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.)  
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. 

VIDEO QUIZZES: Certain Skill Quizzes must be submitted electronically by video, and are marked in the Syllabus, in green, as “ONLINE QUIZ.” All other quizzes are live quizzes, taken during class time as scheduled by the instructor.  SEE INSTRUCTIONS BELOW FOR SUBMITTING VIDEO MATERIALS ON THROUGH CANVAS VIA LINK TO YOUTUBE VIDEO. 

VIDEO PORTION OF EXAM I: Where indicated, certain portions of Exam I must be submitted electronically by video.  SEE INSTRUCTIONS BELOW FOR SUBMITTING VIDEO MATERIALS ON THROUGH CANVAS VIA LINK TO YOUTUBE VIDEO. 

INSTRUCTIONS FOR SUBMITTING VIDEO QUIZZES/EXAM; DEADLINES: 
1. All Online Quizzes or Video Exam Segments must be submitted through Canvas. 
2. All video submissions must be available and submitted via a link to YouTube.  This link must be submitted on Canvas in the designated quiz submission, as per teacher’s instructions. 
3. Students may create a personal YouTube account with their email address.  When posting the video to YouTube, make sure your video set as “unlisted” so that it is available by link only to your teacher. 
4. At the start of your video, please state your name and the quiz material you are performing.  Please ensure that the video captures your face and your hands. 
5. DEADLINE FOR SUBMISSION:  For Video Quizzes and for the Video portion of the exam, students must submit the video link to Canvas no later than 11:59 p.m. on the last day of class for that given week.  For example, if you are submitting the quiz for Week 2, and your class meets on M/W/F, you have until Friday at 11:59 of that week to submit the quiz.  If your class meets on T/Th, you have until Thursday at 11:59 to submit the quiz.  IF YOU SUBMIT THE QUIZ LATE, THERE WILL BE AN AUTOMATIC 10-POINT DEDUCTION.  For example, if the student would have received a 95 on the quiz, but it is late, the student will receive an 85.
WEEK 1  Chapter 1 & begin 2 - MAJOR FIVE FINGER PATTERNS & CHORDS
Syllabus:  www.music.unt.edu/piano (click on “Proficiency”)

<table>
<thead>
<tr>
<th>THEORY &amp; TECHNIQUE</th>
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<tbody>
<tr>
<td>1. Order of Fifths:</td>
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<tr>
<td>a. Order of Fifths: Say &amp; play order of sharp (#) keys (C-C#), then flat (b) keys (Cb-C).</td>
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<td>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</td>
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<td>2. Major Five Finger Patterns &amp; Chords</td>
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<td>a. SPI, 12, 4, 8 (F, C, G) with CD.</td>
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<td>b. Discuss 2nds, 3rds &amp; 5ths. Play all patterns on these pages.</td>
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<th>READING &amp; REPERTOIRE</th>
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<tr>
<td>3. Reading</td>
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<tr>
<td>a. 37, #2.</td>
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<td>b. 31-32, verbalize then play #2 &amp; 4 using letters, finger #’s &amp; direction/distance.</td>
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<tr>
<th>CHORD PATTERNS &amp; HARMONIZATION</th>
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<th>FURTHER APPLICATION</th>
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<tr>
<td>5. Transpose: 31-32, #2 &amp; #4 by intervals to F, C, &amp; G positions.</td>
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<th>VIDEO QUIZ: SKILL 1:</th>
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<tr>
<td>- Transpose SPI 5, 9 &amp; 13 to C, G, F.</td>
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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.
   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 3\textsuperscript{rd} 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).

VIDEO 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, #’s17, 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
   a. 50-51, Texture 5. For a grade of A, play deleting mm. 15-22.
   b. 48, Walking. For a grade of B.

VIDEO 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.

VIDEO QUIZ: SKILL 4 – Play SPI 11 transposed to Cm & play SPI 15 w/track 21.
WEEK 5

EXAM I - ONLINE EXAM - 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-IN PERSON DURING ONE CLASS DAY
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
7. Comping: 128, #1 (LH, roots, RH chords), melody on disk.

VIDEO 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.
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

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)

VIDEO QUIZ: SKILL 6 - Technique & Finger Coordination: 114, #’s 1 & 5 in A, E, Ab, Eb
WEEK 8 Begin Chapter V - CHORD INVERSIONS

THEORY & TECHNIQUE
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.
   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

VIDEO QUIZ: SKILL 7 – Harmonization: Play SPI 31 #3, w/chordal accompaniment
where indicated.
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 band parts together (not accomp.) (Use disk.)
   d. EEB #62, Play accomp. HT w/simplified RH (lower voice only, no grace).
      (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.

VIDEO 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 - ONLINE EXAM - 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 – IN PERSON DURING ONE CLASS DAY
5 & 6. Sight Reading; will be provided.

7. Average of SKILL QUIZZES 5-8
WEEK 11 Begin Chapter VI TONIC & DOMINANT CHORDS

THEORY & TECHNIQUE

   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.

VIDEO 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.
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).


3. The Subdominant Chord: 175, as needed.

4. Circle of Fifths: 109, verbalize I-IV-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:
   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.

VIDEO 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 & addGb, in order); LH only, F, C, G, D, A, E, & addB, 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:
   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.

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

### VIDEO 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. (Position camera on 
  fingers)
WEEK 15  EXAM 3 - ONLINE EXAM - 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 – IN PERSON DURING ONE CLASS DAY
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, a student may be dropped (WF) by the instructor, for non-attendance. 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.

COVID-19 impact on attendance
While attendance is expected as outlined above, it is important for all of us to be mindful of the health and safety of everyone in our community, especially given concerns about COVID-19. Please contact me if you are unable to attend class because you are ill, or unable to attend class due to a related issue regarding COVID-19. It is important that you communicate with me prior to being absent as to what may be preventing you from coming to class so I may make a decision about accommodating your request to be excused from class.

If you are experiencing cough, shortness of breath or difficulty breathing, fever, or any of the other possible symptoms of COVID-19 [https://www.cdc.gov/coronavirus/2019-ncov/symptoms-testing/symptoms.html] please seek medical attention from the Student Health and Wellness Center (940-565-2333 or askSHWC@unt.edu) or your health care provider. While attendance is an important part of succeeding in this class, your own health, and those of others in the community, is more important.

Approved Faculty Senate 5/13/20

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:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Errors</th>
<th>100</th>
<th>98</th>
<th>95</th>
<th>92</th>
</tr>
</thead>
<tbody>
<tr>
<td>A’s</td>
<td>0-3 errors</td>
<td>100</td>
<td>98</td>
<td>95</td>
<td>92</td>
</tr>
<tr>
<td>B’s</td>
<td>4-6 errors</td>
<td>88</td>
<td>85</td>
<td>82</td>
<td></td>
</tr>
<tr>
<td>C’s</td>
<td>7-9 errors</td>
<td>78</td>
<td>75</td>
<td>72</td>
<td></td>
</tr>
<tr>
<td>D’s</td>
<td>10-12 errors</td>
<td>68</td>
<td>65</td>
<td>62</td>
<td></td>
</tr>
<tr>
<td>F’s</td>
<td>13-15 errors</td>
<td>58</td>
<td>55</td>
<td>52</td>
<td>25 (minimal)</td>
</tr>
</tbody>
</table>

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.