majors.

The newly-founded Department of Music Studies of the University of Ioannina offers only one degree track which includes a variety of musicology courses and nine semesters of instrumental instruction on the student’s principal instrument. No additional keyboard instruction is offered (*University of Ioannina – Curriculum Synopsis*, n.d.; *University of Ioannina – Course Descriptions*, n.d.).

3.7. Chapter summary

In summary, there is considerable variation in the structure, content, and teaching approaches towards piano instruction across different institutions and programs. In the four Central and Northern European institutions examined in sections 3.2 through 3.5, functional keyboard skills have a prominent position in the curriculum, with special emphasis given to their applications in the work of future music educators. In Greece,

on the other hand, only half of the universities offer functional skills instruction to music educators.

Regarding the content of functional piano courses, there is a significant consensus that they should include accompaniment, harmonization, transposition, score-reading, sight-reading, and chord progressions as their core components. Some institutions also incorporate some form of basso continuo or partimento in their syllabus. The development of technique through exercises and easy repertoire either supplements this core curriculum or is taught separately. Furthermore, there is a tendency for functional skills courses to intersect with aural skills and music theory classes.

While most institutions offer some form of piano courses to all music majors, not all of them offer functional skills courses specifically designed for piano majors or require pianists to take such courses, even though some of them do. Conversely, non-keyboard performance majors typically do have piano proficiency requirements.

One-on-one lessons seem to be the preferred delivery method in some institutions, even for the teaching of functional skills. The preference for individual instruction may stem from both the longstanding tradition of one-on-one instrumental teaching and the availability of public funding in affluent European countries. The number of semesters devoted to piano study varies significantly as well, ranging from as low as two semesters in Greece to as high as eight semesters in Austria.

When comparing the curricula discussed in this chapter to the US model, interesting findings emerge. Firstly, there is a consensus on the skills that should be included in functional skills classes. Secondly, functional skills are mainly intended for music educators but are deemed useful to all students, with analogous adaptations to the syllabus. Thirdly, there is a notable difference in the modality of instruction. In the US, class piano instruction is the predominant format, while the European universities and conservatories examined above are split between one-on-one and group lessons. As previously mentioned, it is likely that funding availability influences curriculum decisions on both the duration of keyboard study and the form of instruction. The same consideration applies to the duration of piano study in semesters. In the United States, the average is four semesters of class piano, although some institutions offer six or eight semesters (Skroch, 1991). In the flagship European institutions looked at in sections 3.2 through 3.5, keyboard instruction tends to span the whole duration of studies, with four semesters being the minimum, while multiple courses are offered. In Greece, on the other hand, students receive minimum instruction lasting only two semesters, if keyboard instruction is offered at all. Lastly, while in the US, technique is part of the class piano syllabus, technique and repertoire may be offered separately in Europe in the form of applied lessons.

The next chapter discusses in detail the current status of piano instruction at the University of Macedonia and presents the objectives, methodology, and results of the pilot study.

CHAPTER 4. A PILOT STUDY AT THE UNIVERSITY OF MACEDONIA

4.1. Introduction and objectives

The impetus for this study stemmed from the need to address the limitations of the existing keyboard skills curriculum at the University of Macedonia's music department. As previously discussed, the curriculum for music education majors did not include obligatory courses of functional piano skills. Even if chosen by students as electives, these courses were frequently taught in a way that deviated from their prescribed framework, resulting in some students only studying a few solo repertoire pieces and receiving minimal one-on-one instruction time, as low as ten minutes per week, as several students stated. This seems to be at odds with what is set forth in relevant literature concerning the need for ample time for the development of functional skills (Richards, 1962; Stacy, 1967; and Yi, 2015, p.3). These factors hindered the development of the necessary skills outlined in the curriculum and prevented students from achieving the desired learning outcomes.

One possible explanation for the deviation from the course description may be the lack of training and experience in functional and group piano pedagogy among past instructors. The importance of proper training in these two areas has been stressed by many authors (Buchanan, 1964; Lyke, 1969; Bastien, 1973; Lancaster, 1981; Johnson, 1987; Skroch, 1991; Uszler, 1992; Chin, 2002; Pike, 2017). Additionally, funding limitations contributed to the challenges, as instructors had numerous students but limited hours available for keyboard skills instruction.

Considering these issues, three major concerns needed to be addressed: the student base, the delivery method, and the content of the keyboard skills class. Firstly, the need to provide functional piano training to prospective music educators became evident during the entrance examinations for the Master's program in Music Education in 2021. Surprisingly, as reported by a faculty member who participated in the audition and interview committee, students with undergraduate studies in general elementary education outperformed graduates of the music department in audition tasks, including in melody harmonization. This raised concerns about the curriculum's shortcomings in equipping music graduates with the necessary functional abilities.

The delivery method also required revision. The large number of students and limited availability of teaching personnel made group instruction essential, but it should be taken into account that group instruction offers additional benefits for functional keyboard skills. According to Fisher (2010), class piano provides an ideal setting to introduce and practice functional skills through games and creative activities that are

not feasible in one-on-one lessons. Group instruction also facilitates problem-solving tasks inherent in functional skills by promoting collaboration among students in exploring and applying new concepts. It allows students to play together, discuss ideas, and perform in a supportive environment, preparing them for future career settings. Additionally, group lessons offer opportunities for ensemble playing, fostering attentive listening and developing a strong sense of rhythm. Similar observations have been made by Pike (2017).

A shift in the course's focus was essential, as emphasizing solo piano repertoire not only does not serve the purpose of the course but can also be detrimental. Pike (2017, p.69) notes that students are more likely to be engaged and invest in the class when they understand its relevance to their studies. However, she comments, even professors sometimes struggle to articulate the significance of class piano. Therefore, it is crucial to explain to undergraduate students that the piano is a valuable tool for comprehending theoretical concepts and applying them practically. Depending on each student's area of focus, it can be useful for teaching, rehearsing, and accompanying, all of which are likely scenarios in the professional lives of musicians. On the other hand, solo repertoire is only remotely related to these activities and should be kept to a minimum, primarily serving the development of technique and basic interpretive abilities. Otherwise, students may quickly lose interest. While technique is necessary, the allocation of focus should be adjusted accordingly, as practicing scales for extended periods is not particularly enjoyable, especially for non-pianists who have no incentives to do so. Prioritizing functional skills is therefore imperative.

As a secondary research question, it was deemed important to investigate whether pianists would benefit from a functional skills class. Existing literature reveals that the majority of institutions in the US exempt piano majors from taking keyboard skills classes (McDonald, 1989; Pike, 2017). However, this exemption deprives them of the valuable experience of participating in group instruction, particularly when it comes to teaching functional skills, which could be crucial for some pianists in the future if they are required to teach such skills. Moreover, assuming that pianists automatically possess these skills solely because they are pianists is erroneous, as functional skills are typically not part of their applied lessons. It is essential to recognize that pianists need to develop these skills through dedicated instruction. While some pianists may acquire functional skills through extracurricular activities, it is not something that can be relied upon consistently. Therefore, offering incentives for pianists to attend a semester of functional piano would provide valuable insight into the overall functional abilities of piano students within the department.

The study encompassed two additional objectives: (a) to investigate the potential benefits of teaching technique separately from the core functional class, and (b) to ex-

plore the reception of a specialized class that connects the major field of pianists with harmony. These objectives were formulated based on insights gathered from existing literature and working hypotheses.

Firstly, there has been ongoing debate among instructors regarding whether prerequisites should be set for functional skills classes, recognizing the necessity of a minimum level of piano technique. This debate can be traced back to Buchanan (1964) and Stacy (1967). Secondly, the hypothesis was formed that many students would possess the technical foundation required to begin developing functional skills. This assumption was based on the fact that most performance students in Greece have undergone prior conservatory training before entering university, where piano proficiency requirements are traditionally focused on technique and solo repertoire. Given that performance majors constituted the only group for which the piano skills class was mandatory at the University of Macedonia, it was expected that they would comprise the majority of students. In this specific population, a discrepancy between the levels of ability in technical skills versus functional skills was anticipated. Therefore, teaching technique separately would cater to the students who required it the most, allowing more time to be dedicated to developing functional skills. This approach would optimize time allocation and enhance engagement for technically advanced students. Importantly, it would also enable the inclusion of pianists in mixed groups containing students from different major areas, such as performance and music education. As pianists were not *a priori* expected to possess superior functional skills compared to non-pianists, there was no reason to plan on separating them. On the contrary, incorporating pianists into mixed groups would foster communication and interaction, cultivating a cooperative environment that harnesses everyone's abilities. As long as all students shared an interest in the content covered during the lesson, mixed groups could be beneficial.

The decision, however, to offer an additional class specifically tailored for piano majors was not only influenced by suggestions in the literature, but was also driven by the belief that harmony should be made relevant to piano majors' field of study. Since the author of the study is a pianist as well, it was deemed useful to design a class that establishes a connection between functional harmony and interpretation, while also allowing for further discussion and development in areas such as sight-reading and score-reading at a more advanced level.

4.2. Methodology

The first challenge was to create incentives for students outside of non-piano performance majors to encourage enrollment in the course and thus participation in the

study. In order to generate interest, the study was extensively publicized at the end of the Winter Semester 2022: announcements were made on the department's website, in student groups on Facebook, and through word-of-mouth. These announcements highlighted the importance of student participation in shaping the department's curriculum revision. Additionally, specific incentives were offered: firstly, music education majors who had not passed Music Theory classes were given the opportunity to be exempt from the practical part of the examination. Pianists, on the other hand, were given the option to take keyboard skills in place of the more specialized basso continuo class, which is part of the piano performance curriculum. This would create an attractive alternative for pianists interested in exploring other areas. Furthermore, the specially designed class centering on the relationship between functional harmony and interpretation, as well as advanced sight-reading and score-reading, was expected to be particularly attractive to pianists. To gauge interest and gather necessary information, all students interested in attending the class in the spring semester were requested to email the author, expressing their interest and providing basic details such as their year of studies and major area. By taking these initiatives, it was hoped that a diverse range of students would be motivated to participate in the course and contribute to the curriculum redesign efforts. By the designated deadline, a total of forty students had formally expressed their intention to enroll in the class. While the majority of these students, comprising twenty-seven individuals, were non-piano performance majors, a good thirteen students majored in other areas.

To gain a more comprehensive understanding of the backgrounds and expectations of the students who expressed interest in the class, an online questionnaire was administered prior to the start of the semester. Investigating the student population before the commencement of classes is recommended by Fisher (2010) and Yi (2015). Fisher proposes distributing a questionnaire before placement tests, which can be held during auditions, orientation events, or independently. On the other hand, Yi proposes using questionnaires in conjunction with self-reflective essays, either to guide them or to be completed additionally. The purpose of questionnaires or essays is to provide insights into the students' prior studies, strengths, weaknesses, learning styles, and career goals. In the case at hand, the questions covered various aspects, including students' major areas and main instruments, their previous attendance of Keyboard Skills, evaluations of their experience in the course, desired areas of focus, the importance of skills for their major area, self-evaluations of skills, practice time allocation, preferences for group or one-on-one instruction, and their backgrounds in piano and harmony. Section 4.3 provides a detailed description of the questionnaire and a summary of the responses, while the original questionnaire in Greek can be found in Appendix A.

The questionnaire was followed by placement tests that were conducted during the first week of classes. Placement tests are widely employed and have received support in existing literature (Stacy, 1967; Bastien, 1973; Skroch, 1991; Fisher, 2010; Pike, 2017), as they allow instructors to customize their instruction and select appropriate materials. Moreover, they assist students in identifying their actual strengths and weaknesses, setting individual learning goals, and monitoring their progress throughout the semester. Most importantly, placement tests are a way to achieve group homogeneity that is essential for group study (Richards, 1962; Fisher, 2010, p. 25). Fisher (2010, p. 26) proposes, however, that a certain balance between homogeneity and heterogeneity may be welcome, as students with diverse personalities, learning styles, and ability levels can benefit from interacting with one another. Nonetheless, caution should be exercised when matching students of different ability levels. As the study conducted by Feld and Zölitz (2017) on peer effects among students of different abilities demonstrated, while middle- and high-ability students may benefit from being in the company of more skilled peers, low-ability students may be adversely affected by high-ability peers.

As far as the content of placement tests is concerned, Fisher (2010) and Pike (2017) have emphasized that placement tests should prioritize functional skills, sight-reading, and technical exercises, rather than relying solely on prepared repertoire. Depending solely on repertoire can provide an incomplete and possibly misleading picture of a student's abilities, as he or she may have been practicing a specific piece for an extended period. The pre-test used in this study included playing a four-part harmonic progression, harmonizing and transposing a melody, score-reading, and performing a two-octave major scale. Section 4.4 contains a detailed description of the pre-test, including the specific tasks and an examination of the students' scores. In section 4.4.3, the placement procedure is discussed.

Following the placement process, students attended a comprehensive semester-long course that focused on developing functional piano skills. The course curriculum primarily utilized Alfred's group method for adults (Lancaster & Renfrow, 2008a; 2008b), a widely recognized and popular approach (Young, 2010; Pike, 2017). Additionally, the material incorporated a diverse range of musical genres, including popular Greek songs, jazz standards, and classical pieces. Throughout the semester, the material was continuously adapted and customized to accommodate individual interests and specific needs. The course is discussed in section 4.5.

At the end of the semester, the progress of the students was evaluated through a post-test, which also served as the final examination for the class. The test consisted of two parts: the first part focused on prestudied material, while the second part involved on-the-spot activities similar to the pre-test, emphasizing functional skills. The exam-

ination material was based on the progress of the individual groups throughout the semester.

Following the finals, students were asked to fill a final questionnaire online to offer their feedback on various aspects of the course. The questionnaire aimed to assess the course's new direction, students' perceptions for each skill, and possible influences the course had on their perspectives of functional keyboard skills, harmony, and music. Furthermore, the questionnaire addressed the allocation of time and weight given to different skills throughout the semester, including piano technique, solo repertoire, playing by ear, sight-reading, and figured bass, by seeking students' opinions on the distribution of time and focus among these skills. Additionally, students were asked whether they believed that the covered material and acquired skills were sufficient for their undergraduate studies. Feedback on the effectiveness of separate classes for basic piano technique and for the special class for pianists was also requested. Students moreover had to answer questions regarding practice times and were asked to evaluate their personal progress throughout the course. The questionnaire aimed to maintain consistency with the initial questionnaire, whenever possible, to identify possible changes in students' responses before and after the course. The results of the post-test and the responses to the final questionnaire are presented in sections 4.6.2 and 4.7 respectively. The post-test and the final questionnaire used can be found in Appendices D and B, respectively.

4.3. Initial questionnaire

The 40 students intending to enroll in the course were required to complete the initial questionnaire online. The full questionnaire can be found in Appendix A. Students had to specify their major area of study and primary instrument. Among the respondents, 27 were non-piano performance majors, for whom the course was mandatory. Six students were piano majors, five were pursuing applied music studies or music education, and two were composers. Among the music education students and composers, only one had a primary instrument other than the piano.

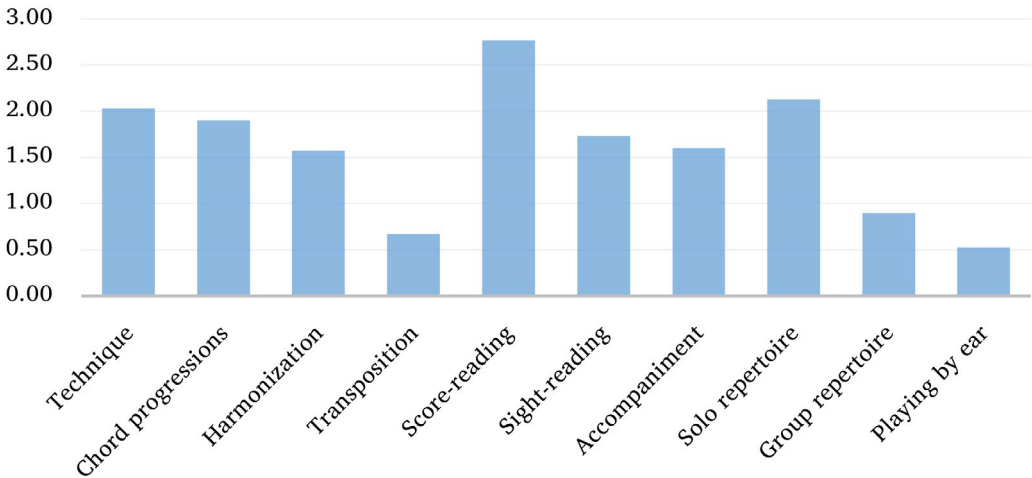
4.3.1. Previous attendance of keyboard skills

Following this, the respondents were asked if they had previously attended the Basic Piano Skills course in past semesters, to which three-quarters of them responded positively. The majority of these students had attended the course during the previous

fall semester. Out of the 30 students who had taken the class before, 6 reported having a very good impression, 17 had a good impression, 6 had an average impression, and 1 had a negative impression.

Students were asked to rate the emphasis placed on each skill using a scale from 0 to 4.² The skills and their respective ratings were: score-reading (2.77), solo repertoire (2.13), chord progressions (1.90), sight-reading (1.73), accompaniment (1.60), harmonization (1.57), group repertoire (0.90), transposition (0.67), and playing by ear (0.53) (Figure 1).

Figure 1. Emphasis allocation in previous semesters



When asked about their satisfaction with the course, the responses varied among the students. Out of the 30 students surveyed, 6 students expressed that the course fully met their expectations. Another 16 students felt that the course moderately met their expectations, while 8 students indicated that it only met their expectations to a small extent.

Regarding the impact of the course on their artistic, professional, and learning goals, the responses were diverse. Four students reported that the course helped them significantly in approaching their goals, while 12 students felt that it had a moderate impact. Additionally, 12 students mentioned that the course had a slight effect on their goals, and 2 students believed it had no impact at all.

In terms of the efficiency of the mode of instruction, the students' opinions were divided equally. Half of the students, 15 in total, considered the instruction moderately

² In the actual questionnaire, verbal descriptions of each scale level in Greek were used. These have been converted to numerical scales throughout the paper for illustration purposes through calculation of means and graphs.

efficient, while the other half found it somewhat efficient. None of the students selected the options “very efficient” or “not at all efficient.”

Furthermore, when it came to the courseload, there were differing perspectives among the students. Half of the students, 15 in number, regarded the courseload as manageable. On the other hand, 11 students perceived it to be overwhelming, while 4 students found it to be not particularly demanding.

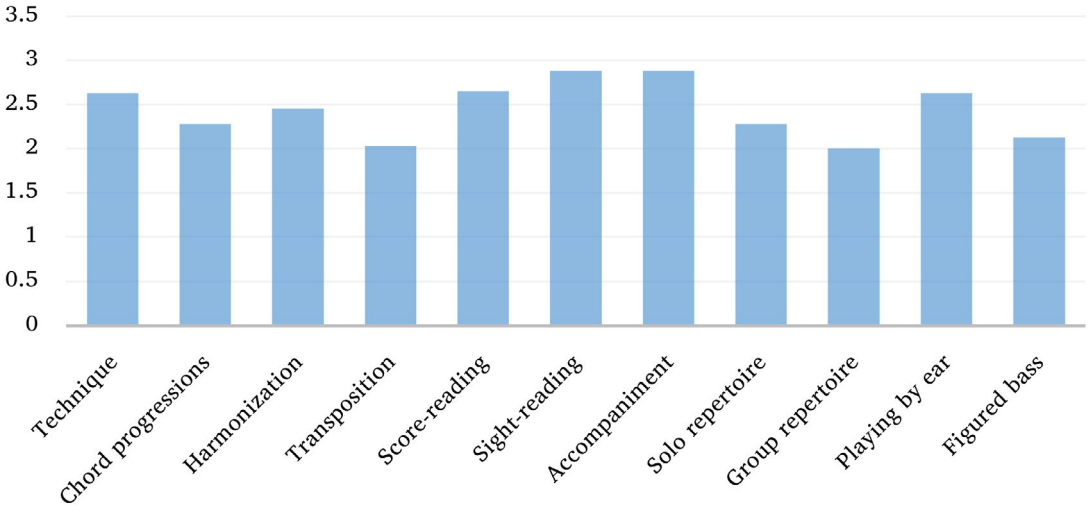
Regarding their background in relation to the course requirements, the students’ assessments were mixed. Six students believed their background was well-suited for the course, whereas 19 students considered their background moderately good. Conversely, 6 students felt that their background was lacking for the course’s requirements.

Lastly, students were asked whether they found the duration of the lessons to be sufficient for achieving the outcomes set by the instructor. Twelve students replied negatively, 10 replied positively, while 8 remained undecided or neutral.

4.3.2. Students’ expectations and beliefs

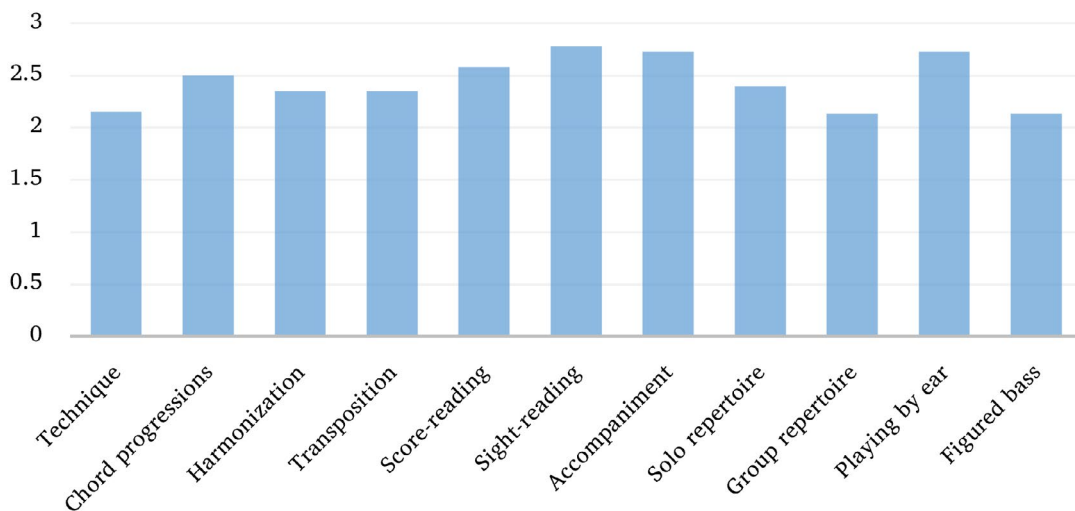
In the subsequent section of the questionnaire, students were requested to indicate their desired level of emphasis on individual skills using a scale ranging from 0 to 4. The results revealed that sight-reading and accompaniment garnered the highest ratings, averaging at 2.88. This was followed by score-reading (2.65), playing-by-ear and technique (2.63), harmonization (2.45), chord progressions and solo repertoire (2.28), basso continuo (2.13), transposition (2.03), and group repertoire (2.00) (Figure 2).

Figure 2. Desired level of emphasis



Upon evaluating the significance of these skills within their major area, students assigned the highest level of importance to sight-reading, with an average rating of 2.78. Playing-by-ear and accompaniment closely trailed behind with a rating of 2.73. Subsequently, score-reading received a rating of 2.58, chord progressions were rated at 2.50, and solo repertoire at 2.40. Both transposition and harmonization garnered the same rating of 2.35. Technique was assigned a rating of 2.15, while basso continuo and group repertoire shared an equal rating of 2.13.

Figure 3. Reported significance for students' major area



Furthermore, students were asked to estimate the necessary amount of time for practicing the keyboard skills they aimed to develop or considered important for their studies. The mean response was 4.25 hours weekly. However, when questioned about the amount of time they were willing to dedicate to the study of keyboard skills, the average answer was 3.63 hours.

Lastly, students were asked to provide their opinion on group instruction versus one-on-one instruction. From the responses gathered, it was found that nine students perceived group instruction to be more efficient, while 14 students held the opinion that it would be less efficient. Additionally, 17 students remained neutral, neither favoring nor opposing group instruction.

4.3.3. Student background

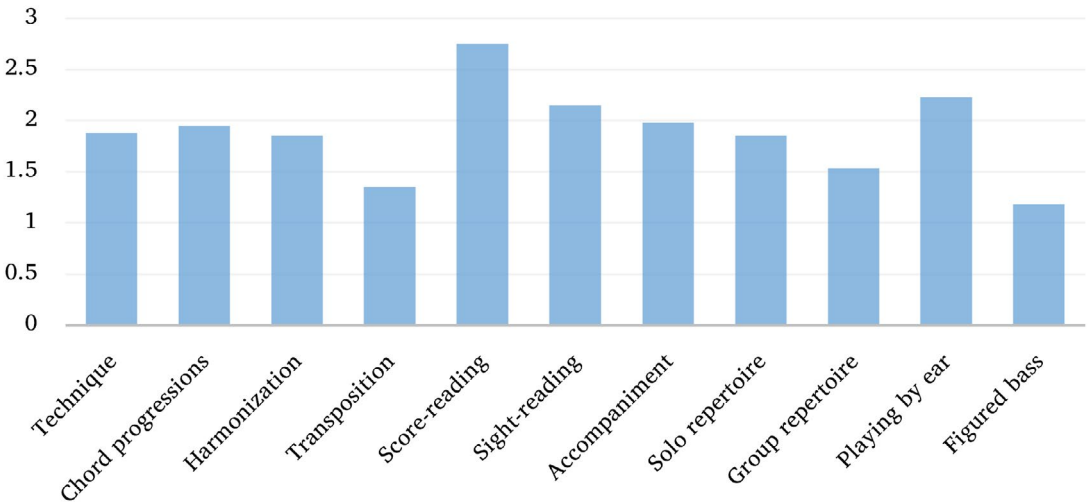
The final section of the questionnaire focused on assessing the students' proficiency in technical and functional keyboard skills. To begin, students were asked to assess their technical abilities on the piano by selecting one of the commonly recognized lev-

els used in the Greek conservatory system. The responses revealed that nine students identified themselves as beginners, 14 students indicated they belonged to the lower level, eight students reported being at the intermediate level, and nine students considered themselves at the advanced level.

The subsequent question inquired about the students' understanding of harmony. Out of the participants, 18 students expressed having a solid foundation in harmony, while 20 students reported possessing a moderate level of knowledge. Two students acknowledged that their background in harmony was limited or lacking.

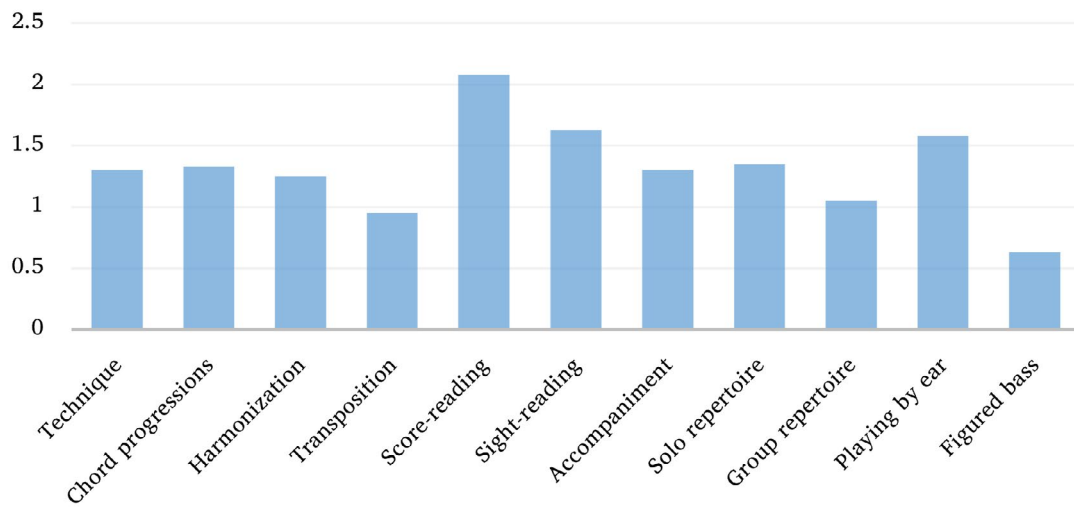
Next, the students were requested to assess their individual proficiency levels in the aforementioned skills on a scale from 0 to 4. Among these skills, score-reading emerged with the highest mean rating of 2.75. Following behind, playing by ear received an average rating of 2.23, while sight-reading obtained a rating of 2.15. Accompaniment was rated at 1.98, while chord progressions and technique both received average ratings of 1.95 and 1.88, respectively. Harmonization and solo repertoire obtained equal ratings of 1.85. In contrast, group repertoire received a rating of 1.53, transposition obtained a rating of 1.35, and figured bass had the lowest rating of 1.18 (Figure 4).

Figure 4. Self-reported level of proficiency



Finally, the questionnaire assessed whether students had utilized these skills in performance or teaching, using a scale from 0 to 3. The ratings were as follows: score-reading (2.08), sight-reading (1.63), playing by ear (1.58), solo repertoire (1.35), chord progressions (1.33), technique (1.30), accompaniment (1.30), harmonization (1.25), group repertoire (1.05), transposition (0.95), and figured bass (0.63) (Figure 5).

Figure 5. Self-reported skill utilization



4.3.4. Discussion

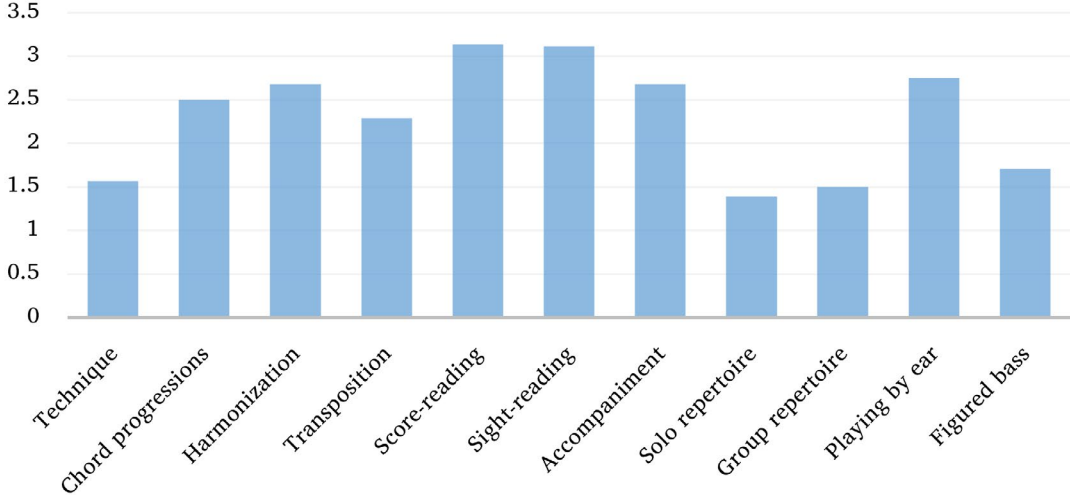
Among the respondents (40 students), a notable minority (13 students) had major areas of study other than orchestral instrument performance. However, it is noteworthy that the majority of these students (12 out of 13) were either piano majors (6) or had the piano as their principal instrument (6). It seems, therefore, that the announcements failed to attract students who played other instruments. Two potential explanations for this observation are that non-pianists perceived the course as overly challenging or believed that its benefits would not be relevant to them.

Despite generally positive feedback from the majority of students who had previously attended keyboard skills courses, there was a moderate level of dissatisfaction when students were asked about their expectations being met by the course. Many students failed to recognize the practical value of the course for their education and future careers. Additionally, half of the students expressed dissatisfaction with the instructional method used. It is important to consider that students may have had different instructors with varying teaching methods and focuses on different skills. However, when examining means, there appears to be a clear emphasis on technique and solo repertoire over functional skills, except for score-reading, which received the highest score. It is possible, though, that students considered reading piano scores as score-reading when submitting their responses.

When students were asked to indicate their desired level of emphasis on each skill, the results were mixed. In terms of the reported significance for their studies, all skills received relatively high scores, with a slight prevalence of functional skills. However, it was worth exploring whether the high scores for technique and solo repertoire were in-

influenced by the inclusion of pianists' responses. Consequently, the reported significance responses were corrected to exclude this group. The corrected results paint a different picture, with functional skills scoring significantly higher compared to solo repertoire and technique. Specifically, score-reading received a score of 3.14, sight-reading 3.11, playing by ear 2.75, harmonization 2.68, accompaniment 2.68, chord progressions 2.5, transposition 2.29, figured bass 1.71, technique 1.57, group repertoire 1.5, and solo repertoire ranked last with 1.39. Table 6 provides a visual representation of these results:

Figure 6. Reported significance excluding pianists



When examining the time students were willing to devote to studying for the course compared to the time they believed would be necessary, a difference emerged. The latter was slightly higher (4.25) than the former (3.63). However, when excluding pianists, the mean practice times were reduced to 3.04 and 3.79, respectively, indicating that pianists had a higher level of interest.

Further analysis of pianists and non-pianists' responses revealed additional tendencies. Non-piano students predominantly reported having a low to intermediate level of technical abilities, with the majority leaning towards the lower end. Conversely, pianists showcased more advanced technical skills and displayed greater overall confidence in their understanding of harmony. Distinctions were also observed between the two groups regarding self-reported proficiency in each skill and self-reported use of each skill, with non-pianists scoring lower across all skills. These differences are visually illustrated in Figure 7 and Figure 8, respectively.

Figure 7. Self-reported proficiency: pianists vs non-pianists

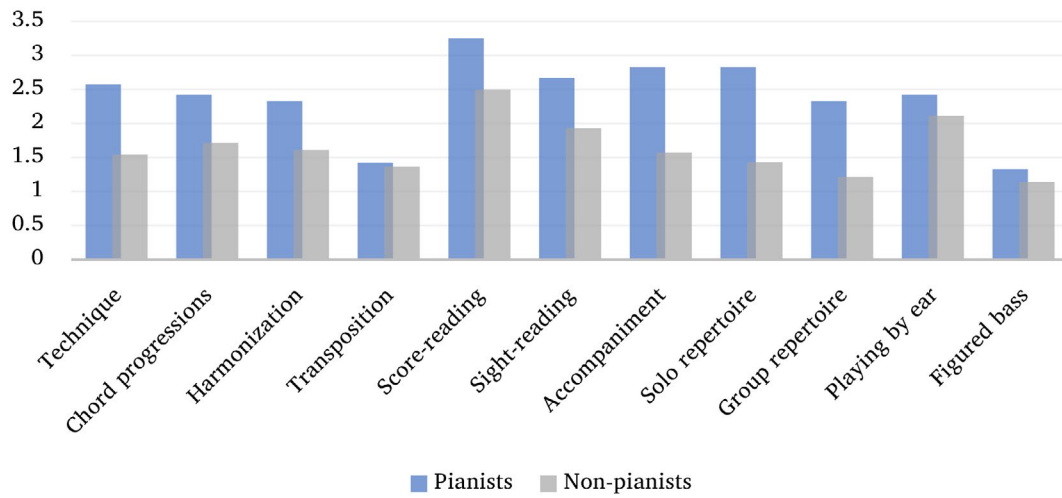
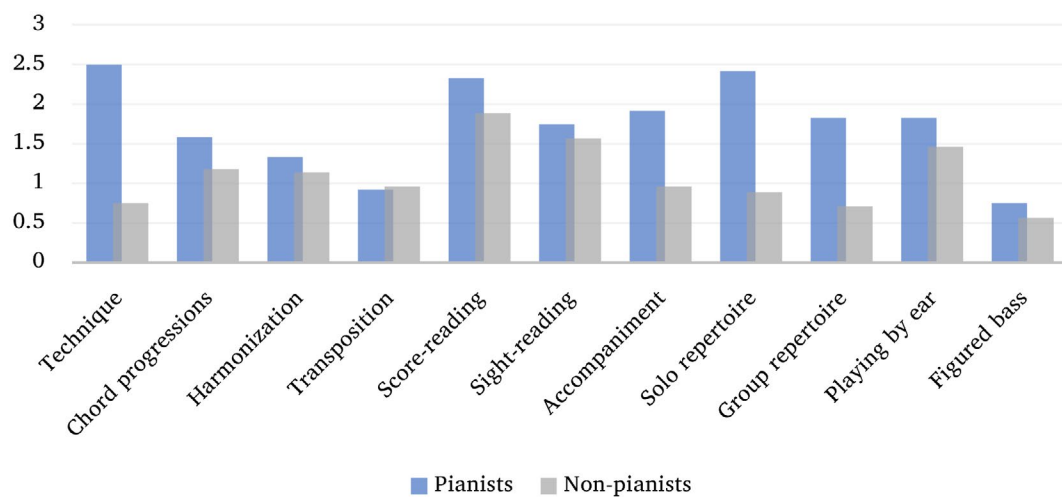


Figure 8. Self-reported use: pianists vs non-pianists



4.4. Pre-test

4.4.1. Content

The placement test consisted of multiple tasks that students were required to complete individually. During the test, only the author and the student taking the placement test were present in the classroom. The first task focused on playing a four-part harmonic progression. Two variations of different difficulty levels were prepared (see Appendix C), and students were assigned the appropriate exercise based on their self-reported proficiency. In cases where students encountered difficulty with the more challenging exercise, they were given the easier version. Both exercises provided students with a starting chord position and Roman numeral notation to guide their performance.

The second task involved harmonizing and transposing a melody. The selected melody was sourced from Alfred's Group Piano method for adults, specifically *Colonel Bogey's March* (Lancaster & Renfrow, 2008b, p.114)³, which makes use of the tonic, the dominant, and the dominant of the dominant. Students were instructed to identify points of harmony change and accompany the melody using suitable chords with their left hand, without having to follow a specific accompaniment pattern. Additionally, students were asked to transpose the melody to concert pitch as if it were intended for a B \flat clarinet or an E \flat alto saxophone.

Score-reading constituted the third part of the test. Non-pianist students were provided with a three-part choral score in C minor, specifically an arrangement of Mozart's *Dies Irae* (Lancaster & Renfrow, 2008b, p.202). They had the option to play either two or three voices based on their comfort level. On the other hand, pianists received a more challenging four-part score, Brahms' *Wenn so lind dein Auge mir*, which modulates from A \flat to E \flat major (Lancaster & Renfrow, 2008b, p.255).

Subsequently, the students were presented with a partimento exercise, where they were required to fill in the middle voices within a four-part harmonic progression. Two versions of differing difficulty were available for selection (Appendix C)

Finally, all students, except for piano majors, were instructed to perform a two-octave major scale using both hands.

4.4.2. Results and discussion

Out of the 40 students who initially completed the questionnaire, 38 students participated in the placement tests. Each skill was assessed separately, evaluating correctness and speed of execution using a standard US letter grading scale. For tasks that involved alternative exercises of varying difficulty, an annotation indicating the chosen exercise was included on the examination sheet, which later facilitated placement decisions.

Analysis of the pre-test results yielded several noteworthy observations. Firstly, the majority of students demonstrated relative ease in playing the two-octave major scale with both hands, with only a small number displaying slightly lower proficiency. Secondly, there was minimal consistency in performance across all parts of the test, with few students consistently excelling or struggling. Lastly, as a group, pianists did not exhibit superior performance compared to non-pianists.

³ The part was re-written with the original jumps in the melody and without *D.C.* and *to Coda* signs (see Appendix C).

These observations provided insightful and informative findings. The students' basic technical proficiency validated the assumption that they had received at least a few years of piano training, and thus had the necessary foundation to start developing functional skills. The established technical proficiency itself may be attributed to previous conservatory studies, which are common among performance majors in Greece. This finding was important, as it meant that students did not have to be grouped together based on their technique scores.

Conversely, the complex patterns observed in students' pre-test scores for functional skills highlighted the necessity for differentiated instruction tailored to individual student needs. Students with similar strengths and weaknesses would be best served by being grouped together for targeted teaching.

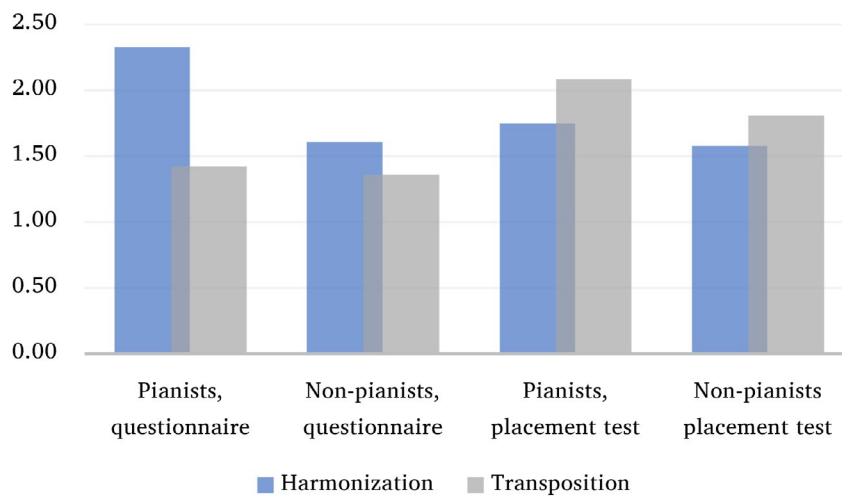
The scores of pianists were another interesting finding. Although, on average, they outperformed non-pianists, there was considerable variation within the pianist group, with some individuals performing quite well and others less so. Notably, the highest-scoring "pianist" was a composition major. The average scores of pianists contradicted the common tacit assumption that pianists generally possess a higher level of functional skill proficiency. Instead, the majority of pianists may require specialized training in functional skills.

Additionally, the discrepancy between pianists and non-pianists in self-reported proficiency (Figure 7) and skill utilization (Figure 8) was not reflected in pre-test results. Specifically, in tasks that were identical for all students, such as transposition and harmonization, the mean scores for pianists and non-pianists were comparable (Figure 9, two column pairs on the right). Furthermore, as the same graph shows, pianists were more confident in their harmonization skills compared to their transposition skills (left-most column pair) but this was not reflected in their pre-test scores either (second column pair from the right).⁴ On the other hand, non-pianists' self-perceived proficiency aligned more closely with their actual abilities.

In conclusion, the pianists' average scores in functional skills and the fact that non-pianists met a minimum technical threshold meant that pianists could be effectively placed together with students from different major areas and distributed based on their abilities in functional skills, as initially anticipated.

⁴ Note that the two column pairs on the left, even though adjacent, are not comparable to the two column pairs on the right in terms of numerical values, as the former represent self-reported proficiency levels and the latter grades given by the author.

Figure 9. Self-reported proficiency vs pre-test scores in two functional skills



4.4.3. Student placement

Students were organized into six functional skills groups consisting of approximately five to seven students each. On one hand, this was necessary to accommodate the facility limitations at the University of Macedonia, where a dedicated digital piano lab is still not available at the time of writing, the best alternative option being for lessons to take place in the largest studio equipped with two grand pianos. On the other hand, the small class sizes would maximize participation and hands-on time for each student. The benefits of small group sizes for co-operative learning have been underscored by Fisher (2010; pp.25–26). In addition, some external factors such as scheduling conflicts with other classes had to be considered as well.

Despite the external constraints and the varied patterns observed in the pre-test results, students with similar abilities could be successfully grouped together. The first group consisted of students who chose the more challenging versions of the chord progression, score-reading, and partimento tasks, and performed well in them, typically earning grades of A or B. This group also demonstrated comparable proficiency in harmonization and transposition. The second group comprised students who achieved overall good performance (mostly A or B), but in the easier versions of the chord progression, score-reading, and partimento exercises. Similarly, they displayed strong skills in harmonization and transposition, with the exception of two students who received grades of C in harmonization. The third group achieved generally good results in harmonization and transposition (A or B), but their proficiency was slightly lower in the other skills (B or C). Students in the fourth group received grades of B or C in all parts of the test. The fifth group also achieved grades of B and C but had a lower average, while

the sixth group primarily received grades of C, with a few students earning a couple of Ds. Note that all groups but the last one contained at least one pianist.

4.5. Course

4.5.1. Course structure

The course was organized into three main components: six functional skills classes, a basic technique class, and an advanced class for pianists. The functional skills classes focused on developing skills such as harmonization, chord progressions, score-reading, transposition, accompaniment, and to a lesser extent, basso continuo. Attendance in the functional skills groups was mandatory for all students.

The basic technique class was designed for students whose primary instrument was not the piano. Attendance in this class was strongly recommended for students who felt less proficient in piano technique, although it was open to anyone who wished to improve their technique. To encourage regular attendance, students would receive a small bonus in their final grade as a reward.

The advanced piano class was a requirement for all piano majors and highly recommended for all other pianists. Active engagement in this class was incentivized by making it account for 20% of the final grade.

All classes met once a week for a duration of one hour. Student performance was assessed through ongoing evaluations during the semester, as well as through the final exam (post-test), which focused on functional skills. The grading scheme consisted of 50% for class participation and preparedness and 50% for the final exam. For piano majors, the grading scheme was adjusted to 40% for participation and 40% for the final exam, as the additional 20% was contributed by the special advanced class.

4.5.2. The functional skills classes

Despite focusing on the same learning outcomes, the six functional classes had different starting points and progressed at different paces, reflecting the students' initial abilities and learning speeds. The weaker groups started almost from the beginning of the first volume of the Alfred's method, while the strongest groups dived directly into the second book. The supplementary material and exercises were also tailored to each group's needs.

A learner-centered teaching approach was adopted, encouraging cooperation and peer feedback in all activities throughout the lessons. The small group sizes facilitated

direct discussions among the members, fostering a collaborative learning environment. Problem-solving activities, such as determining appropriate chords in harmonization exercises, particularly lent themselves to peer interaction. However, efforts were made to enhance participation even in more “solitary” exercises by modifying them to involve more students.

For example, in score-reading exercises, students had various options to actively participate. They could split different parts of a four-part score among themselves or double some parts on the second piano. Alternatively, students who were not playing could sing some or all of the parts. These modifications not only kept students alert and focused but also promoted singing, which was encouraged throughout the course in all appropriate activities. This approach emphasized the holistic nature of functional skills classes and their connection to general musicianship classes. In fact, one of the final requirements was for students to sing one part of the score while playing the other voices on the piano.

Similarly, in exercises involving improvising an accompaniment to a (possibly previously harmonized) melody, a student would play the melody, another would improvise the accompaniment, and the rest would sing. Students would rotate through all positions, and, typically, the piece would be transposed to a new key after a few turns. Thus, there was never room for students to sit back, relax, and watch their peers perform. Instead, everybody had to stay focused on what is happening and what is coming next.

In another example, students could be given a harmonic progression with Roman notation consisting of two parts. Two students would mentally prepare the first part, while another two students prepared the second part. The four students would then sit on the two pianos, with one student playing a bass line, possibly doubling an octave with the right hand, while the other student played a three-part chord. The first piano would start, and the second piano would pick up where the first piano stopped. Students who were not playing paid attention, as this complex task required their focus, while they waited for their turn. To make the exercise more musical, a student might conduct the two pianos giving not only cues for the chord changes and cut-offs for the two pianos but also improvise dynamics. Confident students were invited to play the entire progression alone at the end of the exercise.

Even technique, which only appeared in the functional skills groups as a warm-up routine, was turned into an ensemble activity to enhance engagement. At the beginning of most lessons, students would play scales that changed from week to week. To make scale practicing fun, four to six students sat on the two pianos and started on different notes of the scale. These notes typically included the root, the third, the fifth, and the seventh (major in major scales and minor in minor scales). Depending on each student’s

abilities, the scale could be performed with one hand only, focusing on technical details such as fingering and passing of the thumb, or with both hands an octave apart. More advanced students, including pianists, could also explore other intervals, such as sixths and tenths. Moreover, technique was incorporated in other activities, such as playing chord progressions, with students being instructed, for instance, to do legato-pedaling. Occasional remarks on posture, hand and finger placement, and sound production were not uncommon throughout the semester.

Overall, the adoption of the teaching approach and strategies described above actively promoted active listening, a strong rhythm sensation, and ensemble communication, contributing to a well-rounded musical education.

4.5.3. The basic technique class

Eight students expressed interest for the basic technique class, with weekly attendance typically ranging from four to five students. This class provided a more comprehensive exploration of topics that were only touched upon in functional skills classes. Lessons started with a lengthier warm-up centered around scale-playing, following a similar approach to the one described above. However, greater emphasis was placed on correct fingerings, with in-depth discussions about the underlying philosophy. For example, it was discussed why the thumb is used less frequently on black keys and why the pinky is not utilized in cross-over/under situations while playing scales.

The instruction also focused on chord-playing techniques. Students practiced dropping their arm while preparing their hand structure to provide proper support for the arm's weight, ensuring that the wrist remained above the keyboard and the energy was directed into the keyboard. Subsequently, students would practice playing different inversions of three-voiced major and minor chords together.

Pedaling techniques were thoroughly explored, starting with chord connections and progressing to the application in appropriate easy pieces. During pedaling exercises, students took turns individually playing the piano, allowing subtle intricacies to be heard not only by the performing student but also by their peers. This created a master-class-like format, where students could also provide feedback to one another.

This extended to solo pieces, which students were encouraged to choose either from the Alfred's method, or from a proposed repertoire selection. The latter included Burgmüller's *25 Easy Etudes*, op.100, Debussy's *Children's Corner*, Bach's two-part *Inventions*, Grieg's *Lyrical Pieces*, op.12, and Chopin's *Prelude*, op.28 no.4 in E minor. Solo pieces served as a starting point for discussions on technical elements such as articulation, dynamics, phrasing, rhythm, pedaling, and, importantly, efficient practicing

methods. While activities involving repertoire would start with a student performing a piece on the piano, any issues discussed would create an opportunity for others to join and sit at the instrument. This was achieved by isolating a specific technical aspect and inviting students to the pianos to try to execute a technical exercise, enhancing their understanding of the concept at hand. This hands-on approach facilitated active learning and skill development among the students.

4.5.4. The advanced class for pianists

The main goal of this class was to highlight the relevance of harmony and functional skills for piano majors. Students were instructed to select one or two pieces of their solo repertoire, analyze it, and come up with suggestions linking harmony with interpretation. Non-performance majors were encouraged to do so as well. It was discussed how harmony can influence interpretive decisions across different levels of musical structure: micro, meso, and macro. For instance, an appoggiatura and its resolution affect interpretation at the micro-level. On the other hand, a brief by-passing chord progression may contain harmonic intricacies that need to be highlighted at the meso-level but may extend a chord at the macro-level. If a specific section had greater importance within the macro-structure, it had to be reflected in the performance. The students were encouraged to select pieces that did not lend themselves to easy and straightforward analysis, as a significant majority of the standard classical repertoire is harmonically complex. A strong academic background in theory and analysis was not required, however, as the class took a more intuitive approach aiming to make students aware of the significance of considering musical content when making interpretive decisions.

Furthermore, the class emphasized the role of harmony in two additional areas that are highly-relevant for pianists: memorization and sight-reading. The discussions highlighted how a deeper understanding of a musical work facilitates memorization and, consequently, confidence in performance through establishing mental cues at structurally pivotal points. To make students aware of their harmonic understanding and thinking while playing, they were asked to transpose a prelude from Bach's *Well-tempered Clavier* they had played before. Relying on muscle memory alone would not prove a good strategy, as students would hit wrong accidentals.

In relation to sight-reading, the discussion centered around the significance of understanding different musical genres and compositional styles. Such understanding helps form expectations and develop reflexes that come in handy when sight-reading a piece. A work in a familiar style is not perceived as a random sequence of notes by the trained pianist, but rather contains predictable elements that reduce the cognitive

load and thus facilitate sight-reading. Students were regularly tasked with harmonically reducing technically complex and demanding works, such as Chopin's *Etude* op.25 no.1 in A \flat major. Such exercises aimed to train their eyes and brains to focus on structurally important elements.

The class also underscored the importance of improvisation in practice routines, as the number of works featuring standard scales is limited. Instead, students were encouraged to practice scales starting at different intervals and expand their technical exercise inventory to include major and dominant bebop scales as well as arpeggios incorporating sevenths or ninths. Crucially, improvising these types of exercises would allow students to develop a heightened awareness of what they are playing, in contrast to merely reading etudes and exercises from books.

4.5.5. Challenges and observations

Out of the 38 students who participated in the pre-test, 34 continued attending the course beyond the second week of classes and 29 made it to the end of the semester, indicating a dropout rate of approx. 15%. It is likely that some of the students withdrew from the course because it was beyond their comfort zone or because it was more challenging than they expected. This is supported by the fact that four out of the five students who withdrew were pianists. Specifically, one was an education major and three were piano majors.

One prominent observation is that many students initially lacked the necessary creative and analytical thinking skills required for the course. This could be attributed to current practices at the University, which generally do not foster the association of theory with its practical applications as much as they should. To illustrate the extent of this dissociation, in a harmonization task, a student struggled to find an appropriate chord, even though the melody consisted of a simple broken major triad. This highlighted the need to guide students in gradually developing their harmonic thinking abilities.

Furthermore, it became evident that a majority of the students rarely applied their theoretical knowledge and aural skills to the music they listened to, whether classical or not. Since students had expressed an interest in playing by ear, two chord-progression exercises incorporated identifying the chord progression first by listening to recordings. Surprisingly, some students had difficulty isolating the bass lines in orchestral and pop recordings. However, they found it easier to sing along in class when the progressions were played on the piano. This suggests that students may be used to listening attentively only in the classroom context, where the piano is typically used. In any case, it is

concerning that students struggled to identify musical elements in the music’s “natural habitat,” i.e. live performances, and, secondarily, recordings.

Despite these challenges, most students gradually recognized the importance of functional skills and the course’s objectives. While some students did not dedicate enough time to practicing outside of class, there were several who realized the significance of functional skills for their overall musicianship. Interestingly, the majority of these students fell on the lower and higher ends of the ability degree scale. A possible explanation is that lower ability students became aware of their deficiencies, which in turn motivated them to study harder, while higher ability students may have seen an opportunity to develop skills they were not familiar with and embraced the challenge.

Since there was no predetermined or externally imposed material to be covered in the functional skills classes, the pace of advancement was determined by group dynamics, without a baseline for lower ability groups and no ceiling for higher ability groups. This allowed the former to work on their skills without feeling overwhelmed or discouraged, while the latter maintained their interest in the course.

4.6. Post-test

4.6.1. Content

The post-test was similar to the pre-test but contained an additional section focusing on known exercises and repertoire. Firstly, students had to perform a major or melodic minor scale in two octaves with both hands. Pianists were exempt from this requirement. Subsequently, students had to perform one of the listed chord progressions in a key chosen by the author (see Appendix D). Next, students were tasked with accompanying a segment of the slow movement of G. Ph. Telemann’s flute sonata TWV 41:G9 using figured bass notation while the instructor played the melody.

The subsequent part involved performing one of the pieces that had been harmonized in class. Students could either play the melody with the right hand and provide accompaniment with the left hand, or sing the melody while accompanying with both hands. Additionally, the piece had to be transposed into another key. Lastly, students were expected to play a four-part vocal score (another arrangement of Mozart’s *Dies Irae* taken from the Alfred’s second book; Lancaster & Renfrow, 2008b, p. 313) and demonstrate proficiency in playing all four voices, any combination of two or three voices, and, for all but one groups, sing any voice while playing two or three others. Three out of the six groups also had the additional task of singing a Mozart aria (Sarastro’s aria “O Isis und Osiris” from *The Magic Flute*), while accompanying themselves on the piano.

The unknown section of the test consisted of a chord progression, a piece that was used for harmonization, accompaniment and transposition purposes, and a score. Two progressions of differing difficulty were used. Students given the easier version were offered the option to pick between a Roman numeral and a figured bass notation. In case of the Roman numeral version, only the starting position of the two outer voices were provided, whereas the figured bass notation included the soprano line. The harder version exclusively used figured bass notation and modulated, while the simpler version did not.

A selection of three Greek popular songs of previous decades were used for the harmonization, accompaniment and transposition tasks. Firstly, students had to harmonize the given melody, then accompany with the chords they had found, and finally transpose the melody to a different key. In the score-reading task, students had to sight-read all four or a combination of three voices of a four part vocal score, namely a fragment of *Credo* of F. Schubert's Mass in G, D. 167 (Lancaster & Renfrow, 2008b, p. 332), at a slow-paced tempo.

4.6.2. Results and discussion

Out of the 29 students who completed the classes, 27 sat the final exam at the end of the semester, while 2 decided to sit the exam at the beginning of the following semester.⁵ The results reported here are based only on the 27 students who took the exam at the end of classes.

Each of the exam's components was graded separately on a scale of 0-10, which is the scale used for grading in higher education. Mean grades were calculated for the known and unknown sections of the exam for each student, and their final exam grade was determined by averaging these mean grades.

The average mean grades for the known and unknown sections were nearly identical, with scores of 8.50 and 8.40, respectively. This finding is encouraging as it suggests that students made progress in developing their functional abilities. The average grades for each subcomponent of the sections were also comparable, ranging from 8.04 to 8.67, excluding scales. As with the pre-test, it is not possible to make direct comparisons among the students of each group due to slight variations in the exam materials. However, it is worth noting that students with lower grades primarily belonged to the lower ability groups, while those with higher grades came from the high ability groups.

⁵ Within the Greek higher education system, students are allowed to sit—or re-sit, in case they have failed—exams in September for courses attended the previous academic year.

There were only two outliers: a lower-ability student who achieved a high grade of 9.17 and a higher-ability student who received a low grade of 7.00. These students exhibited contrasting patterns: the lower-ability student performed better in the known section than in the unknown section (scoring 10.00 and 8.33, respectively), whereas the higher-ability student performed worse in the known section compared to the unknown section (scoring 6.33 and 7.67, respectively). This finding suggests that the former student prepared specifically for the exam, while the latter relied on their existing abilities without extensive practice. A similar discrepancy was observed in their grades for class participation and preparedness (9 and 7, respectively). It should be noted that a few other lower-ability students performed better in the known section than in the unknown section, while no significant differences were observed in other students.

An accurate comparison between the pre-test and post-test scores is also not feasible. However, assuming that the materials used had comparable difficulty on average, an estimation can be made by comparing the pre-test scores with the scores in the unknown section of the post-test of students who participated in both tests. Additionally, the scale scores from the pre-test are excluded. Taking all of these factors into account, an average grade increase of 20% is observed, which is an encouraging finding.⁶

4.7. Final questionnaire

Following the completion of the final exam (post-test), students were invited to participate in an online survey to provide feedback on the course. To ensure unbiased responses, their final grade was announced at the end of the exam. The questionnaire collected 23 responses in total, 21 from students who passed the exam and 2 were from the students who decided to sit the exam after the summer break. The questionnaire was also sent to students who dropped out and two additional reminders were sent to all students but no further responses were collected. The original questionnaire used can be found in Appendix B.

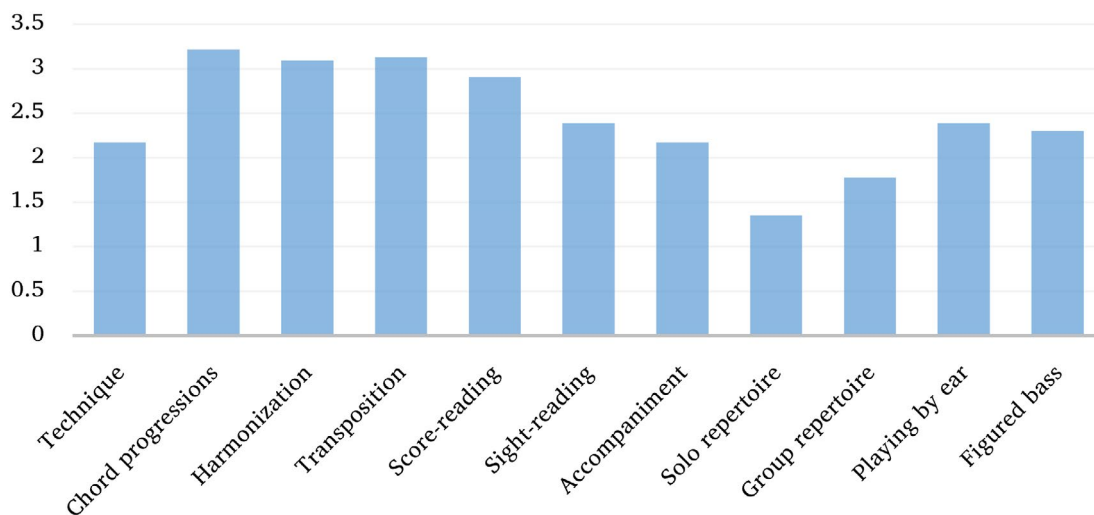
⁶ Pre-test grades for each section were converted to numerical values as follows: A→3, B→2, C→1, D→0. As students could not fail the pre-test, D merely represented great difficulty in completing a task. An average was then calculated for each student, followed by an average for all students (1.69). For post-test scores, averages were firstly calculated for each student. Then 5 was subtracted from each student's score as 5 is the minimum passing grade, the usable grading interval being [5,10]. Next, the adjusted scores were converted to the 0–3 scale by multiplying them by 3/5. Finally, an average for all students was calculated (2.04).

4.7.1. Functional skills class evaluation

The first section of the questionnaire focused on evaluating the functional skills classes. Six students had a very positive overall impression, eleven had a good impression, five had an average impression, and one student had a very negative impression.

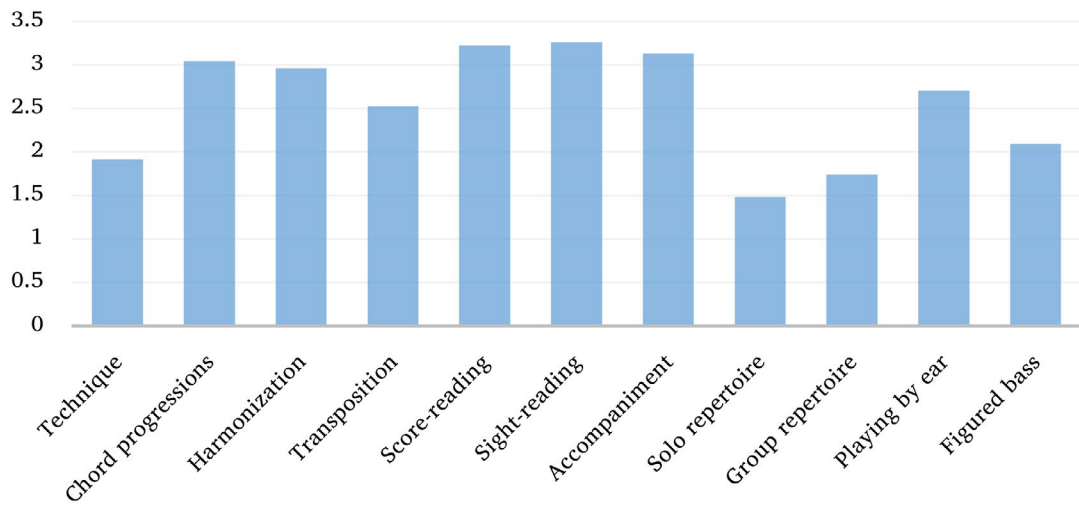
Next, students were asked to indicate the extent to which the course met their expectations for each skill individually, using the same rating scale as in the initial questionnaire. The results showed that chord progressions met students' expectations the most, with a mean score of 3.22. This was followed by transposition (3.13), harmonization (3.09), score-reading (2.91), playing by ear (2.39), sight-reading (2.39), figured bass (2.3), accompaniment (2.17), technique (2.17), group repertoire (1.78), and solo repertoire (1.35). These results are visually presented in Table 10.

Figure 10. Expectation fulfillment



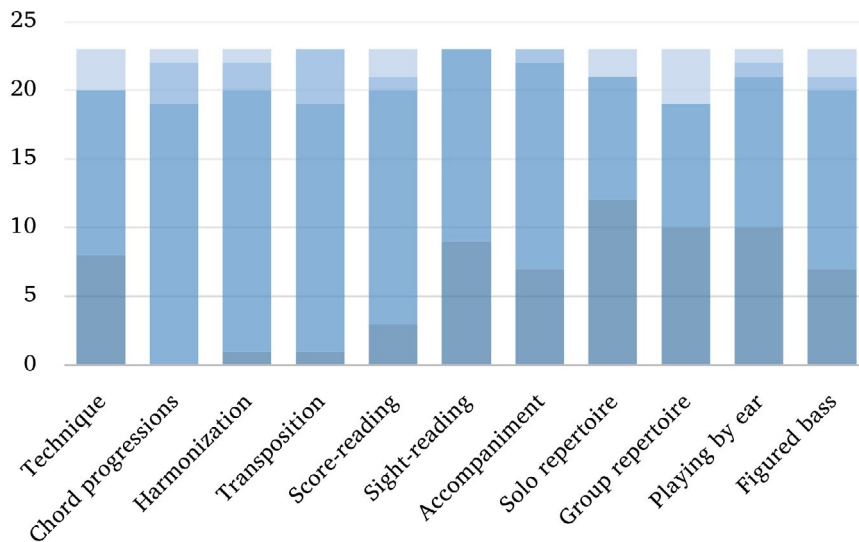
Furthermore, students were asked to rate the importance of each functional skill for their major area, a question also included in the initial questionnaire. Sight-reading was considered the most important, with a mean score of 3.26, closely followed by score-reading (3.22), accompaniment (3.13), chord progressions (3.04), and harmonization (2.96). Playing by ear (2.7), transposition (2.52), and figured bass (2.09) received average scores, while technique (1.91), group repertoire (1.74), and solo repertoire (1.48) scored lower. Table 11 provides an illustration of these results.

Figure 11. Reported significance for students' major area



When asked about their opinion regarding the emphasis placed on each of the skills during the semester, the students' overall feelings were very positive for most functional skills, including harmonization, transposition, and chord progressions. However, some students expressed that too little emphasis was given to repertoire. There was a similar, albeit less pronounced, effect observed for playing by ear, sight-reading, and technique. Figure 12 illustrates:

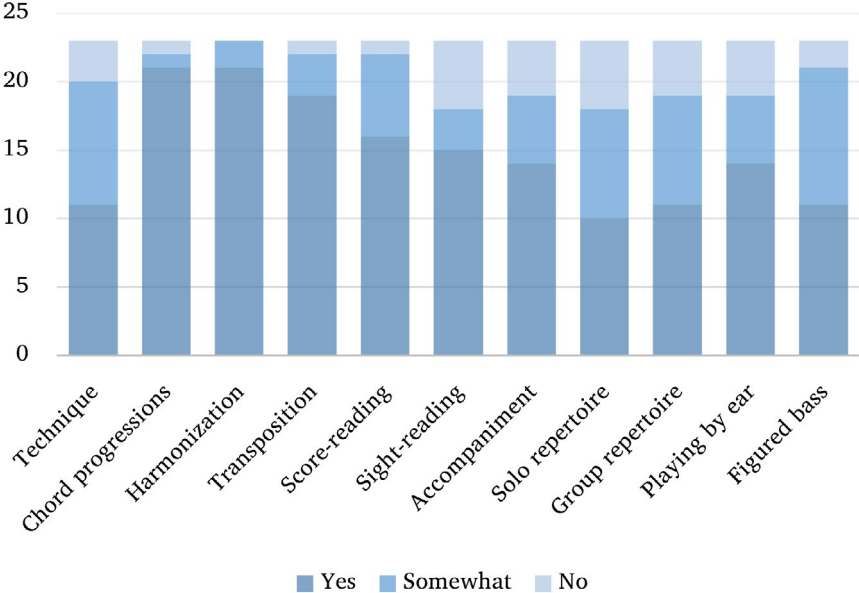
Figure 12. Opinion on emphasis allocation



Next, students were asked whether they believed that the course material covered during classes was sufficient for their major area at an undergraduate level. The majority of students responded affirmatively, expressing that they found the course material

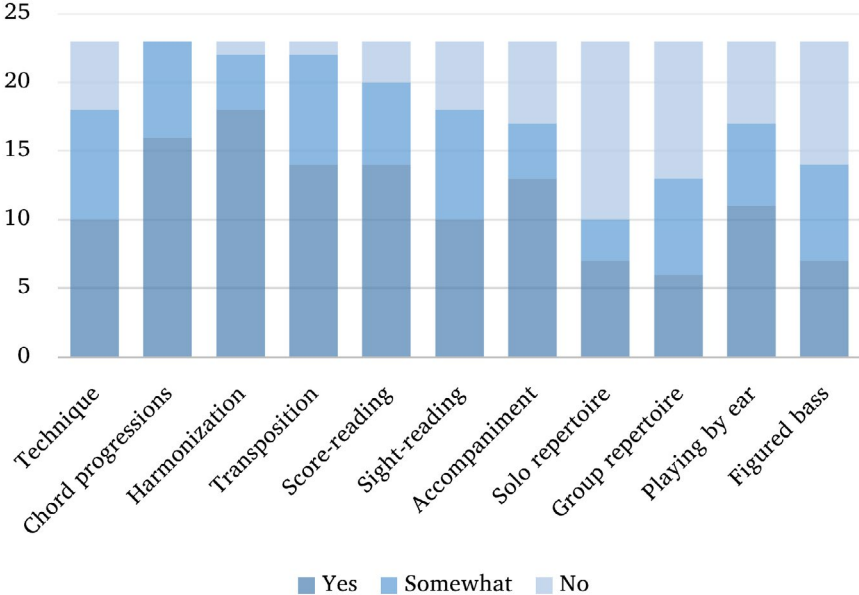
to be overall adequate (Figure 13). Students had a stronger opinion regarding the coverage of functional skills, indicating that the latter were covered to a considerable extent.

Figure 13. Adequacy of material covered



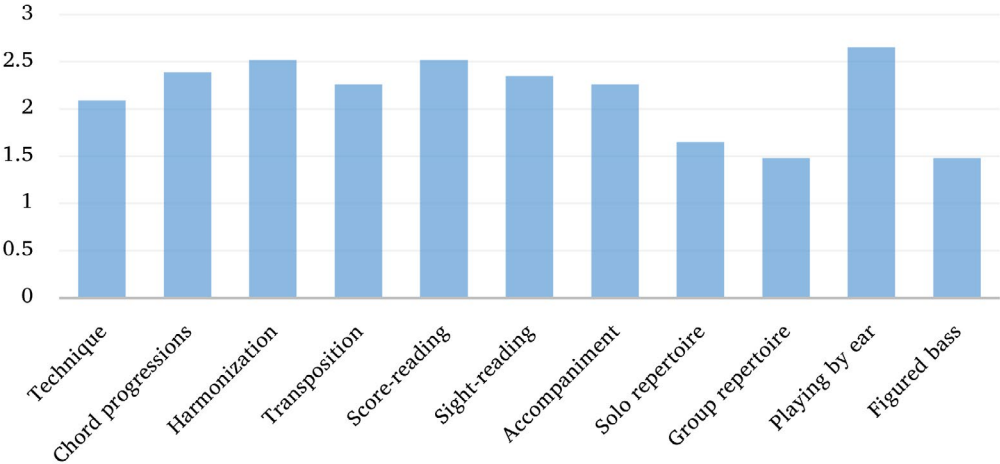
Subsequently, students were asked whether they believed that the ability level they attained in each of these skills was adequate for their major area at an undergraduate level. Students’ responses indicate that they were more confident in the adequacy of their functional skills, but felt inadequate in terms of repertoire (Figure 14).

Figure 14. Adequacy of ability level attained



The majority of students expressed a sense of progress, with three students stating that they had progressed “greatly,” 13 students stating “significantly,” and seven students stating “a little.” The students’ self-perceived proficiency in functional skills was also assessed. Playing by ear received the highest score of 2.65, followed closely by harmonization and score-reading, both scoring 2.52. Chord progressions received a score of 2.39, while sight-reading scored 2.35. Transposition and accompaniment received scores of 2.26, and technique scored 2.09. Solo repertoire scored 1.65, and group repertoire/figured bass scored 1.48. The results are represented in Figure 15.

Figure 15. Self-reported proficiency



The next three questions focused on practice time. Specifically, students were asked to indicate how much they believed they should have practiced to meet the course’s requirements, how much they believed they should have to practice considering their major area, and how much they actually practiced weekly. The mean responses for each question were 4 hours, 3 hours, and 2 hours per week, respectively. Thus, on average, students believed that the course required more practice time than they should be expected to devote. However, despite this perception, they actually dedicated even less time to practicing.

The next set of questions focused on the impact of the course on students’ perceptions about music. Firstly, students were asked whether the course helped them develop their general musicianship. The majority of students responded positively, with eight students stating that it helped them “greatly”, eleven students stating it helped them “significantly”, three students stating it helped them “a little”, and one student stating it did not help them at all.

Furthermore, students were asked whether the classes were helpful in understanding the connection between harmony and their field of study. Again, the responses were

mostly positive, with eleven students stating it helped them “greatly”, eight students stating it helped them “significantly”, three students stating it helped them “a little”, and one student stating it did not help them at all.

Finally, students were asked whether the course helped them in achieving their artistic, educational, and career goals. The responses varied, with three students indicating that it helped them “greatly”, fourteen students stating it helped them “significantly”, four students stating it helped them “a little”, and two students stating it did not help them at all. Overall, the majority of students acknowledged some level of benefit in attending the course, indicating that it contributed to their progress towards their goals.

Students were also asked about the overlap of the course with music theory and aural skills. Twelve students perceived a significant overlap with aural skills, six students noticed some overlap, and five students found a minor overlap. Regarding music theory, thirteen students reported a significant overlap, five students observed some overlap, and three students found a minor overlap, while two students had not attended any theory classes.

4.7.2. Evaluation of the basic technique and advanced classes

Students who attended the two specialized classes were given two additional sections of the questionnaire to complete. Out of the students who attended the basic technique class, only four students submitted their questionnaire responses. Among these four students, three evaluated the separate teaching of technique positively, while one remained neutral. Additionally, three students mentioned that the course had moderately helped them understand and develop their piano technique, while one student reported a minor impact. The other response options provided were “a lot” and “not at all”.

Students who did not attend the basic technique class were asked to provide reasons for their decision. The two most common reasons mentioned were that their technical level was already sufficient to attend the functional skills classes and a lack of time to dedicate to extra piano practice.

The section regarding the advanced class for pianists received five responses. All participants had a highly positive overall impression of the class and expressed that it helped them grasp the relevance of harmony to their major area of study. When asked about the influence of the class on their perception of approaching tonal pieces, three participants responded with “a lot”, one with “moderately”, and one with “a little”.

Participants were also asked to evaluate the class's helpfulness in various areas on a scale from 0 to 3. The responses were mostly positive across all areas. Understanding a piece's structure, interpretation, and practice received a score of 2.6, harmonic reduction scored 2.4, technique scored 2.2, and sight-reading generated mixed feelings with a score of 1.6.

4.7.3. Open feedback

Students could optionally provide open feedback on the course and make improvement suggestions. Their responses are given below:

"The course was fine, I didn't study as much as I should have."

"Personally, I would prefer more emphasis on basso continuo, prima vista, and piano accompaniment for vocals and instruments, primarily in classical music rather than jazz. I also believe that the exam material is a bit excessive compared to the time dedicated to this subject during class hours (such as complex harmonic progressions in all keys, transpositions in unfamiliar pieces/connections), and it might have helped to transpose prima vista pieces in each class for practice."

"Individual lessons for students who still struggle with basic piano technique aspects (e.g., correct hand/finger placement on the piano, etc.). The course should only cover the absolutely necessary topics."

"An exceptional course that provides significant help for the aforementioned skills... excellent instructor!"

"I hope the course is properly integrated into the university curriculum, without such a heavy workload, and is genuinely aimed at students who have no prior experience with the piano and/or do not have a piano at home. The material is truly demanding and requires weekly practice, which is very challenging for individuals without piano experience or access to a piano for practice. Alternatively, I would suggest renaming the course and making Piano Skills 1 and 2 prerequisite courses for students whose primary instrument is not the piano, so that the required level for this course has already been covered. This way, the course would become easier and more enjoyable for everyone in the class."

"An excellent course. The content covered is very important for every musician."

"The course should focus more on repertoire and sight-reading sheet music rather than practical piano harmony."

“Depending on the level of each group, I would start with very basic elements to ensure a smooth integration of students into the process required by this specific course.”

“Personally, it would have been better for me if we had dedicated a little more time to pianistic skills, but still, I have no major complaints.”

“Excellent teacher!! ...always well-prepared and organized!”

“More in-depth harmonic study of repertoire.”

“[The instructor could be] More explanatory.”

“Students could be divided by major area for more focused lessons.”

“More cohesion and preparation for the requirements of this course, such as providing instruments for practice or adjusting the difficulty level to match the availability of pianos we have.”

“It is already effective.”

“Teaching could definitely be more effective with longer lesson durations.”

“MORE REPERTOIRE.”

“Perhaps with more emphasis on individual weaknesses.”

“Maybe more hours.”

“More time for each unit. (I only took the second semester, so I don’t know how it would be if I had taken two semesters with this curriculum).”

“It could focus more on repertoire rather than the practical aspects of piano harmony. Also, the syllabus could be shorter to facilitate easier learning of each subject.”

“Smaller groups.”

In reference to the advanced class for pianists, two students commented:

“Perhaps we could individually address certain ‘technically’ challenging points in our pieces and propose study methods (as we did in the last lesson with the [Debussy’s] *Estampes*).”

“Lectures/talks on interpretation and stylistic issues of each composer or period, discussions (alongside listening to recordings) on how great pianists of the 20th and 21st centuries interpreted various harmonic phenomena, discussions on warm-ups, memorization techniques, injuries, relaxation methods, and combating stage fright, etc.”

CHAPTER 5. DISCUSSION

This pilot study aimed to identify and address the limitations of the keyboard skills curriculum at the University of Macedonia. The study focused on three main concerns: the student base, the delivery method, and the content of the keyboard skills classes. It was found that the curriculum lacked functional skills training for music education majors, students received minimal one-on-one instruction, and some instructors deviated from the official course description, focusing instead on technique and solo repertoire. As a consequence, most undergraduate students did not receive proper keyboard skills training, and those who did were unable to achieve the intended learning outcomes.

The study also aimed to understand the students' perceptions and expectations regarding keyboard skills classes and to develop a curriculum that aligns with established practices in countries known for providing comprehensive functional piano and piano training in general. Additionally, the research examined the overall functional abilities of piano students within the department and investigated whether pianists would benefit from a functional skills classes, despite being exempted from such courses in many institutions. Furthermore, the study explored the potential benefits of teaching technique separately from functional classes and assessed its suitability for undergraduate music students at the University of Macedonia. By addressing the shortcomings of functional skills instruction, introducing group instruction, and emphasizing the relevance of the curriculum to students' major fields, the study aimed to enhance the keyboard skills curriculum, create a more engaging learning environment, and equip students with the necessary tools for their future careers.

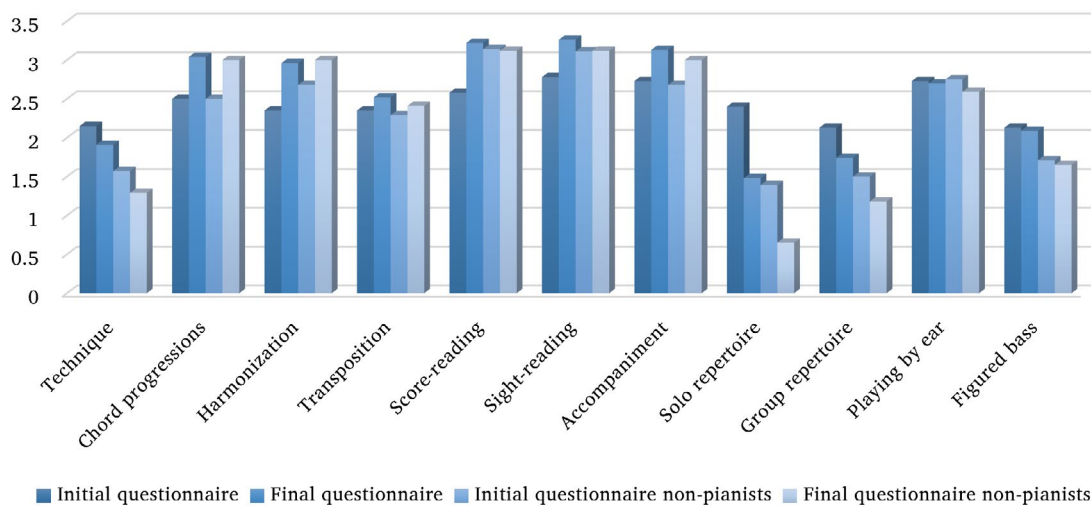
The findings of the study offer intriguing and practical insights. Firstly, a significant number of students who had previously attended keyboard skills classes expressed a moderate level of dissatisfaction, stating that their expectations had not been met and that the course had not effectively contributed to their educational, artistic, and professional goals. Furthermore, it was observed that the emphasis in previous semesters' instruction had primarily been on technique and repertoire, rather than on functional skills.

Interestingly, however, when students were asked about their desired level of emphasis on different keyboard skills, including repertoire and technique, they expressed a desire to focus on everything. This pattern persisted even when responses from pianists were excluded. Conversely, when considering the reported significance for their field of study, students only considered functional skills to be important, with technique and repertoire receiving significantly lower scores when pianists' responses are excluded. This suggests that the reported desire for instruction in technique and repertoire may

be influenced by factors such as familiarity with traditional piano instruction, personal interests, or a deeply-rooted belief about what should be part of a piano lesson.

After the semester, during which students had the opportunity to immerse themselves in functional skills and gain a better understanding of their practical utility, there was a noticeable shift in the perception of the importance of different skills. The importance attributed to functional skills increased, while the scores for technique and repertoire decreased. This trend becomes more pronounced if the responses from pianists are excluded. Table 16 offers a comparative visualization of students' reported importance of each skill for their major area at the beginning and at the end of the semester, including information about non-pianists' responses.

Figure 16. Reported importance for major area: comparison



Based on the students' feedback in the final questionnaire, it was evident that functional skills were adequately covered in class and received the appropriate emphasis. Therefore, the approach taken in the study, which focused on the development of functional skills, was in line not only with current practices and the literature, but also with the students' perceptions of the importance of keyboard skills for their studies.

However, a minority of students expressed a desire to focus more on repertoire or recommended that it be included in the curriculum. This sentiment was also supported by certain student comments. Nonetheless, it should be noted that non-piano students were given the opportunity to attend the basic technique class, where they could have further developed their technical skills and worked on solo repertoire, but the majority did not take advantage of this opportunity. In their responses, students mentioned that they would have been unable to dedicate extra time to practicing technique and solo repertoire. Moreover, it was observed that students practiced less than they believed

was necessary to meet the course's requirements, and less than what they believed to be a reasonable amount of time to dedicate to piano study for their focus area. The practice time mean averages were lower in the final questionnaire.

Nevertheless, the students' responses indicate that the piano should have a more prominent position in the undergraduate curriculum, with instruction extending over several semesters, and the courseload being more evenly distributed. Students mentioned that although they made progress during the semester, they felt they did not reach what they consider to be an adequate level of piano proficiency for their field of studies. Some students also expressed a desire for longer lessons, which possibly suggests that classes should be extended in duration or be held more frequently. There were also suggestions for distributing students into even smaller groups or offering individual one-on-one lessons for those in need, in order to better cater to their specific needs.

While it may not be feasible for all institutions to offer individual lessons or meet every student's interests and expectations, it is evident that two semesters of piano skills classes are insufficient for developing technique and functional skills to the desired level. This is further supported by practices in the United States, where most institutions offer at least four semesters of class piano, and in Europe, where some institutions provide up to seven or eight semesters of piano instruction to non-piano majors.

Furthermore, the separation of technique and repertoire from functional skills classes proves to be advantageous as it allows students with varying levels of technical ability to come together. Including technique and repertoire as primary areas of focus in class, it would have been much more challenging, if not impossible, to group students into homogeneous groups while also considering their abilities in functional skills. By focusing solely on functional skills, students with diverse technical abilities, including piano majors, were able to benefit from interacting with peers from different backgrounds but with similar abilities in terms of functional skills. Moreover, placing less emphasis on technique and excluding solo repertoire allowed the functional classes to maintain a clearer focus. It should also be considered that conducting technique-focused activities with multiple students simultaneously in studios with acoustic pianos would present significant challenges in terms of time efficiency.

Additionally, one student proposed that functional skills classes follow distinct basic keyboard skills classes which focus on fundamental technical development and provide an introduction to functional skills before delving deeper into them. Similar suggestions can be dated back to Buchanan (1964) and Stacy (1967). It should also be considered that most students who participated in the study most likely do not represent the average undergraduate music student at the University of Macedonia, as performance majors constitute a typically more privileged class of students in that many

had prior conservatory studies. Thus, an introductory piano class which aims to build technical foundations may be necessary with beginner populations.

Applied music studies and music education majors, who comprise the vast majority of music students at the department, likely have lower technical abilities compared to performance majors. Unfortunately, this has to be confirmed in a future study, as only two music education majors successfully completed the course. The overall impression of both was very good, but no conclusions, however preliminary, can be drawn from just two individuals.

Another important finding from the study is that pianists can benefit from functional skills classes. Not only were they interested in exploring the implications of harmony for performance, as discussed in the dedicated advanced class, but they were also actively engaged and challenged in the common core of functional classes. The pre-test results moreover indicated that pianists, including piano majors, did not perform substantially better as a group compared to non-pianists. This suggests that without dedicated instruction, the majority of pianists will not develop sufficient functional skills. Moreover, the pianists' feedback was overwhelmingly positive, with an expressed desire to expand on harmony in relation to interpretation and other areas that are important for piano performance students in a dedicated piano class.

Lastly, the study revealed the value of questionnaires as a tool for assessing the student base and the usefulness of placement tests in evaluating students' skill levels, aligning with existing literature. Understanding students' backgrounds, interests, and abilities was essential in designing a curriculum and syllabus that would benefit them, while also incorporating the elements that music educators and curriculum designers deem important for their studies.

The present study has important weaknesses and limitations. The small number of participating students was not representative of the entire undergraduate music population in the department. To address the research objectives comprehensively, a much larger sample size would be required. The limited number of students also restricted the ability to eliminate biases and conduct cross-checks typically necessary in more rigorous studies. Despite these limitations, these preliminary findings can serve as a foundation for future studies and help curriculum designers gain a better understanding of underlying issues and potential solutions.

CHAPTER 6. CONCLUSIONS AND SUGGESTIONS

The present pilot study aimed to assess the effectiveness of the keyboard curriculum at the University of Macedonia in meeting the needs of students. The study incorporated insights from relevant literature, common practices, as well as the perceptions and abilities of the students. While an effort was made to attract students from all major areas, the majority of the students who participated were non-piano performance majors, who were already required to take the course. Consequently, it was not possible to draw conclusions regarding the expansion of the student base and its characteristics. To address this limitation and gain a comprehensive understanding of the undergraduate music population, the following recommendations are proposed:

- a. Conducting a survey using a questionnaire, similar to the one employed in this study, on the entire student population of the department. This will facilitate a comparison of perceptions among students with different major areas.
- b. Administering ability tests, akin to the placement tests utilized in this study, to the entire population. This will help identify any significant differences in abilities across major areas.

Considering that the entire population is significantly larger than the sample size in this study, it will be possible to employ a more rigorous methodology through the survey and ability tests, which will yield more reliable results. The subsequent step would be to make keyboard skills classes mandatory for all students, at least as a pilot program, to explore its effects. Questionnaires and ability tests could be employed once again to evaluate the integration of keyboard skills into the core curriculum for all music majors.

It is also worth exploring whether separate basic technique can be offered. Providing separate instruction for beginners may be necessary to establish a strong technical foundation for students with no prior keyboard experience. The insights gained from a future survey and ability tests conducted on the entire population could guide this decision.

Finally, it is highly recommended that keyboard skills instruction be offered to pianists. This study demonstrated that pianists do not automatically possess functional skills, indicating the potential for them to share their functional training with students from other major areas. However, offering additional classes to students who need a stronger keyboard background, as was the advanced class in this study and similarly to piano courses that are specially designed for conductors, is highly recommended.

By implementing these recommendations, the University of Macedonia can enhance the effectiveness of its keyboard curriculum and better cater to the diverse needs of its music student population.

REFERENCES

- Austria*. European Association for Music in Schools. (n.d.). Retrieved June 10, 2023, from <https://eas-music.org/countries/austria/>
- AUTH Music Department – Study Guide*. (n.d.). Retrieved June 10, 2023, from <https://www.mus.auth.gr/spoydes/ptyxio-mousikon-spoudon/odigos-spoudon/>
- AUTH – Piano (harmony, accompaniment)*. (n.d.). Retrieved June 10, 2023, from <https://qa.auth.gr/en/class/1/600212692>
- Baker, V. A. (2017). Teachers' perceptions on current piano use in the elementary general music classroom. *Update: Applications of Research in Music Education*, 35(2), 23–29. <https://doi.org/10.1177/8755123315598558>
- Bastien, J. W. (1973). *How to teach piano successfully*. General Words and Music Company.
- Buchanan, G. (1964). Skills of piano performance in the preparation of music educators. *Journal of Research in Music Education*, 12(2), 134–138.
- Chandler, K. (2018). *The attitudes and perceptions of undergraduate non-keyboard music majors toward the usage of functional keyboard harmony in the group piano curriculum at the University of South Carolina School of Music* [Doctoral dissertation, University of South Carolina]. <https://scholarcommons.sc.edu/etd/4980>
- Chin, H. L. (2002). *Group piano instruction for music majors in the United States: a study of instructor training, instructional practice, and values relating to functional keyboard skills* (Publication No. 3049003) [Doctoral dissertation, The Ohio State University]. ProQuest Dissertations & Theses Global.
- Christensen, L. (2000). *A survey of the importance of functional piano skills as reported by band, choral, orchestra, and general music teachers* [Doctoral dissertation, University of Oklahoma]. Shareok. <https://hdl.handle.net/11244/5993>
- Feld, J., & Zölitz, U. (2017). Understanding peer effects: on the nature, estimation, and channels of peer effects. *Journal of Labor Economics*, 35(2), 387–428. <https://www.jstor.org/stable/26553260>
- Fisher, C. C. (2006). *Applications of selected cooperative learning techniques to group piano instruction* [Doctoral dissertation, University of Oklahoma]. Shareok. <https://hdl.handle.net/11244/1031>
- Fisher, C. C. (2010). *Teaching piano in groups*. Oxford University Press. <https://global.oup.com/us/companion.websites/9780195337044/>
- Hahn, R. (2019). *Reaching digital native music majors : pedagogy for undergraduate group piano in the 21st century* [Doctoral dissertation, University of Missouri-Columbia] Music electronic theses and dissertations (MU). <https://mospace.umsystem.edu/xmlui/handle/10355/69948>

- Hunter, R. J. Jr. (1973). *The teaching of ten functional piano skills to undergraduate music education majors at selected west coast four-year colleges and universities*. [Doctoral dissertation, University of the Pacific]. https://scholarlycommons.pacific.edu/uop_etds/3032
- Ionian University – Course descriptions*. (n.d.). Retrieved June 10, 2023, from <https://music.ionio.gr/gr/studies/undergraduate/courses/>
- Ionian University – Study guide*. (n.d.). Retrieved June 10, 2023, from <https://music.ionio.gr/gr/studies/prospectus/>
- Jackson, A. (1980). The effect of group size on individual achievement in beginning piano classes. *Journal of Research in Music Education*, 28(3), 162–166. <https://doi.org/10.2307/3345233>
- Johnson, G. W. (1987). *Group piano instructional priorities for music majors in higher education settings in the United States* (Publication No. 8720052). [Doctoral dissertation, Brigham Young University.] ProQuest Dissertations & Theses Global.
- Lancaster, E. L. (1981). Outstanding group-piano program + vital piano-pedagogy program = strong teacher training. *American Music Teacher*, 30(6), 36–37. <http://www.jstor.org/stable/43535720>
- Lancaster, E. L., & Renfrow, K. D. (2008a). *Alfred's group piano for adults: an innovative method enhanced with audio and MIDI files for practice and performance* (2nd ed., Vol. 1). Alfred Pub Co.
- Lancaster, E. L., & Renfrow, K. D. (2008b). *Alfred's group piano for adults: an innovative method enhanced with audio and MIDI files for practice and performance* (2nd ed., Vol. 2). Alfred Pub Co.
- Laughlin, E. M. (2004). *Survey of improvisation in group piano curricula in colleges and universities accredited by the National Association of Schools of Music* (Publication No. 3130460) [Doctoral dissertation, University of South Carolina]. ProQuest Dissertations & Theses Global.
- Lowder, J. E. (1983). Evaluation of keyboard skills required in college class piano programs. *Contributions to Music Education*, 10, 33–38. <http://www.jstor.org/stable/24127376>
- Lyke, J. B. (1969). What Should Our Piano Minors Study? *Music Educators Journal*, 56(4), 49–53. <https://doi.org/10.2307/3392668>
- McCoy, C. P. (2011). *The development of a keyboard theory curriculum utilizing a chronological, comprehensive approach to reinforce theory skills of first semester college music majors* (Publication No. 3467583) [Doctoral dissertation, University of Florida]. ProQuest Dissertations & Theses Global.
- McDonald, S. R. (1989). *A survey of the curricular content of functional keyboard skills classes designed for undergraduate piano majors* (Publication No. 8921091) [Doctoral dissertation, The University of Oklahoma] ProQuest Dissertations & Theses Global.

- McWhirter, J. L. (2005). *A survey of secondary choral educators regarding piano skills utilized in the classroom and piano skills expectations of student teaching interns* (Publication No. 3204615) [Doctoral dissertation, University of Missouri-Columbia]. ProQuest Dissertations and Theses Global.
- MDW–Studienangebot. (n.d.). Retrieved June 10, 2023, from <https://www.mdw.ac.at/1229/>
- National Association of Schools of Music (2023). *Handbook 2022–2023*. <https://nasm.arts-accredit.org/accreditation/standards-guidelines/handbook/>
- Pike, P. (2017). *Dynamic group-piano teaching: transforming group theory into teaching practice*. Routledge. <https://www.routledge.com/Dynamic-Group-Piano-Teaching-Transforming-Group-Theory-into-Teaching-Practice/Pike/p/book/9781138241435>
- Polifonia (2009). *Reference points for design and delivery of degree programmes in music* (Tuning educational structures in Europe). Publicaciones de la Universidad de Deusto. <http://www.deusto-publicaciones.es/deusto/pdfs/tuning/tuning21.pdf>
- RDAM – Bachelor’s programme curricula. (n.d.). Retrieved June 10, 2023, from <https://www.dkdm.dk/en/bachelors-programme-curricula>
- Richards, W. H. (1962). *Trends of piano class instruction, 1815–1962* (Publication No. 6710108) [Doctoral dissertation, University of Missouri at Kansas City]. ProQuest Dissertations & Theses Global.
- Richards, W. H. (1978). A Brief Chronology. *Piano Quarterly*, 101, 14.
- Royal Conservatoire of The Hague – Programmes (n.d.). Retrieved June 10, 2023, from <https://www.koncon.nl/en/programmes?courseDegree=bachelor>
- Sheets, R. (1983). Class piano versus private piano: should we really take sides? *American Music Teacher*, 32(5), 35–36. <http://www.jstor.org/stable/43543942>
- Shockley, R. P. (1982). *Advanced group instruction: some implications for teacher training*. *College Music Symposium*, 22(2), 103–109. <http://www.jstor.org/stable/40375186>
- Skaggs, H. G. (1964). The truth about group piano. *American Music Teacher*, 13(4), 20–21.
- Skaggs, H. G. (1981). Group piano teaching. In D. Agay (Ed.), *Teaching piano* (vol. 1, pp. 265–276). Yorktown Music Press.
- Skroch, D. (1991). *A descriptive and interpretive study of class piano instruction in four-year colleges and universities accredited by the national association of schools of music with a profile of the class piano instructor* (Publication No. 9210502) [Doctoral dissertation, University of Oklahoma]. ProQuest Dissertations & Theses Global.
- Snell, A. H., II, & Stringham, D. A. (2021). Preservice and in-service music educators’ perceptions of functional piano skills. *Bulletin of the Council for Research in Music Education*, 228, 59–76.
- Stacy, M. (1967). Functional piano. *American Music Teacher*, 16(4), 18–54. <http://www.jstor.org/stable/43533196>

- Stolzman, P.J. (2014). *A class piano course of study for music industry majors based on popular music and jazz* [Doctoral dissertation, The University of Texas at Austin]. UT Electronic Theses and Dissertations. <https://repositories.lib.utexas.edu/handle/2152/26080>
- Spain. European Association for Music in Schools. (n.d.). Retrieved June 10, 2023, from <https://eas-music.org/spain/>
- Sweden. AEC. (n.d.). Retrieved June 10, 2023, from <https://aec-music.eu/members/national-overviews/sweden>
- The Bologna Process and the European Higher Education Area*. European Education Area. (n.d.). Retrieved June 10, 2023, from <https://education.ec.europa.eu/education-levels/higher-education/inclusive-and-connected-higher-education/bologna-process>
- Universität der Künste Berlin – Studium*. (n.d.). Retrieved June 10, 2023, from <https://www.udk-berlin.de/studium/>
- University of Athens – Undergraduate Studies*. Department of Music. (n.d.). Retrieved June 10, 2023, from https://www.music.uoa.gr/proptychiakes_spoyses/
- University of Ioannina – Curriculum Synopsis*. (n.d.). Retrieved June 23, 2023, from https://music.uoi.gr/wp-content/uploads/2020/07/pro-gramma_pi-nakas.pdf
- University of Ioannina – Course Descriptions*. (n.d.). Retrieved June 23, 2023, from <https://music.uoi.gr/wp-content/uploads/2022/09/perigrammata.pdf>
- University of Macedonia – Study Guide*. (n.d.). Retrieved June 10, 2023, from https://www.uom.gr/assets/site/public/nodes/1380/12152-PROGRAMMA_SPOUDON_2021-22.pdf
- University of Macedonia – Course Descriptions 1*. (n.d.) Retrieved June 10, 2023, from. https://www.uom.gr/assets/site/public/nodes/4790/11266-Perigrammata21_22_1.pdf
- Uszler, M. (1992). The teaching of specific musical skills and knowledge in different instructional settings. In R. Colwell (Ed.), *Handbook of research on music teaching: a project of the Music Educators National Conference*. Schirmer Books.
- Yi, S. (2015). *Innovative pedagogy: Integrated curriculum design for the university functional keyboard skills course* (Publication No. 10032394) [Doctoral dissertation, George Mason University]. ProQuest Dissertations & Theses Global.
- Young, M. M. (2010). *The use of functional piano skills by selected professional musicians and its implications for group piano curricula* (Publication No. 3445996) [Doctoral dissertation, The University of Texas at Austin]. ProQuest Dissertations & Theses Global.

APPENDIX A: INITIAL QUESTIONNAIRE

Αρχικό ερωτηματολόγιο πιανιστικών δεξιοτήτων

Θέλουμε τη γνώμη σας! Απαντήστε σε μερικές ερωτήσεις σχετικά με την εμπειρία σας μέχρι τώρα και τις προσδοκίες σας για το μάθημα των πιανιστικών δεξιοτήτων.

* Indicates required question

1. Email *

2. Το ονοματεπώνυμό σας *

3. Η κατεύθυνσή σας *

Mark only one oval.

Ευρωπαϊκή (Κλασική) *Skip to question 4*

Βυζαντινή *Skip to question 10*

Παραδοσιακή *Skip to question 6*

Σύγχρονη *Skip to question 8*

Η ειδίκευσή σας

Κατεύθυνση Ευρωπαϊκής (Κλασικής)

4. Η ειδίκευσή σας *

Mark only one oval.

- Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση
- Μονωδία
- Πληκτροφόρα και Νυκτά
- Έγχορδα, Πνευστά, Κρουστά

5. Το κύριο όργανό σας *

Skip to question 10

Η ειδίκευσή σας

Κατεύθυνση Παραδοσιακής

6. Η ειδίκευσή σας *

Mark only one oval.

- Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση
- Δημοτικό Τραγούδι
- Οργανική Μουσική Εκτέλεση
- Ποιητική
- Other: _____

7. Το κύριο όργανό σας

Skip to question 10

Η ειδίκευσή σας

Κατεύθυνση Σύγχρονης

8. Η ειδικεισή σας *

Mark only one oval.

- Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση
- Ακορντεόν
- Σύνθεση
- Διεύθυνση Χορωδίας
- Διεύθυνση Ορχήστρας
- Other: _____

9. Το κύριο όργανό σας

Skip to question 10

Παρακολούθηση Βασικών Πιανιστικών Δεξιοτήτων 1

10. Έχετε παρακολουθήσει τις Βασικές Πιανιστικές Δεξιότητες 1; *

Mark only one oval.

- Ναι *Skip to question 11*
- Όχι *Skip to question 20*

Η εμπειρία σας από τις Βασικές Πιανιστικές Δεξιότητες 1

Πείτε μας σχετικά με την εμπειρία σας από το μάθημα!

11. Ποιο ημερολογιακό έτος παρακολουθήσατε τις Βασικές Πιανιστικές Δεξιότητες 1;

12. Η γενική σας εντύπωση είναι *

Mark only one oval.

- Πολύ κακή
- Κακή
- Μέτρια
- Καλή
- Πολύ καλή

13. Βάρος που δόθηκε στις δεξιότητες: *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτριο	Αρκετό	Ιδιαίτερο
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. Ανταποκρίθηκε το μάθημα στις προσδοκίες σας; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πλήρως

15. Θεωρείτε ότι το μάθημα σας βοήθησε να πλησιάσετε τους καλλιτεχνικούς, επαγγελματικούς και εκπαιδευτικούς σας στόχους; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

16. Πώς κρίνετε τον τρόπο διδασκαλίας του μαθήματος; *

Mark only one oval.

- Καθόλου αποτελεσματικό
 Λίγο αποτελεσματικό
 Αρκετά αποτελεσματικό
 Πολύ αποτελεσματικό

17. Ο φόρτος εργασίας ήταν: *

Mark only one oval.

- Μεγάλος
 Μέτριος
 Μικρός

18. Πώς κρίνετε το υπόβαθρό σας για τις απαιτήσεις του μαθήματος; *

Mark only one oval.

Ελλιπές

Μέτριο

Καλό

19. Ήταν επαρκής η διάρκεια του μαθήματος για την επίτευξη των στόχων; *

Mark only one oval.

Ναι

Όχι

Δεν έχω άποψη

Οι προσδοκίες σας

Πείτε μας τι περιμένετε ή/και αξιολογείτε σημαντικό!

20. Πόσο θα θέλατε να εστιάσετε στις παρακάτω δεξιότητες; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21. Πόσο κρίνετε ότι είναι σημαντικές οι ίδιες δεξιότητες για την κατεύθυνση και ειδίκευσή σας; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. Πιστεύετε ότι η ομαδική διδασκαλία του μαθήματος σε σχέση με την ατομική *
θα ήταν:

Mark only one oval.

- Λιγότερο αποτελεσματική
 Περισσότερο αποτελεσματική
 Δεν έχω άποψη

23. Πόσες ώρες πιστεύετε ότι απαιτούνται εβδομαδιαία για τη μελέτη των *
πιανιστικών δεξιοτήτων στις οποίες θα θέλατε να εστιάσετε ή/και κρίνετε ότι
είναι σημαντικές για την κατεύθυνση/ειδίκευσή σας;

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

24. Πόσες ώρες θα αφιερώνατε εβδομαδιαία για τη μελέτη πιανιστικών *
δεξιοτήτων;

Mark only one oval.

1 2 3 4 5 6 7 8 9 10

25. Πώς κρίνετε τη δυνατότητα μελέτης στο σπίτι / χώρους εκτός πανεπιστημίου; *

Mark only one oval.

- Ανεπαρκή
 Κάπως επαρκή
 Επαρκή

26. Πώς κρίνετε τη δυνατότητα μελέτης στο πανεπιστήμιο; *

Mark only one oval.

- Ανεπαρκή
- Κάπως επαρκή
- Επαρκή

Το υπόβαθρό σας

Δώστε μας μερικές πληροφορίες σχετικά με τις γνώσεις και το επίπεδο των δεξιοτήτων σας!

27. Πώς θα χαρακτηρίζατε το επίπεδό σας στο πιάνο; *

Mark only one oval.

- Αρχάριος / Αρχάρια
- Επίπεδο Κατωτέρας
- Επίπεδο Μέσης
- Επίπεδο Ανωτέρας και άνω

28. Πώς θα χαρακτηρίζατε το υπόβαθρό σας στην αρμονία; *

Mark only one oval.

- Ελλιπές
- Μέτριο
- Καλό

29. Θα χαρακτηρίζατε το επίπεδό σας σε καθεμία από τις παρακάτω δεξιότητες *
ως

Mark only one oval per row.

	Ανύπαρκτο	Χαμηλό	Μέτριο	Καλό	Πολύ καλό
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

30. Έχετε χρησιμοποιήσει τις παρακάτω δεξιότητες σε καλλιτεχνική πράξη (π.χ. * συμμετοχή σε σύνολα, πρότζεκτ, ερασιτεχνικά κ.λπ.) ή εκπαιδευτική διαδικασία (διδασκαλία);

Mark only one oval per row.

	Καθόλου	Λίγο	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Προστασία προσωπικών δεδομένων

Προχωρώντας στην υποβολή αυτής της φόρμας αναγνωρίζετε ότι τα δεδομένα που καταχωρήσατε μπορούν να χρησιμοποιηθούν για ερευνητικούς σκοπούς τηρώντας τους προβλεπόμενους κανόνες ανωνυμοποίησης και διασφάλισης προστασίας των προσωπικών σας δεδομένων.

This content is neither created nor endorsed by Google.

Google Forms

APPENDIX B: FINAL QUESTIONNAIRE

Τελικό ερωτηματολόγιο πιανιστικών δεξιοτήτων

Θέλουμε τη γνώμη σας! Απαντήστε σε μερικές ερωτήσεις σχετικά με την εμπειρία σας από το μάθημα των Βασικών Πιανιστικών Δεξιοτήτων II.

* Indicates required question

1. Email *

2. Η κατεύθυνσή σας *

Mark only one oval.

- Ευρωπαϊκή (Κλασική) *Skip to question 3*
- Βυζαντινή *Skip to question 9*
- Παραδοσιακή *Skip to question 5*
- Σύγχρονη *Skip to question 7*

Η ειδίκευσή σας

Κατεύθυνση Ευρωπαϊκής (Κλασικής)

3. Η ειδίκευσή σας *

Mark only one oval.

- Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση
- Μονωδία
- Πληκτροφόρα και Νυκτά
- Έγχορδα, Πνευστά, Κρουστά

4. Το κύριο όργανό σας *

Skip to question 9

Η ειδικότητά σας

Κατεύθυνση Παραδοσιακής

5. Η ειδικότητά σας *

Mark only one oval.

Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση

Δημοτικό Τραγούδι

Οργανική Μουσική Εκτέλεση

Ποιητική

Other: _____

6. Το κύριο όργανό σας

Skip to question 9

Η ειδικότητά σας

Κατεύθυνση Σύγχρονης

7. Η ειδικεισή σας *

Mark only one oval.

- Εφαρμοσμένες Μουσικές Σπουδές – Μουσική Εκπαίδευση
- Ακορντεόν
- Σύνθεση
- Διεύθυνση Χορωδίας
- Διεύθυνση Ορχήστρας
- Other: _____

8. Το κύριο όργανό σας

Skip to question 9

Παρακολούθηση Βασικών Πιανιστικών Δεξιοτήτων II Εαρινό Εξάμηνο 2022

9. Ολοκληρώσατε την παρακολούθηση των Βασικών Πιανιστικών Δεξιοτήτων II το εαρινό εξάμηνο 2022; *

Mark only one oval.

- Ναι *Skip to question 18*
- Όχι *Skip to question 10*

Μη Ολοκληρωμένη Παρακολούθηση

Πείτε μας σχετικά με την εμπειρία σας από τα μαθήματα που παρακολουθήσατε!

10. Ποιος ήταν ο κύριος ή οι κύριοι λόγοι που διακόψατε την παρακολούθηση;
(διαλέξτε έως 3)

Check all that apply.

- Το περιεχόμενο του μαθήματος δεν ήταν ενδιαφέρον.
- Ο βαθμός δυσκολίας ήταν υψηλός.
- Το περιεχόμενο δεν ήταν συναφές με το αντικείμενό μου.
- Ο τρόπος διδασκαλίας δεν ήταν ικανοποιητικός.
- Είχα φορτωμένο πρόγραμμα με άλλες υποχρεώσεις του προγράμματος σπουδών.
- Είχα φορτωμένο πρόγραμμα με υποχρεώσεις εκτός του προγράμματος σπουδών.
- Δε με βόλευαν οι ώρες των μαθημάτων.
- Άλλοι προσωπικοί λόγοι.

11. Η εντύπωση που σας άφησαν τα μαθήματα που παρακολουθήσατε είναι: *

Mark only one oval.

- Πολύ κακή
- Κακή
- Μέτρια
- Καλή
- Πολύ καλή

12. Βάρος που δόθηκε στις δεξιότητες: *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτριο	Αρκετό	Ιδιαίτερο
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

13. Πόσο ανταποκρίθηκε το μάθημα στις προσδοκίες σας για καθεμία από τις παρακάτω δεξιότητες; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

14. Πόσο κρίνετε ότι είναι σημαντικές οι ίδιες δεξιότητες για την κατεύθυνση και ειδίκευσή σας; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. Θεωρείτε ότι το μάθημα θα σας βοηθούσε να πλησιάσετε τους καλλιτεχνικούς, επαγγελματικούς και εκπαιδευτικούς σας στόχους; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

16. Πώς κρίνετε τον τρόπο διδασκαλίας του μαθήματος; *

Mark only one oval.

- Αναποτελεσματικό
 Λίγο αποτελεσματικό
 Αρκετά αποτελεσματικό
 Πολύ αποτελεσματικό

17. Ο φόρτος εργασίας ήταν: *

Mark only one oval.

- Μεγάλος
 Μέτριος
 Μικρός

Skip to question 48

Η εμπειρία σας

Πείτε μας πώς αξιολογείτε την εμπειρία σας!

18. Η γενική σας εντύπωση είναι: *

Mark only one oval.

- Πολύ κακή
- Κακή
- Μέτρια
- Καλή
- Πολύ καλή

Απαντήστε στις παρακάτω ερωτήσεις λαμβάνοντας υπόψιν το περιεχόμενο που διδάχθηκε στο τμήμα σας.

Να θυμάστε ότι οι ειλικρινείς και ακριβείς απαντήσεις βοηθούν στο σχεδιασμό του προγράμματος σπουδών για τις επόμενες γενιές!

19. Πόσο ανταποκρίθηκε το μάθημα στις προσδοκίες σας για καθεμία από τις παρακάτω δεξιότητες; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

20. Πόσο κρίνετε ότι είναι σημαντικές οι ίδιες δεξιότητες για την κατεύθυνση και ειδίκευσή σας; *

Mark only one oval per row.

	Καθόλου	Λίγο	Μέτρια	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

21. Κρίνετε ότι το βάρος που δόθηκε σε καθεμία από τις δεξιότητες ήταν: *

Mark only one oval per row.

	Λίγο	Σωστό	Υπερβολικό	Δεν ξέρω / δεν απαντώ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

22. Θεωρείτε ότι η ύλη που καλύφθηκε στις παρακάτω δεξιότητες είναι επαρκής *
για το αντικείμενο σπουδών σας σε προπτυχιακό επίπεδο;

Mark only one oval per row.

	Όχι	Κάπως	Ναι
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

23. Θεωρείτε ότι το επίπεδο που επιτύχατε μετά από ένα εξάμηνο σπουδών στις * παρακάτω δεξιότητες είναι επαρκές για το αντικείμενο σπουδών σας σε προπτυχιακό επίπεδο;

Mark only one oval per row.

	Όχι	Κάπως	Ναι
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

24. Κρίνετε τη συνολική σας πρόοδο από την έναρξη των μαθημάτων μέχρι τώρα: *

Mark only one oval.

- Μικρή
 Σημαντική
 Μεγάλη

25. Πόσες ώρες αφιερώσατε κατά μέσο όρο εβδομαδιαία για τη μελέτη πιανιστικών δεξιοτήτων; *

Mark only one oval.

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

26. Πόσες ώρες πιστεύετε ότι έπρεπε να αφιερώσετε εβδομαδιαία για να ανταπεξέλθετε στις απαιτήσεις του μαθήματος; *

Mark only one oval.

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

27. Πόσες ώρες πιστεύετε ότι θα έπρεπε να αφιερώνετε στις πιανιστικές δεξιότητες για την ειδίκευσή σας; *

Mark only one oval.

1	2	3	4	5	6	7	8	9	10
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

28. Σας βοήθησε το μάθημα να αναπτύξετε τη γενική σας μουσική αντίληψη; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

29. Σας βοήθησε το μάθημα να κατανοήσετε τη σχέση της αρμονίας με το αντικείμενο σπουδών σας; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

30. Πώς κρίνετε τη συνάφεια και αλληλοεπικάλυψη του περιεχομένου των ΒΠΔ με το περιεχόμενο των μαθημάτων Άσκηση Ακοής και Τονική; *

Mark only one oval per row.

	Μικρή	Αρκετή	Μεγάλη	Δεν ξέρω / δεν έχω παρακολουθήσει
Άσκηση Ακοής	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τονική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

31. Θεωρείτε ότι το μάθημα σας βοήθησε να πλησιάσετε τους καλλιτεχνικούς, επαγγελματικούς και εκπαιδευτικούς σας στόχους; *

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

32. Πώς κρίνετε τη δυνατότητα μελέτης στο σπίτι / χώρους εκτός πανεπιστημίου; *

Mark only one oval.

- Ανεπαρκή
 Κάπως επαρκή
 Επαρκή

33. Πώς κρίνετε τη δυνατότητα μελέτης στο πανεπιστήμιο; *

Mark only one oval.

- Ανεπαρκή
 Κάπως επαρκή
 Επαρκή

34. Πώς αξιολογείτε τον τρόπο διδασκαλίας του μαθήματος; *

Mark only one oval.

- Αναποτελεσματικό
 Αρκετά αποτελεσματικό
 Πολύ αποτελεσματικό
 Δεν έχω άποψη

35. Πώς πιστεύετε ότι θα μπορούσε να είναι αποτελεσματικότερη η διδασκαλία; *

Βασική Πιανιστική Τεχνική

36. Παρακολουθήσατε τη Βασική Πιανιστική Τεχνική; *

Mark only one oval.

Όχι *Skip to question 39*

Ναι *Skip to question 37*

Βασική Πιανιστική Τεχνική

37. Πώς κρίνετε τη διδασκαλία της τεχνικής ξεχωριστά από τις υπόλοιπες δεξιότητες; *

Mark only one oval.

Θετικά

Αρνητικά

Δεν ξέρω / Δεν απαντώ

38. Θεωρείτε ότι η παρακολούθηση σας βοήθησε στην κατανόηση και ανάπτυξη της πιανιστικής τεχνικής;

Mark only one oval.

- Καθόλου
 Λίγο
 Αρκετά
 Πολύ

Skip to question 40

Μη παρακολούθηση Βασικής Πιανιστικής Τεχνικής

39. Λόγοι που δεν παρακολουθήσατε την ΒΠΤ (διαλέξτε όσους αληθεύουν): *

Check all that apply.

- Το τεχνικό μου επίπεδο ήταν επαρκές για τις δεξιότητες που διδάχθηκαν.
 Δε θα μπορούσα να αφιερώσω επιπλέον χρόνο στη μελέτη τεχνικής και ρεπερτορίου.
 Δε με βόλεψε η ώρα.
 Δε θεωρώ ότι θα μου προσέφερε κάτι με βάση την περιγραφή του.

Skip to question 40

Θέματα Πιανισμού

40. Παρακολουθήσατε τα Θέματα Πιανισμού; *

Mark only one oval.

- Ναι *Skip to question 41*
 Όχι *Skip to question 48*

Θέματα Πιανισμού

41. Πώς αξιολογείτε συνολικά τα ΘΠ; *

Mark only one oval.

- Αρνητικά
- Αρκετά θετικά
- Πολύ θετικά

42. Θεωρείτε ότι σας βοήθησε να κατανοήσετε τη σχέση της αρμονίας με το αντικείμενο σπουδών σας; *

Mark only one oval.

- Καθόλου
- Λίγο
- Αρκετά
- Πολύ

43. Άλλαξε η αντίληψή σας σε σχέση με το πώς μπορεί κανείς να προσεγγίσει ερμηνευτικά ένα τονικό έργο; *

Mark only one oval.

- Καθόλου
- Λίγο
- Αρκετά
- Πολύ

44. Πόσο θεωρείτε ότι σας βοήθησε το μάθημα σε καθένα από τα παρακάτω; *

Mark only one oval per row.

	Καθόλου	Λίγο	Αρκετά	Πολύ
Πρίμα βίστα	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αναγωγή	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Κατανόηση δομής του έργου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ερμηνεία	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρόποι μελέτης	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

45. Η αλληλοεπικάλυψη του περιεχομένου των Θεμάτων Πιανισμού με τα ατομικά μαθήματα πιάνου του ΚΑ ή της ειδικεύσης είναι: *

Mark only one oval.

- Μικρή
 Σημαντική
 Μεγάλη
 Δεν είμαι ΚΑ ή ειδικεύση πιάνου

46. Η αλληλοεπικάλυψη του περιεχομένου των Θεμάτων Πιανισμού με άλλα μαθήματα (διάφορα του Πιάνου) που έχετε παρακολουθήσει είναι: *

Mark only one oval.

- Μικρή
 Σημαντική
 Μεγάλη

47. Τι θα προτείνετε για τα ΘΠ; Σχολιάστε ελεύθερα ό,τι άλλο επιθυμείτε.

Σχόλια και προτάσεις

48. Σχολιάστε ή/και προτείνετε ελεύθερα!

Το υπόβαθρό σας

Δώστε μας μερικές πληροφορίες σχετικά με τις γνώσεις και το επίπεδο των δεξιοτήτων σας!

49. Πώς κρίνετε το υπόβαθρό σας για τις απαιτήσεις του μαθήματος; *

Mark only one oval.

Ελλιπές

Μέτριο

Καλό

50. Πώς θα χαρακτηρίζατε το επίπεδό σας στο πιάνο; *

Mark only one oval.

- Αρχάριος / Αρχάρια
- Επίπεδο Κατωτέρας
- Επίπεδο Μέσης
- Επίπεδο Ανωτέρας και άνω

51. Πώς θα χαρακτηρίζατε το υπόβαθρό σας στην αρμονία; *

Mark only one oval.

- Ελλιπές
- Μέτριο
- Καλό

52. Πώς θα χαρακτηρίζατε το υπόβαθρό σας στην ακοή; *

Mark only one oval.

- Ελλιπές
- Μέτριο
- Καλό

53. Θα χαρακτηρίζετε το επίπεδό σας σε καθεμία από τις παρακάτω δεξιότητες *
ως

Mark only one oval per row.

	Ανύπαρκτο	Χαμηλό	Μέτριο	Καλό	Πολύ καλό
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

54. Έχετε χρησιμοποιήσει τις παρακάτω δεξιότητες σε καλλιτεχνική πράξη (π.χ. * συμμετοχή σε σύνολα, πρότζεκτ, ερασιτεχνικά κ.λπ.) ή εκπαιδευτική διαδικασία (διδασκαλία);

Mark only one oval per row.

	Καθόλου	Λίγο	Αρκετά	Πολύ
Πιανιστική τεχνική	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Αρμονικές συνδέσεις	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Εναρμόνιση μελωδίας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Τρασπόρτο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση παρτιτούρας	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ανάγνωση εκ πρώτης όψης (πρίμα βίστα)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Συνοδεία φωνής, οργάνου	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Σόλο ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ομαδικό ρεπερτόριο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Παίξιμο με το αυτί	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ενάριθμο μπάσο	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Προστασία προσωπικών δεδομένων

Προχωρώντας στην υποβολή αυτής της φόρμας αναγνωρίζετε ότι τα δεδομένα που καταχωρήσατε μπορούν να χρησιμοποιηθούν για ερευνητικούς σκοπούς τηρώντας τους προβλεπόμενους κανόνες ανωνυμοποίησης και διασφάλισης προστασίας των προσωπικών σας δεδομένων.

This content is neither created nor endorsed by Google.

Google Forms

APPENDIX C: PRE-TEST MATERIAL

Chord progression (easier version)

Musical notation for the easier chord progression in 4/4 time. The piece consists of three measures. The first measure contains a quarter note G2, a quarter rest, and a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The bass line has a quarter note G2, a quarter rest, and a whole rest in each measure.

I vii^{o6} I⁶ ii⁶ V⁶₄ $\frac{5}{3}$ 7 I

Chord progression (harder version)

Musical notation for the harder chord progression in 4/4 time. The piece consists of five measures. The first measure contains a quarter note G2, a quarter rest, and a whole rest. The second measure contains a whole rest. The third measure contains a whole rest. The fourth measure contains a whole rest. The fifth measure contains a whole rest. The bass line has a quarter note G2, a quarter rest, and a whole rest in each measure.

I vii^{o6} I⁶ ii⁶ V—— 2 I⁶ V⁶₄ I ii⁶ V⁶₄ $\frac{5}{3}$ 7 I⁶₄ $\frac{5}{3}$

Figured bass (easier version)

Musical notation for the easier figured bass in 4/4 time. The piece consists of four measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The third measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The fourth measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The bass line has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3 in each measure.

6 6 6 2 6 $\frac{6}{4}$ 6

Figured bass (harder version)

Musical notation for the harder figured bass in 4/4 time. The piece consists of seven measures. The first measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The second measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The third measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The fourth measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The fifth measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The sixth measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The seventh measure contains a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3. The bass line has a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3 in each measure.

6 6 6 2 6 $\frac{6}{4}$ 6 2 7 6 $\frac{5}{3}$ 4 $\frac{6}{4}$ $\frac{5}{3}$ 7

7
6 6 $\frac{5}{3}$ 2 6 $\frac{6}{5}$ $\frac{6}{4}$ 6 $\frac{6}{4}$ 3 7 $\frac{6}{4}$ $\frac{6}{b6}$ $\frac{5}{4}$ 3

Melody used for harmonization, transposition, and accompaniment

Colonel Bogey March

Kenneth J. Alford

Allegro

The musical score is written in 4/4 time and consists of four staves of music. The first staff begins with the tempo marking 'Allegro'. The melody is characterized by a rhythmic pattern of eighth notes and quarter notes, often with slurs and accents. The second staff starts at measure 5, the third at measure 9, and the fourth at measure 13. The piece concludes with a double bar line at the end of the fourth staff.

APPENDIX D: POST-TEST MATERIAL

Chord progression (easier version, Roman numeral version)

A musical score in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes figured bass notation: 6 4, 6 6, 6 5, #6 5, 6, 7, 6, 6 4, 5 3, 6 4, 5 3.

Chord progression (easier version, figured bass notation)

A musical score in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes Roman numeral notation: I, V⁶₄, I⁶, V⁶₅, vii⁶₅ / vi, IV, V⁷, I, ii⁶, I⁴, V⁵₃, vi, IV, I⁴, V⁵₃, I.

Chord progression (harder version, figured bass notation only)

A musical score in 4/4 time with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The bass line includes figured bass notation: 6 4, 4# 2, 6 6#, 6 5, 6 5 (#), 6# 4, 3# 6, 6# 5, 6 4, 7, #.

Melody used for harmonization, transposition, and accompaniment (1)

A musical score in 4/4 time with a key signature of one flat (Bb). The melody is in the treble clef. It consists of three staves of music, with measure numbers 6 and 12 indicated. The melody features several triplet markings.

Melody used for harmonization, transposition, and accompaniment (2)

Musical staff 1: Treble clef, key signature of two flats, starting with a whole rest followed by eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

6

Musical staff 2: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

11

Musical staff 3: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

16

Musical staff 4: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

21

Musical staff 5: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

27

Musical staff 6: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

31

Musical staff 7: Treble clef, key signature of two flats, starting with eighth notes D4, E4, F4, G4, A4, B4, C5, D5. A triplet of eighth notes G4, F4, E4 is marked with a bracket and the number 3.

