

Alfred's Group Piano for Adults, Book 2 (Second Edition)

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Curriculum Overview

The curriculum that follows is designed to serve only as a model. It will need to be adapted to fit the curriculum of various schools and adjusted for individual classes that are able to move faster or need to move slower. The curriculum is organized by unit in the following manner:

1. Lesson Plans and assignments are provided for three days each week. Realizing that some classes may only meet two days a week, the third day incorporates activities that review or further reinforce the concepts presented during the first two days of the week. Teachers who meet fewer than three days a week will want to adapt the model curriculum.
2. The conceptual focus of each reading example is identified as an aid for the teacher in planning appropriate activities to introduce and reinforce reading activities.
3. Suggested exams are given following units 5, 10, 13, 18, 23 and 26. These may be modified to fit individual programs.

Note: For classes that are unable to complete the entire book, teachers may consider skipping the following units. Exam contents will need to be adapted.

- Unit 13: Review
- Unit 24: The ii-V7-I Chord Progression
- Unit 25: Modes Related to Major and Minor
- Unit 26: Review



Week 1, Unit 1: Review of Keyboard Basics

Day 1

Lesson Plan

1. Discuss course objectives and requirements.
2. Discuss objectives for the week (p. 8).
3. Introduce **Triads (Chords)** (p. 9).
4. Introduce **Playing Major, Augmented, Minor and Diminished Chords** (p. 10).
5. Introduce **Key Signatures** (p. 11).
6. Introduce **Tetrachords and the Major Scale** (p. 12).
7. Introduce **Playing Scales and Arpeggios**, Key of C Major (p. 14).
8. Introduce **Playing Triads of the Key, Major Keys** (p. 15).
9. Introduce **Intervals** and **Altered Intervals**, #1–8 (pp. 16–17).
10. Introduce **Gypsy Earrings** (pp. 18–19).
11. Introduce **Reading #1** (p. 20).
12. Introduce **Harmonization #1** (p. 21).

Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 10)
2. **Playing Scales and Arpeggios**, Key of C Major (p. 14)
3. **Playing Triads of the Key, Major Keys** (p. 15)
4. **Intervals** and **Altered Intervals**, #1–8 (pp. 16–17)
5. **Gypsy Earrings** (pp. 18–19)
6. **Reading #1** (p. 20)
7. **Harmonization #1** (p. 21)



Week 1, Unit 1: Review of Keyboard Basics

Day 2

Lesson Plan

1. Review **Playing Major, Augmented, Minor and Diminished Chords** (p. 10).
2. Introduce **Relative Minor Keys** (p. 12).
3. Introduce **Minor Scales** and **The Key of A Minor** (p. 13).
4. Introduce **Playing Scales and Arpeggios**, Key of C Harmonic Minor (p. 14).
5. Introduce **Playing Triads of the Key, Harmonic Minor Keys** (p. 15).
6. Introduce **Altered Intervals, #9–16** (p. 17).
7. Review **Gypsy Earrings** (pp. 18–19).
8. Introduce **Reading #2** (p. 20).
9. Introduce **Harmonization #2** (p. 22).
10. Begin **Review Worksheet** (pp. 23–24) and bring completed worksheet to next class.

Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 10)
2. **Playing Scales and Arpeggios**, Key of C Harmonic Minor (p. 14)
3. **Playing Triads of the Key, Harmonic Minor Keys** (p. 15)
4. **Altered Intervals, #9–16** (p. 17)
5. **Gypsy Earrings** (pp. 18–19)
6. **Reading #2** (p. 20)
7. **Harmonization #2** (p. 22)
8. **Review Worksheet** (pp. 23–24)



Week 1, Unit 1: Review of Keyboard Basics

Day 3

Lesson Plan

1. Review **Playing Major, Augmented, Minor and Diminished Chords** (p. 10).
2. Review **Playing Scales and Arpeggios**, Keys of C Major and C Harmonic Minor (p. 14).
3. Review **Playing Triads of the Key, Major Keys and Harmonic Minor Keys** (p. 15).
4. Review **Gypsy Earrings** (pp. 18–19).
5. Introduce **Reading #3** (p. 21).
6. Introduce **Harmonization #3** (p. 22).
7. Check **Review Worksheet** (pp. 23–24).
8. Spend any additional class time helping students with specific problems.

Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 10)
2. **Playing Scales and Arpeggios**, Keys of C Major and C Harmonic Minor (p. 14)
3. **Playing Triads of the Key, Major Keys and Harmonic Minor Keys** (p. 15)
4. **Gypsy Earrings** (pp. 18–19)
5. **Reading #3** (p. 21)
6. **Harmonization #3** (p. 22)

Reading Focus

- Page 20 #1: G major, parallel harmonic thirds in RH, single line in LH
- Page 20 #2: A minor, broken triads and inversions in RH
- Page 21 #3: F major, four-part chorale



Week 2, Unit 2: Triads and Inversions

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 25).
2. Discuss correct answers for **Review Worksheet** (pp. 23–24).
3. Introduce **Triads: First Inversion and Second Inversion, Triads: In All Positions and Naming Triads and Inversions** (p. 26).
4. Introduce **Playing Triads and Inversions in Major Keys** (p. 27).
5. Introduce **Technique #1–2** (p. 28).
6. Introduce **Playing Scales and Arpeggios, Key of G Major** (p. 29).
7. Introduce ***Song Without Words*** (p. 30).
8. Introduce **Reading #1** (p. 31).
9. Introduce **Harmonization #1** (p. 32).
10. Introduce **Improvisation from Chord Symbols** (p. 34).
11. Introduce **Ensemble Repertoire** (pp. 38–39).
12. Introduce **Choral Score Reading for 2-Part Voices** (p. 36).

Assignment

1. **Triads: First Inversion and Second Inversion, Triads: In All Positions and Naming Triads and Inversions** (p. 26)
2. **Playing Triads and Inversions in Major Keys** (p. 27)
3. **Technique #1–2** (p. 28)
4. **Playing Scales and Arpeggios, Key of G Major** (p. 29)
5. ***Song Without Words*** (p. 30)
6. **Reading #1** (p. 31)
7. **Harmonization #1** (p. 32)
8. **Improvisation from Chord Symbols** (p. 34)
9. **Ensemble Repertoire** (pp. 38–39)
10. **Choral Score Reading for 2-Part Voices** (p. 36)



Week 2, Unit 2: Triads and Inversions

Day 2

Lesson Plan

1. Introduce **Playing Triads and Inversions in Harmonic Minor Keys** (p. 27).
2. Introduce **Technique #3–4** (p. 28).
3. Introduce **Playing Scales and Arpeggios, Key of G Harmonic Minor** (p. 29).
4. Review ***Song Without Words*** (p. 30).
5. Introduce **Reading #2** (p. 31).
6. Introduce **Harmonization #2** (p. 33).
7. Introduce **Harmonization with Two-Hand Accompaniment** (p. 35).
8. Review **Ensemble Repertoire** (pp. 38–39).
9. Introduce **Transposing Instruments: B-flat Clarinet and B-flat Trumpet** (p. 37).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Triads and Inversions in Harmonic Minor Keys** (p. 27)
2. **Technique #3–4** (p. 28)
3. **Playing Scales and Arpeggios, Key of G Harmonic Minor** (p. 29)
4. ***Song Without Words*** (p. 30)
5. **Reading #2** (p. 31)
6. **Harmonization #2** (p. 33)
7. **Harmonization with Two-Hand Accompaniment** (p. 35)
8. **Ensemble Repertoire** (pp. 38–39)
9. **Transposing Instruments: B-flat Clarinet and B-flat Trumpet** (p. 37)
10. Individual Solo Repertoire



Week 2, Unit 2: Triads and Inversions

Day 3

Lesson Plan

1. Introduce **Technique** #5 (p. 28).
2. Review **Playing Scales and Arpeggios**, Keys of G Major and G Harmonic Minor (p. 29).
3. Review **Song Without Words** (p. 30).
4. Introduce **Reading** #3 (p. 32).
5. Introduce **Harmonization** #3 (p. 33).
6. Introduce **Improvisation from Chord Symbols** #2 (p. 34).
7. Review **Harmonization with Two-Hand Accompaniment** (p. 35).
8. Review **Ensemble Repertoire** (pp. 38–39).
9. Review **Choral Score Reading for 2-Part Voices** (p. 36) or **Transposing Instruments: B-flat Clarinet and B-flat Trumpet** (p. 37).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Technique** #5 (p. 28)
2. **Playing Scales and Arpeggios**, Keys of G Major and G Harmonic Minor (p. 29)
3. **Song Without Words** (p. 30)
4. **Reading** #3 (p. 32)
5. **Harmonization** #3 (p. 33)
6. **Improvisation from Chord Symbols** #2 (p. 34)
7. **Harmonization with Two-Hand Accompaniment** (p. 35)
8. **Ensemble Repertoire** (pp. 38–39)
9. **Choral Score Reading for 2-Part Voices** (p. 36) or **Transposing Instruments: B-flat Clarinet and B-flat Trumpet** (p. 37)
10. Individual Solo Repertoire



Reading Focus

- Page 31 #1: C major, broken and block chords and inversions
- Page 31 #2: A minor, block chords and inversions in LH, staccato articulation in RH
- Page 32 #3: C major, four-part chorale, three-voice chords and inversions in RH



Week 3, Unit 3: Sonata Form

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 41).
2. Introduce **Sonata Form** (p. 41).
3. Introduce ***Sonatina in C Major*** (pp. 42–43).
4. Introduce **Playing Scales and Arpeggios**, Key of D Major (p. 44).
5. Introduce **Technique #1–2** (p. 45).
6. Introduce **Reading #1** (p. 46).
7. Introduce **Harmonization #1** (p. 47).
8. Introduce **Instrumental Accompaniment** (p. 49).

Assignment

1. ***Sonatina in C Major*** (pp. 42–43)
2. **Playing Scales and Arpeggios**, Key of D Major (p. 44)
3. **Technique #1–2** (p. 45)
4. **Reading #1** (p. 46)
5. **Harmonization #1** (p. 47)
6. **Instrumental Accompaniment** (p. 49)



Week 3, Unit 3: Sonata Form

Day 2

Lesson Plan

1. Introduce ***Sonatina in C Major*** (pp. 42–43).
2. Introduce **Playing Scales and Arpeggios**, Key of D Harmonic Minor (p. 44).
3. Introduce **Technique #3** (p. 45).
4. Introduce **Reading #2** (p. 46).
5. Introduce **Harmonization #2** (p. 48).
6. Review **Instrumental Accompaniment** (p. 49).
7. Introduce **Choral Score Reading for 2-Part Voices** (p. 50).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. ***Sonatina in C Major*** (pp. 42–43)
2. **Playing Scales and Arpeggios**, Key of D Harmonic Minor (p. 44)
3. **Technique #3** (p. 45)
4. **Reading #2** (p. 46)
5. **Harmonization #2** (p. 48)
6. **Instrumental Accompaniment** (p. 49)
7. **Choral Score Reading for 2-Part Voices** (p. 50)
8. Individual Solo Repertoire



Week 3, Unit 3: Sonata Form

Day 3

Lesson Plan

1. Review ***Sonatina in C Major*** (pp. 42–43).
2. Review **Playing Scales and Arpeggios**, Keys of D Major and D Harmonic Minor (p. 44).
3. Introduce **Technique #4** (p. 45).
4. Introduce **Reading #3** (p. 47).
5. Introduce **Harmonization #3** (p. 48).
6. Review **Instrumental Accompaniment** (p. 49).
7. Review **Choral Score Reading for 2-Part Voices** (p. 50).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. ***Sonatina in C Major*** (pp. 42–43)
2. **Playing Scales and Arpeggios**, Keys of D Major and D Harmonic Minor (p. 44)
3. **Technique #4** (p. 45)
4. **Reading #3** (p. 47)
5. **Harmonization #3** (p. 48)
6. **Instrumental Accompaniment** (p. 49)
7. **Choral Score Reading for 2-Part Voices** (p. 50)
8. Individual Solo Repertoire



Reading Focus

- Page 46 #1: C major, staccato and legato articulation
- Page 46 #2: A minor, five-finger pattern in RH, Alberti bass accompaniment in LH
- Page 47 #3: D major, parallel harmonic thirds in RH, ostinato harmonic fifths in LH



Week 4, Unit 4: Primary Chords

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 51).
2. Introduce **Tonic, Dominant and Subdominant; The V7 Chord;** and **Inversions of Dominant Seventh Chords.** (pp. 52–53).
3. Introduce **Playing I-IV-I-V7-I Chord Progressions in Major Keys** (pp. 53–54).
4. Introduce **Playing Scales and Arpeggios, Key of A Major** (p. 56).
5. Introduce **12-Bar Blues Improvisation** (p. 57).
6. Introduce ***A Pleasant Morning*** (pp. 58–59)
7. Introduce **Reading #1** (p. 60).
8. Introduce **Harmonization #1** (p. 61).
9. Introduce **Improvisation from Chord Symbols #1** (p. 63).
10. Introduce **Playing by Ear** (p. 64). Each student should play one of the two melodies by ear.
11. Introduce **Score Reading and Transposing Instruments** (p. 64).

Assignment

1. **Playing I-IV-I-V7-I Chord Progressions in Major Keys** (pp. 53–54)
2. **Playing Scales and Arpeggios, Key of A Major** (p. 56)
3. **12-Bar Blues Improvisation** (p. 57)
4. ***A Pleasant Morning*** (pp. 58–59)
5. **Reading #1** (p. 60)
6. **Harmonization #1** (p. 61)
7. **Improvisation from Chord Symbols #1** (p. 63)
8. **Playing by Ear** (p. 64)
9. **Score Reading and Transposing Instruments** (p. 64)



Week 4, Unit 4: Primary Chords

Day 2

Lesson Plan

1. **Introduce Playing i-iv-i-V7-i Chord Progressions in Harmonic Minor Keys** (p. 55).
2. Introduce **Playing Scales and Arpeggios**, Key of A Harmonic Minor (p. 56).
3. Review **12-Bar Blues Improvisation** (p. 57).
4. Review **A Pleasant Morning** (pp. 58–59).
5. Introduce **Reading #2** (p. 60).
6. Introduce **Harmonization #2** (p. 62).
7. Introduce **Improvisation from Chord Symbols #2** (p. 63).
8. Introduce **Choral Score Reading for Soprano and Tenor (ST)** (p. 65).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing i-iv-i-V7-i Chord Progressions in Harmonic Minor Keys** (p. 55)
2. **Playing Scales and Arpeggios**, Key of A Harmonic Minor (p. 56)
3. **12-Bar Blues Improvisation** (p. 57)
4. **A Pleasant Morning** (pp. 58–59)
5. **Reading #2** (p. 60)
6. **Harmonization #2** (p. 62)
7. **Improvisation from Chord Symbols #2** (p. 63)
8. **Choral Score Reading for Soprano and Tenor (ST)** (p. 65)
9. Individual Solo Repertoire



Week 4, Unit 4: Primary Chords

Day 3

Lesson Plan

1. Review **Playing I-IV-I-V7-I Chord Progressions in Major Keys** (pp. 53–54).
2. Review **Playing i-iv-i-V7-i Chord Progressions in Harmonic Minor Keys** (p. 55).
3. Review **Playing Scales and Arpeggios**, Keys of A Major and A Harmonic Minor (p. 56).
4. Review ***A Pleasant Morning*** (pp. 58–59).
5. Introduce **Reading #3** (p. 61).
6. Introduce **Harmonization #3** (p. 62).
7. Review **Score Reading and Transposing Instruments** (p. 64) or **Choral Score Reading for Soprano and Tenor (ST)** (p. 65).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing I-IV-I-V7-I Chord Progressions in Major Keys** (pp. 53–54)
2. **Playing i-iv-i-V7-i Chord Progressions in Harmonic Minor Keys** (p. 55)
3. **Playing Scales and Arpeggios**, Keys of A Major and A Harmonic Minor (p. 56)
4. ***A Pleasant Morning*** (pp. 58–59)
5. **Reading #3** (p. 61)
6. **Harmonization #3** (p. 62)
7. **Score Reading and Transposing Instruments** (p. 64) or **Choral Score Reading for Soprano and Tenor (ST)** (p. 65)
8. Individual Solo Repertoire



Reading Focus

- Page 60 #1: A major, five-finger pattern in RH, Alberti bass accompaniment in LH
- Page 60 #2: C major, staccato articulation, triads and inversions
- Page 61 #3: D minor, scale pattern in RH, broken chord accompaniment in LH



Week 5, Unit 5: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 66).
2. Introduce **Playing Major, Augmented, Minor and Diminished Chords** (p. 67).
3. Introduce **Playing Triads of the Key and Inversions** (p. 67).
4. Introduce **Exercise No. 1** (p. 68).
5. Introduce **Playing Scales and Arpeggios**, Key of E Major (p. 69).
6. Introduce **Study** (p. 70).
7. Introduce **Reading #1** (p. 71).
8. Introduce **Harmonization #1** (p. 72).
9. Introduce **Harmonization with Two-Hand Accompaniment** (p. 74).
10. Begin **Review Worksheet** (pp. 75–76) and bring completed worksheet to next class.
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 #1**.
 - a. Individual Solo Repertoire
 - b. **Playing Scales and Arpeggios**, Keys of C Major and C Harmonic Minor (p. 14), Keys of G Major and G Harmonic Minor (p. 29), Keys of D Major and D Harmonic Minor (p. 44), Keys of A Major and A Harmonic Minor (p. 56), Keys of E Major and E Harmonic Minor (p. 69)
 - c. **Playing the I-IV-I-V7-I Chord Progression in Major Keys** (p. 53)
 - d. **Playing the i-iv-i-V7-i Chord Progression in Major Keys** (p. 53)
 - e. Harmonization with primary chords



Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 67)
2. **Playing Triads of the Key and Inversions** (p. 67)
3. **Exercise No. 1** (p. 68)
4. **Playing Scales and Arpeggios**, Key of E Major (p. 69)
5. **Study** (p. 70)
6. **Reading #1** (p. 71)
7. **Harmonization #1** (p. 72)
8. **Harmonization with Two-Hand Accompaniment** (p. 74)
9. **Review Worksheet** (pp. 75–76)
10. Individual Solo Repertoire



Week 5, Unit 5: Review

Day 2

Lesson Plan

1. Review **Playing Major, Augmented, Minor and Diminished Chords** (p. 67).
2. Review **Playing Triads of the Key and Inversions** (p. 67).
3. Review **Exercise No. 1** (p. 68).
4. Introduce **Playing Scales and Arpeggios**, Key of E Harmonic Minor (p. 69).
5. Review **Study** (p. 70).
6. Introduce **Reading #2** (p. 71).
7. Introduce **Harmonization #2** (p. 73).
8. Review **Harmonization with Two-Hand Accompaniment** (p. 74).
9. Discuss correct answers for **Review Worksheet** (pp. 75–76).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 67)
2. **Playing Triads of the Key and Inversions** (p. 67)
3. **Exercise No. 1** (p. 68)
4. **Playing Scales and Arpeggios**, Key of E Harmonic Minor (p. 69)
5. **Study** (p. 70)
6. **Reading #2** (p. 71)
7. **Harmonization #2** (p. 73)
8. **Harmonization with Two-Hand Accompaniment** (p. 74)
9. Individual Solo Repertoire



Week 5, Unit 5: Review

Day 3

Lesson Plan

1. Review **Playing Major, Augmented, Minor and Diminished Chords** (p. 67).
2. Review **Playing Triads of the Key and Inversions** (p. 67).
3. Review **Exercise No. 1** (p. 68).
4. Review **Playing Scales and Arpeggios**, Keys of E Major and E Harmonic Minor (p. 69).
5. Review **Study** (p. 70).
6. Introduce **Reading #3** (p. 72).
7. Introduce **Harmonization #3** (p. 73).
8. Review **Harmonization with Two-Hand Accompaniment** (p. 74).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Major, Augmented, Minor and Diminished Chords** (p. 67)
2. **Playing Triads of the Key and Inversions** (p. 67)
3. **Exercise No. 1** (p. 68)
4. **Playing Scales and Arpeggios**, Keys of E Major and E Harmonic Minor (p. 69)
5. **Study** (p. 70)
6. **Reading #3** (p. 72)
7. **Harmonization #3** (p. 73)
8. **Harmonization with Two-Hand Accompaniment** (p. 74)
9. Individual Solo Repertoire



Reading Focus

- Page 71 #1: A minor, five-finger pattern in RH, broken chord accompaniment in LH
- Page 71 #2: C major, broken intervals in RH, scale pattern in LH
- Page 72 #3: A minor, four-part chorale

Examination #1

The first examination should be administered individually to each student either during the last class period of the week or during another scheduled exam time. The exam should be announced in plenty of time to allow the student adequate preparation time.

1. **Individual Solo Repertoire:** Students should play a repertoire piece of their choice. Memory should be optional.
2. **Playing Scales and Arpeggios:** Keys of C Major and C Harmonic Minor (p. 14), Keys of G Major and G Harmonic Minor (p. 29), Keys of D Major and D Harmonic Minor (p. 44), Keys of A Major and A Harmonic Minor (p. 56), Keys of E Major and E Harmonic Minor (p. 69)—2 octaves, hands separately
3. **Playing the I-IV-I-V7-I Chord Progression in Major Keys** (p. 53): Ask students to play the chord progressions in two major keys.
4. **Playing the i-iv-i-V7-i Chord Progression in Major Keys** (p. 53): Ask students to play the chord progression in two minor keys.
5. **Harmonization with primary chords:** Give the students 5–7 minutes to study and harmonize an example of the teacher’s choice. Play using an appropriate accompaniment style.



Week 6, Unit 6: Secondary Chords

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 77).
2. Introduce **Supertonic, Mediant and Submediant** (p. 77).
3. Introduce **The ii Chord** (p. 78).
4. Introduce **Reading** (p. 78).
5. Introduce **Harmonization** (p. 78).
6. Introduce **Playing Scales and Arpeggios, Key of F Major** (p. 81).
7. Introduce **Playing the I-ii6-I6/4-V7-I Chord Progression** (p. 82).
8. Introduce **Technique** (p. 82).
9. Introduce **Minuet in C Major** (p. 84).
10. Introduce **Transposing Instrument: E-flat Alto Saxophone** (p. 85).
11. Introduce **Ensemble Repertoire** (pp. 88–89).

Assignment

1. **Reading** (p. 78)
2. **Harmonization** (p. 78)
3. **Playing Scales and Arpeggios, Key of F Major** (p. 81)
4. **Playing the I-ii6-I6/4-V7-I Chord Progression** (p. 82)
5. **Technique** (p. 82)
6. **Minuet in C Major** (p. 84)
7. **Transposing Instrument: E-flat Alto Saxophone** (p. 85)
8. **Ensemble Repertoire** (pp. 88–89)



Week 6, Unit 6: Secondary Chords

Day 2

Lesson Plan

1. Introduce **The vi Chord** (p. 80).
2. Introduce **Reading** (p. 80).
3. Introduce **Harmonization** (p. 80).
4. Introduce **Playing Scales and Arpeggios**, Key of F Harmonic Minor (p. 81).
5. Introduce **Playing the I-vi-IV-ii6-I6/4-V7-I Chord Progression** (p. 83).
6. Introduce **Technique** (p. 83).
7. Review **Minuet in C Major** (p. 84).
8. Introduce **Vocal Accompaniment** (p. 86).
9. Introduce **Choral Score Reading for Soprano and Tenor (ST)** (p. 87).
10. Review **Ensemble Repertoire** (pp. 88–89).
11. Introduce **Improvisation from Chord Symbols #1** (p. 90).
12. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Reading** (p. 80)
2. **Harmonization** (p. 80)
3. **Playing Scales and Arpeggios**, Key of F Harmonic Minor (p. 81)
4. **Playing the I-vi-IV-ii6-I6/4-V7-I Chord Progression** (p. 83)
5. **Technique** (p. 83)
6. **Minuet in C Major** (p. 84)
7. **Vocal Accompaniment** (p. 86)
8. **Choral Score Reading for Soprano and Tenor (ST)** (p. 87)
9. **Ensemble Repertoire** (pp. 88–89)
10. **Improvisation from Chord Symbols #1** (p. 90)
11. Individual Solo Repertoire



Week 6, Unit 6: Secondary Chords

Day 3

Lesson Plan

1. Introduce **The iii Chord** (p. 79).
2. Introduce **Reading** (p. 79).
3. Introduce **Harmonization** (p. 79).
4. Review **Playing Scales and Arpeggios**, Keys of F Major and F Harmonic Minor (p. 81).
5. Review **Minuet in C Major** (p. 84).
6. Review **Transposing Instrument: E-flat Alto Saxophone** (p. 85).
7. Review **Vocal Accompaniment** (p. 86).
8. Introduce **Choral Score Reading for Tenor and Baritone (TB)** (p. 87).
9. Review **Ensemble Repertoire** (pp. 88–89).
10. Introduce **Improvisation from Chord Symbols #2** (p. 90).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Reading** (p. 79)
2. **Harmonization** (p. 79)
3. **Playing Scales and Arpeggios**, Keys of F Major and F Harmonic Minor (p. 81)
4. **Minuet in C Major** (p. 84)
5. **Transposing Instrument: E-flat Alto Saxophone** (p. 85)
6. **Vocal Accompaniment** (p. 86)
7. **Choral Score Reading for Tenor and Baritone (TB)** (p. 87)
8. **Ensemble Repertoire** (pp. 88–89)
9. **Improvisation from Chord Symbols #2** (p. 90)
10. Individual Solo Repertoire



Reading Focus

- Page 78: G major, five-finger pattern in RH, broken chord accompaniment in LH, ii chord
- Page 79: C major, iii chord, RH melody against LH interval accompaniment
- Page 80: F major, vi chord, four-part chorale, three-voice chords and inversions in RH



Week 7, Unit 7: Seventh Chords

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 91).
2. Introduce **Seventh Chord Review** (p. 92).
3. Introduce **Playing Five Types of Seventh Chords** (p. 92).
4. Introduce **Playing Seventh Chords and Inversions** (p. 93).
5. Introduce **Playing Scales and Arpeggios**, Key of B Major (p. 95).
6. Introduce **Seventh Street Blues** (pp. 96–97).
7. Introduce **Reading #1** (p. 98).
8. Introduce **Harmonization #1** (p. 99).
9. Introduce **Improvisation from Chord Symbols #1** (p. 101).
10. Introduce **Transposing Instrument: E-flat Alto Saxophone** (p. 102).

Assignment

1. **Playing Five Types of Seventh Chords** (p. 92)
2. **Playing Seventh Chords and Inversions** (p. 93)
3. **Playing Scales and Arpeggios**, Key of B Major (p. 95)
4. **Seventh Street Blues** (pp. 96–97)
5. **Reading #1** (p. 98)
6. **Harmonization #1** (p. 99)
7. **Improvisation from Chord Symbols #1** (p. 101)
8. **Transposing Instrument: E-flat Alto Saxophone** (p. 102)



Week 7, Unit 7: Seventh Chords

Day 2

Lesson Plan

1. Review **Playing Five Types of Seventh Chords** (p. 92).
2. Review **Playing Seventh Chords and Inversions** (p. 93).
3. Introduce **Playing Diatonic Seventh Chords of the Key** (p. 94).
4. Introduce **Playing Scales and Arpeggios**, Key of B Harmonic Minor (p. 95).
5. Review **Seventh Street Blues** (pp. 96–97).
6. Introduce **Reading #2** (p. 98).
7. Introduce **Harmonization #2** (p. 100).
8. Introduce **Improvisation from Chord Symbols #2** (p. 101).
9. Introduce **Choral Score Reading for Tenor and Bass (TB) #1** (p. 103).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Five Types of Seventh Chords** (p. 92)
2. **Playing Seventh Chords and Inversions** (p. 93)
3. **Playing Diatonic Seventh Chords of the Key** (p. 94)
4. **Playing Scales and Arpeggios**, Key of B Harmonic Minor (p. 95)
5. **Seventh Street Blues** (pp. 96–97)
6. **Reading #2** (p. 98)
7. **Harmonization #2** (p. 100)
8. **Improvisation from Chord Symbols #2** (p. 101)
9. **Choral Score Reading for Tenor and Bass (TB) #1** (p. 103)
10. Individual Solo Repertoire



Week 7, Unit 7: Seventh Chords

Day 3

Lesson Plan

1. Review **Playing Diatonic Seventh Chords of the Key** (p. 94).
2. Review **Playing Scales and Arpeggios**, Keys of B Major and B Harmonic Minor (p. 95).
3. Review **Seventh Street Blues** (pp. 96–97).
4. Introduce **Reading #3** (p. 99).
5. Introduce **Harmonization #3** (p. 100).
6. Review **Transposing Instrument: E-flat Alto Saxophone** (p. 102).
7. Introduce **Choral Score Reading for Tenor and Bass (TB) #2** (p. 103).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Diatonic Seventh Chords of the Key** (p. 94)
2. **Playing Scales and Arpeggios**, Keys of B Major and B Harmonic Minor (p. 95)
3. **Seventh Street Blues** (pp. 96–97)
4. **Reading #3** (p. 99)
5. **Harmonization #3** (p. 100)
6. **Transposing Instrument: E-flat Alto Saxophone**
7. **Choral Score Reading for Tenor and Bass (TB) #2** (p. 103)
8. Individual Solo Repertoire

Reading Focus

- Page 98 #1: D major, block seventh chords in LH
- Page 98 #2: E minor, four-part chorale
- Page 99 #3: C major, block seventh chords in LH



Week 8, Unit 8: The V7/V and V7/IV Chords

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 104).
2. Introduce **Secondary Dominants** (p. 105).
3. Introduce **Playing the I-V7/IV-IV-V7-I Chord Progression** (p. 105).
4. Introduce **Playing Dominant Seventh Arpeggios** (p. 106).
5. Introduce **Playing Scales and Arpeggios**, Key of G-flat Major (p. 107).
6. Introduce **Prelude in C Major** (p. 108).
7. Introduce **Reading #1** (p. 109).
8. Introduce **Harmonization #1** (p. 110).
9. Introduce **Harmonization with Two-Hand Accompaniment** (p. 112).
10. Introduce **Improvisation from Chord Symbols #1** (p. 113).
11. Introduce **Transposing Instrument: B-flat Clarinet** (p. 114).

Assignment

1. **Playing the I-V7/IV-IV-V7-I Chord Progression** (p. 105)
2. **Playing Dominant Seventh Arpeggios** (p. 106)
3. **Playing Scales and Arpeggios**, Key of G-flat Major (p. 107)
4. **Prelude in C Major** (p. 108)
5. **Reading #1** (p. 109)
6. **Harmonization #1** (p. 110)
7. **Harmonization with Two-Hand Accompaniment** (p. 112)
8. **Improvisation from Chord Symbols #1** (p. 113)
9. **Transposing Instrument: B-flat Clarinet** (p. 114)



Week 8, Unit 8: The V7/V and V7/IV Chords

Day 2

Lesson Plan

1. Introduce **Playing the I-IV-V7/V-V7-I Chord Progression** (p. 105).
2. Review **Playing Dominant Seventh Arpeggios** (p. 106).
3. Introduce **Technique** (p. 106).
4. Introduce **Playing Scales and Arpeggios**, Key of F# Harmonic Minor (p. 107).
5. Review **Prelude in C Major** (p. 108).
6. Introduce **Reading #2** (p. 109).
7. Introduce **Harmonization #2** (p. 111).
8. Review **Harmonization with Two-Hand Accompaniment** (p. 112).
9. Introduce **Improvisation from Chord Symbols #2** (p. 113).
10. Introduce **Score Reading and Transposing Instruments** (p. 114).
11. Introduce **Choral Score Reading for Soprano 1, Soprano 2 and Alto (SSA)** (p. 115).
12. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the I-IV-V7/V-V7-I Chord Progression** (p. 105)
2. **Playing Dominant Seventh Arpeggios** (p. 106)
3. **Technique** (p. 106)
4. **Playing Scales and Arpeggios**, Key of F# Harmonic Minor (p. 107)
5. **Prelude in C Major** (p. 108)
6. **Reading #2** (p. 109)
7. **Harmonization #2** (p. 111)
8. **Harmonization with Two-Hand Accompaniment** (p. 112)
9. **Improvisation from Chord Symbols #2** (p. 113)
10. **Score Reading and Transposing Instruments** (p. 114)



11. Choral Score Reading for Soprano 1, Soprano 2 and Alto (SSA)

(p. 115)

12. Individual Solo Repertoire



Week 8, Unit 8: The V7/V and V7/IV Chords

Day 3

Lesson Plan

1. Review **Playing the I-V7/IV-IV-V7-I Chord Progression** (p. 105).
2. Review **Playing the I-IV-V7/V-V7-I Chord Progression** (p. 105).
3. Review **Technique** (p. 106).
4. Review **Playing Scales and Arpeggios**, Keys of G-flat Major and F# Harmonic Minor (p. 107).
5. Review **Prelude in C Major** (p. 108).
6. Introduce **Reading #3** (p. 110).
7. Introduce **Harmonization #3** (p. 111).
8. Review **Score Reading and Transposing Instruments** (p. 114).
9. Review **Choral Score Reading for Soprano 1, Soprano 2 and Alto (SSA)** (p. 115).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the I-V7/IV-IV-V7-I Chord Progression** (p. 105)
2. **Playing the I-IV-V7/V-V7-I Chord Progression** (p. 105)
3. **Technique** (p. 106)
4. **Playing Scales and Arpeggios**, Keys of G-flat Major and F# Harmonic Minor (p. 107)
5. **Prelude in C Major** (p. 108)
6. **Reading #3** (p. 110)
7. **Harmonization #3** (p. 111)
8. **Score Reading and Transposing Instruments** (p. 114)
9. **Choral Score Reading for Soprano 1, Soprano 2 and Alto (SSA)** (p. 115)
10. Individual Solo Repertoire



Reading Focus

- Page 109 #1: G major, broken chord accompaniment in LH, V7/V chord, note against note
- Page 109 #2: B-flat major, Alberti bass accompaniment in LH, note against note, staccato and legato articulation, V7/V chord
- Page 110 #3: E-flat major, block chords in LH, V7/IV chord



Week 9, Unit 9: The V7/ii, V7/iii and V7/vi Chords

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 116).
2. Introduce **Secondary Dominants** (p. 117).
3. Introduce **Playing the I-V7/vi-vi-V7/IV-IV-V7/ii-ii-ii°6-I6/4-V7-I Chord Progression** (p. 117).
4. Introduce **Playing the I-V7/ii-ii-V7-I Chord Progression** (p. 118).
5. Introduce **Playing Scales and Arpeggios**, Key of D-flat Major (p. 119).
6. Introduce **Playing Dominant Seventh Arpeggios** (p. 120).
7. Introduce *Minuet in G Major* (p. 121).
8. Introduce **Reading #1** (p. 122).
9. Introduce **Harmonization #1** (p. 123).
10. Introduce **Improvisation from Chord Symbols #1** (p. 125).
11. Introduce **Score Reading and Transposing Instruments** (pp. 126–127).
12. Introduce **Ensemble Repertoire** (pp. 128–131).

Assignment

1. **Playing the I-V7/vi-vi-V7/IV-IV-V7/ii-ii- ii°6-I6/4-V7-I Chord Progression** (p. 117)
2. **Playing the I-V7/ii-ii-V7-I Chord Progression** (p. 118)
3. **Playing Scales and Arpeggios**, Key of D-flat Major (p. 119)
4. **Playing Dominant Seventh Arpeggios** (p. 120)
5. *Minuet in G Major* (p. 121)
6. **Reading #1** (p. 122)
7. **Harmonization #1** (p. 123)
8. **Improvisation from Chord Symbols #1** (p. 125)
9. **Score Reading and Transposing Instruments** (pp. 126–127)
10. **Ensemble Repertoire** (pp. 128–131)



Week 9, Unit 9: The V7/ii, V7/iii and V7/vi Chords

Day 2

Lesson Plan

1. Review **Playing the I-V7/vi-vi-V7/IV-IV-V7/ii-ii- ii°6-I6/4-V7-I Chord Progression** (p. 117).
2. Introduce **Playing the I-V7/iii-iii-V7-I Chord Progression** (p. 118).
3. Introduce **Playing the I-V7/vi-vi-V7-I Chord Progression** (p. 118).
4. Introduce **Playing Scales and Arpeggios**, Key of C# Harmonic Minor (p. 119).
5. Review **Playing Dominant Seventh Arpeggios** (p. 120).
6. Review *Minuet in G Major* (p. 121).
7. Introduce **Reading #2** (p. 122).
8. Introduce **Harmonization #2** (p. 124).
9. Introduce **Improvisation from Chord Symbols #2** (p. 125).
10. Review **Ensemble Repertoire** (pp. 128–131).
11. Introduce **Choral Score Reading for Soprano, Alto and Bass (SAB)** (p. 132).
12. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the I-V7/vi-vi-V7/IV-IV-V7/ii-ii- ii°6-I6/4-V7-I Chord Progression**
(p. 117)
2. **Playing the I-V7/iii-iii-V7-I Chord Progression** (p. 118)
3. **Playing the I-V7/vi-vi-V7-I Chord Progression** (p. 118)
4. **Playing Scales and Arpeggios**, Key of C# Harmonic Minor (p. 119)
5. **Playing Dominant Seventh Arpeggios** (p. 120)
6. *Minuet in G Major* (p. 121)
7. **Reading #2** (p. 122)
8. **Harmonization #2** (p. 124)



9. **Improvisation from Chord Symbols #2** (p. 125)
10. **Ensemble Repertoire** (pp. 128–131)
11. **Choral Score Reading for Soprano, Alto and Bass (SAB)** (p. 132)
12. Individual Solo Repertoire



Week 9, Unit 9: The V7/ii, V7/iii and V7/vi Chords

Day 3

Lesson Plan

1. Review **Playing the I-V7/ii-ii-V7-I Chord Progression** (p. 118).
2. Review **Playing the I-V7/iii-iii-V7-I Chord Progression** (p. 118).
3. Review **Playing the I-V7/vi-vi-V7-I Chord Progression** (p. 118).
4. Review **Playing Scales and Arpeggios**, Keys of D-flat Major and C# Harmonic Minor (p. 119).
5. Review **Playing Dominant Seventh Arpeggios** (p. 120).
6. Review *Minuet in G Major* (p. 121).
7. Introduce **Reading #3** (p. 123).
8. Introduce **Harmonization #3** (p. 124).
9. Review **Ensemble Repertoire** (pp. 128–131).
10. Review **Score Reading and Transposing Instruments** (pp. 126–127) or **Choral Score Reading for Soprano, Alto and Bass (SAB)** (p. 132).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the I-V7/ii-ii-V7-I Chord Progression** (p. 118)
2. **Playing the I-V7/iii-iii-V7-I Chord Progression** (p. 118)
3. **Playing the I-V7/vi-vi-V7-I Chord Progression** (p. 118)
4. **Playing Scales and Arpeggios**, Keys of D-flat Major and C# Harmonic Minor (p. 119)
5. **Playing Dominant Seventh Arpeggios** (p. 120)
6. *Minuet in G Major* (p. 121)
7. **Reading #3** (p. 123)
8. **Harmonization #3** (p. 124)
9. **Ensemble Repertoire** (pp. 128–131)



10. **Score Reading and Transposing Instruments** (pp. 126–127) or **Choral Score Reading for Soprano, Alto and Bass (SAB)** (p. 132)
11. Individual Solo Repertoire

Reading Focus

- Page 122 #1: E-flat major, Alberti bass accompaniment in LH, note against note, V7/ii chord
- Page 122 #2: F major, block chord accompaniment in LH, V7/iii chord
- Page 123 #3: D major, broken chord accompaniment in LH, V7/vi chord



Week 10, Unit 10: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 133).
2. Introduce **Playing Major Scales and Diatonic Seventh Chords of the Key** (p. 134).
3. Introduce **Playing Scales and Arpeggios**, Key of A-flat Major (p. 136).
4. Introduce **Minuet in G Major** (p. 137).
5. Introduce **Reading #1** (p. 140).
6. Introduce **Harmonization #1** (p. 141).
7. Begin **Review Worksheet** (pp. 143–144) and bring completed worksheet to next class.
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.
9. Announce date and contents of **Examination #2**.
10. Individual Solo Repertoire
11. **Playing Scales and Arpeggios**, Keys of B Major and B Harmonic Minor (p. 95), Keys of G-flat Major and F# Harmonic Minor (p. 107), Keys of D-flat Major and C# Harmonic Minor (p. 119), Keys of A-flat Major and G# Harmonic Minor (p. 136)
12. **Playing the I-vi-IV-ii6-I6/4-V7-I Chord Progression in Major Keys** (p. 83)
13. Harmonization with primary chords, secondary chords and secondary dominants

Assignment

1. **Playing Major Scales and Diatonic Seventh Chords of the Key** (p. 134)
2. **Playing Scales and Arpeggios**, Key of A-flat Major (p. 136)
3. **Minuet in G Major** (p. 137)
4. **Reading #1** (p. 140)



5. **Harmonization #1** (p. 141)
6. **Review Worksheet** (pp. 143–144)
7. Individual Solo Repertoire



Week 10, Unit 10: Review

Day 2

Lesson Plan

1. Introduce **Playing Five Types of Seventh Chords** (p. 135).
2. Introduce **Technique** (p. 135).
3. Introduce **Playing Scales and Arpeggios**, Key of G# Harmonic Minor (p. 136).
4. Review **Minuet in G Major** (p. 137).
5. Introduce **Exercise No. 2** (pp. 138–139).
6. Introduce **Reading #2** (p. 140).
7. Introduce **Harmonization #2** (p. 142).
8. Discuss correct answers for **Review Worksheet** (pp. 143–144).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Five Types of Seventh Chords** (p. 135)
2. **Technique** (p. 135)
3. **Playing Scales and Arpeggios**, Key of G# Harmonic Minor (p. 136)
4. **Minuet in G Major** (p. 137)
5. **Exercise No. 2** (pp. 138–139)
6. **Reading #2** (p. 140)
7. **Harmonization #2** (p. 142)
8. Individual Solo Repertoire



Week 10, Unit 10: Review

Day 3

Lesson Plan

1. Review **Playing Major Scales and Diatonic Seventh Chords of the Key** (p. 134).
2. Review **Playing Five Types of Seventh Chords** (p. 135).
3. Review **Technique** (p. 135).
4. Review **Playing Scales and Arpeggios**, Keys of A-flat Major and G# Harmonic Minor (p. 136).
5. Review **Minuet in G Major** (p. 137).
6. Review **Exercise No. 2** (pp. 138–139).
7. Introduce **Reading #3** (p. 141).
8. Introduce **Harmonization #3** (p. 142).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Major Scales and Diatonic Seventh Chords of the Key** (p. 134)
2. **Playing Five Types of Seventh Chords** (p. 135)
3. **Technique** (p. 135)
4. **Playing Scales and Arpeggios**, Keys of A-flat Major and G# Harmonic Minor (p. 136)
5. **Minuet in G Major** (p. 137)
6. **Exercise No. 2** (pp. 138–139)
7. **Reading #3** (p. 141)
8. **Harmonization #3** (p. 142)
9. Individual Solo Repertoire



Reading Focus

- Page 140 #1: F major, broken seventh chords in RH
- Page 140 #2: C major, RH melody against LH interval accompaniment
- Page 141 #3: G major, four-part chorale



Examination #2

The second examination should be administered individually to each student either during the last class period of the week or during another scheduled exam time. The exam should be announced in plenty of time to allow the student adequate preparation time.

1. **Individual Solo Repertoire:** Students should play a repertoire piece of their choice. Memorization should be optional.
2. **Playing Scales and Arpeggios,** 2 octaves, hands separately: Keys of F Major and F Harmonic Minor (p. 81), Keys of B Major and B Harmonic Minor (p. 95), Keys of G-flat Major and F# Harmonic Minor (p. 107), Keys of D-flat Major and C# Harmonic Minor (p. 119), Keys of A-flat Major and G# Harmonic Minor (p. 136) Ask the students to play scales and arpeggios in four different keys.
3. **Playing the I-vi-IV-ii6-I6/4-V7-I** (p. 83): Ask students to play the chord progression in two major keys.
4. **Harmonization with primary chords, secondary chords and secondary dominants:** Give the students 5–7 minutes to study and harmonize an example of the teacher's choice. Play using an appropriate accompaniment style.



Week 11, Unit 11: Musical Style Periods

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 145).
2. Introduce **The Baroque Period (1600–1750)** (p. 164).
3. Introduce **Reading** (p. 164).
4. Introduce **The Classical Period (1750–1820)** (p. 147).
5. Introduce **Reading** (p. 147).
6. Introduce **Playing Scales and Arpeggios**, Key of E-flat Major (p. 150).
7. Introduce **Playing Dominant Seventh Arpeggios** (p. 151).
8. Introduce ***Over the Rainbow*** (pp. 152–153).
9. Introduce **Harmonization #1** (p. 154).
10. Introduce **Transposing Instrument: F Horn** (p. 157).

Assignment

1. **Reading** (p. 164)
2. **Reading** (p. 147)
3. **Playing Scales and Arpeggios**, Key of E-flat Major (p. 150)
4. **Playing Dominant Seventh Arpeggios** (p. 151)
5. ***Over the Rainbow*** (pp. 152–153)
6. **Harmonization #1** (p. 154)
7. **Transposing Instrument: F Horn** (p. 157)



Week 11, Unit 11: Musical Style Periods

Day 2

Lesson Plan

1. Introduce **The Romantic Period (1820–1900)** (p. 148).
2. Introduce **Reading** (p. 148).
3. Introduce **The Contemporary Period (1900–present)** (p. 149).
4. Introduce **Reading** (p. 149).
5. Introduce **Playing Scales and Arpeggios**, Key of E-flat Harmonic Minor (p. 150).
6. Introduce **Technique** (p.151).
7. Review **Playing Dominant Seventh Arpeggios** (p. 151).
8. Review ***Over the Rainbow*** (pp. 152–153).
9. Introduce **Harmonization #2** (p. 154).
10. Introduce **Choral Score Reading for Soprano 1, Soprano 2 and Bass (SSB)** (p. 157).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Reading** (p. 148)
2. **Reading** (p. 149)
3. **Playing Scales and Arpeggios**, Key of E-flat Harmonic Minor (p. 150)
4. **Technique** (p.151)
5. **Playing Dominant Seventh Arpeggios** (p. 151)
6. ***Over the Rainbow*** (pp. 152–153)
7. **Harmonization #2** (p. 154)
8. **Choral Score Reading for Soprano 1, Soprano 2 and Bass (SSB)**(p. 157)
9. Individual Solo Repertoire



Week 11, Unit 11: Musical Style Periods

Day 3

Lesson Plan

1. Introduce **Playing Scales and Arpeggios**, Keys of E-flat Major and E-flat Harmonic Minor (p. 150).
2. Review **Technique** (p.151).
3. Review **Playing Dominant Seventh Arpeggios** (p. 151).
4. Review ***Over the Rainbow*** (pp. 152–153).
5. Introduce **Harmonization with Two-Hand Accompaniment** (p. 155).
6. Review **Transposing Instrument: F Horn** (p. 156).
7. Review **Choral Score Reading for Soprano 1, Soprano 2 and Bass (SSB)** (p. 157).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Scales and Arpeggios**, Keys of E-flat Major and E-flat Harmonic Minor (p. 150)
2. **Technique** (p.151)
3. **Playing Dominant Seventh Arpeggios** (p. 151)
4. ***Over the Rainbow*** (pp. 152–153)
5. **Harmonization with Two-Hand Accompaniment** (p. 155)
6. **Transposing Instrument: F Horn** (p. 156)
7. **Choral Score Reading for Soprano 1, Soprano 2 and Bass (SSB)**(p. 157)
8. Individual Solo Repertoire



Reading Focus

- Page 146: F major, note against note, scale pattern in RH, Baroque style
- Page 147: C major, waltz bass accompaniment in LH, staccato and legato articulation, Classical style
- Page 148: C major, single line melody RH, Romantic Style
- Page 149: G major, staccato and legato articulation, note against note, Contemporary style



Week 12, Unit 12: Theme and Variations

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 158).
2. Introduce **Theme and Variation Form** (p. 158).
3. Introduce **Playing Scales and Arpeggios**, Key of B-flat Major (p. 159).
4. Introduce **Playing Dominant Seventh Arpeggios** (p. 160).
5. Introduce **Technique #1–2** (p. 160).
6. Introduce **Theme and Variations** (pp. 162–163).
7. Introduce **Reading #1** (p. 164).
8. Introduce **Harmonization #1** (p. 166).
9. Introduce **Transposing Instrument: F Horn** (p. 167).
10. Introduce **Vocal Accompaniment** (p. 169).
11. Introduce **Ensemble Repertoire** (pp. 170–171).

Assignment

1. **Playing Scales and Arpeggios**, Key of B-flat Major (p. 159)
2. **Playing Dominant Seventh Arpeggios** (p. 160)
3. **Technique #1–2** (p. 160)
4. **Theme and Variations** (pp. 162–163)
5. **Reading #1** (p. 164)
6. **Harmonization #1** (p. 166)
7. **Transposing Instrument: F Horn** (p. 167)
8. **Vocal Accompaniment** (p. 169)
9. **Ensemble Repertoire** (pp. 170–171)



Week 12, Unit 12: Theme and Variations

Day 2

Lesson Plan

1. Introduce **Playing Scales and Arpeggios**, Key of B-flat Harmonic Minor (p. 159).
2. Review **Playing Dominant Seventh Arpeggios** (p. 160).
3. Introduce **Technique #3–4, 7** (p. 161).
4. Review **Theme and Variations** (pp. 162–163).
5. Introduce **Reading #2** (p. 165).
6. Introduce **Harmonization #2** (p. 166).
7. Introduce **Choral Score Reading for 3-Part Mixed Voices** (p. 168).
8. Review **Vocal Accompaniment** (p. 169).
9. Review **Ensemble Repertoire** (pp. 170–171).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Scales and Arpeggios**, Key of B-flat Harmonic Minor (p. 159)
2. **Playing Dominant Seventh Arpeggios** (p. 160)
3. **Technique #3–4, 7** (p. 161)
4. **Theme and Variations** (pp. 162–163)
5. **Reading #2** (p. 165)
6. **Harmonization #2** (p. 166)
7. **Choral Score Reading for 3-Part Mixed Voices** (p. 168)
8. **Vocal Accompaniment** (p. 169)
9. **Ensemble Repertoire** (pp. 170–171)
10. Individual Solo Repertoire



Week 12, Unit 12: Theme and Variations

Day 3

Lesson Plan

1. Review **Playing Scales and Arpeggios**, Keys of B-flat Major and B-flat Harmonic Minor (p. 159).
2. Review **Playing Dominant Seventh Arpeggios** (p. 160).
3. Introduce **Technique #5–6, 8** (p. 161).
4. Review **Theme and Variations** (pp. 162–163).
5. Review **Transposing Instrument: F Horn** (p. 167).
6. Introduce **Score Reading and Transposing Instruments** (p. 167).
7. Review **Choral Score Reading for 3-Part Mixed Voices** (p. 168).
8. Review **Vocal Accompaniment** (p. 169).
9. Review **Ensemble Repertoire** (pp. 170–171).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Scales and Arpeggios**, Keys of B-flat Major and B-flat Harmonic Minor (p. 159)
2. **Playing Dominant Seventh Arpeggios** (p. 160)
3. **Technique #5–6, 8** (p. 161)
4. **Theme and Variations** (pp. 162–163)
5. **Transposing Instrument: F Horn** (p. 167)
6. **Score Reading and Transposing Instruments** (p. 167)
7. **Choral Score Reading for 3-Part Mixed Voices** (p. 168)
8. **Vocal Accompaniment** (p. 169)
9. **Ensemble Repertoire** (pp. 170–171)
10. Individual Solo Repertoire



Reading Focus

- Page 164 #1: C major, blues pattern with LH harmonic interval accompaniment
- Page 165 #2: G major, four-part chorale, three-voice chords and inversions in RH



Week 13, Unit 13: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 172).
2. Introduce **Major Scale Review** (p. 173).
3. Introduce **Giga** (pp. 174–175).
4. Introduce **Reading #1** (p. 176).
5. Introduce **Band Score** (pp. 178–179).
6. Introduce **Harmonization #1** (180).
7. Begin **Review Worksheet** (pp. 181–182) and bring completed worksheet to next class.
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.
9. Announce date and contents of **Examination #3**
 - a. Individual Solo Repertoire
 - b. Sight-reading
 - c. **Playing Major and Harmonic Minor Scales and Arpeggios** (pp. 14, 29, 44, 56, 69, 81, 95, 107, 119, 136, 150, 159)
 - d. **Playing Dominant Seventh Arpeggios** (pp. 106, 120, 151, 160)
10. **The I-V7/ii-ii-V7-I Chord Progression** (p. 118)
11. Harmonization with primary chords, secondary chords and secondary dominants

Assignment

1. **Major Scale Review** (p. 173)
2. **Giga** (pp. 174–175)
3. **Reading #1** (p. 176)
4. **Band Score** (pp. 178–179)
5. **Harmonization #1** (180)
6. **Review Worksheet** (pp. 181–182)
7. Individual Solo Repertoire



Week 13, Unit 13: Review

Day 2

Lesson Plan

1. Introduce **Harmonic Minor Scale Review** (p. 173).
2. Review **Giga** (pp. 174–175).
3. Introduce **Reading #2** (p. 176).
4. Review **Band Score** (pp. 178–179).
5. Introduce **Harmonization #2** (180).
6. Discuss correct answers for **Review Worksheet** (pp. 181–182).
7. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Harmonic Minor Scale Review** (p. 173)
2. **Giga** (pp. 174–175)
3. **Reading #2** (p. 176)
4. **Band Score** (pp. 178–179)
5. **Harmonization #2** (180)
6. Individual Solo Repertoire



Week 13, Unit 13: Review

Day 3

Lesson Plan

1. Review **Major Scale Review** and **Harmonic Minor Scale Review** (p. 173).
2. Review **Giga** (pp. 174–175).
3. Introduce **Reading #3** (p. 177).
4. Review **Band Score** (pp. 178–179).
5. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Major Scale Review** and **Harmonic Minor Scale Review** (p. 173)
2. **Giga** (pp. 174–175)
3. **Reading #3** (p. 177)
4. **Band Score** (pp. 178–179)
5. **Harmonization #2** (180)
6. Individual Solo Repertoire

Reading Focus

- Page 176 #1: C major, RH ostinato pattern over LH harmonic intervals
- Page 176 #2: F major, note against note, Baroque style
- Page 177 #3: D minor, single melody over drone bass, Contemporary style



Examination #3

The third examination should be administered individually to each student either during the last class period of the week or during another scheduled exam time. This exam should be announced in plenty of time to allow the student adequate preparation time. This exam serves as the final for schools on the semester system; schools on the quarter system may want to give a less extensive examination.

1. **Individual Solo Repertoire:** Students should play a repertoire piece of their choice from Units 11–13 or **Supplementary Solo Repertoire** (pp. 345–377).
2. **Sight-reading:** Give students 3–5 minutes to study an example of the teacher's choice.
3. **Playing Major and Harmonic Minor Scales and Arpeggios**, 2 octaves, hands separately (pp. 14, 29, 44, 56, 69, 81, 95, 107, 119, 136, 150, 159): Ask students to play scales and arpeggios in four different keys.
4. **Playing Dominant Seventh Arpeggios**, 2 octaves, hands separately (pp. 106, 120, 151, 160): Ask students to play three different dominant seventh arpeggios.
5. **Playing the I-V7/ii-ii-V7-I Chord Progression** (p. 118): Ask students to play the chord progression in two major keys.
6. **Harmonization with primary chords, secondary chords and secondary dominants:** Give the students 5–7 minutes to study and harmonize an example of the teacher's choice. Play using an appropriate accompaniment style.



Week 14, Unit 14: Modulation to Dominant

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 183).
2. Introduce **Modulation** (p. 184).
3. Introduce **Playing a Chord Progression That Modulates to the Dominant** (p. 184).
4. Introduce **Practicing Major Scales (Group 1 Keys): C, G, D, A and E** (p. 184).
5. Introduce **Technique #1–2** (p. 185).
6. Introduce **Bagatelle** (pp. 186–187).
7. Introduce **Reading #1** (p. 188).
8. Introduce **Harmonization #1** (p. 190).
9. Introduce **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 191).
10. Introduce **Vocal Warm-Ups** (p. 193).

Assignment

1. **Playing a Chord Progression That Modulates to the Dominant** (p. 184)
2. **Practicing Major Scales (Group 1 Keys): C, G, D, A and E** (p. 184)
3. **Technique #1–2** (p. 185)
4. **Bagatelle** (pp. 186–187)
5. **Reading #1** (p. 188)
6. **Harmonization #1** (p. 190)
7. **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 191)
8. **Vocal Warm-Ups** (p. 193)



Week 14, Unit 14: Modulation to Dominant

Day 2

Lesson Plan

1. Review **Playing a Chord Progression That Modulates to the Dominant** (p. 184).
2. Introduce **Practicing Major Arpeggios (Group 1 Keys): C, G, D, A and E** (p. 185).
3. Introduce **Technique #3** (p. 185).
4. Review **Bagatelle** (pp. 186–187).
5. Introduce **Reading #2** (p. 188).
6. Introduce **Harmonization #2** (p. 190).
7. Review **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 191).
8. Introduce **Viola and Alto Clef** (p. 192).
9. Introduce **Score Reading and Transposing Instruments** (p. 193).
10. Review **Vocal Warm-Ups** (p. 193).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Modulates to the Dominant** (p. 184)
2. **Practicing Major Arpeggios (Group 1 Keys): C, G, D, A and E** (p. 185)
3. **Technique #3** (p. 185)
4. **Bagatelle** (pp. 186–187)
5. **Reading #2** (p. 188)
6. **Harmonization #2** (p. 190)
7. **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 191)
8. **Viola and Alto Clef** (p. 192)
9. **Score Reading and Transposing Instruments** (p. 193)
10. **Vocal Warm-Ups** (p. 193)
11. Individual Solo Repertoire



Week 14, Unit 14: Modulation to Dominant

Day 3

Lesson Plan

1. Review **Practicing Major Scales (Group 1 Keys): C, G, D, A and E** (p. 184).
2. Introduce **Practicing Major Arpeggios (Group 1 Keys): C, G, D, A and E** (p. 185).
3. Review **Technique #3** (p. 185).
4. Review **Bagatelle** (pp. 186–187).
5. Introduce **Reading #3** (p. 189).
6. Introduce **Improvisation in Baroque Style** (p. 189).
7. Review **Viola and Alto Clef** (p. 192).
8. Review **Score Reading and Transposing Instruments** (p. 193).
9. Review **Vocal Warm-Ups** (p. 193).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Major Scales (Group 1 Keys): C, G, D, A and E** (p. 184)
2. **Practicing Major Arpeggios (Group 1 Keys): C, G, D, A and E** (p. 185)
3. **Technique #3** (p. 185)
4. **Bagatelle** (pp. 186–187)
5. **Reading #3** (p. 189)
6. **Improvisation in Baroque Style** (p. 189)
7. **Viola and Alto Clef** (p. 192)
8. **Score Reading and Transposing Instruments** (p. 193)
9. **Vocal Warm-Ups** (p. 193)
10. Individual Solo Repertoire



Reading Focus

- Page 188 #1: E-flat major, single line melody over broken chord accompaniment in LH, modulation to dominant
- Page 188 #2: C major, note against note, Classical style
- Page 189 #3: C major, note against note, staccato and legato articulation, Classical style



Week 15, Unit 15: Modulation to Subdominant

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 194).
2. Introduce **Playing a Chord Progression That Modulates to the Subdominant** (p. 195).
3. Introduce ***The Pioneer Spirit*** (pp. 196–197).
4. Introduce **Practicing Major Scales (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198).
5. Introduce **Reading #1** (p. 199).
6. Introduce **Harmonization #1** (p. 200).
7. Introduce **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 202).
8. Introduce **Ensemble Repertoire** (pp. 204–205).

Assignment

1. **Playing a Chord Progression That Modulates to the Subdominant** (p. 195)
2. ***The Pioneer Spirit*** (pp. 196–197)
3. **Practicing Major Scales (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198)
4. **Reading #1** (p. 199)
5. **Harmonization #1** (p. 200)
6. **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 202)
7. **Ensemble Repertoire** (pp. 204–205)



Week 15, Unit 15: Modulation to Subdominant

Day 2

Lesson Plan

1. Review **Playing a Chord Progression That Modulates to the Subdominant** (p. 195).
2. Introduce **Improvisation in Classical Style** (p. 195).
3. Review ***The Pioneer Spirit*** (pp. 196–197).
4. Introduce **Practicing Major Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198).
5. Introduce **Reading #2** (p. 199).
6. Introduce **Harmonization #2** (p. 201).
7. Introduce **Viola and Alto Clef** (p. 203).
8. Review **Ensemble Repertoire** (pp. 204–205).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Modulates to the Subdominant** (p. 195)
2. **Improvisation in Classical Style** (p. 195)
3. ***The Pioneer Spirit*** (pp. 196–197)
4. **Practicing Major Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198)
5. **Reading #2** (p. 199)
6. **Harmonization #2** (p. 201)
7. **Viola and Alto Clef** (p. 203)
8. **Ensemble Repertoire** (pp. 204–205)
9. Individual Solo Repertoire



Week 15, Unit 15: Modulation to Subdominant

Day 3

Lesson Plan

1. Review **Playing a Chord Progression That Modulates to the Subdominant** (p. 195).
2. Review **Improvisation in Classical Style** (p. 195).
3. Review ***The Pioneer Spirit*** (pp. 196–197).
4. Review **Practicing Major Scales and Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198).
5. Introduce **Reading #3** (p. 200).
6. Introduce **Harmonization #3** (p. 201).
7. Review **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 202).
8. Review **Viola and Alto Clef** (p. 203).
9. Review **Ensemble Repertoire** (pp. 204–205).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Modulates to the Subdominant** (p. 195)
2. **Improvisation in Classical Style** (p. 195)
3. ***The Pioneer Spirit*** (pp. 196–197)
4. **Practicing Major Scales and Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 198)
5. **Reading #3** (p. 200)
6. **Harmonization #3** (p. 201)
7. **Choral Score Reading for Soprano, Alto and Tenor (SAT)** (p. 202)
8. **Viola and Alto Clef** (p. 203)
9. **Ensemble Repertoire** (pp. 204–205)
10. Individual Solo Repertoire



Reading Focus

- Page 199 #1: C major, single line melody with extended bass accompaniment in LH, modulation to subdominant
- Page 199 #2: G major, note against note, Baroque style
- Page 200 #3: C major, staccato and legato articulation, block and broken chords and inversions



Week 16, Unit 16: Three-Part Form

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 206).
2. Introduce **Practicing Major Scales (Group 3 Keys): B-flat, E-flat and A-flat** (p. 206).
3. Introduce **Playing Diminished Seventh Arpeggios** (p. 207).
4. Introduce **Three-Part Form (Ternary)** (p.208).
5. Introduce ***Minuet in D Minor*** (p. 208).
6. Introduce **Reading #1** (p. 209).
7. Introduce **Harmonization #1** (p. 210).
8. Introduce **Duet Repertoire** (pp. 212–213).
9. Introduce **Improvisation from Chord Symbols #1** (p. 214).
10. Introduce **Instrumental Accompaniment** (pp. 216–217).

Assignment

1. **Practicing Major Scales (Group 3 Keys): B-flat, E-flat and A-flat** (p. 206)
2. **Playing Diminished Seventh Arpeggios** (p. 207)
3. ***Minuet in D Minor*** (p. 208)
4. **Reading #1** (p. 209)
5. **Harmonization #1** (p. 210)
6. **Duet Repertoire** (pp. 212–213)
7. **Improvisation from Chord Symbols #1** (p. 214)
8. **Instrumental Accompaniment** (p. 216)



Week 16, Unit 16: Three-Part Form

Day 2

Lesson Plan

1. Introduce **Practicing Major Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 206).
2. Review **Playing Diminished Seventh Arpeggios** (p. 207).
3. Review ***Minuet in D Minor*** (p. 208).
4. Introduce **Reading #2** (p. 209).
5. Introduce **Harmonization #2** (p. 211).
6. Review **Duet Repertoire** (pp. 212–213).
7. Introduce **Improvisation from Chord Symbols #2** (p. 214).
8. Introduce **Two-Part String Score** (p. 215).
9. Introduce **Instrumental Accompaniment** (pp. 216–217).
10. Introduce **Choral Score Reading for Alto, Tenor and Bass (ATB)** (p. 218).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Major Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 206)
2. **Playing Diminished Seventh Arpeggios** (p. 207)
3. ***Minuet in D Minor*** (p. 208)
4. **Reading #2** (p. 209)
5. **Harmonization #2** (p. 211)
6. **Duet Repertoire** (pp. 212–213)
7. **Improvisation from Chord Symbols #2** (p. 214)
8. **Two-Part String Score** (p. 215)
9. **Instrumental Accompaniment** (pp. 216–217)
10. **Choral Score Reading for Alto, Tenor and Bass (ATB)** (p. 218)



Week 16, Unit 16: Three-Part Form

Day 3

Lesson Plan

1. Review **Practicing Major Scales and Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (pp. 206–207).
2. Review **Playing Diminished Seventh Arpeggios** (p. 207).
3. Review ***Minuet in D Minor*** (p. 208).
4. Introduce **Reading #3** (p. 210).
5. Introduce **Harmonization #3** (p. 211).
6. Review **Duet Repertoire** (pp. 212–213).
7. Review **Two-Part String Score** (p. 215).
8. Introduce **Instrumental Accompaniment** (pp. 216–217).
9. Review **Choral Score Reading for Alto, Tenor and Bass (ATB)** (p. 218).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Major Scales and Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (pp. 206–207)
2. **Playing Diminished Seventh Arpeggios** (p. 207)
3. ***Minuet in D Minor*** (p. 208)
4. **Reading #3** (p. 210)
5. **Harmonization #3** (p. 211)
6. **Duet Repertoire** (pp. 212–213)
7. **Two-Part String Score** (p. 215)
8. **Instrumental Accompaniment** (pp. 216–217)
9. **Choral Score Reading for Alto, Tenor and Bass (ATB)** (p. 218)



Reading Focus

- Page 209 #1: F major, four-part chorale
- Page 209 #2: C major, Contemporary style
- Page 210 #3: four-part chorale



Week 17, Unit 17: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 219).
2. Introduce **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219).
3. Introduce **Playing a Chord Progression That Modulates to the Dominant** (p. 220).
4. Introduce **Gigue** (p. 221).
5. Introduce **Reading #1** (p. 222).
6. Introduce **Harmonization #1** (p. 223).
7. Begin **Review Worksheet** (pp. 225–226) and bring completed worksheet to next class.
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219)
2. **Playing a Chord Progression That Modulates to the Dominant** (p. 220)
3. **Gigue** (p. 221)
4. **Reading #1** (p. 222)
5. **Harmonization #1** (p. 223)
6. **Review Worksheet** (pp. 225–226)
7. Individual Solo Repertoire



Week 17, Unit 17: Review

Day 2

Lesson Plan

1. Review **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219).
2. Introduce **Practicing Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 220).
1. Review **Playing a Chord Progression That Modulates to the Dominant** (p. 220).
4. Introduce **Playing a Chord Progression That Modulates to the Subdominant** (p. 220).
5. Review **Gigue** (p. 221).
6. Introduce **Reading #2** (p. 222).
7. Introduce **Harmonization #2** (p. 224).
8. Discuss correct answers for **Review Worksheet** (pp. 225–226).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219)
2. **Practicing Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 220)
3. **Playing a Chord Progression That Modulates to the Dominant** (p. 220)
4. **Playing a Chord Progression That Modulates to the Subdominant** (p. 220)
5. **Gigue** (p. 221)
6. **Reading #2** (p. 222)
7. **Harmonization #2** (p. 224)
8. Individual Solo Repertoire



Week 17, Unit 17: Review

Day 3

Lesson Plan

1. Review **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219).
2. Review **Practicing Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 220).
3. Review **Playing a Chord Progression That Modulates to the Dominant** (p. 220).
4. Review **Playing a Chord Progression That Modulates to the Subdominant** (p. 220).
5. Review **Gigue** (p. 221).
6. Introduce **Reading #3** (p. 223).
7. Introduce **Harmonization #3** (p. 224).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 219)
2. **Practicing Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 220)
3. **Playing a Chord Progression That Modulates to the Dominant** (p. 220)
4. **Playing a Chord Progression That Modulates to the Subdominant** (p. 220)
5. **Gigue** (p. 221)
6. **Reading #3** (p. 223)
7. **Harmonization #3** (p. 224)
8. Individual Solo Repertoire



Reading Focus

- Page 222 #1: A major, staccato and legato articulation, note against note, Classical style, secondary chords
- Page 222 #2: C major, broken chords in RH over ostinato bass in LH, Classical style
- Page 223 #3: A minor, scale patterns in RH



Week 18, Unit 18: Modulation to the Relative Major and Relative Minor

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 227).
2. Introduce **Playing a Chord Progression That Modulates to the Relative Minor** (p. 228).
3. Introduce **Playing Diminished Seventh Arpeggios** (p. 229).
4. Introduce **Scherzo** (pp. 230–231).
5. Introduce **Technique #1–2, 7** (pp. 232–233).
6. Introduce **Practicing Harmonic Minor Scales (Group 2 Keys): B and F** (p. 233).
7. Introduce **Reading #1** (p. 234).
8. Introduce **Harmonization #1** (p. 236).
9. Introduce **Improvisation from Chord Symbols #1** (p. 239).
10. Introduce **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240).
11. Introduce **Ensemble Repertoire** (pp. 241–243).
12. Announce date and contents of **Examination #4**.
13. Individual Solo Repertoire
14. Harmonization with Two-Hand Accompaniment (p. 238)
15. **Playing a Chord Progression That Modulates to the Dominant** (p. 184)
16. **Playing a Chord Progression That Modulates to the Relative Minor** (p. 228)
17. Sight-reading



Assignment

1. **Playing a Chord Progression That Modulates to the Relative Minor** (p. 228)
2. **Playing Diminished Seventh Arpeggios** (p. 229)
3. **Scherzo** (pp. 230–231)
4. **Technique #1–2, 7** (pp. 232–233)
5. **Practicing Harmonic Minor Scales (Group 2 Keys): B and F** (p. 233)
6. **Reading #1** (p. 234)
7. **Harmonization #1** (p. 236)
8. **Improvisation from Chord Symbols #1** (p. 239)
9. **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240)
10. **Ensemble Repertoire** (pp. 241–243)



Week 18, Unit 18: Modulation to the Relative Major and Relative Minor

Day 2

Lesson Plan

1. Introduce **Playing a Chord Progression That Modulates to the Relative Major** (p. 228).
2. Review **Playing Diminished Seventh Arpeggios** (p. 229).
3. Introduce **Playing Dominant Seventh Arpeggios** (p. 229).
4. Review **Scherzo** (pp. 230–231).
5. Introduce **Technique #3–4** (p. 232).
6. Introduce **Practicing Minor Arpeggios (Group 2 Keys): B and F** (p. 233).
7. Introduce **Reading #2** (p. 234).
8. Introduce **Harmonization #2** (p. 236).
9. Introduce **Harmonization with Two-Hand Accompaniment** (p. 238).
10. Review **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240).
11. Review **Ensemble Repertoire** (pp. 241–243).
12. Introduce **Three-Part String Score** (p. 244).
13. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Modulates to the Relative Major** (p. 228)
2. **Playing Diminished Seventh Arpeggios** (p. 229)
3. **Playing Dominant Seventh Arpeggios** (p. 229)
4. **Scherzo** (pp. 230–231)
5. **Technique #3–4** (p. 232)
6. **Practicing Minor Arpeggios (Group 2 Keys): B and F** (p. 233)
7. **Reading #2** (p. 234)



8. **Harmonization #2** (p. 236)
9. **Harmonization with Two-Hand Accompaniment** (p. 238)
10. **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240)
11. **Ensemble Repertoire** (pp. 241–243)
12. **Three-Part String Score** (p. 244)
13. **Individual Solo Repertoire**



Week 18, Unit 18: Modulation to the Relative Major and Relative Minor

Day 3

Lesson Plan

1. Review **Playing Dominant Seventh Arpeggios** (p. 229).
2. Review **Scherzo** (pp. 230–231).
3. Introduce **Technique #5–6** (pp. 232–233).
4. Review **Practicing Harmonic Minor Scales and Minor Arpeggios (Group 2 Keys): B and F** (p. 233).
5. Introduce **Reading #3–4** (p. 235).
6. Introduce **Harmonization #3–4** (p. 237).
7. Introduce **Improvisation from Chord Symbols #2** (p. 239).
8. Review **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240).
9. Review **Ensemble Repertoire** (pp. 241–243).
10. Review **Three-Part String Score** (p. 244).
11. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing Dominant Seventh Arpeggios** (p. 229)
2. **Scherzo** (pp. 230–231)
3. **Technique #5–6** (pp. 232–233)
4. **Practicing Harmonic Minor Scales and Minor Arpeggios (Group 2 Keys): B and F** (p. 233)
5. **Reading #3–4** (p. 235)
6. **Harmonization #3–4** (p. 237)
7. **Improvisation from Chord Symbols #2** (p. 239)
8. **Choral Score Reading for Soprano, Tenor and Bass (STB)** (p. 240)



9. **Ensemble Repertoire** (pp. 241–243)
10. **Three-Part String Score** (p. 244)
11. Individual Solo Repertoire

Reading Focus

- Page 234 #1: B-flat major to G minor, single line melody over broken chord accompaniment in LH, modulation to relative minor
- Page 234 #2: C major to A minor, scale pattern in RH, modulation to relative minor
- Page 235 #3: A minor to C major, staccato and legato articulation, single line melody over block chord accompaniment in LH, modulation to relative major
- Page 235, #4: E minor to G major, single line melody over block chord accompaniment in LH, modulation to relative major



Examination #4

The fourth examination should be administered individually to each student either during the last class period of the week or during another scheduled exam time. This exam should be announced in plenty of time to allow the student adequate preparation time.

1. **Individual Solo Repertoire:** Students should play a repertoire piece of their choice from Units 14–18 or **Supplementary Solo Repertoire** (pp. 345–377).
2. **Sight-reading:** Give students 3–5 minutes to study an example of the teacher’s choice.
3. **Harmonization with Two-Hand Accompaniment** (p. 238): Students perform the accompaniment as the teacher or recording plays the melody.
4. **Playing a Chord Progression That Modulates to the Dominant** (p. 184): Ask students to play the chord progression in two major keys.
5. **Playing a Chord Progression That Modulates to the Relative Minor** (p. 228): Ask students to play the chord progression in two major keys.



Week 19, Unit 19: Rondo Form

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 245).
2. Introduce **Rondo Form** (p. 246).
3. Introduce ***Rondo Capriccio*** (pp. 246–248).
4. Introduce **Playing Diminished Seventh Arpeggios** (p. 249).
5. Introduce **Practicing Harmonic Minor Scales (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250).
6. Introduce **Reading #1** (p. 250).
7. Introduce **Harmonization #1** (p. 252).
8. Introduce **String Quartet** (p. 253).
9. Introduce **Vocal Accompaniment** (p. 254).

Assignment

1. ***Rondo Capriccio*** (pp. 246–248)
2. **Playing Diminished Seventh Arpeggios** (p. 249)
3. **Practicing Harmonic Minor Scales (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250)
4. **Reading #1** (p. 250)
5. **Harmonization #1** (p. 252)
6. **String Quartet** (p. 253)
7. **Vocal Accompaniment** (p. 254)



Week 19, Unit 19: Rondo Form

Day 2

Lesson Plan

1. Review ***Rondo Capriccio*** (pp. 246–248).
2. Review **Playing Diminished Seventh Arpeggios** (p. 249).
3. Introduce **Playing Dominant Seventh Arpeggios** (p. 249).
4. Introduce **Practicing Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250).
5. Introduce **Reading #2** (p. 251).
6. Introduce **Harmonization #2** (p. 252).
7. Review **String Quartet** (p. 253).
8. Review **Vocal Accompaniment** (p. 254).
9. Introduce **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 255).
10. Work on individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. ***Rondo Capriccio*** (pp. 246–248)
2. **Playing Diminished Seventh Arpeggios** (p. 249)
3. **Playing Dominant Seventh Arpeggios** (p. 249)
4. **Practicing Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250)
5. **Reading #2** (p. 251)
6. **Harmonization #2** (p. 252)
7. **String Quartet** (p. 253)
8. **Vocal Accompaniment** (p. 254)
9. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 255)
10. Individual Solo Repertoire



Week 19, Unit 19: Rondo Form

Day 3

Lesson Plan

1. Review ***Rondo Capriccio*** (pp. 246–248).
2. Review **Playing Diminished Seventh Arpeggios** (p. 249).
3. Review **Playing Dominant Seventh Arpeggios** (p. 249).
4. Review **Practicing Harmonic Minor Scales and Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250).
5. Introduce **Reading #3** (p. 251).
6. Review **String Quartet** (p. 253).
7. Review **Vocal Accompaniment** (p. 254).
8. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p.255).
9. Work on individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. ***Rondo Capriccio*** (pp. 246–248)
2. **Playing Diminished Seventh Arpeggios** (p. 249)
3. **Playing Dominant Seventh Arpeggios** (p. 249)
4. **Practicing Harmonic Minor Scales and Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 250)
5. **Reading #3** (p. 251)
6. **String Quartet** (p. 253)
7. **Vocal Accompaniment** (p. 254)
8. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p.255)
9. Individual Solo Repertoire



Reading Focus

- Page 250 #1: D major, scale patterns in LH
- Page 251 #2: C major, note against note, Contemporary style, changing meters
- Page 251 #3: G major, note against note, three-part chorale



Week 20, Unit 20: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 256).
2. Introduce **Playing a Chord Progression That Modulates to the Relative Minor** (p. 257).
3. Introduce **Exercise No. 5** (pp. 258–259).
4. Introduce **Practicing Major Scales (Group 1 Keys): C, G, D, A and E** (p. 260).
5. Introduce **Seascape** (p. 261).
6. Introduce **Reading #1** (p. 262).
7. Introduce **Harmonization #1** (p. 263).
8. Introduce **Harmonization with Two-Hand Accompaniment** (p. 264).
9. Begin **Review Worksheet** (pp. 265–266) and bring completed worksheet to next class.

Assignment

1. **Playing a Chord Progression That Modulates to the Relative Minor** (p. 257)
2. **Exercise No. 5** (pp. 258–259)
3. **Practicing Major Scales (Group I Keys): C, G, D, A and E** (p. 260)
4. **Seascape** (p. 261)
5. **Reading #1** (p. 262)
6. **Harmonization #1** (p. 263)
7. **Harmonization with Two-Hand Accompaniment** (p. 264)
8. **Review Worksheet** (pp. 265–266)



Week 20, Unit 20: Review

Day 2

Lesson Plan

1. Introduce **Playing a Chord Progression That Modulates to the Relative Major** (p. 257).
2. Review **Exercise No. 5** (pp. 258–259).
3. Introduce **Practicing Major Arpeggios (Group I Keys): C, G, D, A and E** (p. 260).
4. Introduce **Playing Dominant Seventh Arpeggios** (p. 260).
5. Review **Seascape** (p. 261).
6. Introduce **Reading #2** (p. 262).
7. Introduce **Harmonization #2** (p. 263).
8. Review **Harmonization with Two-Hand Accompaniment** (p. 264).
9. Discuss correct answers for **Review Worksheet** (pp. 265–266).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. Introduce **Playing a Chord Progression That Modulates to the Relative Major** (p. 257)
2. **Exercise No. 5** (pp. 258–259)
3. **Practicing Major Arpeggios (Group I Keys): C, G, D, A and E** (p. 260)
4. **Practicing Dominant Seventh Arpeggios** (p. 260)
5. **Seascape** (p. 261)
6. **Reading #2** (p. 262)
7. **Harmonization #2** (p. 263)
8. **Harmonization with Two-Hand Accompaniment** (p. 264)
9. Individual Solo Repertoire



Week 20, Unit 20: Review

Day 3

Lesson Plan

1. Review **Playing a Chord Progression That Modulates to the Relative Minor and Relative Major** (p. 257).
2. Review **Exercise No. 5** (pp. 258–259).
3. Review **Practicing Dominant Seventh Arpeggios** (p. 260).
4. Review **Seascape** (p. 261).
5. Review **Reading #2** (p. 262).
6. Review **Harmonization #2** (p. 263).
7. Review **Harmonization with Two-Hand Accompaniment** (p. 264).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Modulates to the Relative Minor and Relative Major** (p. 257)
2. **Exercise No. 5** (pp. 258–259)
3. **Practicing Dominant Seventh Arpeggios** (p. 260)
4. **Seascape** (p. 261)
5. **Reading #2** (p. 262)
6. **Harmonization #2** (p. 263)
7. **Harmonization with Two-Hand Accompaniment** (p. 264)
8. Individual Solo Repertoire



Reading Focus

- Page 262 #1: C major, five-finger patterns, note against note, staccato and legato articulation
- Page 262 #2: G major, single line melody over Alberti bass accompaniment in LH



Week 21, Unit 21: The German Sixth Chord and the Italian Sixth Chord

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 267).
2. Introduce **Augmented Sixth Chords** (p. 268).
3. Introduce **The German Sixth Chord** (p. 268).
4. Introduce **Playing a Chord Progression That Uses a German Sixth Chord** (p. 268).
5. Introduce **Reading** (p. 269).
6. Introduce **Harmonization** (p. 269).
7. Introduce **Improvisation from Chord Symbols** (p. 269).
8. Introduce **Technique #1–2** (p. 272).
9. Introduce **Practicing Major Scales (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 273).
10. Introduce **Playing Diminished Seventh Arpeggios** (p. 274).
11. Introduce **Solfeggio in C Minor** (pp. 275–277).
12. Introduce **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 278).
13. Introduce **Ensemble Repertoire** (pp. 280–281).

Assignment

1. **Playing a Chord Progression That Uses a German Sixth Chord** (p. 268)
2. **Reading** (p. 269)
3. **Harmonization** (p. 269)
4. **Improvisation from Chord Symbols** (p. 269)
5. **Technique #1–2** (p. 272)



6. **Practicing Major Scales (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 273)
7. **Playing Diminished Seventh Arpeggios** (p. 274)
8. ***Solfeggio in C Minor*** (pp. 275–277)
9. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 278)
10. **Ensemble Repertoire** (pp. 280–281)



Week 21, Unit 21: The German Sixth Chord and the Italian Sixth Chord

Day 2

Lesson Plan

1. Introduce **The Italian Sixth Chord** (p. 270).
2. Introduce **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 270).
3. Introduce **Reading** (p. 271).
4. Introduce **Harmonization** (p. 271).
5. Introduce **Improvisation from Chord Symbols** (p. 271).
6. Introduce **Technique #3** (p. 272).
7. Introduce **Practicing Major Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 273).
8. Introduce **Playing Dominant Seventh Arpeggios** (p. 274).
9. Review **Solfeggio in C Minor** (pp. 275–277).
10. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 278).
11. Introduce **String Quartet** (p. 279).
12. Review **Ensemble Repertoire** (pp. 280–281).
13. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.



Assignment

1. **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 270)
2. **Reading** (p. 271)
3. **Harmonization** (p. 271)
4. **Improvisation from Chord Symbols** (p. 271)
5. **Technique #3** (p. 272)
6. **Practicing Major Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat**
(p. 273)
7. **Playing Dominant Seventh Arpeggios** (p. 274)
8. **Solfeggio in C Minor** (pp. 275–277)
9. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 278)
10. **String Quartet** (p. 279)
11. **Ensemble Repertoire** (pp. 280–281)
12. Individual Solo Repertoire



Week 21, Unit 21: The German Sixth Chord and the Italian Sixth Chord

Day 3

Lesson Plan

1. Review **Playing a Chord Progression That Uses a German Sixth Chord** (p. 268).
2. Review **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 270).
3. Review **Practicing Major Scales and Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 273).
4. Review **Playing Diminished Seventh Arpeggios** (p. 274).
5. Review **Playing Dominant Seventh Arpeggios** (p. 274).
6. Review **Solfeggio in C Minor** (pp. 275–277).
7. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 278).
8. Review **String Quartet** (p. 279).
9. Review **Ensemble Repertoire** (pp. 280–281).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.



Assignment

1. **Playing a Chord Progression That Uses a German Sixth Chord** (p. 268)
2. **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 270)
3. **Practicing Major Scales and Arpeggios (Group 2 Keys): F, B, G-flat (F#) and D-flat** (p. 273)
4. **Playing Diminished Seventh Arpeggios** (p. 274)
5. **Playing Dominant Seventh Arpeggios** (p. 274)
6. **Solfeggio in C Minor** (pp. 275–277)
7. **String Quartet** (p. 279)
8. **Ensemble Repertoire** (pp. 280–281)
9. Individual Solo Repertoire

Reading Focus

- Page 269: G major, four-part chorale, German sixth chord
- Page 271: B-flat major to G minor, single line melody over waltz bass accompaniment in LH, Italian sixth chord, modulation to relative minor



Week 22, Unit 22: The French Sixth Chord and The Neapolitan Sixth Chord

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 282).
2. Introduce **Practicing Major Scales (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283).
3. Introduce **The French Sixth Chord** (p. 284).
4. Introduce **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284).
5. Introduce **Reading** (p. 285).
6. Introduce **Harmonization** (p. 285).
7. Introduce ***Bagatelle in A Minor*** (p. 288).
8. Introduce **Improvisation in Romantic Style** (p. 289).
9. Introduce **Harmonization with Two-Hand Accompaniment** (p. 290).
10. Introduce **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291).

Assignment

1. **Practicing Major Scales (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283)
2. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284)
3. **Reading** (p. 285)
4. **Harmonization** (p. 285)
5. ***Bagatelle in A Minor*** (p. 288)
6. **Improvisation in Romantic Style** (p. 289)
7. **Harmonization with Two-Hand Accompaniment** (p. 290)
8. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291)



Week 22, Unit 22: The French Sixth Chord and The Neapolitan Sixth Chord

Day 2

Lesson Plan

1. Introduce **Practicing Major Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283).
2. Introduce **Playing Diminished Seventh Arpeggios** (p. 283).
3. Introduce **The Neapolitan Sixth Chord** (p. 286).
4. Introduce **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 286).
5. Introduce **Reading** (p. 287).
6. Introduce **Harmonization** (p. 287).
7. Review ***Bagatelle in A Minor*** (p. 288).
8. Introduce **Improvisation in Contemporary Style (Mixed Meter)** (p. 289).
9. Review **Harmonization with Two-Hand Accompaniment** (p. 290).
10. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291).
11. Introduce **Instrumental Accompaniment** (p. 292).
12. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.



Assignment

1. **Practicing Major Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283)
2. **Playing Diminished Seventh Arpeggios** (p. 283)
3. **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 286)
4. **Reading** (p. 287)
5. **Harmonization** (p. 287)
6. ***Bagatelle in A Minor*** (p. 288)
7. **Improvisation in Contemporary Style (Mixed Meter)** (p. 289)
8. **Harmonization with Two-Hand Accompaniment** (p. 290)
9. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291)
10. **Instrumental Accompaniment** (p. 292)
11. Individual Solo Repertoire



Week 22, Unit 22: The French Sixth Chord and The Neapolitan Sixth Chord

Day 3

Lesson Plan

1. Review **Practicing Major Scales and Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283).
2. Review **Playing Diminished Seventh Arpeggios** (p. 283).
3. Review **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284).
4. Review **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 286).
5. Review **Harmonization with Two-Hand Accompaniment** (p. 290).
6. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291).
7. Review **Instrumental Accompaniment** (p. 292).
8. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Practicing Major Scales and Arpeggios (Group 3 Keys): B-flat, E-flat and A-flat** (p. 283)
2. **Playing Diminished Seventh Arpeggios** (p. 283)
3. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284)
4. **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 286)
5. **Harmonization with Two-Hand Accompaniment** (p. 290)
6. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 291)
7. **Instrumental Accompaniment** (p. 292)
8. Individual Solo Repertoire



Reading Focus

- Page 285: A minor, four-part chorale, French sixth chord
- Page 287: F minor, single line melody over broken chord accompaniment in LH, Neapolitan sixth chord



Week 23, Unit 23: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 293).
2. Introduce **Playing a Chord Progression That Uses a German Sixth Chord** (p. 294).
3. Introduce **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 294).
4. Introduce **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 295).
5. Introduce **Playing Diminished Seventh Arpeggios** (p. 295).
6. Introduce **Exercise No. 7** (pp. 296–297).
7. Introduce **Prelude in G Minor** (p. 298).
8. Introduce **Reading #1** (p. 299).
9. Introduce **Harmonization #1** (p. 300).
10. Begin **Review Worksheet** (pp. 301–302) and bring completed worksheet to next class.
11. Announce date and contents of **Examination #5**.
 - a. Individual Solo Repertoire
 - b. Sight-reading
 - c. Harmonization with primary chords, secondary chords and secondary dominants.
 - d. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284)
 - e. **Playing Major Scales and Arpeggios (Groups 1–3)** (pp. 260, 273, 283)
 - f. **Playing Diminished 7th Arpeggios** (pp. 207, 229, 249, 274)



Assignment

1. **Playing a Chord Progression That Uses a German Sixth Chord** (p. 294)
2. **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 294)
3. **Practicing Harmonic Minor Scales (Group 1 Keys): A, E, D, G and C** (p. 295)
4. **Playing Diminished Seventh Arpeggios** (p. 295)
5. ***Exercise No. 7*** (pp. 296–297)
6. ***Prelude in G Minor*** (p. 298)
7. **Reading #1** (p. 299)
8. **Harmonization #1** (p. 300)
9. **Review Worksheet** (pp. 301–302)



Week 23, Unit 23: Review

Day 2

Lesson Plan

1. Introduce **Playing a Chord Progression That Uses a French Sixth Chord** (p. 294).
2. Introduce **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 294).
3. Introduce **Practicing Harmonic Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 295).
4. Review **Playing Diminished Seventh Arpeggios** (p. 295).
5. Review **Exercise No. 7** (pp. 296–297).
6. Review **Prelude in G Minor** (p. 298).
7. Introduce **Reading #2** (p. 299).
8. Introduce **Harmonization #2** (p. 300).
9. Discuss correct answers for **Review Worksheet** (pp. 301–302).
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 294)
2. **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 294)
3. **Practicing Harmonic Minor Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 295)
4. **Playing Diminished Seventh Arpeggios** (p. 295)
5. **Exercise No. 7** (pp. 296–297)
6. **Prelude in G Minor** (p. 299)



7. **Reading #2** (p. 299)
8. **Harmonization #2** (p. 300)
9. **Review Worksheet** (pp. 301–302)
10. Individual Solo Repertoire



Week 23, Unit 23: Review

Day 3

Lesson Plan

1. Review **Playing a Chord Progression That Uses a German Sixth Chord** (p. 294).
2. Review **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 294).
3. Review **Playing a Chord Progression That Uses a French Sixth Chord** (p. 294).
4. Review **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 294).
5. Review **Practicing Harmonic Minor Scales and Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 295).
6. Review **Playing Diminished Seventh Arpeggios** (p. 295).
7. Review **Exercise No. 7** (pp. 296–297).
8. Review **Prelude in G Minor** (p. 298).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing a Chord Progression That Uses a German Sixth Chord** (p. 294)
2. **Playing a Chord Progression That Uses an Italian Sixth Chord** (p. 294)
3. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 294)
4. **Playing a Chord Progression That Uses a Neapolitan Sixth Chord** (p. 294)
5. **Practicing Harmonic Minor Scales and Arpeggios (Group 1 Keys): A, E, D, G and C** (p. 295)
6. **Playing Diminished Seventh Arpeggios** (p. 295)
7. **Exercise No. 7** (pp. 296–297)
8. **Prelude in G Minor** (p. 298)
9. Individual Solo Repertoire



Reading Focus

- Page 299 #1: F major, sequential patterns in RH
- Page 299 #2: C major, staccato and legato articulation, single note melody over block chord accompaniment in LH, Classical style



Examination #5

The fifth examination should be administered individually to each student either during the last class period of the week or during another scheduled time. The exam should be announced in plenty of time to allow the student adequate preparation time.

1. **Individual Solo Repertoire:** Students should play a repertoire piece of their choice from Units 19–23 or **Supplementary Solo Repertoire** (pp. 345–377).
2. **Sight-reading:** Give students 3–5 minutes to study an example of the teacher's choice.
3. **Harmonization with primary chords, secondary chords and secondary dominants:** Give students 5–7 minutes to study and harmonize an example of the teacher's choice with the indicated chords. Play using an appropriate accompaniment style.
4. **Playing a Chord Progression That Uses a French Sixth Chord** (p. 284): Ask students to play the chord progression in two different major keys.
5. **Playing Major Scales and Arpeggios (Groups 1–3)** (pp. 260, 273, 283): Ask students to play scales and arpeggios in two different major keys.
6. **Playing Diminished 7th Arpeggios** (pp. 207, 229, 249, 274): Ask students to play diminished 7th arpeggios in two different keys.



Week 24, Unit 24: The ii-V7-I Chord Progression

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 303).
2. Introduce **The ii-V7-I Chord Progression** (p. 304).
3. Introduce **Playing the ii7-V7-I7 Chord Progression** (p. 304).
4. Introduce **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305).
5. Introduce **Technique** (p. 305).
6. Introduce **Menuet in G Major** (pp. 306–307).
7. Introduce **Reading #1** (p. 308).
8. Introduce **Harmonization #1** (p. 309).
9. Introduce **Improvisation from Chord Symbols #1** (p. 311).
10. Introduce **String Quartet** (p. 312).
11. Introduce **Ensemble Repertoire** (pp. 314–316).

Assignment

1. **Playing the ii7-V7-I Chord Progression** (p. 304)
2. **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305)
3. **Technique** (p. 305)
4. **Menuet in G Major** (pp. 306–307)
5. **Reading #1** (p. 308)
6. **Harmonization #1** (p. 309)
7. **Improvisation from Chord Symbols #1** (p. 311)
8. **String Quartet** (p. 312)
9. **Ensemble Repertoire** (pp. 314–316)



Week 24, Unit 24: The ii-V7-I Chord Progression

Day 2

Lesson Plan

1. Review **Playing the ii7-V7-I Chord Progression** (p. 304).
2. Review **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305).
3. Review **Technique** (p. 305).
4. Review **Menuet in G Major** (pp. 306–307).
5. Introduce **Reading #2** (p. 308).
6. Introduce **Harmonization #2** (p. 310).
7. Introduce **Improvisation from Chord Symbols #2** (p. 311).
8. Review **String Quartet** (p. 312).
9. Introduce **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 313).
10. Review **Ensemble Repertoire** (pp. 314–316).
11. Work on the individual student's solo repertoire from this unit, previous, units, or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the ii7-V7-I Chord Progression** (p. 304)
2. **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305)
3. **Technique** (p. 305)
4. **Menuet in G Major** (pp. 306–307)
5. **Reading #2** (p. 308)
6. **Harmonization #2** (p. 310)
7. **Improvisation from Chord Symbols #2** (p. 311)



8. **String Quartet** (p. 312)
9. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 313)
10. **Ensemble Repertoire** (pp. 314–316)
11. Individual Solo Repertoire



Week 24, Unit 24: The ii-V7-I Chord Progression

Day 3

Lesson Plan

1. Review **Playing the ii7-V7-I Chord Progression** (p. 304).
2. Review **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305).
3. Review **Menuet in G Major** (pp. 306–307).
4. Introduce **Reading #3** (p. 309).
5. Review **Improvisation from Chord Symbols #1–2**, (p. 311).
6. Review **String Quartet** (p. 312).
7. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 313).
8. Review **Ensemble Repertoire** (pp. 314–316).
9. Work on the individual student's solo repertoire from this unit, previous, units, or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the ii7-V7-I Chord Progression** (p. 304)
2. **Playing Harmonic Minor Scales and Arpeggios (Group 2 Keys): B and F** (p. 305)
3. **Technique** (p. 305)
4. **Menuet in G Major** (pp. 306–307)
5. **Improvisation from Chord Symbols #1–2** (p. 311)
6. **String Quartet** (p. 312)
7. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 313)
8. Individual Solo Repertoire



Reading Focus

- Page 308, #1: C major, staccato and legato articulation, single note melody over block chord accompaniment in LH, ii-V7-I chord progression
- Page 308, #2: C major, four-part chorale, ii-V7-I chord progression
- Page 309, #3: G major, chorale style



Week 25, Unit 25: Modes Related to Major and Minor

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 317).
2. Introduce **Lydian Mode** (p. 319).
3. Introduce **Playing Triads and Inversions in Lydian Mode** (p. 318).
4. Introduce **Harmonization in Lydian Mode** (p. 319).
5. Introduce **Improvisation from Chord Symbols in Lydian Mode** (p. 319).
6. Introduce *Lydian Nocturne* (pp 320–321).
7. Introduce **Mixolydian Mode** (p. 322).
8. Introduce **Playing Triads and Inversions in Mixolydian Mode** (p. 322).
9. Introduce **Harmonization in Mixolydian Mode** (p. 323).
10. Introduce **Improvisation from Chord Symbols in Mixolydian Mode** (p. 323).
11. Introduce **Vocal Accompaniment** (pp. 330–331).
12. Introduce **String Quartet** (p. 333).

Assignment

1. **Lydian Mode** (p. 319)
2. **Playing Triads and Inversions in Lydian Mode** (p. 319)
3. **Harmonization in Lydian Mode** (p. 319)
4. **Improvisation from Chord Symbols in Lydian Mode** (p. 319)
5. *Lydian Nocturne* (pp 320–321)
6. **Mixolydian Mode** (p. 322)
7. **Playing Triads and Inversions in Mixolydian Mode** (p. 322)
8. **Harmonization in Mixolydian Mode** (p. 323)
9. **Improvisation from Chord Symbols in Mixolydian Mode** (p. 323)
10. **Vocal Accompaniment** (pp. 330–331)
11. **String Quartet** (p. 333)



Week 25, Unit 25: Modes Related to Major and Minor

Day 2

Lesson Plan

1. Introduce **Dorian Mode** (p. 324).
2. Introduce **Playing Triads and Inversions in Dorian Mode** (324).
3. Introduce **Harmonization in Dorian Mode** (p. 325).
4. Introduce **Improvisation from Chord Symbols in Dorian Mode** (p. 325).
5. Introduce ***Dorian Tarantella*** (pp 326–327).
6. Introduce **Phrygian Mode** (p. 328).
7. Introduce **Playing Triads and Inversions in Phrygian Mode** (p. 328).
8. Introduce **Harmonization in Phrygian Mode** (p. 329).
9. Introduce **Improvisation from Chord Symbols in Phrygian Mode** (p. 329).
10. Review **Vocal Accompaniment** (pp. 330–331).
11. Introduce **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 332).
12. Review **String Quartet** (p. 333).



Assignment

1. **Dorian Mode** (p. 324)
2. **Playing Triads and Inversions in Dorian Mode** (324)
3. **Harmonization in Dorian Mode** (p. 325)
4. **Improvisation from Chord Symbols in Dorian Mode** (p. 325)
5. ***Dorian Tarantella*** (pp 326–327)
6. **Phrygian Mode** (p. 328)
7. **Playing Triads and Inversions in Phrygian Mode** (p. 328)
8. **Harmonization in Phrygian Mode** (p. 329)
9. **Improvisation from Chord Symbols in Phrygian Mode** (p. 329)
10. **Vocal Accompaniment** (pp. 330–331)
11. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 332)
12. **String Quartet** (p. 333)



Week 25, Unit 25: Modes Related to Major and Minor

Day 3

Lesson Plan

1. Review **Lydian Mode** (p. 318).
2. Review ***Lydian Nocturne*** (pp. 320–321).
3. Review **Mixolydian Mode** (p. 322).
4. Review **Dorian Mode** (p. 324).
5. Review ***Dorian Tarantella*** (pp. 326–327).
6. Review **Phrygian Mode** (p. 328).
7. Review **Vocal Accompaniment** (pp. 330–331).
8. Review **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 332).
9. Review **String Quartet** (p. 333).

Assignment

1. **Lydian Mode** (p. 318)
2. ***Lydian Nocturne*** (pp. 320–321)
3. **Mixolydian Mode** (p. 322)
4. **Dorian Mode** (p. 324)
5. ***Dorian Tarantella*** (pp. 326–327)
6. **Phrygian Mode** (p. 328)
7. **Vocal Accompaniment** (pp. 330–331)
8. **Choral Score Reading for Soprano, Alto, Tenor and Bass (SATB)** (p. 332)
9. **String Quartet** (p. 333)

Reading Focus

No reading examples in this unit



Week 26, Unit 26: Review

Day 1

Lesson Plan

1. Discuss objectives for the week (p. 334).
2. Introduce **Playing the ii7-V7-I7 Chord Progression** (p. 334).
3. Introduce **Toccata** (pp. 335–337).
4. Introduce **Band Score** (pp. 338–339).
5. Introduce **Practicing Harmonic Minor Scales (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340).
6. Introduce **Playing Diminished Seventh Arpeggios** (p. 340).
7. Introduce **Reading #1** (p. 341).
8. Introduce **Harmonization #1** (p. 342).
9. Begin **Review Worksheet** (pp. 343–344) and bring completed worksheet to next class.
10. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.
11. Announce date and contents of **Examination #6**.
 - a. Individual Solo Repertoire
 - b. Sight-reading
 - c. Harmonization with primary chords, secondary chords and secondary dominants
 - d. **Playing ii7-V7-I7 Chord Progression** (p. 304)
 - e. **Playing Harmonic Minor Scales and Arpeggios (Groups 1–3)** (pp. 295, 305, 340)
 - f. Choral (p. 332) or Instrumental (p. 333) Score Reading (or other material of the teacher's choice)



Assignment

1. **Playing the ii7-V7-I7 Chord Progression** (p. 334)
2. **Toccata** (pp. 335–337)
3. **Band Score** (pp. 338–339)
4. **Practicing Harmonic Minor Scales (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340)
5. **Playing Diminished Seventh Arpeggios** (p. 340)
6. **Reading #1** (p. 341)
7. **Harmonization #1** (p. 342)
8. **Review Worksheet** (pp. 343–344)
9. Individual Solo Repertoire



Week 26, Unit 26: Review

Day 2

Lesson Plan

1. Review **Playing the ii7-V7-I7 Chord Progression** (p. 334).
2. Review **Toccatina** (pp. 335–337).
3. Review **Band Score** (pp. 338–339).
4. Introduce **Practicing Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340).
5. Review **Playing Diminished Seventh Arpeggios** (p. 340).
6. Introduce **Reading #2** (p. 341).
7. Introduce **Harmonization #2** (p. 342).
8. Discuss correct answers for **Review Worksheet** (pp. 343–344).
9. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the ii7-V7-I7 Chord Progression** (p. 334)
2. **Toccatina** (pp. 335–337)
3. **Band Score** (pp. 338–339)
4. **Practicing Minor Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340)
5. **Playing Diminished Seventh Arpeggios** (p. 340)
6. **Reading #2** (p. 341)
7. **Harmonization #2** (p. 342)
8. Individual Solo Repertoire



Week 26, Unit 26: Review

Day 3

Lesson Plan

1. Review **Playing the ii7-V7-I7 Chord Progression** (p. 334).
2. Review **Toccatina** (pp. 335–337).
3. Review **Band Score** (pp. 338–339).
4. Review **Practicing Harmonic Minor Scales and Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340).
5. Review **Playing Diminished Seventh Arpeggios** (p. 340).
6. Work on the individual student's solo repertoire from this unit, previous units or **Supplementary Solo Repertoire** section.

Assignment

1. **Playing the ii7-V7-I7 Chord Progression** (p. 334)
2. **Toccatina** (pp. 335–337)
3. **Band Score** (pp. 338–339)
4. **Practicing Harmonic Minor Scales and Arpeggios (Group 3 Keys): F#, C#, G#, B-flat and E-flat** (p. 340)
5. **Playing Diminished Seventh Arpeggios** (p. 340)
6. Individual Solo Repertoire

Reading Focus

- Page 341 #1: G major, note against note, staccato and legato articulation, Classical style
- Page 341 #2: D major, staccato and legato articulation, single note melody over block chord accompaniment in LH, Classical style



Examination #6

The sixth examination should be administered individually to each student either during the last class period of the week or during another scheduled time. The exam should be announced in plenty of time to allow the student adequate preparation time.

1. Individual Solo Repertoire: Students should play a repertoire piece of their choice from Units 24–26 or **Supplementary Solo Repertoire** (pp. 345–377).
2. Sight-reading: Give students 3–5 minutes to study an example of the teacher's choice.
3. Harmonization with primary chords, secondary chords and secondary dominants: Give students 5–7 minutes to study and harmonize an example of the teacher's choice with the indicated chords. Play using an appropriate accompaniment style.
4. **Playing ii7-V7-I7 Chord Progression** (p. 304): Ask students to play the chord progression in two different major keys.
5. **Playing Harmonic Minor Scales and Arpeggios (Groups 1–3)** (pp. 295, 305, 340): Ask students to play scales and arpeggios in two different major keys.
6. Choral (p. 332) or Instrumental (p. 333) Score Reading (or other material of the teacher's choice): Students should prepare the example prior to the exam.

