WEEK 13 Unit 13

Primary Chords in Major Keys

DAY 1

Lesson Plan

1. Discuss objectives for the week (p. 170).
2. Introduce **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170).
3. Introduce ***Moonlit Shores*** (pp. 172–173).
4. Review **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124).
5. Review **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126).
6. Introduce **Reading** #1 (p. 174).
7. Introduce **Playing Intervals** #1–2 (p. 176).
8. Introduce **Harmonization with Two-Hand Accompaniment** (p. 177).
9. Introduce **Harmonization** #1 (p. 178).
10. Introduce **Improvisation from Chord Symbols** #1 (p. 180).
11. Work on the individual student's solo repertoire from this unit, previous units or supplementary solo repertoire section.
12. Announce date and contents of **Examination #3:**
    a. Individual Solo Repertoire
    b. Sight-reading
    c. **Playing Major Scales and Arpeggios,** 2 octaves, hands separately (pp. 124–126, 142–143)
    d. Harmonization with I, IV and V^7 Chords
    e. **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170) or **Playing the I–IV–I–V^7–I Chord Progression** (p. 171)
    f. **Harmonization with Two-Hand Accompaniment** (p. 161 or p. 177)

Assignment

1. **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170)
2. ***Moonlit Shores*** (pp. 172–173)
3. **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124)
4. **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126)
5. **Reading** #1 (p. 174)
6. **Playing Intervals** #1–2 (p. 176)
7. **Harmonization with Two-Hand Accompaniment** (p. 177)
8. **Harmonization** #1 (p. 178)
9. **Improvisation from Chord Symbols** #1 (p. 180)
10. Individual Solo Repertoire

DAY 2

Lesson Plan

1. Review **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170).
2. Introduce **Playing the I–IV–I–V^7–I Chord Progression** (p. 171).
3. Review ***Moonlit Shores*** (pp. 172–173).
4. Review **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124).
5. Review **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126).
6. Introduce **Reading** #2 (p. 174).
7. Review **Playing Intervals** #1–2 (p. 176).
8. Introduce **Playing Intervals** #3–4 (p. 176).
9. Review **Harmonization with Two-Hand Accompaniment** (p. 177).
10. Introduce **Harmonization** #2 (p. 178).
11. Introduce **Improvisation from Chord Symbols** #2 (p. 180).
12. Begin **Review Worksheet** (pp. 181–182) and bring completed worksheet to next class.

Assignment

1. **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170)
2. **Playing the I–IV–I–V^7–I Chord Progression** (p. 171)
3. ***Moonlit Shores*** (pp. 172–173)
4. **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124)
5. **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126)
6. **Reading** #2 (p. 174)
7. **Playing Intervals** #1–4 (p. 176)
8. **Harmonization with Two-Hand Accompaniment** (p. 177)
9. **Harmonization** #2 (p. 178)
10. **Improvisation from Chord Symbols** #2 (p. 180)
11. Complete **Review Worksheet** (pp. 181–182).
12. Individual Solo Repertoire

DAY 3

Lesson Plan

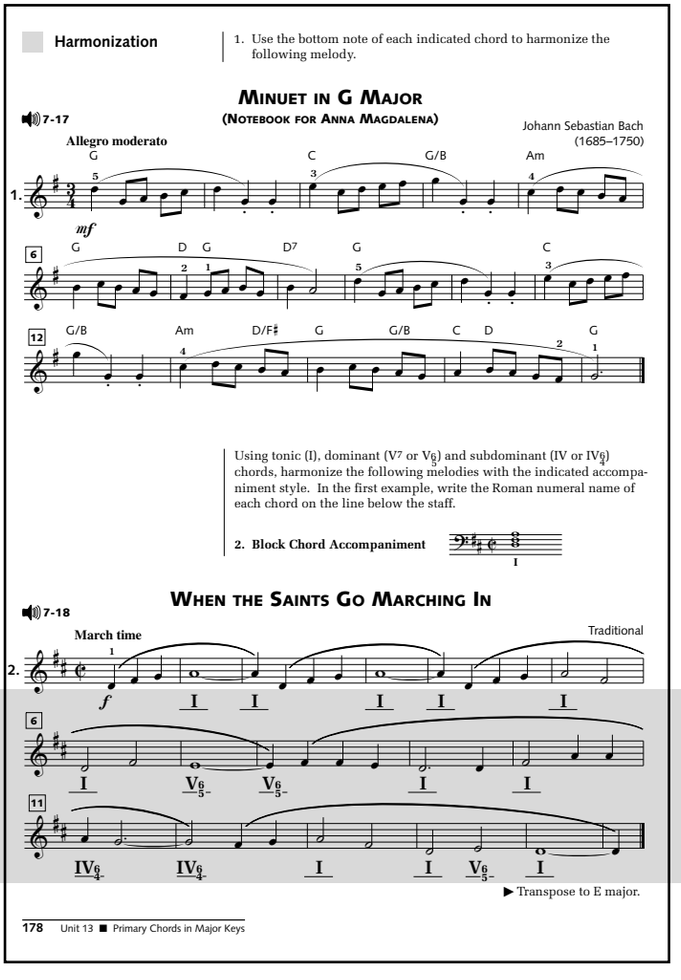
1. Review **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170).
2. Review **Playing the I–IV–I–V^7–I Chord Progression** (p. 171).
3. Review ***Moonlit Shores*** (pp. 172–173).
4. Review **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124).
5. Review **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126).
6. Introduce **Reading** #3–4 (p. 175).
7. Review **Playing Intervals** #1–4 (p. 176).
8. Introduce **Harmonization** #3–4 (p. 179).
9. Discuss correct answers for **Review Worksheet** (pp. 181–182).
10. Spend any additional class time helping students with individual solo repertoire.

Assignment

1. **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170)
2. **Playing the I–IV–I–V^7–I Chord Progression** (p. 171)
3. ***Moonlit Shores*** (pp. 172–173)
4. **Playing Major Scales and Arpeggios,** Keys of C Major and G Major (p. 124)
5. **Playing Major Scales and Arpeggios,** Keys of D Major, A Major and E Major (pp. 125–126)
6. **Reading** #3–4 (p. 175)
7. **Playing Intervals** #1–4 (p. 176)
8. **Harmonization** #3–4 (p. 179)
9. Individual Solo Repertoire

Teaching Tips

1. Students should continue to practice **Playing Major Scales and Arpeggios** (pp. 124–126, 142–143) systematically for the remainder of the term.
2. As students become comfortable with individual solo performance repertoire, they should play for other class members.
3. When teaching and practicing **Playing the I–IV$\frac{6}{4}$–I–V$\frac{6}{5}$–I Chord Progression** (p. 170) and **Playing the I–IV–I–V^7–I Chord Progression** (p. 171), time will not permit students to play in every key each day. Drill and assign selected keys in each class period so that all keys are covered.
4. Identify the intervals used in the LH and the five-finger patterns used in the RH of ***Moonlit Shores*** (pp. 172–173).
5. Analyze the chords in the **Reading** examples (p. 175).
6. There may not be time to cover all the **Reading** examples (pp. 174–175) or **Harmonization** examples (pp. 178–179) in class. Remaining examples can be used for practice outside of class.
7. The **Review Worksheet** (pp. 181–182) can be collected as homework and graded to check the students' understanding of theoretical information.
8. Use the CD or GM disk with all examples in this unit to promote steadiness of tempo and to add musical interest.


Harmonization

1. Use the bottom note of each indicated chord to harmonize the following melody.

MINUET IN G MAJOR
(NOTEBOOK FOR ANNA MAGDALENA)

7-17

Johann Sebastian Bach
(1685–1750)

Allegro moderato

Using tonic (I), dominant (V^7 or V$\frac{6}{5}$) and subdominant (IV or IV$\frac{6}{4}$) chords, harmonize the following melodies with the indicated accompaniment style. In the first example, write the Roman numeral name of each chord on the line below the staff.

2. Block Chord Accompaniment

WHEN THE SAINTS GO MARCHING IN

7-18

March time

Traditional

▶ Transpose to E major.

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Reading Focus

Page 174 #1—G major, note against note, interval of an octave

Page 174 #2—G major, note against note

Page 175 #3—D major; tonic, subdominant and dominant-seventh block chords in LH

Page 175 #4—C major; tonic, subdominant and dominant-seventh block chords in LH and RH