

MUAG 1012 KEYBOARD SKILLS 2
(SKILLS 13-24 & 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 2 (SP2), Kreader, et al,
(Hal Leonard 2010).
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 7 (review) & begin 8 - MINOR SCALES
Syllabus: www.music.unt.edu/piano (click on “Proficiency”)

THEORY & TECHNIQUE

1. *Scales, Patterns and Improvs, (SPI 2), C/Am, HS*
 - a. Improvisation – 4
 - b. Scales – 4, 5
 - c. Cadences – 5, 6
 - d. Arpeggios – 5, 6

READING & REPERTOIRE

2. SPI 2: 7, Waterslide
3. 177-179 #35-38; block LH (each measure), RH as written.
4. EEB
 - a. #91, melody & bass clef bottom
 - b. #92, play accompaniment – block RH
 - c. #95, solo & bass (s & b), **simplify bass** line by playing only one note on counts 1 & 3. Transpose to D & C

CHORD PATTERNS & HARMONIZATION

5. Major Four-Part Chord Progression I-IV6/4-I-V6/5-I: 176 (middle progression, RH starting in 6/3 position), review in C, G.
6. Minor Four-Part Chord Progression i-iv 6/4-i-V 6/5-i: 206 (middle of progression, RH starting in 6/3 position), play in Cm, Gm.

FURTHER APPLICATION

7. Repeat #5 & #6 above: Play both chord progressions **one octave lower to avoid conflict with melodic range**. Use both a *broken chord* & *bass-chord* accompaniment style.

QUIZ: SKILL 13: Reading: 177-179, #35-38; block LH, RH as written.

WEEK 2 Continue Chapter 8 - MINOR SCALES

THEORY & TECHNIQUE

1. *SPI* 2, G/Em, HS
 - a. Improvisation – 8
 - b. Scales – 8, 9
 - c. Cadences – 9, 10
 - d. Arpeggios – 9, 10

READING & REPERTOIRE

2. Chordal: 216, M9-12, *a tempo*, play melody R & blocked chords L (in the written positions of I 6/4 & V7), hands together, transpose to Em.
3. At Sight
 - a. 210, #40, play LH in Em.
 - b. 211, #42 (block LH); play RH alone; then hands together.

CHORD PATTERNS & HARMONIZATION

4. *SPI* 2: 11, melody RH, block chords as on pg. 9, LH.
5. Major Four-Part Chord Progression I-IV6/4-I-V6/5-I: 176 (middle progression, RH starting in 6/3 position), review in D, F.
6. Minor Four-Part Chord Progression i-iv 6/4-i-V 6/5-i: 206 (middle of progression, RH starting in 6/3 position), play in Dm, Fm.

FURTHER APPLICATION

7. Repeat step #4 with broken chord accompaniment.
8. Comping: use appropriate two-hand accompaniment as on 206, middle position played *8va basso*; melody on disk; 222 #7 (M.M. = 120).

QUIZ: SKILL 14: Chordal Reading of Repertoire: 216, M9-12, *a tempo*, play melody R & blocked chords L (in the written positions of I 6/4 & V7), hands together, transpose to Em.

WEEK 3 Continue Chapter 8 - MINOR SCALES**THEORY & TECHNIQUE**

1. *SPI* 2, D/Bm, HS
 - a. Improvisation – 12
 - b. Scales – 12, 13
 - c. Cadences – 13, 14
 - d. Arpeggios – 13, 14

READING & REPERTOIRE

2. 211, #41; play LH at sight in Bm.
3. 212, #43; (block LH); play RH alone; then hands together. Then transpose to Am.
4. EEB, #99
 - a. Play s & b.
 - b. Simplify acc. by deleting RH notes that double the melody.
5. EEB, #101, transpose RH solo & LH separately to Bm & Em.
6. Reading & Repertoire: *SPI* 2, *You Don't Say*, 15. Perform with CD, Track 24.

CHORD PATTERNS & HARMONIZATION

7. Major Four-Part Chord Progression I-IV6/4-I-V6/5-I: 176 (middle progression, RH starting in 6/3 position), review in A, Bb.
8. Minor Four-Part Chord Progression i-iv 6/4-i-V 6/5-i: 206 (middle of progression, RH starting in 6/3 position), play in Am, F#m.
9. Harmonization: 222 # 5, melody RH, chords LH close positions (as shown on 205, bottom of page). Transpose to Em.

FURTHER APPLICATION

10. 220, block each measure, both hands. (Equate Roman numerals & figured bass for measures 1-4.)

QUIZ: SKILL 15: *SPI* 2, *You Don't Say*, 15. Perform with CD, Track 24.

WEEK 4 Continue Chapter 8 - MINOR SCALES

THEORY & TECHNIQUE

1. *SPI 2*, A/F#m, HS
 - a. Improvisation – 16
 - b. Scales – 16, 17
 - c. Cadences – 17, 18
 - d. Arpeggios – 17, 18

READING & REPERTOIRE

2. EEB:
 - a. #109, soprano & bass
 - b. #112, s & b; simplify acc. by deleting RH notes that double the melody.
 - c. #118, s & b (M1-12)
3. Repertoire: select 215, 216 or 220 to perform for test next week.

CHORD PATTERNS & HARMONIZATION

4. *SPI 2*, 18, Play Polonaise. Then transpose M1-4 & M9-12 to G/Em.

FURTHER APPLICATION

5. *SPI 2*: 16, (Track 25). Improvise a melody with RH in A & F#m scale patterns with CD. Repeat improvising melody with LH.
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 16: Four-part Progression. i-iv-i-V-i, 206, middle (RH starting in 6/3 position); keys thru 3# with correct fingering, M.M. = 100.

WEEK 5 **EXAM I - 30% of course grade. Grades 1-7****THEORY & TECHNIQUE**

1. Major & Relative Minor (natural & harmonic) Scales, **one octave** ascending & descending, C through 3 #s (SPI 2, 4-17) HS, with metronome, MM = 120.

READING

2 & 3. EEB, #114, read & perform with disk, quarter = 58-88.

- a. For an “A”= Play accompaniment as written.
 - b. For a “B”= Play simplified accompaniment, count *one only* of each measure.
- (Counts twice in averaging grades.)

REPERTOIRE

4. Repertoire: Perform your choice of 215, 216 or 220. For best evaluation your performance must include the following musical qualities:

- a. Accurate pitches & rhythms
- b. Correct & consistent fingering
- c. Musical Phrasing, articulations & dynamic contrasts
- d. Up to tempo
- e. No start-overs

SIGHT READING

5 & 6. Sight Reading: comparable in difficulty to 210-212; block LH patterns.

(Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 13-16.

WEEK 6 Chapter 9 - MODES

THEORY & TECHNIQUE

1. *SPI 2*, E/C#m, HS
 - a. Improvisation – 20
 - b. Scales – 20, 21 (try playing **two octaves**, quarter notes, same speed)
 - c. Cadences – 21, 22
 - d. Arpeggios – 21, 22

READING & REPERTOIRE

2. Changing Modes: Play each of the following melodies in these five modes - Lydian, Mixolydian, Aeolian, Dorian, Phrygian.
 - a. 232 #45
 - b. 233 #46
3. *SPI 2*, 23, Evening Stroll with CD accompaniment, track 40.
4. *EEB*
 - a. #126, s & b
 - b. #131, Block changes in the notated acc. under each chord symbol & on every downbeat.
 - c. #133, Simplify acc. by playing only the first note of each measure, treble & bass.

CHORD PATTERNS & HARMONIZATION

5. Harmonization & Comping: 246 #1
 - a. RH melody-LH chords
 - b. Two-hand accompaniment in half-notes
 - c.

FURTHER APPLICATION

6. Modal melodies with bass: 246 #3 (Phrygian), #5 (Lydian), # 8 (Mixolydian), RH melody with LH root notes only.

QUIZ: SKILL 17: Play 299, start at Tempo I (M13), melody only, in Lydian, Mixolydian, Aeolian, Dorian & Phrygian.

WEEK 7 Begin Chapter 10 - MAJOR SCALE FINGERING, INTERVALS &
SEVENTH CHORDS

THEORY & TECHNIQUE

1. *SPI* 2, B/G#m, HS
 - a. Scales – 44, 45 (try playing **two octaves**, quarter notes, same speed)
 - b. Cadences – 44, 45
 - c. Arpeggios – 44, 45

READING & REPERTOIRE

2. 289 # 52; transpose to B.
3. EEB
 - a. #141, Simplify acc. by playing only the first note of each measure, treble & bass.
 - b. #142, s & b
 - c. #150, (M1-8), play only the block chords as written in the accompaniment with track 4 of teacher's disk at MM = 80.

CHORD PATTERNS & HARMONIZATION

4. Harmonization: 304 #2, RH melody-LH broken chord accompaniment in close position as illustrated on p. 158, adapted to 4/4 from waltz style.

FURTHER APPLICATION

5. Improvisation: *SPI* 2, Improvising in B & G#m (enharmonic & parallel keys), 12 (D/Bm), 36 (Ab/Fm). Play with CD tracks #17 & 65.

QUIZ: SKILL 18: EEB, #150

(M1-8), play only the block chords as written in the accompaniment with track 4 of the teacher's disk at MM = 80.

WEEK 8 Continue Chapter 10 - MAJOR SCALE FINGERING, INTERVALS & SEVENTH CHORDS

THEORY & TECHNIQUE

1. *SPI* 2, F/Dm, HS
 - a. Improvisation – 24
 - b. Scales – 24, 25 (try playing **two octaves**, quarter notes, same speed)
 - c. Cadences – 25, 26
 - d. Arpeggios – 25, 26

READING & REPERTOIRE

2. 299, play from Tempo I (M13) in D harmonic minor.
3. 290 #53, transpose D natural minor.
4. EEB
 - a. #157, s & b
 - b. #166, Play accompaniment as written or block & simplify trouble spots.

CHORD PATTERNS & HARMONIZATION

5. 303 #1, Play a two-hand accompaniment in block style as on p. 176 with RH in 6/3 position. Melody will be provided on disk.

FURTHER APPLICATION

6. Comping: 303 #1, two-hand accompaniment in close position. Create your own appropriate accompaniment style.

QUIZ: SKILL 19: Harmonization, EEB, #157 (M1-4), delete Fm/Ab.

- a. Solo in RH, block chords in LH.
- b. Repeat step b. & transpose to Dm & Gm.

WEEK 9 Continue Chapter 10 - MAJOR SCALE FINGERING, INTERVALS & SEVENTH CHORDS

THEORY & TECHNIQUE

1. *SPI* 2, Ab/Fm, HS
 - a. Improvisation – 36
 - b. Scales – 36, 37 (try playing **two octaves**, quarter notes, same speed)
 - c. Cadences – 37, 38
 - d. Arpeggios – 37, 38

READING & REPERTOIRE

2. *SPI* 2, 34, *March* MM = 160 play as written & transpose M 1-8 to Fm.
3. 290 #54; transpose to Ab/Fm
4. EEB
 - a. #160, s & b
 - b. #172, bass clef of acc. (divide between hands – bass L, top two R).

CHORD PATTERNS & HARMONIZATION

5. 303 #1(M1-8), Keyboard Style (play complete melody with chord in RH on count one only; bass note in LH).
 - a. Block RH chordal accompaniment keeping melody always on top, count one only of each measure.
 - b. LH plays a bass note or octave root.
 - c. Use pedal to create better legato.
 - d. Combine a, b & c.

FURTHER APPLICATION

6. Major & Relative Minor (natural & harmonic) Scales, **TWO octaves** ascending & descending through E, C#m, B, G#m, F, Dm, Ab, Fm, HS, with metronome, Quarter notes, MM = 120. Play continuously with one measure of rest between scales.
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 20: Repertoire: *SPI* 2, 34

- a. Play *March* with disk.
- b. Transpose M1-8 to Fm without disk.

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

THEORY & TECHNIQUE

1. Major & Relative Minor (natural & harmonic) Scales, **TWO octaves** ascending & descending through E, B, F, Ab, HS, with metronome, MM = 120.

READING

2 & 3. EEB, #166, play accompaniment (may be simplified) with disk at quarter = 76.
(Counts twice in averaging grades.)

HARMONIZATION

4. 303 #1(M1-8), Keyboard Style - melody & chord in RH (count one only), bass note in LH, as in week 9.

READING

5 & 6. Sight Reading: Comparable in difficulty to 232 #45, 234 #48 & 290 #54.
(Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 17-20.

WEEK 11 Chapter 11 - SECONDARY CHORDS IN MAJOR**THEORY & TECHNIQUE**

1. *SPI* 2, Bb/Gm, HS
 - a. Improvisation – 28
 - b. Scales – 28, 29 (try playing **two octaves**, quarter notes, same speed)
 - c. Cadences – 29, 30
 - d. Arpeggios – 29, 30

READING & REPERTOIRE

2. Practice & Play: 321, play entire piece without repeats.
3. 321, M1-8 (RH as written, LH blocked, 1 chord per measure).
4. 318 #59 (RH as written, block LH, transpose to Bb).
5. EEB
 - a. #177, top duet voice with bass of acc; same w/lower duet part;
 - b. #179, (M9-16), play solo & bass separately with the accompaniment on disk.

CHORD PATTERNS & HARMONIZATION

6. 313, I-ii6-V7-I (middle) LH only in C, Bb, G. Play blocked, broken & waltz patterns.
7. Harmonization: 328 #6, RH melody-LH chords (using ii6 position). Adapt accompaniment to broken chord & block chord patterns to the harmonic rhythm.

FURTHER APPLICATION

8. Improvisation: 330 in Bb.
 - a. Improvise melody (R) & play only bass line (L). Equate appropriate Roman numerals to the letter names given. Use ii6 for Cm.
 - b. Accompany improvised melody with blocked chords in LH. Use close positions & Cm/Eb.

QUIZ: SKILL 21: EEB, #179 (M9-16), play solo & bass separately with the accompaniment on disk.

WEEK 12 Continue Chapter 11 - SECONDARY CHORDS IN MAJOR**THEORY & TECHNIQUE**

1. *SPI* 2, Eb/Cm, HS
 - a. Improvisation – 32
 - b. Scales – 32, 33 (try playing **two octaves**, quarter notes, same speed)
 - c. Cadences – 33, 34
 - d. Arpeggios – 33, 34

READING & REPERTOIRE

2. Repertoire: Select your choice of 323, 324, 325. See grading guidelines for Quiz #24 in week 14.
3. 318 #59 (RH as written, block LH, transpose to Eb).
4. EEB
 - a. #117, s & b
 - b. #185 (pg.118 only) play s & b
 - c. 79 #12, play then transpose to Cm.
5. 321, M1-8
 - a. Transpose to F (play RH as written; block the chords in LH).
 - b. Transpose LH to Bb & Eb (block the chords in LH).

CHORD PATTERNS & HARMONIZATION

6. 314, Submediant Chord, Follow steps 1-5 in C, F, Bb, Eb.
7. Harmonization: 328 #4 (M 1-8 only): RH melody/LH bass line single notes, (dotted quarters)
 - a. Teacher will provide RH fingering.
 - b. Play three dotted quarters in bass line following inversions where indicated (M 1-7).

FURTHER APPLICATION

8. Improvisation: 314, Submediant Chord Progression. Use LH bass line and improvise a RH melody.

QUIZ: SKILL 22: Repertoire & Reading: 321.

- a. Transpose to F (play RH as written; block the chords in LH).
- b. Transpose LH to Bb & Eb (block the chords in LH).

WEEK 13 Continue Chapter 11 - SECONDARY CHORDS IN MAJOR**THEORY & TECHNIQUE**

1. *SPI 2*, Gb-F#/Ebm, HS
 - a. Scales – 42, 43 (try playing **two octaves**, quarter notes, same speed)
 - b. Cadences – 42, 43
 - c. Arpeggios – 42, 43

READING & REPERTOIRE

2. Repertoire: Practice your choice of 323, 324, 325. See grading guidelines for Quiz #24 in week 14.
3. 317 #57; transpose to D & G.
4. EEB
 - a. #185 (pages 120&121), play top & bottom voices only of acc.
 - b. #186, M1-8, play each part of duet separately w/bass.
 - c. #179, acc. M1-8, play only count one of each measure. Play with teacher disk.

CHORD PATTERNS & HARMONIZATION

5. 314, Submediant Chord, Follow steps 1-5 in G, D, A.
6. Building Chords from the Top Note: 315. From memory, be able to start on F, C, G & Bb progressing around the Circle of Fifths. (This chord voicing may be required in Aural Skills classes.)

FURTHER APPLICATION

7. Harmonization: 329 #7
 - a. Play melody & bass line only, using ii6.
 - b. Play RH melody adding chords only on count one of each measure below the melody. End with the tonic chord.

QUIZ: SKILL 23: Building Chords from the Top Note: 315. From memory, be able to start on F, C, G & Bb, progress around the Circle of Fifths for four sets, each V7/V (secondary dominant) resolving to the new I. (This chord voicing may be required in Aural Skills classes.)

WEEK 14 REVIEW**THEORY & TECHNIQUE**

1. *SPI* 2, Db-C#/Bbm, HS
 - a. Scales – 40, 41 (try playing **two octaves**, quarter notes, same speed)
 - b. Cadences – 40, 41
 - c. Arpeggios – 40, 41

READING & REPERTOIRE

2. Repertoire: Practice performing your choice of 323, 324, 325. See grading guidelines for Quiz #24 in week 14.
3. 326, M1-8, play as written, then improvise using white keys only in RH, repeat LH.
4. 316 #56, transpose to Bb & Eb
5. EEB, 187
 - a. Play each part of duet separately with bass
 - b. Transpose M1-8 (top & bass) to G & D.

CHORD PATTERNS & HARMONIZATION

6. 314, Submediant Chord, Follow steps 1-5 in Ab & E.
7. Harmonization: 328 #6 RH melody/LH accompaniment (broken chords in quarter notes; bass on "one," other two notes on "two; play block chords to accommodate harmonic rhythm).

FURTHER APPLICATION

8. Practice Performance: Perform your repertoire piece for another classmate on headphones. Use the guidelines below to comment on each other's performance.
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 24: Repertoire Recital: Perform your choice of 323, 324, 325 for the class. For best evaluation your performance should include the following musical qualities:

1. Accurate pitches & rhythms
2. Correct & consistent fingering
3. Musical Phrasing, articulations & dynamic contrasts
4. Up to tempo
5. No start-overs

WEEK 15 EXAM 3 - 30 % of final grade.**THEORY & TECHNIQUE**

1. Major & Relative Minor (natural & harmonic) Scales, **one octave** ascending & descending through Bb, Eb, F#/Gb, C#/Db (SPI 2, 28-33, 40-43) HS, with metronome, MM = 120.

CHORD PATTERNS & HARMONIZATION

2. Progression: Keys thru 4# & 4b; 314 (middle), the submediant (vi) chord; play both hands with correct fingering, from memory.

TRANSPOSITION

3. EEB, 187, transpose M1-8, top/solo (RH) & bass of accompaniment (LH) together to G.

4. Repeat the above in Bb

SIGHT READING

5 & 6. Sight Reading: comparable in difficulty to 316-318.
(Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 21-24.

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 Spring 2024****

Course Syllabi Information

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

(<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 by the 7th class day.**
 - To access the Faculty Information System, go to your my.unt home page. Under the Faculty Tab, click on Faculty Information System.
 - ✓ Use gender inclusive language in your syllabi
 - ✓ UNT requires that all graduate course syllabi to be uploaded into FIS.

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, Spring 2024

See: [Spring 2024 Academic Calendar](#)

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

Final Exam Schedule, Spring 2024

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 for students in need. 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>.

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/spring-registration-guide.html>

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>