REQUIRED TEXTS: **BRING ALL MATERIALS TO EVERY CLASS**
3. Syllabus: [www.music.unt.edu/piano](http://www.music.unt.edu/piano) (then click on “Proficiency.”)
4. Open Scores on Dropbox: [https://www.dropbox.com/sh/u95e0ysy1t9jwje/yZQN7XmBrb](https://www.dropbox.com/sh/u95e0ysy1t9jwje/yZQN7XmBrb)

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

**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.

**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)

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

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)
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.

For an A, Play as written
For a B, Play LH blocked, RH as written
WEEK 5

EXAM I - 30% 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.)
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**

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.

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


**QUIZ: SKILL 30**

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**

**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.
**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 & REPERTIORE**

2. Sightreading: 124, then transpose melody only to Dm.  
   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.
WEEK 10  EXAM II - 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
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**


**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.
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.

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.
**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**

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**


**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.
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!

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.
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
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.

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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<td>10-12</td>
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<tr>
<td>F's</td>
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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](https://policy.unt.edu/policy/06-003)

See: [Student Code of Conduct](https://deanofstudents.unt.edu/conduct)

See: [Eagle Connect](https://eagleconnect.unt.edu/)

See: [ODA](https://disability.unt.edu). (Phone: (940) 565-4323)

See: [Diversity and Inclusion](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](https://music.unt.edu/student-health-and-wellness)

**Registration Information for Students**

See: [Registration Information](https://registrar.unt.edu/students)

**Academic Calendar, Fall 2022**

See: [Fall 2022 Calendar and Registration Guide](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](http://financialaid.unt.edu/sap)

See: [FERPA](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/ag-sa-resources)
Link: [https://success.unt.edu/ag-sa-resources](https://success.unt.edu/ag-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)
Link: [https://studentaffairs.unt.edu/care-team](https://studentaffairs.unt.edu/care-team)