

MUAG 1014 KEYBOARD SKILLS 4
SKILLS 37 - 48, including the UNT Piano Proficiency

REQUIRED TEXTS:

1. KEYBOARD STRATEGIES, Master Text II, (KS II) by Stecher, Horowitz, Gordon, Kern & Lancaster (G. Schirmer, Inc.)
2. ESSENTIAL ELEMENTS 2000 FOR STRINGS, Piano Accompaniment Book 1 (EES), by Allen, Gillespie & Hayes (Hal Leonard)
3. Syllabus: www.music.unt.edu/piano (click on "Proficiency").
4. Keyboard Skills teachers will only use student's _____@unt.edu email.

WEEK 1

THEORY & TECHNIQUE

1. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward, from C through F#.
2. Five-Finger Positions Accompanied by I - V6/5 - i: C through Eb chromatically.
RH - ascend in major, descend in minor.
LH - accompany with block chords I - V6/5 - i.

(Both hands - ascend chromatically by playing the V6/5 chord one half-step higher in both hands to modulate to each new key – See week 3 quiz for example)

READING & REPERTOIRE

3. Pattern Practice: 31, (M1-8)
 - a. RH play mm. 5, 6, 4 & 2. Then, play m. 7.
 - b. LH recognize the standard chord progression & play blocked; transpose to G & C.

CHORD PATTERNS & HARMONIZATION

4. Play progressions KS II, 22 e & 92 c in C/Am in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

WEEK 2

THEORY & TECHNIQUE

1. Scales: Play F/Dm, C/Am scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).
2. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward, from Gb through Cb.
3. Five-Finger Positions Accompanied by I - V6/5 - i: E through G chromatically.
RH - ascend in major, descend in minor.
LH - accompany with block chords I - V6/5 - i.
(Both hands - ascend chromatically by playing the V6/5 chord one half-step higher in both hands to modulate to each new key)

READING & REPERTOIRE

4. Hymn Score Reading – 356, Read & play hands separately (LH T/B, RH S/A) naming each harmonic interval in rhythm.
5. Choral Score Reading – 392, *Credo* from *Mass in G*, Schubert. Play all four parts together. (RH-SA, LH-TB)

CHORD PATTERNS & HARMONIZATION

6. Play progressions KS II, 22 e & 92 c in F/Dm in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

FURTHER APPLICATION

7. Transposition: 28, #3, Türk, *The Scale Ladder*.
 - a. Transpose hands separately to G & A.
 - b. Transpose hands together in E.

QUIZ: SKILL 37 - Technical Exercises: 25, Czerny 1 & 2: transpose to G, D, A & E playing hands together. Play with metronome at minimum tempo MM = 50.

WEEK 3

THEORY & TECHNIQUE

1. Scales: Play G/Em, D/Bm scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).
2. Practice Skill 38 for Proficiency Quiz

READING & REPERTOIRE

3. Hymn Score Reading - 355, Read & play hands separately (LH T/B, RH S/A) naming each harmonic interval in rhythm.
4. Choral Score Reading – 392, *Credo* from *Mass in G*, Schubert. Play all four parts together. (RH-SA, LH-TB)

CHORD PATTERNS & HARMONIZATION

5. Play progressions KS II, 22 e & 92 c in G/Em in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).
 Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

PROFICIENCY QUIZ: SKILL 38 - KEYBOARD WARM-UPS & EXERCISES

- a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward.
- b. Five-Finger Positions Accompanied by I - V6/5 - i: C through G.
 RH - ascend in major, descend in minor.
 LH - accompany with block chords I - V6/5 - i.
 (Both hands - ascend chromatically by playing the V6/5 chord one half-step higher in both hands to modulate to each new key)

Five-Finger Positions Accompanied by I - V6/5 - i

Proficiency Quiz: Skill 38

The musical score is for a piano exercise titled "Five-Finger Positions Accompanied by I - V6/5 - i". It is in 4/4 time and consists of two systems of music. The first system contains measures 1, 2, 3, and 6. The second system contains measures 4, 5, and 6. The right hand (RH) plays a five-finger scale in the treble clef, ascending in major and descending in minor. The left hand (LH) plays block chords in the bass clef, labeled as Major, minor, and Major. The score is for Piano (Pno.).

WEEK 4

THEORY & TECHNIQUE

1. Scales: Play A/F#m scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Hymn Score Reading – 358, 359, 362: Read & play hands separately (LH T/B, RH S/A) naming each harmonic interval in rhythm.
3. Choral Score Reading –
 - a. Practice 400, *Worth is the Lamb* from *Messiah*, Handel. Play all four parts together. (RH-SA, LH-TB)
 - b. Select ONE choral score from the collection to perform for Piano Proficiency quiz in week 7. https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF_

CHORD PATTERNS & HARMONIZATION

4. Play progressions KS II , 22 e & 92 c in D/Bm in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

QUIZ: SKILL 39 - Hymn Style Reading, 359 Read & play hands separately (LH T/B, RH S/A) naming each harmonic interval in rhythm.

WEEK 5**THEORY & TECHNIQUE**

1. Scales: Play E/C#m scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Practice Hymn Score Reading from Hymn collection.
https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF_
3. Choral Score Reading –
 - a. Practice 397, Section A, *III*, from *A German Requiem*, Brahms. Play all four parts together. (RH-SA, LH-TB)
 - b. Practice your choral score selection for the Piano Proficiency quiz in week 7.
https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF_

CHORD PATTERNS & HARMONIZATION

Play progressions KS II, 22 e & 92 c in A/F#m in the following two ways:

- a. Blocked.
- b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

PROFICIENCY QUIZ: SKILL 40 HYMN SCORE READING AT SIGHT

1. Read Tenor/Bass with LH first to recognize harmony (bass clef).
2. Read Soprano/Alto with RH (treble clef).

WEEK 6

THEORY & TECHNIQUE

1. Scales: Play B/G#m scales (major & harmonic minor) with a metronome, MM = 100.
Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Choral Score Reading – Practice chosen score for Piano Proficiency quiz.

<https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF> **CHORD PATTERNS & HARMONIZATION**

3. Play progressions KS II , 22 e & 92 c in E/C#m & Bb/Gm in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

FURTHER APPLICATION

4. Creative Duet: 213, Schubert, *Schäfers Klagelied*.
 - a. Select a partner
 - b. Primo plays a two-hand accompaniment based on the chord symbols.
 - c. Secondo plays the melody in octaves with both hands.
(Use chord progression on 92a).

WEEK 7**THEORY & TECHNIQUE**

1. Scales: Play Db/Bbm scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Choral Score Reading – Practice chosen score for Piano Proficiency quiz.

https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF_

CHORD PATTERNS & HARMONIZATION

3. Play progressions KS II , 22 e & 92 c in Ab/Fm & Eb/Cm in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

PROFICIENCY QUIZ: SKILL 41: PREPARED FOUR-PART CHORAL SCORE

Prepare one complete score with all four parts (RH-SA, LH-TB) chosen from the collection provided.

https://www.dropbox.com/sh/icnsqf2tneu7bqa/SuUdcK3OF_

WEEK 8

THEORY & TECHNIQUE

1. Scales: Play Gb/Ebm scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Pattern Practice: 47, Maykapar, *Prelude*.
 - a. LH alone in four-measure phrases.
 - b. RH alone, block melody and recognize chord inversions.
 - c. (Optional) Play hands together.

CHORD PATTERNS & HARMONIZATION

3. Play progressions KS II , 22 e & 92 c in keys through 4# & 4b (major & relative minor) in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

FURTHER APPLICATION

4. Scales-Contrary motion: Play scales hands together, in contrary motion, using the circle of fifths, starting from C. Progress as far as possible.

QUIZ: SKILL 42 – Creative Activity, 74 - Follow instructions and use the 16-bar chord progression. No's. 1 & 2 are mandatory. No's 3-6 are optional.

WEEK 9**THEORY & TECHNIQUE**

1. Scales: Play Bb/Gm & Eb/Cm scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. EES: #161, Simplify accompaniment.
 - a. Block chords under each chord symbol.
 - b. Identify patterns and play as written. (LH bass note only needed on beats 1 & 3)

CHORD PATTERNS & HARMONIZATION

3. Practice Progressions for Piano Proficiency quiz.

PROFICIENCY QUIZ: SKILL 43 - PROGRESSIONS

4. Play progressions KS II, 22 e & 92 c in keys through 4# & 4b (major & relative minor) in the following two ways:
 - a. Blocked.
 - b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28 (broken), 30 (arpeggiated), 31 (Jump bass) & 34 (Alberti).

WEEK 10

THEORY & TECHNIQUE

1. Scales: Play Ab/Fm scales (major & harmonic minor) with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

READING & REPERTOIRE

2. Chordal Recognition & Arranging: 247, Purcell, *Prelude* from *Suite I*.
 - a. Create a chord chart on a blank piece of paper.
 - b. Analyze each measure with two pop-chord symbols. It is not necessary to play the original piece. Recognize chord shapes and patterns.
 - c. Play from chord symbols your own arrangement similar to the original piece. Do not write out notation.

CHORD PATTERNS & HARMONIZATION

3. Play the Neapolitan Sixth chord progression: 232 in C, F, G, D and their relative minor keys.

FURTHER APPLICATION

4. Transposition: 251, Analyze, play & transpose to three different keys. Block the LH chord patterns.

QUIZ: SKILL 44- N6 progression, Repertoire & Transposition: 181, Gerstein, *Bagatelle*, play M17-24 only (last eight measures) & transpose to a, d, e, & b.

WEEK 11**THEORY & TECHNIQUE**

1. Practice scales for Piano Proficiency quiz.
Diatonic Finger Patterns: Hanon, 240, no. 10 in G & g.

READING & REPERTOIRE

2. Simplified Score Reading:
 - a. 365, Fauré, *Fantasie* (M1-11). Read solo (RH) & bass (LH).
 - b. 368, Haydn, *Andante* from *Concerto for Trumpet* (M9-16). Read solo (RH) & simplified bass to main beats (LH).

CHORD PATTERNS & HARMONIZATION

3. Play the Augmented Sixth chord progressions (Italian, French & German): 229-230 in C, F, G (as in KS) plus D, A & their parallel minor keys.

PROFICIENCY QUIZ: SKILL 45 - SCALES

Play all major & relative harmonic minor scales through 4#’s & 4b’s with a metronome, MM = 100. Use fingering on pp. 14 & 80, hands separately (four octaves, two notes per beat).

WEEK 12

THEORY & TECHNIQUE

1. Diatonic Finger Patterns: Hanon, 240, no. 10 in F & f.

READING & REPERTOIRE

2. Prepared Reading & Accompanying: EES #100. Discuss simplification techniques.

CHORD PATTERNS & HARMONIZATION

3. Review the following LH chord progressions in major & minor. Transpose to keys up to four #/b's.
 - a. I IV^{6/4} I V^{6/5} I
 - b. I ii⁶ V⁷ I
 - c. I vi IV ii⁶ I^{6/4} V⁷ I

PROFICIENCY QUIZ: SKILL 46 - TRANSPOSITION

Play a simple melody in RH and blocked chords in LH in a key selected by the examiner (up or down a half or whole step).

WEEK 13**THEORY & TECHNIQUE**

1. Verify Scale retesting materials, if needed.

READING & REPERTOIRE

2. Prepared Reading & Accompanying: Accompany a solo from ESSENTIAL ELEMENTS FOR STRINGS, to be selected by the examiner from melody #'s 100, 107, 111, 117, 134, 136-139, 148. Play with solo on disk, minimum MM = 50. Simplify appropriately, if needed.

CHORD PATTERNS & HARMONIZATION

3. Play the Augmented Sixth chord progressions (Italian, French & German): 229-230 in Bb, Eb, Ab & Fm.

WEEK 14

THEORY & TECHNIQUE

1. Verify Scale retesting materials, if needed.

READING & REPERTOIRE

2. 254, TEXTURE 15, M29-32 only (last 4 measures)
Play three times:
 - a. As written (It6, in M 30)
 - b. Change (M 30) to Fr6
 - c. Change (M 30) to Ger6.
3. Prepared Reading & Accompanying: Accompany a solo from ESSENTIAL ELEMENTS FOR STRINGS, to be selected by the examiner from melody #'s 153, 155, 168, 176, 183-185, 188. Play with solo on disk, minimum MM = 50. Simplify appropriately, if needed.

CHORD PATTERNS & HARMONIZATION

4. Play chord progression, p229-230 using It6, Fr6 & Ger6 in F, G, Bb, D.

QUIZ: SKILL 47 - PROGRESSIONS & APPLICATION

AUGMENTED SIXTH CHORDS:

1. Play chord progression, p229-230 using It6, Fr6 & Ger6 in F, G, Bb, D.
2. 254, TEXTURE 15, M29-32 only (last 4 measures)
Play three times:
 - a. As written (It6, in M 30)
 - b. Change (M 30) to Fr6
 - c. Change (M 30) to Ger6.

WEEK 15

Verify ALL retesting materials. Practice as needed.

PROFICIENCY QUIZ: SKILL 48 READING & ACCOMPANYING:

Accompany a solo from ESSENTIAL ELEMENTS FOR STRINGS, to be selected by the examiner from melody #'s 100, 107, 111, 117, 134, 136-139, 148, 153, 155, 168, 176, 183-185, 188. Play with solo on disk, minimum MM = 50. Simplify appropriately, if needed.

Week 16

Retests: University scheduled exam time - MUAG 1014 & this section.

1. A maximum of two retests on Proficiency Skills (38, 40, 43, 45, 46, 47 & 48) may be scheduled this week for students receiving a D average or higher for the course.
2. Course grades will not be changed, but a grade of P (Pass) will be required to meet the graduation requirement of the Piano Proficiency.
3. For all other questions and retesting procedures, dates and opportunities, go to www.music.unt.edu/piano and click on Proficiency.

SEMESTER TEST INFORMATION & POLICIES:

GRADES: SKILLS 37-48 = 90%; Participation, practice, improvement, & attendance (5+ absences.) = 10%.

1. Proficiency Skills are 38, 40, 43, 45, 46, 47 & 48 and grades for each of those quizzes are tripled, plus the remaining 5 course skills (37, 39, 41, 42 & 44), making a total of 27 grades to average.

2. A grade of C or higher, must be received on each Proficiency Skill (38, 40, 43, 45, 46, 47 & 4) to be considered passing during the course and to meet the requirement of the Piano Proficiency Exam required for graduation.

3. Once the course grade has been averaged and completed, all grading changes to P/N (Pass, No Pass) for the Proficiency.

4. If four or more parts of the Piano Proficiency are failed (D or lower) at the end of week 14, the student will receive an F in the course and will register to repeat Piano IV.

5. A student receiving an F in the course must repeat the course to change the grade.

ATTENDANCE is required. Grades are lowered 10% upon the 5th absence & an additional 2% for each additional absence, unlimited. Upon the accumulation of 8 absences, a student may be dropped (WF) by the instructor, for non-attendance. Excuses are unnecessary. Basically, all absences beyond the first four are unexcused unless they are a documented University absence. **Communication via voice mail and/or email is a necessity.** Do not wait until your return if there are circumstances.

GRADING IN KEYBOARD SKILLS: These number grades, prior to averaging, will be given throughout the course. No other numbers are possible, no exceptions:

A's	0-3 errors	100	98	95	92	
B's	4-6 errors		88	85	82	
C's	7-9 errors		78	75	72	
D's	10-12 errors		68	65	62	
F's	13-15 errors		58	55	52	25 (minimal)
						0 (no credit)

THE SEVEN PROFICIENCY SKILLS (38, 40, 43, 45, 46, 47 & 48) in the syllabus, are counted triple (three times) in averaging grades, making a total of 27 skill grades for the course.

MAKE-UPS: SKILL QUIZZES may be made up only at the teacher's discretion & if allowed, will carry a 10 point deduction.

PROFICIENCY RE-TESTS & POLICIES:

1. A grade of D or F on Proficiency Skills 38, 40, 43, 45, 46, 47 & 48 during the course will require retesting. Course grades will not be changed, but a grade of P (Pass) on each of these skills will be required
2. No more than 2 retests may be taken in each term or special retest appointment.
3. A student receiving a D in the course may:
 - (a) retest & pass deficiencies before the start of classes next term
 - (b) register for MUAS 3523 (Functional Piano, private lessons) to complete the maximum of 3 remaining skills.
 - (c) register & repeat MUAG 1014 (Piano IV).
4. Continued instruction after passing the Piano Proficiency: Students receiving a C or higher may take MUAS 1501, private instruction.

Information for Course Syllabi (Fall, 2013)

Office of Disability Accommodation

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

Financial Aid Satisfactory Academic Progress (Undergraduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 2.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered hours per term. Students cannot exceed attempted credit hours above 150% of their required degree plan. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Financial Aid Satisfactory Academic Progress (Graduates)

A student must maintain Satisfactory Academic Progress (SAP) to continue to receive financial aid. Students must maintain a minimum 3.0 cumulative GPA in addition to successfully completing a required number of credit hours based on total registered

hours per term. Students cannot exceed maximum timeframes established based on the published length of the graduate program. If a student does not maintain the required standards, the student may lose their financial aid eligibility.

If at any point you consider dropping this or any other course, please be advised that the decision to do so may have the potential to affect your current and future financial aid eligibility. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for you to schedule a meeting with an academic advisor in your college or visit the Student Financial Aid and Scholarships office to discuss dropping a course being doing so.

Academic Integrity

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

Student Behavior in the Classroom

Student behavior that interferes with an instructor’s ability to conduct a class or other students’ opportunity to learn is unacceptable and disruptive and will not be tolerated in any instructional forum at UNT. Students engaging in unacceptable behavior will be directed to leave the classroom and the instructor may refer the student to the Center for Student Rights and Responsibilities to consider whether the student’s conduct violated the Code of Student Conduct. The university’s expectations for student conduct apply to all instructional forums, including university and electronic classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: www.unt.edu/csrr.