

MUAG 1014 KEYBOARD SKILLS 4  
SKILLS 37--48, including the UNT Piano Proficiency

REQUIRED TEXTS:

1. KEYBOARD STRATEGIES, Master Text II, (KS II) by Stecher, Horowitz, Gordon, Kern & Lancaster (G. Schirmer, Inc.)
2. ESSENTIAL ELEMENTS 2000 FOR STRINGS, Piano Accompaniment Book 1 (EES), by Allen, Gillespie & Hayes (Hal Leonard)

Syllabus: [www.music.unt.edu/piano](http://www.music.unt.edu/piano) (click on "Proficiency").

**WEEK 1**

1. Get a practice room with a piano. [www.music.unt.edu/practice](http://www.music.unt.edu/practice)
2. Circle of Keys (review):
  - a. Verbalize the Circle of Fifths & Circle of Fourths
  - b. Play Circle of Fifths in single notes (LH 5-1; RH 1-5, hand over hand), first in half-notes, then in quarter notes, MM = 100.
  - c. Play Circle of Fourths as above (LH 5-2; RH 2-5).
3. **Scale Rules:**
  - (1) **All scales are fingered in sets of 3's & 4's.**
  - (2) **Thumbs never play black keys.**
  - (3) **All harmonic minor fingerings are the same as their parallel majors except for LH, eb & bb and RH, f# & c#. (When these exceptions are in motion, they are fingered in the same groupings of 3's & 4's as their relative majors.)**
4. Scales (Major & Harmonic Minor, 14 & 80): Play hands separately, two octaves, two notes/beat, MM = 100; parallel keys -C,c F,f, G, g & D, d.
5. Dominant & Diminished Seventh Arpeggios: 174 (see note at bottom), on C, F & G, hands separately, four octaves, four notes per beat, MM = 44.
6. Technical Exercises: 25, Czerny 1 & 2; verbalize chords (Roman & letters) in rhythm & transpose to F & G; play LH alone, RH alone & hands together.
7. Reading:
  - a. 36, #15 & 31(M1-8)(block LH as progression; transp. to D & G).
  - b. EES #100 (101 & 102, optional: Practice as follows:
    - (1) Play solo in RH, bass clef of accompaniment in LH.
    - (2) Play blocked chords in RH of accompaniment (observe chord symbols as a guide) with LH of accompaniment as written.
    - (3) Play accompaniment as written.
8. Progressions (first verbalize letters & play bass): in C, a, A, f#, Bb, g.
  - a. Play progressions 22e (major), followed by 92c (relative minor), 8va *basso*. Play blocked & in Two-hand Accompaniment Styles, KS II, 58 & 59 #'s 28, 30, 31 & 34.

- b. 176 b & c in G, e, E, g & Bb(first verbalize letters and play bass line).
- 9. Harmonization/Comping: Two-hand accompaniment (melody on disk) always played *8va basso*, 62, #7 in style #33 on 59.  
(Play accompaniment style correctly, relating to I, IV, V7 progressions in close position from Piano 1, 2 & 3)
- 10. Open Choral Score: #7 Bach, "Sing We the Name of the Lord," practice pairs of adjacent voices (SA; TB) with disk playing two other parts.

QUIZ: SKILL 37 Written quiz on scale fingerings & groupings.

## WEEK 2

1. Playing Diatonic Triads & Inversions: 8-9; D, A, & Bb.
2. Scales (Major & Harmonic Minor, 14 & 80): Play hands separately, two octaves, two notes/beat, MM = 100; parallel keys A, a, E, e, Ab, ab/g#.
3. Dominant & Diminished Seventh Arpeggios: 174 (see note at bottom), on Db, Ab, & Eb, hands separately, four octaves, four notes per beat, MM = 44.
4. Technical Exercises: 25, Czerny 1 & 2; verbalize chords (Roman & letters) in rhythm & transpose to D & A; LH alone, RH alone & hands together.
5. Reading:
  - a. 32, #7 & 8; 363 & 365, solo and bass lines only.
  - b. Choral Score: #8 "Sweet Month of May," practice pairs of adjacent voices w/disk playing other 2 parts.
  - c. EES #107 (104-106 are optional): Practice all EES tunes as follows:
    - (1) Play solo in RH, bass clef of accompaniment in LH.
    - (2) Play blocked chords in RH of accompaniment (observe chord symbols as a guide) with LH of accompaniment as written.
    - (3) Play accompaniment as written.
6. Progressions (first verbalize letters & play bass): in G, e, E, c#, Eb, c.
  - a. Play progressions 22e (major), followed by 92c (relative minor), *8va basso*. Play blocked & in Two-hand Accompaniment Styles, KS II, 58 & 59 #'s 28, 30, 31 & 34.
  - b. 176 b & c in G, e, E, g & Bb(first verbalize letters and play bass line).
  - c. Review 22b with triad voicing, LH alone; (preparation for transposing).
7. Harmonization/Comping: 66, #19 & 21. Play two-hand acc. As a progression first, then as an acc. style, *8va basso*.

QUIZ: SKILL 38 - Technical Exercises: 25, Czerny 1 & 2; verbalize chords (Roman numerals) & transpose to D & A playing hands together.

## WEEK 3

1. Parallel Triads of the Key & Inversions: 85-86, in a, e, & d.
2. Playing Diatonic Triads & Inversions: 87-88, in a, e, & d.
3. Scales (Major & Harmonic Minor, 14 & 80): Play hands separately, two octaves, two notes/beat, MM = 100; F#, **f# (R)**, Eb, **eb/d# (L)**. **Bold in the syllabus is a reminder of exceptions.**

4. Dominant & Diminished Seventh Arpeggios: 174, on Bb, F# & B, hands separately, four octaves, four notes per beat, MM = 44.
5. Progressions (all played *8va basso*): Progressions c in F, d, D, b, Ab, f.
  - a. 22 e & 92 c, Play blocked and in Two-hand Accompaniment Styles, KS II, 58 & 59 #'s 28, 30, 31 & 34. Play progressions 22e (major), followed by 92c (relative minor), *8va basso*.
  - b. 176 b & (first verbalize letters and play bass line). Play 92 (b & c) with the LH alone in triad voicing (preparation for transposing).
6. Reading:
  - a. 122, verbalize chords, block LH; transpose to d.
  - b. Hymn: #1 *Domingus Regit Me*, read pairs of non-adjacent voices (ST, AB, SB).
  - c. Choral Score: #9 Bach, "King of Glory, King of Peace," practice pairs of adjacent voices with disk playing 2 other parts.
  - d. EES (also follow 3 steps from last week) #111, (equate Roman numerals & play as a progression); play acc. 111 (110, 112 & 114 optional).
7. Harmonization/Comping: 150#1, play melody & bass only; then comp. #'s 2 & 3 using 59, #31, *8va basso* to accompany melody on disk.

**QUIZ: SKILL 39 PROGRESSIONS:** in keys through 4# & 4b (major & relative minor).

- a. Play blocked progressions, KS II, 22 e & 92 c.
- b. Two-hand Accompaniment Styles, (Examples KS II, 58 & 59).

Using accompaniment styles 28, 30, 31 & 34 (Broken, arpeggiated, Jump bass, Alberti), play progressions 22e (major), followed by 92c (relative minor), *8va basso*. (Selected by examiner.)

#### WEEK 4

1. Playing Diatonic Triads & Inversions: 87-88, in g.
2. Building Chords from the Top Note: 23 & 94.
3. Scales (Major & Harmonic Minor, 14 & 80): Play hands separately, two octaves, two notes/beat, MM = 100; Bb, **bb (L)**, Db(C#), **c# (R)**. **Bold in the syllabus is a reminder of exceptions.**
4. Dominant & Diminished Seventh Arpeggios: 174, on D, A, & E, hands separately, four octaves, four notes per beat, MM = 44.
5. Technical Exercise: 97, play and transpose to e.
6. Progressions: 176 b & c, *8va basso* in Ab, f, c# (first verbalize letters and play bass line). Also play & review 92 (b & c) with the LH alone in triad voicing (preparation for transposing).
7. Reading:
  - a. 125, 19; 126, #21 & 22, transpose to d & c; 137, Concone Prelude.
  - b. Choral Score: #10 Purcell, "When Monarchs Unite," practice pairs of adjacent voices with disk playing two other parts.
  - c. Hymn: #2 "Federal Street," read pairs of non-adjacent voices.

- d. EES #117.
- 8. KEYBOARD WARM-UPS & EXERCISES:
  - a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward chromatically on C, Db & D.
  - b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys on C, F Bb & Eb.
- 9. Reading/Harmonization/Comping: 153, #10
  - a. Play melody & bass only.
  - b. Comping (two hand accompaniment): pattern 59#33, *8va basso*.

**QUIZ: SKILL 40 SCALES** - Play all major & parallel harmonic minor scales, in tempo with a metronome, hands separately or together (two octaves, two notes per beat at MM = 100). (See bold #3 in Weeks 3 & 4.)

### WEEK 5

- 1. Playing Diatonic Triads & Inversions: 87-88, in b.
- 2. Building Chords from the Top Note: 23 & 94.
- 3. Reading:
  - a. 122, verbalize chords, block LH; transpose to d.
  - b. 358, Schumann Chorale, play pairs of non-adjacent voices.
  - c. Choral Score: #11 Saint-Saens, "Ave, Verum Corpus," practice pairs of adjacent voices with disk playing two other parts.
  - d. EES with disk, #132 (123, 124, 126 -128 are optional).
- 4. Harmonization/Comping: 151#6 & 7, two-hand acc. 59, #31/32.
- 5. Keyboard Warm-ups & Exercises:
  - a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward chromatically on E, Eb & F.
  - b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys on Eb, Ab, Db/C#, Gb/F#.

**QUIZ: SKILL 41 Progressions:** Play the following secondary dominant progressions in KS II (same voicing, correct fingering), p. 176 - b & c, *8va basso*, in keys through 4# & 4b, major & relative minor.

### WEEK 6

- 1. Five Qualities of Seventh Chords: 166.
- 2. Seventh Chords Built on Scale Degrees: 167, verbalize & play in C, F & G.
- 3. Keyboard Warm-ups & Exercises:
  - a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing

- upward chromatically on F#, G, Ab.
- b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys on C, F Bb & Eb.
- 4. Technical Exercises: 177, Hanon No. 8; C & c.
- 5. Arpeggios: Play all dominant seventh & diminished seventh arpeggios hands separately or together, four octaves, four notes per beat at MM = 44.
- 6. Reading:
  - a. 181, #32 (Gerstein); 182 - block LH & ID progression.
  - b. Choral Scores: #10 "When Monarchs Unite" & review "King of Glory, King of Peace," practice pairs of adjacent voices w/disk playing other parts.
  - c. EES #134-139.
- 7. Harmonization: 213, #4, harmonize with melody & chord in RH, bass in LH.
- 8. Modulation to the Dominant: 238, verbalize & play in F, Bb, G, & D.

QUIZ: SKILL 42 Repertoire & Transposition: 181, Gerstein, "Bagatelle," play M1-8 only & transpose to a, d, e, & b.

## WEEK 7

1. Keyboard Warm-ups & Exercises:
  - a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward chromatically on A, Bb & B.
  - b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys on A, D, G & C.
2. Technical Exercises: 177, Hanon No. 8 in G & g.
3. Reading:
  - a. 186-187, #39-42, verbalize, block, play & transpose.
  - b. 200, Gretchaninoff, "Etude" with disk; block counts 1 & 3 throughout, but play counts 2 & 4 as written.
  - c. Choral Scores: Review #'s 7-11 "Sing We the Name of the Lord," "Sweet Month of May," "King of Glory, King of Peace," "When Monarchs Unite," Ave Verum, Corpus," & practice pairs of adjacent voices w/disk playing two other parts.
  - d. Hymn Tunes: #6 "St. Cross," read pairs of non-adjacent voices.
  - e. EES #148 (140-143 are optional).
4. Harmonization/Comping: 215, #10 – play two-hand acc., 59 #31 in eighth notes.

QUIZ: SKILL 43 Technique, 174: Play all dominant seventh & diminished seventh arpeggios hands separately or together, four octaves, four notes per beat at MM = 44. (Playing in triplets will result in a reduction of one letter grade.)

## WEEK 8

1. Technical Exercises: 177, Hanon No. 8 in F & f.
2. Modulation to the Subdominant: 238, verbalize & play in F, Bb, G, & D.
3. Reading: a. 190, Schumann, "Little Study," ID & play blocked chords on final

- 16 measures only.
  - b. Hymn: #3 "Wellesley," read pairs of non-adjacent voices.
  - c. 364, "Scotch Dance," practice solo & bass; accompaniment blocked into a progression & transpose; ways to simplify the third system.
  - d. EES #152 & 153 (151 is optional).
4. Keyboard Warm-ups & Exercises: Review a. & b. from any starting position to prepare for the test on Skill 45.
- a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward chromatically.
  - b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys.

**QUIZ: SKILL 44 SCORE READING: Choral** - Read at sight, pairs of voices (SA; TB) selected by examiner in a four-part open score. (Examples of difficulty in KS II, pp. 392-405.)

### **WEEK 9**

1. Augmented Sixth Chords (Italian, French & German): 229-230 in C, c, F, f, G, & g.
2. Technical Exercises: 240, Hanon No. 10 in C & c.
3. Keyboard Warm-ups & Exercises: Review a. & b. from any starting position.
4. Reading: a. 392-393, Schubert, "Credo," (select excerpts & voices).  
b. Hymn: #4 "Manoah," read pairs of non-adjacent voices.  
c. EES #161 (156 & 162 are optional).
5. Accompaniment Reading & Repertoire: 365; Faure, "Fantasie" (excerpts); practice with disk by playing solo & bass only; bass & simplified RH accompaniment (top 1 or 2 notes).
6. Sight Reading & Transposition: 182, #33 (Kohler) - block LH & ID progression; transpose M1-8 to G & Eb.

### **QUIZ: SKILL 45 KEYBOARD WARM-UPS & EXERCISES:**

- a. Five Finger Coordination Exercise, KS II, 13. Play measures 1, 2, 3 & 6 continuously & without pause from any starting key, progressing upward chromatically.
- b. Triads & Dominant Seventh Chords, KS II, 19. Play continuously around the circle of keys from any starting point.

### **WEEK 10**

1. Technical Exercise: 97, Gurlitt "Allegretto," play & transpose to d.
2. Reading:
  - a. 394-395, Mendelssohn from Elijah, selected voices & excerpts.
  - b. Hymns: #5 "Garden City" & #6 "St. Cross," read pairs of non-adjacent voices.
  - c. EES #163, 166-168 (170 is optional). Review practice procedures from Week 1, #6b.

**QUIZ: SKILL 46 HYMN SCORE READING:** Read at sight two non-adjacent voices of a hymn on the grand staff (ST, AB, SB), selected by examiner.

### WEEK 11

1. Augmented Sixth Chords (Italian, French & German): 229-230 in D, d, A, a, E, e.
2. Technical Exercises: 240, Hanon No. 10 in G & g.
3. Transposition: 251, #54, block LH alone; play both hands in F and D.
4. Reading Scores: 357, Bach Chorale "Christ Lag in Todesbanden," pairs of voices.
5. Reading:
  - a. 368; Haydn, "Concerto for Trumpet" (M1-16); practice with disk; simplification techniques
  - b. EES #176 (171, 172, 175, 177, 178 are optional).
  - c. Review previously assigned EES accompaniments.

### WEEK 12

1. Augmented Sixth Chords (It., Fr. & Gr.): 229-230, Bb, Eb, f#,c# & b.
2. Technical Exercises: 240, Hanon No. 10 in F & f.
3. Transposition: 244 #44, M1-8; 247, #47, block chords as a progression, ID Roman numerals, play in F & C.
4. Reading:
  - a. 256, Bach "Minuet" (play continuous eighth notes only with disk).
  - b. EES #182-185 (179-181 are optional)..
  - c. Review previous EES accompaniments.
5. Harmonization: 293, #14 (LH, octave- RH, melody & chord); #13 comping (LH, octave bass-RH, chords), melody on disk.

**QUIZ: SKILL 47 TRANSPOSITION:** Play a simple melody in RH and blocked chords in LH in a key selected by the examiner (up or down a half or whole step).

### WEEK 13

1. Neapolitan Sixth Chord: 232, keys through 4# & 4b, major & rel. minor.
2. Technical Exercises: 242, Schytte Op. 108, No. 11.
3. Transposition: Beethoven "Bagatelle," 253 (play & transp. LH, N6).
4. Reading: 246, Gurlitt "Allegretto"; 280, Zipoli "Fughetta" (play subject material only with disk - i.e. RH 1-3 + one note, then LH 4-7, etc. until last 2M – play soprano & bass notes only to cadence; leave out everything else).
5. Reading:
  - a. 380, Faure, "Après un Reve" (practice with disk, playing only vocal solo line in RH & LH of accompaniment)
  - b. 405, Schubert String Quartet in D Minor (play selected voices w/disk).
  - c. EES #188
  - d. Review previous EES accompaniments.

### WEEK 14

1. Transposition: 242, Schytte, "Agitato," m 1-15, play in Dm & Am.
2. Reading: a. 280, Zipoli "Fughetta" (play subject material only with disk - i.e. RH 1-3 + one note, then LH 4-7, etc. until last 2M - play soprano & bass notes only, to cadence; leave out everything else).
  - b. EES – Review practice procedures from Week 1, #6b for all previously assigned accompaniments.

**QUIZ: SKILL 48 READING & ACCOMPANYING:** Accompany a solo from ESSENTIAL ELEMENTS FOR STRINGS, to be selected by the examiner from melody #'s 100, 107, 111, 117, 132, 134-139, 148, 152, 153, 155, 161, 163, 166-168, 176, 182-185, 188. Simplify appropriately, if needed.

**WEEK 15** Practice on Proficiency Skills graded D or F.

1. A student who has received a C or higher on each Proficiency Skill has completed the Piano proficiency and may be dismissed from classes at this point.
2. Students with a D may choose to repeat the entire course for a higher grade rather than retest. Letter grades will not be changed after Skill 48 has been completed.
3. A student receiving four or more D's or F's on the 7 Proficiency Skills will receive an F in the course and will register to repeat Piano IV.

**WEEK 16** Retests: University scheduled exam time - MUAG 1014 & this section.

1. A maximum of two retests on Proficiency Skills (39, 40, 44, 45, 46, 47 & 48) may be scheduled this week for students receiving a D average or higher for the course.
2. Course grades will not be changed, but a grade of P (Pass) will be required to meet the graduation requirement of the Piano Proficiency.
3. For all other questions and retesting procedures, dates and opportunities, go to [www.music.unt.edu/piano](http://www.music.unt.edu/piano) and click on Proficiency.

## SEMESTER TEST INFORMATION & POLICIES:

GRADES: SKILLS 37-48 = 90%; Participation, practice, improvement, & attendance (5+ absences.) = 10%.

1. Proficiency Skills are 39, 40, 44, 45, 46, 47 & 48 and grades for each of those quizzes are tripled, plus the remaining 5 course skills (37, 38, 41, 42 & 43), making a total of 27 grades to average.
2. A grade of C or higher, must be received on each Proficiency Skill (39, 40, 44, 45, 46, 47 & 48) to be considered passing during the course and to meet the requirement of the Piano Proficiency Exam required for graduation.
3. Once the course grade has been averaged and completed, all grading changes to P/N (Pass, No Pass) for the Proficiency.

4. If four or more parts of the Piano Proficiency are failed (D or lower) at the end of week 14, the student will receive an F in the course and will register to repeat Piano IV.

5. A student receiving an F in the course must repeat the course to change the grade.

ATTENDANCE is required. Grades are lowered 10% upon the 5th absence & an additional 2% for each additional absence, unlimited. Upon the accumulation of 8 absences, a student may be dropped (WF) by the instructor, for non-attendance. Excuses are unnecessary. Basically, all absences beyond the first four are unexcused unless they are a documented University absence.

**Communication via voice mail and/or email is a necessity.** Do not wait until your return if there are circumstances.

GRADING IN KEYBOARD SKILLS: 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 (no credit)

THE SEVEN PROFICIENCY SKILLS (39, 40, 44, 45, 46, 47 & 48) in the syllabus, are counted triple (three times) in averaging grades, making a total of 27 skill grades for the course.

MAKE-UPS: SKILL QUIZZES may be made up only at the teacher's discretion & if allowed, will carry a 10 point deduction.

## PROFICIENCY RE-TESTS & POLICIES:

1. A grade of D or F on Proficiency Skills 39, 40, 44, 45, 46, 47 & 48 during the course will require retesting. Course grades will not be changed, but a grade of P (Pass) on each of these skills will be required

2. No more than 2 retests may be taken in each term or special retest appointment.

3. A student receiving a D in the course may:

(a) retest & pass deficiencies before the start of classes next term

(b) register for MUAS 3523 (Functional Piano, private lessons) to complete the maximum of 3 remaining skills.

(c) register & repeat MUAG 1014 (Piano IV).

4. Continued instruction after passing the Piano Proficiency: Students receiving a C or higher may take MUAS 1501, private instruction.