

MUAG 1011 KEYBOARD SKILLS 1
(SKILLS 1-12 & Three EXAMS)

REQUIRED TEXTS:

1. **KEYBOARD STRATEGIES MASTER TEXT I:** Stecher, et al, (G. Schirmer, 1980).
 (All pages are KS unless otherwise marked.)
2. **ESSENTIAL ELEMENTS 2000 COMPREHENSIVE BAND METHOD,**
 Piano Accompaniment Book 1 (EEB), Lautzenheiser, et al, (Hal Leonard 2000).
3. **SCALES, PATTERNS and IMPROVS,** Book 1, Kreader, et al, (Hal Leonard 2009). (SPI)
4. **SYLLABUS:** www.music.unt.edu/piano (click on “Proficiency”).
5. **KEYBOARD SKILLS** teachers will only use student's name @unt.edu email.

BRING ALL MATERIALS TO EVERY CLASS.

WEEK 1 Chapter 1 & begin 2 - MAJOR FIVE FINGER PATTERNS & CHORDS
 Syllabus: www.music.unt.edu/piano (click on “Proficiency”)

THEORY & TECHNIQUE

1. Order of Fifths:
 - a. Order of Fifths: Say & play order of sharp (#) keys (C-C#), then flat (b) keys (Cb-C).
 - b. Play the order of # keys in single notes (LH 5-1; RH 1-5, hand-over-hand),
 in half notes, then in quarter notes, MM = 100
2. Major Five Finger Patterns & Chords
 - a. SPI, 12, 4, 8 (F, C, G) with CD.
 - b. Discuss 2nds, 3rds & 5ths. Play all patterns on these pages.

READING & REPERTOIRE

3. Reading
 - a. 37, #2.
 - b. 31-32, verbalize then play #2 & 4 using letters, finger #'s & direction/distance.

CHORD PATTERNS & HARMONIZATION

4. Patterns: SPI, 13,5,9. Play as written.

FURTHER APPLICATION

5. Transpose: 31-32, #2 & #4 by intervals to F, C, & G positions.

QUIZ: SKILL 1: Transpose SPI 5, 9 & 13 to C, G, F.

WEEK 2 Complete Chapter 2 - MAJOR FIVE FINGER PATTERNS & CHORDS

THEORY & TECHNIQUE

1. Order of Fifths:
 - a. Verbalize # keys (C-C#), then b keys (Cb-C); ascending 5ths.
 - b. Play the order of b keys in single notes (LH 5-1; RH 1-5, hand-over-hand), half-notes, then quarters, MM = 100.
2. Major Five Finger Patterns & Chords: SPI 12, 4, 8 (F, C, G). Discuss Fifths.
Play all patterns on the pages 16, 20, 24, (D, A, E), 36, 40, 12 (Eb, Bb, F).

READING & REPERTOIRE

3. Reading & Transposing:
 - a. 31-34; #2, 4, & 8, verbalize direction & distance before playing.
 - b. EEB #'s 13 & 14 - Play solo with RH, transpose to F, C, G. LH play bass clef of accompaniment separately. (Use disk.)
4. Sight Reading: 40-41, selected. Play as written.

CHORD PATTERNS & HARMONIZATION

5. Primary triads, 134: 5/3 position in key groups (F, C, G).
 - a. 134, select 3 chords, I, IV, V, I in root position only. Then, lower the 3rd of each chord & play i, iv, v, i, root position in natural minor.
 - b. Comping pattern using the above chords: LH root notes, fingering 5, 2, 1, 5; RH all root position chords, (alternating, L, R, L, R, etc.)
 - c. 135, hands separately in each position (inversion) in F, C, G, tonic through dominant only, ascending & descending.

FURTHER APPLICATION

6. Repertoire:
 - a. 50-51, *Texture 5*. Number measures. For a grade of A, play deleting mm. 15-22.
 - b. 48, *Walking*. For a grade of B.
7. Comping two-hand accompaniment, 59 #3: play *8va basso* (LH, root only; RH, root-position chords; melody on disk).

QUIZ: SKILL 2: Comping, 58, #3 in tempo w/ disk melody – Transpose to D, A, E. (Bass note-LH; root-position chords RH: correct fingering & keyboard range played below the melody).

WEEK 3 **Begin Chapter 3 - MINOR FIVE FINGER PATTERNS & CHORDS**

THEORY & TECHNIQUE

1. Minor Five Finger Patterns & Chords: SPI 14, 6,10 (Fm, Cm, Gm,
Play all patterns on these pages.
2. Play diatonic triads (as on p. 135)
 - a. Play in each position in Fm, Cm, Gm, tonic through dominant, ascending & descending, natural minor.
 - b. Isolate I IV V I & i iv V (major) i, in F/Fm, C/Cm, G/Gm.
3. Playing MAMmd chords: 71; fingering LH 5-3-1; RH 1-3-5; play pattern, lower root & re-spell.

READING & REPERTOIRE

4. Reading & Transposing:
 - a. SPI 15, 7 & 11 with CD. Transpose to Cm.
 - b. Sight Reading: 78-80, #10, 11 & 14.
 - c. EEB, #'s 17, 18, 19, 21; Play solo with RH & transpose to D, A, E; LH, play bass clef of accomp. separately. (Use disk.)
5. EEB, #18, Simplify accomp.
 - a. RH, Play the solo one octave higher than written (as found within the written accomp.)
 - b. RH, block the chord of the first quarter-note (two eighth notes) of each measure.
 - c. Combine a & b from above with the LH playing only the first bass note of each measure.

CHORD PATTERNS & HARMONIZATION

6. Comping:
 - a. 88, # 4, *8va basso* (LH bass & RH chord accompaniment), MM 70 in eighth notes;
 - b. 89, #6, *8va basso* (play below the melody), (LH bass /RH chord).

FURTHER APPLICATION

7. Repertoire: Make final choice & polish.
 - a. 50-51, *Texture 5*. For a grade of A, play deleting mm. 15-22.
 - b. 49, *Walking*. For a grade of B.

QUIZ: SKILL 3 – Repertoire: Choose between p. 50-51 for an “A” or p. 48 for a “B”

WEEK 4 Complete Chapter 3 - MINOR FIVE FINGER PATTERNS & CHORDS

THEORY & TECHNIQUE

1. Play diatonic triads as on p. 135.
 - a. Play in second inversion (6/4) in Dm, Am, Gm, tonic through dominant, ascending & descending, natural minor.
 - b. Isolate I IV V I & i iv V (major) i, in D/Dm, A/Am, E/Em.
2. Minor Five Finger Patterns & Chords: SPI 18, 22, 26, dm, am, em
Play all patterns on these pages.

READING & REPERTOIRE

3. Reading & Transposing:
 - a. Major & Minor Five Finger Patterns: SPI, 16, 18, 20, 22, 24 & 26 (D/Dm, A/Am, E/Em).
 - b. 77, # 5; 79, #13; verbalize direction & distance.
 - c. EEB, #'s 23, 25, 28 (Use disk.)
 - (1) Play solo with RH, play bass clef of accompaniment with LH separately.
 - (2) Transpose each to C.

CHORD PATTERNS & HARMONIZATION

4. Harmonization: 88, #2 (RH, melody; LH, roots only).

FURTHER APPLICATION

5. Comping: review 88, # 4, *8va basso* (LH bass & RH chord accompaniment in arpeggiated style), following the harmonic rhythm. MM 70-80 in eighth notes.
6. Piano Marvel Sight Reading Practice – (Wednesday or the last 50 mins of Tuesday's class) Each student should bring a laptop computer or iPad to class. (Laptops are available for checkout in the lower-level commons area in the COM). Students will take the Standard Assessment of Sight Reading (SASR) test as practice in sight reading. Login procedures can be found here: [Piano Marvel](#). Students will receive extra credit at the end of the semester for attempting the SASR THREE times during the semester. (Weeks 4, 9 & 14)

QUIZ: SKILL 4 – Play SPI 11 transposed to Cm & play SPI 15 w/track 21.

WEEK 5 EXAM I - 30% of course grade. Grades 1-7

THEORY & TECHNIQUE

1. 135 in F/Fm, D/Dm, all inversions. (In minor keys, play a major chord on V.)

READING & REPERTOIRE

- 2 & 3. Read & play EEB solo & bass parts (bass line may be simplified), hands separately. Examiner will select from 13, 14, 17, 18, 19, 25 (M1-8) & 28. (Counts twice in averaging grades.)

CHORD PATTERNS & HARMONIZATION

4. Comping with Disk: 88 #4, *8va basso*, two-hand waltz pattern (LH bass & RH chords following the harmonic rhythm), MM 70 or 80.

READING

- 5 & 6. Sight Reading will be provided. (Counts twice in averaging grades.)
7. Average of SKILL QUIZZES 1-4.

WEEK 6 Begin Chapter 4 - MAJOR SCALES (Tetrachords)**THEORY & TECHNIQUE**

1. Major Scale Tetrachord Drill:
 - a. 96-97; C through C#; then play with duet disk, 105-107, ending with C# (Db).
 - b. 98-99; Cb thru C; then play with duet disk, 106-107, ending with C.
2. Triads of the Key: 135 (related to pg. 112). Play root position diatonic chords in Ab.
Play first inversion in Eb & second inversion in Bb.
3. 114, Finger Coordination, #'s 1 & 5 in F, C, G, D, A, E.

READING & REPERTOIRE

4. Reading & Transposition:
 - a. SPI 17 (#1 & 2); 19 (#1 & 2).
 - b. 115-116, #16 & 18
 - c. EEB #31, Play S (solo) & B (bass) together, transpose to C.
 - d. EEB #33-36, Play S & B separately. (Use disk.)

CHORD PATTERNS & HARMONIZATION

5. Lead Line: SPI 21(see instructions & example at bottom of page).
Also, harmonize in chorale style with one chord per meas. in the RH.

FURTHER APPLICATION

6. Repertoire: 121, play & transpose to F & G, MM = 80.
7. Comping: 128, #1 (LH, roots, RH chords), melody on disk.

QUIZ: SKILL 5 – Repertoire 121: Transpose to F.

WEEK 7 Complete Chapter 4 - MAJOR SCALES (Tetrachords)

THEORY & TECHNIQUE

1. Major Scale Tetrachord Drill: 98-99; play with duet disk, 106-107, Cb thru C.
2. Review tetrachord scales as above, C through C#; then play continuously around the complete circle of fifths with disk, 105-107.
3. Parallel Triads of the Key & Inversions: 135 (related to pg. 112). Play root position diatonic chords in D. Play first inversion in A & second inversion in E.
4. Major & Minor Five Finger Patterns: SPI, 28, 30, 32, 34, 36 & 38 - (Db/C#m, Ab/Abm, Eb/Ebm)

READING & REPERTOIRE

5. Sight Reading & Transposition: Simplification Techniques
 - a. Read 117 #19: Position – Gb major pattern; recognize parallel motion (not unison); play RH as written & first note only of each measure in the LH (note the motion of LH first beats).
 - b. Play 117 #19 in G major.
 - c. Play 118 #21: Position – E major; see melody in RH; broken 5ths in LH. Play HT (with LH either as written or blocked 5ths on count 1 only of meas. 1, 3, 5, 7 & 8.)
 - d. Play 118 #21 in D & F.
 - e. EEB #40 - Play accompaniments. Use disk.
 - (1) 41, 42, 44, play S & B (simplified) together.
 - (2) 43, S & B (as written) together.

CHORD PATTERNS & HARMONIZATION

6. Patterns:
 - a. SPI 25 with CD in E. Transpose to D & F.
 - b. SPI 27 with CD in Em. Transpose to Dm, Fm & F#m.

FURTHER APPLICATION

7. Repertoire: 126; discuss memorization techniques. Examine for positions (see 131, #1), motion, note & rhythm patterns, direction & articulation.
See 131-132 for technical alterations.
8. Creative Ensemble: *Melody*, 130; learn parts 1 & 3 at least & play with disk.
When playing parts 1, 3 or 4, identify the sample pattern & play while looking at the chord chart, not the staff notation.
9. Harmonization: SPI 29, (melody RH, chords LH)

QUIZ: SKILL 6 – Technique & Finger Coordination: 114, #'s 1 & 5 in A, E, Ab, Eb

WEEK 8 **Begin Chapter V - CHORD INVERSIONS**

THEORY & TECHNIQUE

1. Playing Inversions from Letter Symbols & Expansion of Intervals: 136.
2. Playing Dominant Seventh Chords & Their Inversions: 138.
3. Major & Minor Five Finger Patterns: Review SPI 28, 30, 32, 34, 36 & 38
(Db/C#m, Ab/Abm, Eb/Ebm).
4. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending with quarter notes at MM = 120, memorize fingering.
 - a. RH only (start with B) & LH only (start with Bb)
 - b. Then add RH, E, A, & D, in order & add Eb & Ab in LH.

Rules: (1) All scales are fingered in sets of 3's & 4's.
(2) Ascending, LH crosses white to black; RH crosses black to white.

READING & REPERTOIRE

5. Sight Reading & Transposing:
 - a. 141-142, #24 & 25. Transpose both up & down one whole step.
 - b. EEB #45 & 48 - Play a simplified two-hand accomp. from the grand staff.
LH play count 1 only of each meas. & RH play count 3 of each meas. (Use disk.)
 - c. EEB #48-49, S & B together. (Use disk.)
 - d. EEB #53-54, Play a simplified two-hand accomp. from the grand staff. Both hands, lowest notes only. (Use disk.)

CHORD PATTERNS & HARMONIZATION

6. Building Chords from the Top Note: 139, RH alone, C, G, D, A, E.
7. Chord Progression: 155, #1 in C, G, & F; #2, verbalize letter names & qualities.
Play in broken chord style. Must use correct fingering.

FURTHER APPLICATION

8. Repertoire: 147, A = as written, quarter min. 120; B = LH blocked, quarter min. 110

QUIZ: SKILL 7 - Harmonization: Play SPI 31 #3, w/chordal accompaniment where indicated.

WEEK 9 Complete Chapter V - CHORD INVERSIONS

THEORY & TECHNIQUE

1. Triads & Dominant Seventh Chords (Broken): 138, bottom.
(Included on Piano Proficiency Exam-semester IV)
2. Major Scale Fingerings: 255; RH only on G, C, F in order.
LH only on Db/C# & Gb/F# in order. Memorize fingering.
3. Major & Minor Five Finger Patterns: SPI 40-45, (Bb/Bbm, B/Bm, F#/F#m)

READING & REPERTOIRE

4. Sight Reading & Transposing:
 - a. 142, #26 (Chorale style)
 - b. 143, #28 (Melody in LH, first inversion chords in RH)
 - c. EEB #57, Play both hand parts together (not accomp.) (Use disk.)
 - d. EEB #62, Play accomp. HT w/simplified RH (lower voice only, no graces).
(Use disk.)

CHORD PATTERNS & HARMONIZATION

5. Building Chords from the Top Note: 139, RH alone, F, Bb, Eb, Ab.
6. Chord Progression (review & continue): 155, #2, Bb, Eb, Ab,
verbalize letter names & qualities. Play in broken & blocked style.
Must use correct fingering.
7. Patterns: SPI 33.

FURTHER APPLICATION

8. Repertoire: 147, A = as written, quarter min. 120; B = LH blocked, quarter min. 110.
9. *Piano Marvel Sight Reading Practice* – (Wednesday or the last 50 mins of Tuesday's class) Each student should bring a laptop computer or iPad to class. (Laptops are available for checkout in the lower-level commons area in the COM). Students will take the Standard Assessment of Sight Reading (SASR) test as practice in sight reading. Login procedures can be found here: [Piano Marvel](#). Students will receive extra credit at the end of the semester for attempting the SASR THREE times during the semester. (Weeks 4, 9 & 14)

QUIZ: SKILL 8 - EEB, #62, S & B together. Play RH solo-top voice with LH bass of accomp. at M.M. = 80.

WEEK 10 EXAM 2 - 30% of course grade. Grades 1-7

THEORY & TECHNIQUE

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending, **with MM = 120**, quarter notes. Memorize fingering. Play w/ MM. LH (Bb, Eb, Ab, Db, Gb) & RH (F, C, G, D, A, E, B).

REPERTOIRE

2 & 3. *Texture 21*, 147. For a grade of A = as written, quarter min. 120;
for a grade of B = LH blocked, quarter min. 110.

HARMONIZATION

4. Chordal Accompaniment: SPI 35 #3, add chords in close position where indicated.

READING

5 & 6. Sight Reading; will be provided.

7. Average of SKILL QUIZZES 5-8.

WEEK 11 Begin Chapter VI TONIC & DOMINANT CHORDS

THEORY & TECHNIQUE

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY, ascending & descending with MM = 120, quarter notes. Memorize fingering.
 - a. RH only, F (4th finger always plays Bb in flat scales). Add Bb.
 - b. LH only, E
2. The Major-Minor Seventh Chord: 137, as needed.

READING & REPERTOIRE

3. Sight Reading:
 - a. 160-162; teach & practice simplification techniques (count 1 only; blocking LH).
 - b. Read & Transpose: 160-162, #29-33, (with M.M.) play only count 1 per meas.
 - c. EEB (Use disk.)
 - (1) #64 & 67; play solo & bottom.
 - (2) #68 & 71; play solo RH & block chords (use V6/5) in LH according to letters
 - (a) Write in Roman numerals.
 - (b) Transpose to A & C.
4. Simplified Repertoire (choose one):
 - a. 166, play soprano voice only in RH while LH plays blocked chords, one per measure.
 - b. 167, play melody as written in RH while LH plays only the lower of two bass notes per beat.

CHORD PATTERNS & HARMONIZATION

5. Chord Progression:
 - a. Middle of 158, I-V6/5-I (hands separately; accompaniment styles with LH);
 - b. Top of 159, I-V7-I, (four-part, hands together).
6. Major Five Finger Patterns Accompanied by I-V6/5-I, middle of 159 (Vocal Warm-up), moving up chromatically without pause, all keys from any starting point. Memorize.
7. Chord Progression: 155, #1 in A & D; #2 in D; verbalize letters/qualities & play. Memorize.

FURTHER APPLICATION

8. Harmonization:
 - a. 158, Waltz-style accompaniment (or adapted for 4/4 & 2/4).
 - b. 169, #1-3; Sing numbers or syllables for the melody while playing the LH accompaniment on the piano. Do not play the melody.

QUIZ: SKILL 9 – Technique & Chord Patterns - Vocal Warm-up, middle of 159 Major Five Finger Patterns Accompanied by I-V6/5-I moving up chromatically without pause, all keys from any starting point. Play from memory.

WEEK 12 Complete VI & Begin Chapter VII THE SUBDOMINANT CHORD

THEORY & TECHNIQUE

1. Major Scale Fingerings: 255, ONE OCTAVE ONLY (from memory), ascending & descending with MM = 120, quarter notes.
 - a. **All scales are fingered in sets of 3's & 4's.**
 - b. RH only, add Eb, Ab, Db (**all flat keys** have an F group, 1-4 & a C group, 1-3).
 - c. LH only, add A, D, G, C. (**all LH white-key tonics** except B, start with the major five-finger pattern, then crossing to 3-2-1).
2. Expansion of Intervals: 136.
3. The Subdominant Chord: 175, as needed.
4. Circle of Fifths: 109, Verbalize I-IV-I-V-I in each set of keys; *C-F-C-G-C, G-C-G-D-G, D-G-D-A-D*, etc. & play roots in LH at the same time.

READING & REPERTOIRE

5. Sight Reading:
 - a. 177, #34 & 35
 - b. 179, #38; block, simplify & transpose.
 - c. EEB #76 Play solo & bottom; play accompaniment - (Simplify RH to alto notes only. Play melody on Disk, track 1).
6. Simplified Repertoire, EEB #44
Block accompaniment into half-notes (counts 1 & 3) in both hands. Play with melody on disk (track 1 only), quarter note tempo MM=100.

CHORD PATTERNS & HARMONIZATION

7. Chord Progressions:
 - a. I-IV^{6/4}-I-V^{6/5}-I, top of 176 in G, F, D & Bb (hands separately. LH alone in accompaniment styles; see bottom of 158). Memorize.
 - b. Four-part: bottom half of 176; verbalize letter names in rhythm, then play in keys of C, G, & F.
 - c. 155, #1 in Eb & Bb; #2 in Bb; verbalize letter names & qualities & play.

FURTHER APPLICATION

8. Harmonization: 170, # 4, 5, & 6 (melody RH, bass notes only in LH)
9. Play all of 181, *Texture 25*, as written.

QUIZ: SKILL 10 - Reading & Repertoire 181, *Texture 25*.

Simplified: M 1-8 only, melody in RH; LH assign & play these blocked chords: G/D, D & A/C# as found in the bass clef.

WEEK 13 Continue Chapter VII THE SUBDOMINANT CHORD

THEORY & TECHNIQUE

1. Major Scale Fingerings: 255, review; RH only, F, Bb, Eb, Ab, Db & add Gb, in order); LH only, F, C, G, D, A, E, & add B, in order).

READING & REPERTOIRE

2. Sight Reading:
 - a. 178, #37; simplify & transpose; verbalize chords.
 - b. EEB #81
 - (1) Play top & bottom notes of the accomp.
 - (2) Play bass clef of accomp. divided between hands. (Use disk.)
 - c. EEB #83
 - (1) Play solo & bottom notes of accompaniment
 - (2) Solo in RH with block chord accompaniment in LH.

CHORD PATTERNS & HARMONIZATION

3. Chord Progressions:
 - a. I-IV6/4-I-V6/5-I, top of 176 in A, E, Ab, Eb (hands separately. LH alone in accompaniment styles; see bottom of 158). Memorize.
 - b. Four-part: bottom half of 176; verbalize letter names in rhythm, then play; keys of D, A, E; Db, Ab, & Eb.
 - c. 155; #1 in Ab & E; review #2 in Bb & D; verbalize letter names/qualities & play.

FURTHER APPLICATION

4. Comping: 188-189, #1 & 3.
 - a. Use appropriate two-hand accompaniment styles played with melodies provided on disk (bass note, LH/ RH starting 6/3 - 176 middle).
 - b. Use correct fingering & keyboard range, *8va basso*.
5. Harmonization (melody RH; bass notes LH): 189 #6 & 190 #8.

QUIZ: SKILL 11 - Reading & Repertoire – Play & transpose 177 #35 to all keys. Play RH as written, LH blocked, quarter MM = 100-120.

WEEK 14 Chapter VII THE SUBDOMINANT CHORD

THEORY & TECHNIQUE

1. Major Scale Fingerings: Review all major scales, hands separately, with quarter note MM = 120.

READING & REPERTOIRE

2. Sight Reading:
 - a. 178, #36; block, simplify & transpose; verbalize LH chords in new key while playing melody with RH.
 - b. EEB – Simplified Accompaniments (Use disk.)
 - (1) #89 Play top & bottom of accomp.
 - (2) #48 & 90, Block chords in RH/Bass in LH, write in Roman numerals & figured bass.
 - (3) Do the same on #64.

CHORD PATTERNS & HARMONIZATION

3. Chord Progression, Four-part: bottom half of 176; verbalize letter names in rhythm, then play; keys of B, Bb, F# & C#.
4. Chord Progression review: 155, Memorize.
 - a. #1 (LH) A, Eb, E & Ab
 - b. #2 in D & Bb

FURTHER APPLICATION

5. Comping: 188-189, #2 & 4; Use appropriate two-hand accompaniment style.
 - a. Play the blocked progression (176 middle, RH 6/3) before comping.
 - b. Play with melodies provided on disk using correct fingering & keyboard range, *8va basso*.
6. Harmonization (melody RH; bass notes only, LH): 191-192, #1 & 2.
7. Piano Marvel Sight Reading Practice – (Wednesday or the last 50 mins of Tuesday's class) Each student should bring a laptop computer or iPad to class. (Laptops are available for checkout in the lower-level commons area in the COM). Students will take the Standard Assessment of Sight Reading (SASR) test as practice in sight reading. Login procedures can be found here: [Piano Marvel](#). Students will receive extra credit at the end of the semester for attempting the SASR THREE times during the semester. (Weeks 4, 9 & 14)

QUIZ: SKILL 12 – Theory 155, #1 in Bb & D (LH only, 5-2, 5-2, etc.).
#2 in C, F & G (4 voices: 3 RH, 1 LH), correct fingering, from memory.

WEEK 15 EXAM 3 - 30 % of final grade. Grades 1-8

THEORY & TECHNIQUE

1. Major Scales: 255, **one octave**, ascending & descending, HS, from memory, all keys.
 - a. Play three scales in each hand (3 R, 3 L) continuously from any given starting place on the Circle of Fifths.
 - b. Play with metronome, quarter note MM = 120.

REPERTOIRE

2. Accompaniment: EEB # 90, measures 1-4 repeated (melody will be provided on disk, quarter note = 60). Block each hand of the accompaniment in half notes, playing in the range & position where written on the grand staff.

HARMONIZATION

- 3, 4, 5. 188 #2 in three styles (a, b & c below) all at MM = 80.
 - a. Melody in RH played *8va*; accompaniment in LH, close positions (see top of 176).
 - b. Comping
 - (1) Use appropriate two-hand accompaniment style.
 - (2) Play with melodies provided on disk using correct fingering & keyboard range, *8va basso*.
 - c. Chorale Style, melody & chords in RH; bass in LH.

READING

- 6 & 7. Sight Reading: comparable in difficulty to 177-179 will be provided.

8. Average of SKILL QUIZZES 9-12.

GRADES: SKILLS 1-12 (quizzed weekly) &
 Three EXAMS - Weeks 5, 10 & 15 (30% each) = 90%.
 Participation, practice, improvement, & attendance (5+ abs.) = 10%.

ATTENDANCE is required. Grades are lowered 10% upon the 5th absence and an additional 2% for each additional absence, unlimited. Upon the accumulation of 8 hours of absence, the student will not be passing the course from non-attendance. **THE STUDENT SHOULD DROP THE CLASS AT THIS POINT. PLEASE NOTE: THE TEACHER CANNOT DROP THE STUDENT FROM THE CLASS. ONLY THE STUDENT CAN DROP THEMSELVES.** Basically, all absences beyond the first four are unexcused.

Communication via voice mail and/or email is a necessity. Do not wait until your return if there are circumstances that make you miss class. Notify the instructor prior to the absence whenever possible.

Piano Marvel Sight Reading Practice: Computer Lab: Music Building room 238. Digital keyboards with monitors are available that can connect to Piano Marvel for sight reading practice. Students may use Piano Marvel in the computer lab whenever the lab is open. Login procedures can be found here: [Piano Marvel](#).

GRADING IN KEYBOARD SKILLS: To progress to the next Keyboard Skills course, sequentially, students must receive a grade of C or higher. A grade of D or F requires repetition of the course. 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 (nothing)

MAKE-UPS: 1. No SKILL QUIZZES may be made up for any reason other than an officially documented University excuse.
 2. EXAMS may be made up only at the teacher's discretion and if allowed, will carry a 10-point deduction.

****updated for Fall 2023****

Course Syllabi Information

For complete information on course syllabi requirements, please see the [university's policy](#).
 (<https://policy.unt.edu/policy/06-049>)

In addition to the information below, course syllabi should minimally include the following information:

- Course Title and Course Number
- Course Objectives
- Instructor Office Hours
- Attendance Expectations
- Grading Criteria
- Statement on timely return of student work, particularly final exams or final projects
- Statement that students should not schedule their end-of-semester jury against a regularly scheduled class
- For Faculty, Teaching Fellows and Adjuncts:
 - ✓ All undergraduate syllabi for lecture courses are required by law to be available to the public. At UNT, undergraduate syllabi for lecture courses should be uploaded into the Faculty Information System.
 - ✓ Use gender inclusive language in your syllabi
 - ✓ UNT requires that all graduate course syllabi to be uploaded into FIS.
 - To access the Faculty Information System, go to your my.unt home page. Under the Faculty Tab, click on Faculty Information System.

Rather than including the text for the information below, it is also an option to include the links in course syllabi and review the information on the first day of class.

ACADEMIC INTEGRITY

Students caught cheating or plagiarizing will receive a "0" for that particular assignment or exam [or specify alternative sanction, such as course failure]. Additionally, the incident will be reported to the Dean of Students (Office of Academic Integrity), who may impose further penalty. According to the UNT catalog, the term "cheating" includes, but is not limited to: a. use of any unauthorized assistance in taking quizzes, tests, or examinations; b. dependence upon the aid of sources beyond those authorized by the instructor in writing papers, preparing reports, solving problems, or carrying out other assignments; c. the acquisition, without permission, of tests or other academic material belonging to a faculty or staff member of the university; d. dual submission of a paper or project, or resubmission of a paper or project to a different class without express permission from the instructor(s); or e. any other act designed to give a student an unfair advantage. The term "plagiarism" includes, but is not limited to: a. the knowing or negligent use by paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment; and b. the knowing or negligent unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials.

See: [Academic Integrity](#)

LINK: <https://policy.unt.edu/policy/06-003>

STUDENT BEHAVIOR

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 Dean of Students 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 classrooms, labs, discussion groups, field trips, etc.

See: [Student Code of Conduct](#)

Link: <https://deanofstudents.unt.edu/conduct>

ACCESS TO INFORMATION – EAGLE CONNECT

Your access point for business and academic services at UNT occurs at my.unt.edu. All official communication from the university will be delivered to your Eagle Connect account. For more information, please visit the website that explains Eagle Connect.

See: [Eagle Connect](#)

LINK: eagleconnect.unt.edu/

ODA STATEMENT

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Access (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter. You can now request your Letters of Accommodation ONLINE and ODA will mail your Letters of Accommodation to your instructors. You may wish to begin a private discussion with your professors regarding your specific needs in a course. Note that students must obtain a new letter of accommodation for every semester. For additional information see the Office of Disability Access.

See: [ODA](#)

LINK: disability.unt.edu. (Phone: (940) 565-4323)

DIVERSITY AND BELONGING

UNT values diversity and individuality as part of advancing ideals of human worth, dignity and academic excellence. Diverse viewpoints enrich open discussion, foster the examination of values and exposure of biases, help educate people in rational conflict resolution and responsive leadership, and prepare us for the complexities of a pluralistic society. As such, UNT is committed to maintaining an open, welcoming atmosphere that attracts qualified students, staff, and faculty from all groups to support their success. UNT does not discriminate on the basis of race, color, national origin, religion,

sex, sexual orientation, gender identity, gender expression, age, disability, genetic information, or veteran status in its application and admission process, educational programs and activities, employment policies and use of university facilities.

See: [Diversity and Inclusion](#)

Link: <https://idea.unt.edu/diversity-inclusion>

Health and Safety Information

Students can access information about health and safety at:

<https://music.unt.edu/student-health-and-wellness>

Registration Information for Students

See: [Registration Information](#)

Link: <https://registrar.unt.edu/students>

Academic Calendar, Fall 2023

See: [Fall 2023 Academic Calendar](#)

Link: <https://registrar.unt.edu/registration/fall-registration-guide>

Final Exam Schedule, Fall 2023

See above

Financial Aid and 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 hours registered. 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.

Students holding music scholarships must maintain a minimum 2.5 overall cumulative GPA and 3.0 cumulative GPA in music courses.

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. It is recommended that 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 before doing so.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

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. Music scholarships require a 3.5 cumulative GPA. 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. It is recommended you schedule a meeting with an academic advisor in your college, an advisor in UNT-International or visit the Student Financial Aid and Scholarships office to discuss dropping a course.

See: [Financial Aid](#)

LINK: <http://financialaid.unt.edu/sap>

RETENTION OF STUDENT RECORDS

Student records pertaining to this course are maintained in a secure location by the instructor of record. All records such as exams, answer sheets (with keys), and written papers submitted during the duration of the course are kept for at least one calendar year after course completion. Course work completed via the Canvas online system, including grading information and comments, is also stored in a safe electronic environment for one year. You have a right to view your individual record; however, information about your records will not be divulged to other individuals without the proper written consent. You are encouraged to review the Public Information Policy and the Family Educational Rights and Privacy Act (FERPA) laws and the university's policy in accordance with those mandates.

See: [FERPA](#)

Link: <http://ferpa.unt.edu/>

COUNSELING AND TESTING

UNT's Center for Counseling and Testing has an available counselor whose position includes 16 hours per week of dedicated service to students in the College of Music and the College of Visual Arts and Design. Please visit the Center's website for further information:

See: [Counseling and Testing](#)

Link: <http://studentaffairs.unt.edu/counseling-and-testing-services>.

For more information on mental health issues, please visit:

See: [Mental Health Issues](#)

Link: <https://speakout.unt.edu>.

The counselor for music students is:

Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
Myriam.reynolds@unt.edu

ADD/DROP POLICY

Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. See Academic Calendar (listed above) for additional add/drop Information.

Drop Information: <https://registrar.unt.edu/registration/fall-registration-guide>

STUDENT RESOURCES

The University of North Texas has many resources available to students. For a complete list, go to:

See: [Student Resources](#)

Link: <https://success.unt.edu/aa-sa-resources>

(Note: A printer-friendly PDF version is available by clicking the green button on the home page)

CARE TEAM

The Care Team is a collaborative interdisciplinary committee of university officials that meets regularly to provide a response to student, staff, and faculty whose behavior could be harmful to themselves or others.

See: [Care Team](#)

Link: <https://studentaffairs.unt.edu/care-team>