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

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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)

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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)

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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**

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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)

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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

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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.

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