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.

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

<table>
<thead>
<tr>
<th>THEORY &amp; TECHNIQUE</th>
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<tbody>
<tr>
<td>1. <em>SPI 2</em>, G/Em, HS</td>
</tr>
<tr>
<td>a. Improvisation – 8</td>
</tr>
<tr>
<td>b. Scales – 8, 9</td>
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<tr>
<td>c. Cadences – 9, 10</td>
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<tr>
<td>d. Arpeggios – 9, 10</td>
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<tr>
<th>READING &amp; REPERTOIRE</th>
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<tbody>
<tr>
<td>2. Chordal: 216, M9-12, <em>a tempo</em>, play melody R &amp; blocked chords L (in the written positions of I 6/4 &amp; V7), hands together, transpose to Em.</td>
</tr>
<tr>
<td>3. At Sight</td>
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<tr>
<td>a. 210, #40, play LH in Em.</td>
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<td>b. 211, #42 (block LH); play RH alone; then hands together.</td>
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<th>CHORD PATTERNS &amp; HARMONIZATION</th>
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<tr>
<td>4. <em>SPI 2</em>: 11, melody RH, block chords as on pg. 9, LH.</td>
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<tr>
<td>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.</td>
</tr>
<tr>
<td>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.</td>
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<th>FURTHER APPLICATION</th>
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<tr>
<td>7. Repeat step #4 with broken chord accompaniment.</td>
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<tr>
<td>8. Comping: use appropriate two-hand accompaniment as on 206, middle position played <em>8va basso</em>; melody on disk; 222 #7 (M.M. = 120).</td>
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| 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. |
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.

CHORD PATTERNS & HARMONIZATION
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.)

## WEEK 4    Continue Chapter 8 - MINOR SCALES

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<tbody>
<tr>
<td>1. <em>SPI</em> 2, A/F#m, HS</td>
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<td>a. Improvisation – 16</td>
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<td>b. Scales – 16, 17</td>
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<td>c. Cadences – 17, 18</td>
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<td>d. Arpeggios – 17, 18</td>
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<tr>
<td>2. EEB:</td>
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<td>a. #109, soprano &amp; bass</td>
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<td>b. #112, s &amp; b; simplify acc. by deleting RH notes that double the melody.</td>
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<tr>
<td>c. #118, s &amp; b (M1-12)</td>
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<td>3. Repertoire: select 215, 216 or 220 to perform for test next week.</td>
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<tr>
<th>CHORD PATTERNS &amp; HARMONIZATION</th>
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<tr>
<td>4. <em>SPI</em> 2, 18, Play Polonaise. Then transpose M1-4 &amp; M9-12 to G/Em.</td>
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<th>FURTHER APPLICATION</th>
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<tr>
<td>5. <em>SPI</em> 2: 16, (Track 25). Improvise a melody with RH in A &amp; F#m scale patterns with CD. Repeat improvising melody with LH.</td>
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<th>QUIZ: SKILL 16:</th>
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<tr>
<td>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.</td>
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</table>
**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.
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.
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.
### 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.
THETORY & 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.

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.)

# 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

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

   
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.
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.

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

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.)

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
e mail is a necessity. Do not wait until your return if there are circumstances.

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:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Errors</th>
<th>100</th>
<th>98</th>
<th>95</th>
<th>92</th>
<th>88</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.

**updated for Fall 2022**

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 timeliness return of student work, particularly final
  exams or final projects
- For Faculty, Teaching Fellows and Adjuncts:
All undergraduate syllabi for lecture courses are required by law to be available to the public. At UNT, undergraduate syllabi for lecture courses should be uploaded into the Faculty Information System.

Use gender inclusive language in your syllabi

UNT requires that all graduate course syllabi to be uploaded into FIS.

- To access the Faculty Information System, go to your my.unt home page. Under the Faculty Tab, click on Faculty Information System.

See: Academic Integrity
LINK: https://policy.unt.edu/policy/06-003

See: Student Code of Conduct
Link: https://deanofstudents.unt.edu/conduct

See: Eagle Connect
LINK: eagleconnect.unt.edu/

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

See: Diversity and Inclusion
Link: https://idea.unt.edu/diversity-inclusion

Health and Safety Information
Students can access information about health and safety at:
https://music.unt.edu/student-health-and-wellness

Registration Information for Students
See: Registration Information
Link: https://registrar.unt.edu/students

Academic Calendar, Fall 2022
See: Fall 2022 Calendar and Registration Guide
Link: https://registrar.unt.edu/registration/fall-registration-guide

Final Exam Schedule
See: Fall 2022 Final Exam Schedule
https://registrar.unt.edu/exams/final-exam-schedule/fall

See: Financial Aid
LINK: http://financialaid.unt.edu/sap

See: FERPA
Link: http://ferpa.unt.edu/
See: [Counseling and Testing](http://studentaffairs.unt.edu/counseling-and-testing-services).

See: [Mental Health Issues](https://speakout.unt.edu).

The counselor for music students is:
Myriam Reynolds
Chestnut Hall, Suite 311
(940) 565-2741
[Myriam.reynolds@unt.edu](mailto:Myriam.reynolds@unt.edu)

**ADD/DROP POLICY**
Please be reminded that dropping classes or failing to complete and pass registered hours may make you ineligible for financial aid. In addition, if you drop below half-time enrollment you may be required to begin paying back your student loans. After the 12th class day, students must first submit a completed “Request to Drop” form to the Registrar’s Office. The last day for a student to drop a class in Fall 2022 is November 18. Information about add/drop may be found at:
See Academic Calendar (listed above)

**STUDENT RESOURCES**
The University of North Texas has many resources available to students. For a complete list, go to:
See: [Student Resources](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](https://studentaffairs.unt.edu/care-team)