

School of Music
College of Fine Arts
Western Michigan University

KEYBOARD REQUIREMENTS are determined by placement exams taken during first semester of enrollment. Students with no keyboard skills may begin immediately with MUS 1200. All music degrees require some keyboard proficiency:

Instrumental Performance:

MUS 1200, 1210 (two semesters)

Vocal Performance:

MUS 1200, 1210, 2200, 2210, 3200, 3210 (six semesters)

Music Therapy:

MUS 1200, 1210, 2200, 2210, 3200, 3210 (six semesters)

Jazz Studies:

MUS 1200, 1210, 2200, 2210 (four semesters)

Composition:

MUS 1200, 1210 (two semesters)

Instrumental Music Education:

MUS 1200, 1210, 2200, 2210 (four semesters)

Choral/General Music Education:

MUS 1200, 1210, 2200, 2210, 3200, 3210 (six semesters)

CLASS PIANO OBJECTIVES (for MUS 1200, 1210, 2200, 2210)

Scales:

- MUS 1200** All major and minor 5-finger patterns, eighth notes @72bpm; F#, B, C#, F then CGDAE major scales in two 8ves, 2 hands, quarter notes @72bpm.
- MUS 1210** All major scales and white-key natural and harmonic minors, eighth notes @60bpm.
- MUS 2200** All majors, eighth notes @90bpm, all forms of all minors, eighths @ 72bpm.
- MUS 2210** All majors and all forms of minors, eighths @ 90+bpm.

Harmonic progressions:

- MUS 1200** All keys I-V6/5-I, quarters @ 72bpm. White key majors: I-IV-V-I (root position chords) one hand, quarters @ 60bpm.
I-IV6/4-I-V6/5-I in major and minor white keys, quarters @ 60bpm, with a)
both hands playing chords,
b) left hand playing roots, right hand chords,
c) right hand 5-finger pattern, left hand harmonization.
- MUS 1210** Left hand harmonization of RH major scales with I, IV, V chords.
I-IV6/4-IV6/5-I progression in all major and white key minors, blocked and patterned, with
a) both hands playing harmony and
b) left hand playing roots, right hand playing chords with quarters @60bpm w/pedal.
Progressions using ii and ii6.
- MUS 2200** Review above scale harmonization.
All major and minor I-IV-V progressions.
Secondary dominant chord progressions such as I-ii6-V6/5 of V- V-I, and I-V6/5 of ii-ii-V6/5 of iii-iii-V6/5 of IV-IV, etc.
- MUS 2210** All above progressions with greater fluency, especially “automatic” ease with I-IV-V progressions and understanding of secondary dominants.

Harmonization of melodies:

- MUS 1200** Sight read melody of limited range (up to a 6th), adding I and V harmonization, with or without symbols. Practice and perform a melody requiring I, IV and V harmonization, using blocked chords.
- MUS 1210** Sight read major or minor melody of larger range (8ve), adding I, IV and V, blocked. Prepare more complex melodies for harmonization with I,IV,V, with left hand accompaniment in pattern, or on off beats. Examples with or without letter and Roman numeral symbols.
- MUS 2200** Sight read right hand melodies while left hand provides I,IV,V blocked harmonization, with and without symbols. Prepare harmonizations with I,IV,V, ii, and V/V accompaniment in broken patterns, with or without symbols.
- MUS 2210** Sight read melodies with I,IV,V blocked harmonization with ease and steady flow, no symbols provided. Prepare harmonizations which use any secondary dominants, providing patterned left hand accompaniment.

Transpositions:

- MUS 1200** Prepared music for 2 hands to different key. Sightread 1-line 5-finger melody in a different key than written.
- MUS 1210** Prepared harmonization up or down a step. Sight read 1-line melody up to a P4 up or down. Sight read Bb instrument part in concert key, example includes some accidentals.
- MUS 2200** Prepared harmonization up or down 3rd and 4th. Sight read Eb or Bb instrument parts, transposing to concert key. Examples include melodies with accidentals. Play in correct range of particular instrument.
- MUS 2210** Sight read 1-line at a time, band instruments Eb, Bb and F in concert key. Instruments in correct range, use of (small notes) band scores, accidentals present in any parts.

Improvisation:

In all sections, improvisation based on given rhythms, harmonic progressions, question and answer phrases, left hand ostinati, pentatonic black-key limit with wide range of texture, all modes (on white keys only) and blues.

Score-reading:

- MUS 1200** Read different single lines of large score.
- MUS 1210** Prepare two parts of a larger score.
- MUS 2200** SATB scores: sight read any 2 consecutive parts (i.e. SA or TB of SATB). Prepare easier 3-part examples. Use pedal when appropriate.
- MUS 2210** SATB scores: sight read any 2 non-consecutive parts. (i.e. SB or ST of SATB). Prepare 3-part vocal scores: TTB, SSA, STB, etc. Use pedal when appropriate.

Sight reading piano scores:

- MUS 1200** Grand staff orientation (flashcards, lots of bass clef) Unison 5-finger melodies with focus on interval, then pieces with (5-finger) hand position changes, simpler counterpoint within 5-finger range, and examples where one hand has written out I-IV-V chord accompaniment.
- MUS 1210** Increasing complexity of texture of piano music, with greater range, counterpoint and position changes for both hands, and harder key signatures.
- MUS 2200** Increasingly more complex examples as above.
- MUS 2210** Increasingly greater complexity in range, movement, rhythmic divisions, counterpoint, and key.

Playing by ear:

In all sections, folk tunes and other culturally relevant songs will be assigned to be learned by ear with melody and harmony consistent with the level being addressed under “harmonization”.

For MUS 3200 and 3210 (Vocal Perf, Mus-Ed Choral, Mus Therapy only):

Intensified focus is placed on each of the eight areas of focus in the class piano curriculum: Scales, Harmonic Progressions, Harmonization of melodies, Transpositions, Score Reading, Sight Reading piano scores, Improvisation, and Playing By Ear. Activities include playing SATB reductions of a choral score, creating advanced two-handed chordal textures of various harmonic progressions using primary chords and secondary dominants, playing all forms of major and minor scales with great ease and fluency, fostering automatic muscle-memory of the hands in warm-up situations so one can classroom manage and instruct effectively, how to modulate seamlessly to closely-related keys, how to approach vocal coachings, and how to improvise using harmonic progressions found in jazz settings.

Questions about class piano requirements may be directed to:

- Dr. Yu-Lien The, Class Piano Coordinator Yu-Lien.The@wmich.edu
- Anthony Healy, anthony.m.healy@wmich.edu
- Ariel Palau, Undergraduate Advisor – ariel.palau@wmich.edu