

MUAG 1013    KEYBOARD SKILLS 3  
 SKILLS 25—36

**REQUIRED TEXTS: BRING ALL MATERIALS TO EVERY CLASS**

1. KEYBOARD STRATEGIES, Master Text II, (KS II) by Stecher, Horowitz, Gordon, Kern & Lancaster (G. Schirmer, Inc., 1984)
2. ESSENTIAL ELEMENTS 2000 FOR STRINGS, Piano Accompaniment Book 1 (EES), by Allen, Gillespie & Hayes (Hal Leonard, 2002)

PIANO MARVEL MEMBERSHIP (online) – [www.pianomarvel.com](http://www.pianomarvel.com)

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You can also purchase your membership through the UNT Bookstore. Talk to them for more details. <https://unt.bnccollege.com>

- a. Create your own account
- b. Type your Teacher's email address for your piano teacher. This allows us to collect data from all our sections of group piano.
- c. [Piano Marvel Instructions](#) (Follow these instructions to create your own account and setup Piano Marvel for use this semester)

3. SYLLABUS: Posted on Canvas.
4. Open Scores on Dropbox: <https://www.dropbox.com/sh/u95eoysy1t9jwje/yZQN7XmBrb>
5. Keyboard Skills teachers will only use student's \_\_\_\_\_@unt.edu email.

**BRING ALL MATERIALS TO EVERY CLASS.** It is recommended that students bring their laptop computer to each class.

## **WEEK 1**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Parallel Minor (same fingering/different key signature) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH C/Cm, G/Gm, D/Dm, F/Fm
  - b. LH F/Fm, C/Cm, G/Gm, D/Dm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. EES: Score Reading
  - a. #5, *At Pierrot's Door*, Solo line & Bass (solo-top staff & bass of accompaniment)
  - b. #12, *Lift Off*. Block changes in accompaniment at each chord symbol.
3. Repertoire: 41, Kabalevsky, *Galop*, measures 17-24 only, block LH chords. Name the chords and RH patterns.
4. Reading: 28, #2, *Carefree Hans*, (transpose to C & F).

### **CHORD PATTERNS & HARMONIZATION**

5. Parallel Triads of the Key & Inversions: 5-7 in G
6. Chord Progression 22e
  - a. Review C, G, & F, blocked.
  - b. 58-59 blocked. Repeat using broken two-hand accompaniment patterns #28 & #30.

### **FURTHER APPLICATION**

7. Comping: 61, #3 (two-hand Alberti accompaniment pattern 59, #34); 62, #7 two-hand waltz bass pattern 59, #33)

**QUIZ: SKILL 25:** *Carefree Hans*, 28, #2, perform in C & F. Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.

## **WEEK 2**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Parallel Minor (same fingering/different key signature) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH A/Am, E/Em, B/Bm
  - b. LH A/Am, E/Em, B/Bm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. EES: Score Reading
  - a. #16, *Essential Elements Quiz*, S & B
  - b. #18, *Morning Dance*. Play accompaniment (block 16ths, if necessary).
3. Repertoire: 41, Kabalevsky, *Galop*, measures 1-8 only. Play LH blocked; simplify RH by playing one note only on beats 1 & 2.

### **CHORD PATTERNS & HARMONIZATION**

4. Parallel Triads of the Key & Inversions: 5-7 in D
5. Chord Progression 22e
  - a. Review D & Bb, blocked.
  - b. 58-59 blocked. Repeat using broken accompaniment patterns, #28 & #30.
6. Harmonization: 63, #9, RH melody, LH waltz pattern, close position

### **FURTHER APPLICATION**

7. Comping with disk: 62, #6 (two-hand Alberti Bass accompaniment pattern 59, #34)

**QUIZ: SKILL 26:** Play Hanon Exercise, 24. Play continuously, measures 1-4, ascending & measures 25-30, descending (first four & last five measures). *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 3**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & **Relative Minor** (same key signature/different beginning fingering) from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH A/F#m
  - b. LH Db/Bbm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

3. EES: Score Reading
  - a. #25, *Take Off*, S & B
  - b. #26, *Caribbean Island*. Block changes in accompaniment at each chord symbol.
4. Read single voices of hymn, *Pax Tecum*, other 3 voices on disk.
5. Perform repertoire: 41, Kabalevsky, *Galop*.
  - a. Play LH blocked, RH as written.
  - b. Play entire piece as written.(See quiz #28, Week 4)

### **CHORD PATTERNS & HARMONIZATION**

6. Parallel Triads of the Key & Inversions: 5-7 in A
7. Chord Progression 22e
  - a. Review A & Eb, blocked.
  - b. Repeat using two-hand accomp. patterns 58-59, #28 & #30, Broken Chord.
8. Harmonization: 64#15 (pattern 56#3)

### **FURTHER APPLICATION**

9. Comping: 64#15 using two-hand accompaniment pattern 58#28, Broken Chord.

### **QUIZ: SKILL 27: Scale Images:**

- a. RH, block first three notes of each major scale from C through B in the circle of fifths. Play the images ascending/descending three octaves. (CDE/123, GAB/123, etc)
- b. LH, block first five notes of each major scale from C through B in the circle of fifths. Play the images ascending/descending three octaves.  
(CDEFG/54321, GABCD/54321), (note that BC#D#E will be 4321)

*Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 4**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & **Relative Minor**, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH E/C#m
  - b. LH Gb/Ebm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading: 125-127. Practice blocking & simplifying in preparation for Week 5 Exam.
3. Score Reading:
  - a. 372 M1-10, *Hedge-Roses*. Play solo in RH/bass of acc. in LH.
  - b. EES #31, *Down the D Scale*. Simplify accompaniment by playing only on count *one* of each measure & also play as written.
4. Perform Repertoire: 41, Kabalevsky, *Galop*.  
For an A, Play as written.  
For a B, Play LH blocked, RH as written.

### **CHORD PATTERNS & HARMONIZATION**

5. Parallel Triads of the Key and Inversions: play 5-7 in E.

### **FURTHER APPLICATION**

6. Comping: 63#11
  - a. Play two-hand accompaniment pattern 59#31, Jump Bass. Must use **ii6** for **F#m** (A in LH). See progression 22a for voicings.
  - b. Play with disk at M. M. = 76.

**QUIZ: SKILL 28:** Perform repertoire: 41, Kabalevsky, *Galop*.

For an A, Play as written

For a B, Play LH blocked, RH as written

*Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

**WEEK 5****EXAM I 25% of final course grade****THEORY & TECHNIQUE**

1. Relative Major/Minor scales KS 80: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets.
  - a. RH Relative Sharp Keys (A/F#m, E/C#m)
  - b. LH Relative Flat Keys (Db/Bbm, Gb/Ebm)

**READING & REPERTOIRE**

- 2 & 3. EES, #31, *Down the D Scale*. Read & perform the accompaniment with disk. Minimum tempo, M.M. = quarter 70.
  - 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.)

**CHORD PATTERNS & HARMONIZATION**

4. Comping: 63, #11
  - a. Play two-hand accompaniment pattern 59#31, Jump Bass. Must use **ii6** for **F#m** (A in LH). See progression 22a for voicings.
  - b. Play with disk at M. M. = 76.

**SIGHT READING**

- 5 & 6. Sightreading (Counts twice in averaging grades.)

*Work on Piano Marvel for 30 minutes on your own. Digital keyboard access is available during the Open Piano Lab in COM 293. (See flyer)*

## **WEEK 6**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Scales from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH F# (major only, enharmonic to Gb), C# (major only, enharmonic to Db)
  - b. LH Bb (major only), Eb (major only)
  - c. LH Ab/Abm Major & Parallel Minor

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading:
  - a. 122 (Block LH.)
  - b. 128 #26 (Discuss ideas for simplification.)
3. Score Reading:
  - a. 359, Play RH & LH separately
  - b. EES #42, *Old MacDonald Had a Farm*, & #43, *A Mozart Melody*.  
Play Solo & Bass together (RH as written with single notes in LH following harmonic rhythm indicated by chord symbols).
  - c. Read single voices of hymn, *Stuttgart*, with disk.
4. Repertoire: 137: *Concone, Prelude*. Practice LH only (M1-4) then, chromatic scales in each hand & last 3 measures.

### **CHORD PATTERNS & HARMONIZATION**

5. Chord Progression: 92c in Am, Em, & Dm. Play blocked, then broken, using two-hand accompaniment pattern 58#28.

### **FURTHER APPLICATION**

6. Comping: 150-152 #2 with melody on disk. Use two-hand accompaniment pattern, 59#31, Jump Bass.

**QUIZ: SKILL 29:** Chord Progression: 92c in Am, Em, & Dm. Play the progression blocked, then broken, using two-hand accompaniment pattern, 58#28. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## WEEK 7

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M. = 60
  - a. RH F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm, (Cb is enharmonic to B in week 2)
  - b. LH C# (Db)/C#m, F#(Gb)/F#m

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading: 129 #27 & 28. Transpose #28 to Gm and Cm.
3. Repertoire: 137: Concone, *Prelude*; M.M. = 60-80. Memorize in **one** of two ways:
  - a. Play LH only (M1-4) then, chromatic scales in each hand (M5-7) & last 3 measures, as written.
  - b. Play both hands as written.
4. Score Reading: 362: *America, the Beautiful*.
  - a. Play RH & LH separately.
  - b. Transpose melody alone to A or G.
5. Read single voices of hymn, *Praetorius*, with other 3 voices on disk.

### **CHORD PATTERNS & HARMONIZATION**

6. Chord Progression: 92c in Gm, Bm. Play blocked, then broken, using two-hand accompaniment pattern 59#34, Alberti Bass.
7. Harmonization: 150 #1
  - a. Play melody in RH alone.
  - b. Accompany in LH with style pattern 58#22. Use **same** voicing in Bm).

### **FURTHER APPLICATION**

8. Harmonization: 150 #1. Play melody & accompaniment together as prepared in No. 6.

**QUIZ: SKILL 30:** Repertoire: 137: Concone, *Prelude*; M.M. = 60-80

For an A, play as written.

For a B, play LH only (M1-4) then, chromatic scales in each hand (M5-7) & last 3 measures as written.

*Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 8**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
  - b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading: 128, # 25 (*Note*: This example has melody **and** chord in the RH.) Read each hand separately.
3. EES #71, *Au Claire de la Luna*
  - a. Solo & Bass
  - b. Play accompaniment: alto RH (lowest note **only** in RH), LH bass as written.
4. Read any single voice of hymn tune, *Holy Cross*, with other 3 voices on disk.

### **CHORD PATTERNS & HARMONIZATION**

5. Building Chords from the Top Note: 94 bottom. Start on Am, Em, Bm, F#m & C#m.
6. Chord Progression: play 92c in Cm, C#m. Play blocked, then broken, using two-hand accompaniment pattern 59#30.

### **FURTHER APPLICATION**

7. Comping: 151#6. Play two-hand accompaniment pattern 59#31 (Jump Bass) w/disk.

**QUIZ: SKILL 31: QUIZ: SKILL 31** - EES #62, *Down the D Major Scale*. Block accompaniment (use written positions of chords) & play the changes following harmonic rhythm indicated by chord symbols with disk at MM = 70 or 80. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 9**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Parallel Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
  - b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading: 124, then transpose melody only to Dm.
3. Reading/Simplification: EES #86, *Ode to Joy*, M1-8 only.
  - a. Play simplified accompaniment with disk track 4, MM = 70-80.
  - b. Reduce bass notes & RH accompaniment by following harmonic rhythm indicated by chord symbols.
4. Read any single voice of hymn, *St. Agnes*

### **CHORD PATTERNS & HARMONIZATION**

5. Chord Progression: 92c in Fm & F#m. Play blocked, then broken, using two-hand accompaniment pattern 60#37.
6. Building Chords from Top Note: 94 bottom, be able to start on Fm, Cm, Gm, Dm from memory.
7. Harmonization: 151#5
  - a. Melody alone.
  - b. LH alone using accompaniment 57#20, (Mentally change this pattern to 2/4 time). ***Omit*** the last chord in the pattern of each measure.

### **FURTHER APPLICATION**

8. Harmonization: 151#5. Play hands separately with a partner to check accuracy.

**QUIZ: SKILL 32:** Building Chords from Top Note, 94 bottom. From memory, be able to start on Em, Bm, F#m, C#m & Fm, Cm, Gm, Dm. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

**WEEK 10****EXAM II – 25% of final course grade****THEORY & TECHNIQUE**

1. Parallel Major/Minor scales KS 80: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets.

- a. RH Parallel Flat Keys F/Fm, Bb/Bbm, Eb/Ebm, Ab/Abm
- b. LH Parallel Flat Keys Bb, Eb, Ab/Abm

**READING & REPERTOIRE**

2 & 3. Reading/Simplification: EES #86, *Ode to Joy*, M1-8 only.

- c. Play simplified accompaniment with disk track 4, MM = 70-80.
- d. Reduce bass notes & RH accompaniment by following harmonic rhythm indicated by chord symbols.

(Counts twice in averaging grades.)

**CHORD PATTERNS & HARMONIZATION**

4. Harmonization: 151#5 (Jump Bass, pattern 57#21, in LH; melody in RH).

- a. For a grade of “A,” play LH accompaniment in quarter notes.
- b. For a grade of “B,” play LH accompaniment in half notes.

**SIGHT READING**

5 & 6. Sightreading

(Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 29-32.

*Work on Piano Marvel for 30 minutes on your own. Digital keyboard access is available during the Open Piano Lab in COM 293. (See flyer)*

## **WEEK 11**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH All major flat keys followed by parallel minor excluding Db & Gb. (See Week 6)
  - b. LH All major flat keys followed by parallel minor, excluding Bb & Eb which are followed by their relative minors.

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading & Transposing: 182, Köhler, *Andantino*; transpose M1-15 to G & D.
3. Choral Score Reading: Read pairs of voices using two hands (SA & TB) from *Remember, O Thou Man.*
4. EES #88, *Frère Jacques*. Play solo line & bass of accompaniment.

### **CHORD PATTERNS & HARMONIZATION**

5. Chord Progressions Using Secondary Dominants: 176 b & c in C, F, & G.

### **FURTHER APPLICATION**

6. Harmonization: 225 #1 & 2, Improvisation in the Style of a Composer.

**QUIZ: SKILL 33:** Harmonization: 225#1 & 2, Improvisation in the Style of a Composer. Do not duplicate the original, even if you know it. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 12**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH All major sharp keys followed by parallel minor excluding C# and F#. (See Week 6)
  - b. LH All major sharp keys followed by parallel minor.

### **READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Sightreading: 181, Gerstein, *Bagatelle*
3. Fauré, *Fantasie*. Block accompaniment with two chords per measure. (M1-10-first chord)
4. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from *The Heavens Are Telling*.
5. J. S. Bach, *Prelude*, 201.
  - a. Block the texture into half notes, M1-6 only. Play hands together using the eighth-note beams as a guide to the harmonic rhythm.
  - b. In addition, play M1-6 as written.

### **CHORD PATTERNS & HARMONIZATION**

6. Chord Progressions Using Secondary Dominants: 176 b & c in D, A, & E.
7. Harmonization: 212 #3, RH plays melody plus chord, LH plays octave bass (3/1 voicing).

### **FURTHER APPLICATION**

8. Fauré, *Fantasie*. Play accompaniment as written with disk, M1-10. (In M10, play first chord only.)

### **QUIZ: SKILL 34:** Sight Reading: tenor & bass from a four-part hymn. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 13**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M.= 60
  - a. RH/LH C, G, A, B, F, Eb
  - b. RH E/C#m, A/F#m

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Score Reading:
  - a. Read pairs of voices (SA & TB) from *Every Heart Waiteth On Thee*.
  - b. *America*, 359, play soprano & bass. Transpose to F.
3. Sightreading: 185#38. Transpose **hands separately** to D & F.
4. EES #98, *G Major Scale*
  - a. Play soprano & bass of accompaniment.
  - b. Play **solo** line & bass of accompaniment.
5. J. S. Bach, *Prelude*, 201
  - a. Block the texture into half notes (M6-12 only), hands together. Follow the eighth-note beams as a guide to harmonic rhythm.
  - b. Play this section as written.

### **CHORD PATTERNS & HARMONIZATION**

6. Chord Progressions Using Secondary Dominants: 176 b & c in Bb, Ab, & Eb.

### **FURTHER APPLICATION**

7. Comping: 215#13, Two-hand accompaniment pattern 59#30, Broken Chord. RH starts with D on top & continues with close position voicing. Accompany melody on disk, M.M. = 70.

**QUIZ: SKILL 35:** Comping: 215#13, Two-hand accompaniment pattern 59#30, Broken Chord. RH starts with D on top & continues with close position voicing. Accompany melody on disk, M.M. = 70. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

## **WEEK 14**

### **THEORY & TECHNIQUE**

1. Scales: 14, 80, Major & Minor, from memory, hands separately (HS), three octaves in triplets, M.M. = 60
  - a. RH/LH D, E, F#, Bb, Ab
  - b. LH Db/Bbm, Gb/Ebm

**READING & REPERTOIRE** – *Teachers may choose to use Piano Marvel during some weeks. Give students advance notice to bring laptops to class.*

2. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from *How Lovely Is Thy Dwelling Place*
3. J. S. Bach, *Prelude*, 201, Block the texture into half notes, hands together, follow the eighth note beams as a guide to harmonic rhythm. M12-16 only. In addition, play this section as written.
4. Sightreading: 180-187
5. EES, 101, *Baa Baa Black Sheep*. Play **solo** line & bass of accompaniment together.

### **CHORD PATTERNS & HARMONIZATION**

6. Chord Progressions Using Secondary Dominants: 176 b & c in keys with 4# & 4b.

### **FURTHER APPLICATION**

7. PRACTICE FOR EXAM!

**QUIZ: SKILL 36:** J. S. Bach, *Prelude*, 201. Block the texture into half notes, hands together, following the eighth note beams as a guide to harmonic rhythm. Block complete piece. *Bring your laptop and work on Piano Marvel either before or after your quiz. You must stay the entire class period to be marked present for attendance.*

**WEEK 15****EXAM III – 25% of final course grade****THEORY & TECHNIQUE**

1 & 2. Scale Summary: prepare ALL Major/Minor scales KS 14, 80 as presented throughout the semester: from memory, hands separately (HS), three octaves, M.M.= 60, three octaves in triplets. (counts twice in averaging.)

**READING & REPERTOIRE**

3. Instrumental Score Reading: EES, #98 - play solo line in RH and bass of acc. in LH, MM=70.

4. Choral Score Reading (may be practiced independently or read at sight): read pairs of voices (SA & TB) from #5 “Remember, O Thou Man,” #6 “The Heavens Are Telling,” #7 “Every Heart Waiteth On Thee,” or #8 “How Lovely Is Thy Dwelling Place” (selected by examiner).

**CHORD PATTERNS & REPERTOIRE**

5 & 6. Chord Progressions Using Secondary Dominants: 176 c & b in C followed by: Repertoire: 201, Perform Prelude by J.S. Bach. (counts twice in averaging.)

7. Average of SKILL QUIZZES 33-36.

*Work on Piano Marvel for 30 minutes on your own. Digital keyboard access is available during the Open Piano Lab in COM 293. (See flyer)*

## **SEMESTER TEST INFORMATION & POLICIES:**

GRADES: SKILLS 1-12 (quizzed weekly) &  
Three EXAMS - Weeks 5, 10 & 15 (25% each) = 75%.  
Piano Marvel – At least ONE visit per week. READING & REPERTOIRE –  
Teachers may choose to use Piano Marvel during some weeks. Give students  
advance notice to bring laptops to class. (15%)  
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 (15%). Students will login and create their own account. Devote one visit per week (minimum) to practicing and taking the SASR (Self-Assessment of Sight Reading). Your teacher will track your progress throughout the semester. It is recommended that students bring their laptop computer to each class. Students can practice in several ways:

1. Practice during a quiz day in your class. Bring your laptop to class.
2. Attend the Open Piano Lab in COM 293. Bring your laptop.
3. Practice on your own if you have a digital keyboard and MIDI cable.

Login procedures can be found here: [Piano Marvel](#).

GRADING IN KEYBOARD SKILLS: In order 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 2025\*\***

## 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 by the 7<sup>th</sup> class day.**
    - To access the Faculty Information System, go to your my.unt home page. Under the Faculty Tab, click on Faculty Information System.
  - ✓ 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/](https://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](https://disability.unt.edu) (Phone: (940) 565-4323)

### **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 2025**

See: [Fall 2025 Registration Information](#)

Link: <https://registrar.unt.edu/registration/fall-academic-calendar.html>

### **Final Exam Schedule, Fall 2025**

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 resources, please visit:

See: [Mental Health Resources](#)

Link: <https://disparities.unt.edu/mental-health-resources>

## **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-academic-calendar.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>

## **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>