Course Information Form (CIF)

Course Code: MUS 166
Course Title: Class Piano II

Department: Arts, Media, and Social Sciences
PCS Code: 1.1 - Baccalaureate/Transfer
CIP Code: 50.0903
Repeatability: 0

Effective Date: Summer 2026

Credit Hours

Catalog Notation: 2-0-2
Credit Hour Distribution:

Lecture: 2	Lab: 0	Clinical: 0	**Total: 2**

General Course Information

Catalog Description

Continuation of MUS 165. Emphasis on developing technique, functional use of chords, and study of piano literature in a wider range of different styles and periods.

General Course Objectives

Continuation of MUS 165. Emphasis on developing technique, functional use of chords, and study of piano literature in a wider range of different styles and periods.

Minimum Placement Levels

English	Reading	Math
None	Placement out of CCS 098	None

Prerequisites

Credit in MUS 165

Methods of Evaluation

3-5 performance exams at the keyboard. 2-3 written quizzes on chapter material and a comprehensive final exam. At least 3 solo and ensemble performances throughout the semester as well as graded performances on midterm and final.

Instructional Materials and Additional Supplies

Keyboard Musicianship: Piano for Adults, Book One, by Lyke, Caramia, Haydon, and Chioldi.

Course Content

General Learning Outcomes (GLOs)

- Creativity and Innovative Thinking: Students will design, present, and interpret materials, information, and ideas in innovative ways.

Course Segments and Student Learning Outcomes

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Review of Keyboard Theory and Technique: A) The sub-dominant chord, B) The sub-dominant chord used in a progression in different inversions, C) Creative activities: harmonization, improvisation, new melodies using only chord tones and ascending/descending major five-finger patterns	1. Review/play sharp major scales in the circle of fifths; write in key signature on the staff in G and F clef for each. 2. Play flat major scales in the circle of fifths; write in key signature on the staff in G and F clef for each. 3. Play tonic and dominant 7th chords in different keys in all inversions; harmonize melodies using these chords. 4. Improvise a melody above a tonic/dominant 7th chord progression. 5. Harmonize by ear familiar melodies using the tonic and dominant 7th chords. 6. Demonstrate an understanding of how to build/play the sub-dominant chord in any major key. 7. Play sub-dominant chord in a chord progression in an inversion. 8. Harmonize folk tunes and familiar songs using the tonic, dominant 7th, and subdominant chords in various keys and various bass styles. 9. Following the chord progression used in folk tunes, create a new melody.	5	0	0
Reading: A) Sight reading examples; B) Solo and ensemble repertoire; C) Keyboard theory and technique - the minor scale, finding the relative major key from a given minor key, minor key signatures, three forms of the minor scale, minor scale tetrachord drill (sharp keys), minor scale tetrachord drill (flat keys), relative and parallel keys, the tonic, dominant 7th and sub-dominant chords in minor, modal scales, modal harmonization; D) Creative activities - harmonization, improvisation, melodic improvisation using the harmonic minor scales in tetrachord position, modal scales, modal harmonization, melodic improvisation using modal scales in tetrachord position	1. Play a given chord progression with the left hand and with the right hand. 2. Improvise a melody using a given meter, chord tones, and ascending/descending major five-finger patterns. 3. Sight read pieces with both hands that use intervals, scales and chords studied already; transpose these pieces. 4. Study, learn, and perform a variety of solo and ensemble repertoire that is within the student's capability. 5. Demonstrate an understanding of how to build and play each relative minor scale for every major scale. 6. Know and write in the key signature for each minor key. 7. Demonstrate an understanding of how to build/play the three forms of the minor scale. 8. Play the sharp minor scales in tetrachords in the circle of fifths. 9. Play the flat minor scales in tetrachords in the circle of fifths. 10. Demonstrate an understanding of the difference between relative and parallel keys; play relative and parallel scales. 11. Demonstrate an understanding of how to build the tonic, dominant 7th, and sub-dominant chords in minor keys; play them in each minor key. 12. Harmonize minor melodies with the tonic, dominant 7th, and sub-dominant chords. 13. Improvise a new melody above a given minor chord progression. 14. Improvise a melody using the harmonic minor scale in tetrachord position as the teacher establishes the tempo, mood, and style with an accompaniment. 15. Sight read pieces, using both hands, in minor keys; transpose these pieces. 16. Study, learn, and perform a variety of solo and ensemble repertoire in minor keys. 17. Demonstrate an understanding of how to build and play each of the modal scales, learn the key signature for each mode, and transpose each of the modes. 18. Demonstrate an understanding of how to use chords for each mode that give it its characteristic sound. 19. Harmonize modal melodies utilizing chords that give the melody its characteristic flavor. 20. Improvise a melody above a given chord progression. 21. Improvise a melody using various modal scales in tetrachord position as the teacher establishes the tempo, mood, and style with an accompaniment.	10	0	0

Course Segment	Learning Outcomes	Lecture Hours	Lab Hours	Clinical Hours
Reading: A) Sight reading examples; B) Solo and ensemble repertoire; C) Keyboard theory and technique - major scale for 2 or more octaves, traditional alternate, major arpeggio fingering traditional alternate, scale harmonization with primary chords, intervals (major, perfect, augmented, minor, diminished), 7th chords, five-finger exercises utilizing major, minor, diminished chromatic and diminished 7th five-finger patterns, the pentatonic, chromatic, and whole tone scales; D) Creative activities: harmonization, improvisation (melodic), ensemble march improvisation, 7th chord improvisation, chromatic scale activity	1. Sight read pieces, using both hands, in modal keys; transpose these pieces. 2. Study, learn, and perform a variety of solo and ensemble repertoire in modal keys. 3. Play each major scale for two or more octaves using appropriate fingering. 4. Play each major arpeggio for two or more octaves using appropriate fingering. 5. Play major scales with the right hand and play appropriate primary chords to accompany with the left hand. 6. Play major and perfect intervals and make them augmented, minor, or diminished. 7. Learn and play the five different qualities of 7th chords. 8. Play, with both hands, five-finger exercises that utilize the major, minor, diminished, chromatic, and diminished 7th five-finger patterns. 9. Demonstrate an understanding of how to build and play pentatonic, chromatic, and whole tone scales. 10. Harmonize melodies using various primary chords and 7th chords. 11. Improvise melodies above given chord progressions that use primary chords and 7th chords.	10	0	0
Reading: A) Sight reading examples; B) Solo and ensemble repertoire; C) Keyboard theory and technique - secondary chords in major keys, scale harmonization; D) Creative activities - harmonization, melodic improvisation, improvisational accompaniment, creative activities	1. Create an eight measure march using primary and secondary chords; each group of three creates and plays for the class. 2. Create a melody over a 7th chord ostinato pattern. 3. Play chromatic scale with right hand; play 7th chords in left hand to accompany. 4. Sight read pieces, using both hands, that utilize pentatonic, whole tone, and chromatic scales as well as major and minor scales; transpose these pieces. 5. Study, learn, and perform a variety of solo and ensemble repertoire that utilize major, minor, pentatonic, whole-tone, and chromatic scales. 6. Develop the ability to build and play the ii, iii, and vi chords in major keys; play these chords in various inversions in chord progressions. 7. Harmonize melodies using a variety of primary and secondary chords. 8. Improvise melodies above given chord progressions that use primary and secondary chords. 9. Create a variety of accompaniments using primary and secondary chords in different accompaniment styles. 10. Using intervals, chords, and chord symbols, create a variety of pieces that utilize the concepts in this segment. 11. Sight read pieces, using both hands, that utilize concepts covered in this segment; transpose these pieces. 12. Study, learn, and perform a variety of solo and ensemble repertoire that utilize concepts covered in this segment. 13. Review items that will be on final written exam and pieces that will be played on final playing exams.	5	0	0

Total Contact Hours

Lecture Hours	Lab Hours	Clinical Hours
30	0	0