

MUAG 1012 KEYBOARD SKILLS 2  
(SKILLS 13-24 & Three EXAMS)

REQUIRED TEXTS:

1. KEYBOARD STRATEGIES MASTER TEXT I: Stecher, et al, (G. Schirmer, 1980).  
(All pages are KS unless otherwise marked.)
2. ESSENTIAL ELEMENTS 2000 COMPREHENSIVE BAND METHOD,  
Piano Accompaniment Book 1 (EEB), Lautzenheiser, et al, (Hal Leonard 2000).
3. SCALES, PATTERNS and IMPROVS, Book 2 (SP2), Kreader, et al,  
(Hal Leonard 2010).
4. SYLLABUS: [www.music.unt.edu/piano](http://www.music.unt.edu/piano) (click on “Proficiency”).
5. KEYBOARD SKILLS teachers will only use [student's name @unt.edu](mailto: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](http://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.

**THEORY & TECHNIQUE**

1. *SPI* 2, G/Em, HS
  - a. Improvisation – 8
  - b. Scales – 8, 9
  - c. Cadences – 9, 10
  - d. Arpeggios – 9, 10

**READING & REPERTOIRE**

2. Chordal: 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.
3. At Sight
  - a. 210, #40, play LH in Em.
  - b. 211, #42 (block LH); play RH alone; then hands together.

**CHORD PATTERNS & HARMONIZATION**

4. *SPI* 2: 11, melody RH, block chords as on pg. 9, LH.
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.
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.

**FURTHER APPLICATION**

7. Repeat step #4 with broken chord accompaniment.
8. Comping: use appropriate two-hand accompaniment as on 206, middle position played *8va basso*; melody on disk; 222 #7 (M.M. = 120).

**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.
6. Reading & Repertoire: *SPI 2, You Don't Say*, 15. Perform with CD, Track 24.

**CHORD PATTERNS & HARMONIZATION**

7. Major Four-Part Chord Progression I-IV6/4-I-V6/5-I: 176 (middle progression, RH starting in 6/3 position), review in A, Bb.
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.)

**QUIZ: SKILL 15:** *SPI 2, You Don't Say*, 15. Perform with CD, Track 24.

**THEORY & TECHNIQUE**

1. *SPI 2*, A/F#m, HS
  - a. Improvisation – 16
  - b. Scales – 16, 17
  - c. Cadences – 17, 18
  - d. Arpeggios – 17, 18

**READING & REPERTOIRE**

2. EEB:
  - a. #109, soprano & bass
  - b. #112, s & b; simplify acc. by deleting RH notes that double the melody.
  - c. #118, s & b (M1-12)
3. Repertoire: select 215, 216 or 220 to perform for test next week.

**CHORD PATTERNS & HARMONIZATION**

4. *SPI 2*, 18, Play Polonaise. Then transpose M1-4 & M9-12 to G/Em.

**FURTHER APPLICATION**

5. *SPI 2*: 16, (Track 25). Improvise a melody with RH in A & F#m scale patterns with CD. Repeat improvising melody with LH.

**QUIZ: SKILL 16:** 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.

**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
  - 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.

WEEK 7      Begin Chapter 10 - MAJOR SCALE FINGERING, INTERVALS &  
SEVENTH CHORDS

**THEORY & TECHNIQUE**

1. *SPI* 2, B/G#m, HS
  - a. Scales – 44, 45
  - 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.

WEEK 8      Continue Chapter 10 - MAJOR SCALE FINGERING, INTERVALS & SEVENTH CHORDS

**THEORY & TECHNIQUE**

1. *SPI* 2, F/Dm, HS
  - a. Improvisation – 24
  - b. Scales – 24, 25
  - 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.



WEEK 9 Continue Chapter 10 - MAJOR SCALE FINGERING, INTERVALS & SEVENTH CHORDS

**THEORY & TECHNIQUE**

1. *SPI 2*, Ab/Fm, HS
  - a. Improvisation – 36
  - b. Scales – 36, 37
  - 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, **one octave** ascending & descending through E, C#m, B, G#m, F, Dm, Ab, Fm, HS, with metronome, 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, **one octave** 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.)

7. Average of SKILL QUIZZES 17-20.

**THEORY & TECHNIQUE**

1. *SPI 2*, Bb/Gm, HS
  - a. Improvisation – 28
  - b. Scales – 28, 29
  - c. Cadences – 29, 30
  - d. Arpeggios – 29, 30

**READING & REPERTOIRE**

2. Practice & Play: 321, play entire piece without repeats.
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**

8. Improvisation: 330 in Bb.
  - 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
  - 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.

### QUIZ: SKILL 22: Repertoire & Reading: 321.

- 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
  - 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
  - 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.)

7. Average of SKILL QUIZZES 21-24.

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.

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.

### **Information for Course Syllabi (Fall, 2012)**

#### **Office of Disability Accommodation**

The University of North Texas makes reasonable academic accommodation for students with disabilities. Students seeking accommodation must first register with the Office of Disability Accommodation (ODA) to verify their eligibility. If a disability is verified, the ODA will provide you with an accommodation letter to be delivered to faculty to begin a private discussion regarding your specific needs in a course. You may request accommodations at any time, however, ODA notices of accommodation should be provided as early as possible in the semester to avoid any delay in implementation. Note that students must obtain a new letter of accommodation for every semester and must meet with each faculty member prior to implementation in each class. For additional information see the Office of Disability Accommodation website at <http://www.unt.edu/oda>. You may also contact them by phone at 940.565.4323.

#### **Financial Aid 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 registered hours per term. 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.

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. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for 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 being doing so.

### **Financial Aid Satisfactory Academic Progress (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. 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. Please visit <http://financialaid.unt.edu/satisfactory-academic-progress-requirements> for more information about financial aid Satisfactory Academic Progress. It may be wise for 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 being doing so.

### **Academic Integrity**

Academic Integrity is defined in the UNT Policy on Student Standards for Academic Integrity. Any suspected case of Academic Dishonesty will be handled in accordance with the University Policy and procedures. Possible academic penalties range from a verbal or written admonition to a grade of “F” in the course. Further sanctions may apply to incidents involving major violations. You will find the policy and procedures at: <http://vpaa.unt.edu/academic-integrity.htm>.

### **Student Behavior in the Classroom**

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 Center for Student Rights and Responsibilities 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 classroom, labs, discussion groups, field trips, etc. The Code of Student Conduct can be found at: [www.unt.edu/csrr](http://www.unt.edu/csrr).