REQUIRED TEXTS: BRING ALL MATERIALS TO EVERY CLASS
3. Syllabus: www.music.unt.edu/piano (then click on “Proficiency.”)
4. Open Scores on Dropbox: https://www.dropbox.com/sh/u95eovsy1t9jwje/yZQN7XmBrb

Keyboard Skills teachers will only use student’s __________@unt.edu email.

CANVAS: Students should set their preferences to receive announcements and messages to their email.

VIDEO QUIZZES: Certain Skill Quizzes must be submitted electronically by video, and are marked in the Syllabus, in green, as “Video Quizzes.” 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 Video 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

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
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.
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
   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

VIDEO QUIZ: SKILL 25: Carefree Hans, 28, #2, perform in C & F
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
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.
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)

Week 3

THEORY & TECHNIQUE

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

READING & REPERTOIRE

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.

   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.

VIDEO 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, (up and down 3 octaves), then 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, (up and down three octaves,) then GABCD/54321), (note that BC#D#E will be 4321, only four fingers) [Teachers: consider making a video of a portion of this as an example for your students. Upload to Canvas.]
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**

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.
   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
   b. Play with disk at M. M. = 76.

**VIDEO QUIZ: SKILL 28:** Perform repertoire: 41, Kabalevsky, *Galop*.
For an A, Play as written
For a B, Play LH blocked, RH as written
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
   b. Play with disk at M. M. = 76.

SIGHT READING – IN PERSON DURING CLASS

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

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
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).
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.

VIDEO QUIZ: SKILL 29: Chord Progression: 92c in Am, Em, & Dm. Play the progression
blocked, then broken, using two-hand accompaniment pattern, 58#28.
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

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.
   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


VIDEO 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.
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
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

VIDEO 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.
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
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.

VIDEO 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. [Teachers: please let each student know which key(s) to start from before the quiz]
WEEK 10 EXAM II - ONLINE EXAM - 30% 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 – IN PERSON DURING CLASS
5 & 6. Sightreading
(Counts twice in averaging grades.)

7. Average of SKILL QUIZZES 29-32.
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
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.

CHORD PATTERNS & HARMONIZATION

FURTHER APPLICATION

VIDEO QUIZ: SKILL 33: Harmonization: 225#1 & 2, Improvisation in the Style of a Composer. Do not duplicate the original, even if you know it.
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**

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*.
   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.

**FURTHER APPLICATION**

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

**VIDEO QUIZ: SKILL 34**: Sight Reading: tenor & bass from a four-part hymn. [Your teacher will provide the sight reading example on Canvas the day of the quiz. You will only have that sort window of time to create your video.]
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

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**


**FURTHER APPLICATION**


**VIDEO 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. [Teachers: please record the melody and provide it to your students on Canvas]
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**

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

**CHORD PATTERNS & HARMONIZATION**


**FURTHER APPLICATION**

7. PRACTICE FOR EXAM!

**VIDEO 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.
WEEK 15 EXAM III - ONLINE EXAM - 30% 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. [Teachers: please let students know which scales to record on video the week of the exam. I suggest both some sharp scales and some flat scales]
(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). [Teachers: please tell students which score to prepare the week of the exam]

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.
SEMESTER TEST INFORMATION & POLICIES:

GRADES:  SKILLS 13-24 (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. Excuses are unnecessary. 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:

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<th>4-6 errors</th>
<th>7-9 errors</th>
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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.