

Winter TEST Requirements	Requirement Description	Notes
GRADE 1		
Scales	G major scale, 1 octave	Quarter notes mm=60
	A & D major 1 octave Arpeggios only	Quarter notes mm=60
Song 1	Mary had a Little Lamb (Suzuki Supplemental #1A - Download from ABC)	Metronome marking on sheet.
Song 2	Lightly Row (Suzuki #2)	Metronome marking in book.
GRADE 1/2 SPLIT		
Scales	G major scale, 2 octaves. G major arpeggio 2 octaves	Eighth notes Slurred Two mm=72 Triplets Slurred Three mm=72
	G minor melodic and harmonic scales, one octave. G minor arpeggio one octave.	Eighth notes Slurred Two mm=72 Triplets Slurred Three mm=72
Song 1	Go Tell Aunt Rhody #4 Suzuki Book 1	Metronome marking in book.
Song 2	The Clown Suzuki Supplemental 3A. Download from ABC Website	Metronome marking on sheet.
GRADE 3		
Scales	A major scale, two octaves. A major arpeggio, two octaves.	Slurred 2 and in eighth notes. mm=80 Slurred 3 and in triplets. mm=80
	A minor harmonic and melodic scale, one octave. A minor arpeggio, one octave.	Slurred 2 and in eighth notes. mm=80 Slurred 3 and in triplets. mm=80
Song 1	Suzuki Supplemental #2A Frere Jacques	Metronome marking on sheet.
Song 2	May Song, Suzuki Book 1.	Metronome marking in book.
GRADE 4-6		
Scales	B major scale, two octaves. B major arpeggio, two octaves.	Four slurred eighth notes mm=96 nine slurred triplets mm=96
	B minor melodic and harmonic scales, two octaves. B minor arpeggio, two octaves.	Four slurred eighth notes mm=96 nine slurred triplets mm=96
Song 1	Long Long Ago Theme and Variation, Suzuki Book Two.	Metronome marking in book.
Song 2	Gavotte by JB Lully, Suzuki Book Two.	Metronome marking in book.
GRADE 7-12		
Scales	C major scale in third position, two octaves and C major arpeggio, two octaves.	Seperate quarter notes and in third position. mm=82
	C minor harmonic and melodic scale, two octaves and C minor arpeggio, two octaves.	Seperate quarter notes and in third position. mm=82
Song 1	Two Gavottes by JS Bach from Suzuki Book 3.	Metronome marking in book.
Song 2	Gavotte in G minor from Suzuki Book 3.	Metronome marking in book.

CORNERSTONE 7-WEEK LESSON PLAN • ALL GRADES

	WEEK 1		WEEK 2		WEEK 3	
	February 9 & 11		February 16 & 18		February 23 & 25	
Lesson Plan	Tuesday	Thursday	Tuesday	Thursday	Tuesday	Thursday
GRADE 1						
Warm up	Up, Down, Banana Open strings, quarter notes. Dynamics.	Up, Down, Banana Call & Response on open strings. Dynamics.	Bunny Bowgrip. Open strings, quarter notes, pizzicato.	Bunny Bowgrip. Call & Response on open strings, pizzicato.	Posture Puppet. Mixed Call & Response with open strings, bowed/pizz.	Posture Puppet. Mixed Call & Response with open strings, bowed/pizz.
Today's Plan	Introduce New Piece: Mary had a Little Lamb.	Continue Mary had a Little Lamb. Introducing 3rd & 4th divisions	Putting together Mary, introducing G major scale (divided)	Run Mary. Perfect, vary dynamics? Perfect 5 notes of G major.	Run Mary. Run G+ partial, Introduce remaining notes. Introduce D+ Arpeggio.	Run Mary. Run G+ full. Perfecting D+ Arpeggio.
Review/Refine	Examples played by Miss V. Sing with Miss V, while she is playing.	Review divisions 1 & 2. Perfecting, addressing difficult areas.	Review divisions 1-2 and 3-4. Put together. Refine. Half of class plays for other half.	Play through Mary. Correct errors as necessary. Review G+ 1st 5 notes.	Review Mary. Run/Perfect G+ first 5 notes. Add remaining notes. Work on remaining notes. Introduce D+	Review Mary. Run/Perfect G+ Review D+ Arpeggio
Main Focus & Work	Divide and conquer explained, work on 1st & 2nd division. 'Ghosting' without bow, fingers only while singing.	Primary focus on 1st, 2nd division, refining posture, intonations, bowing. Introduce and try 3rd/4th division.	Introducing G major scale. Up to 5th only.	Perfect G+ 1st 5 notes. Correct/observe struggling students.	Perfect G+ first 5 notes, add and work on remaining notes. Introduce D+ Arpeggio, divide/conquer.	Review Mary. Monitor tempo, bowing, intonation. Run/Perfect G+. Aim for tempo. Review D+ Arpeggio, divide/conquer, add missing note(s).

	WEEK 1		WEEK 2		WEEK 3	
	February 9 & 11		February 16 & 18		February 23 & 25	
Lesson Plan	Tuesday	Thursday	Tuesday	Thursday	Tuesday	Thursday
Summarize	Sing along as a group again.	Sing along as a group again. Emphasize work on 3rd/4th for homework, plus putting it together.	Keep working on Mary and perfect 5 notes of G major. <i>Bucket Drum Rhythmic Play & Leadership!</i>	Focus on G+ and Mary perfection.	Keep playing through Mary. Perfect G+ Review Arpeggio.	Try Mary slower/faster at home. Perfect G+ scale w/ metronome. Work on consistency moving note to note in D+ Arpeggio.
GRADE 1/2 SPLIT						
Warm up	Up Down Banana!	Up Down Banana!	Up Bow! Down Bow! (Red Light Green Light). Open string eighth note rhythm.	Up Bow! Down Bow! (Red Light Green Light). Open string eighth note rhythm.	Half Step or Whole Step? G major scale quarter notes in a two part round to create parallel thirds).	Half Step or Whole Step? G major scale quarter notes in a two part round to create parallel thirds).
Today's Plan	Introducing Go Tell Aunt Rhody. Listening to live example and singing along to the melody and lyrics. Learn the notes for the A section of the song.	Work through A section of Go Tell Aunt Rhody. Perfect the rhythm and posture. Introduce G major scale 1st octave in eighth notes.	Run through A section of Go Tell Aunt Rhody again. Fix any rhythm or intonation problems. Introduce the second octave of the G major scale.	Keep working through the second octave of G major scale paying special attention to finger patterns. Work through B section of Aunt Rhody.	Run through all of Go Tell Aunt Rhody. Run through G major scale two octaves. Perfect rhythm, dynamic and intonation issues as they arise.	Introduce the G major arpeggio and the triplet rhythm. Run through Go Tell Aunt Rhody and perfect it.
Review/Refine	Posture, intonation and rhythm with the new piece.	Review Aunt Rhody A section. Review G major scale 1st octave.	Refine eighth note G major scale with correct bowing. Refine Go Tell Aunt Rhody A section.	Refine the intonation of the second octave paying special attention to half steps between first and second finger. Run through A section of Aunt Rhody.	Refine the intonation, dynamics and rhythm issues of Go Tell Aunt Rhody. Review the finger patterns and eighth note slurs for G major scale.	Review all of Go Tell Aunt Rhody and make sure all bowings match up and good posture is maintained during the performance. Run through with piano.
Main Focus & Work	Work on the A section of Aunt Rhody. Also paying close attention to the posture and bow grip while playing.	Adding eighth notes and introducing slurs for the G major scale. Perfecting A section of Go Tell Aunt Rhody.	Main focus will be intonation in the second octave of the G major scale (difference between half steps and whole steps finger pattern. Finger pattern #1 WS WS HS is first octave of G major and Finger pattern #2 WS HS WS is in the second octave. Introducing the second half (B section of Go Tell Aunt Rhody).	Keep working through intonation in the scale. We will first play the second octave in quarter notes before playing them in eighth notes and then later adding the slurs. After running through A section of Aunt Rhody we will focus on the B section of Aunt Rhody.	Putting it all together! The focus will be trying to run through all of the scale and the repertoire piece for today.	Main focus will be the finger pattern and triplet rhythm of the arpeggio. We will focus on the intonation as well as the three note slur patterns for the arpeggio.
Summarize	We sang and listened to the complete song of Go Tell Aunt Rhody. We know are learning the A section.	We reviewed A section of Go Tell Aunt Rhody and we introduced the G major scale we learned last year in eighth notes.	We introduced the second octave of G major scale and the B section of Go Tell Aunt Rhody.	We worked through mostly the second octave of the G major scale and the B section of Aunt Rhody.	Drum Activity! Eighth note and triplet note rhythm patterns.	Drum Activity! Eighth note and triplet note rhythm patterns.
GRADE 3						
Warm up	Call and response. Open strings in eighth note and triplet rhythms.	Call and response. Open strings in eighth note and triplet rhythms.	Upbow! Downbow! Tremolo! Pizzicato eighth note and triplets on open strings	Upbow! Downbow! Tremolo! Pizzicato eighth note and triplets on open strings	Warm up two voice round with A major scale two octaves.	Warm up two and three voice with A major scale two octaves.
Today's Plan	Listen to Frere Jacques and sing along with the lyrics. Work through A section of Frere Jacques.	Work through A section of Frere Jacques and begin learning the B section. Keep working on slurs and bowings for both the scale and Frere Jacques.	Begin the first octave of A major scale. Begin learning finger pattern #3: WS WS WS. Review Frere Jacques and run through it as a class.	Play through all two octaves of the A major scale Run through Frere Jacques in unison and then begin playing it as a two voice round.	We will introduce the May Song from Suzuki book one. We will listen to a live example and learn the A section of the song. We will learn about the dotted quarter note and eighth note rhythm.	We will run through the A section of May Song and we will introduce the last five notes of the A minor melodic scale. We will talk about the changing finger patterns (ascending and descending).
Review/Refine	Review the A major scale second part of the octave as it is the same as what we learned in Grade one.	Review and refine bow grip, posture and bowings while performing the A section of Frere Jacques and the second octave of the A major scale.	Review Frere Jacques for the rhythms un through it in class and be sure they are all playing in unison.	Reviewing the two octave A major scale and refine the intonation.	We are going to refine the idea of the dotted quarter and eighth note rhythm.	We are going to perfect the A section of May Song paying special attention to the bowings and the rhythm.
Main Focus & Work	We will work on slurs in Frere Jacques as well as adding eighth note slurs to the second octave of the A major scale.	We will introduce B section of Frere Jacques and continue to perfect both the scale and the eighth note rhythms.	Focus on finger pattern #3 WS WS WS the shape of the left hand and the intonation of that particular pattern. Demonstrate how it applies in the A major scale.	What is a round? Introduce the concept and after running through Frere Jacques in unison before beginning it as a round. Play through as a two voice round.	We will work on the dotted quarter and eighth note rhythm and the A section of May Song. We will work on the first five notes of the A minor scale.	Focus on the changing finger patterns of the last five notes of the A minor melodic scale. Run through and perfect the A section of May Song.
Summarize	We learned a new piece today! Learned A section of Frere Jacques and reviewed second octave of A major scale in eighth notes.	We learned the B section of Frere Jacques. Be sure to pay attention to bowings and intonation for the scale as well.	We learned the first octave of A major scale and finger pattern #3. We played through Frere Jacques.	We learned what a round is and ran through Frere Jacques in two parts. We reviewed and ran through the two octave A major scale.	We learned about the dotted quarter/eighth note rhythm of the A section in May Song. We started the first five notes of the A minor scale.	We learned the last five notes of the A minor melodic scale and we perfected the A section of the May Song.
GRADE 4-6						

	WEEK 1		WEEK 2		WEEK 3	
	February 9 & 11		February 16 & 18		February 23 & 25	
Lesson Plan	Tuesday	Thursday	Tuesday	Thursday	Tuesday	Thursday
Warm up	Warm up eighth note and triplet rhythms on open strings.	Warm up eighth note and triplet rhythms on open strings.	Warm up slurred and staccato eighth note open string crossings.	Warm up slurred and staccato eighth note open string crossings.	Up bow! Down bow! Tremolo! (Red light or Green light style).	Up bow! Down bow! Tremolo! (Red light or Green light style).
Today's Plan	We will introduce the first octave of the B major scale. We will introduce the Theme from Long Long Ago.	We will go over the Theme from the Long Long Ago paying special attention to quarter note and eighth note rhythm. We will also practice the B major scale.	We will introduce the Variation #1 from Long Long Ago and work on the bowings which are two slurred eighth note and two staccato eighth notes.	We will continue to work through the bowing and rhythm patterns for Variation 1. We will introduce the two octave B major arpeggio in triplets.	Today we are running through the Long Long Ago Theme and then the Variation. We will introduce the B minor melodic scale.	We will play through Long Long Ago Theme and Variation with piano. We will introduce the second octave of the B minor melodic scale.
Review/Refine	We will review and refine the finger patterns for the scale and the Long Long Ago Theme.	We will review and perfect the rhythm in Long Long Ago Theme. We will perfect the intonation of the B major scale.	We will be reviewing the B major scale and adding 4 eighth note slurs. We will also pay special attention to the changing finger patterns and intonation.	We will review and perfect the bowing and rhythm patterns from Long Long Ago Variation #1.	We will run through all of Long Long Ago Theme and Variation #1. We will perfect the bowing patterns in Variation #1 and work on the intonation and posture as well.	Playing through the Long Long Ago Theme and Variation with piano. We will pay special attention to performance playing and posture.
Main Focus & Work	Our focus today will be intonation of Long Long Ago Theme and first octave of B major scale.	Our focus will be the quarter and eighth note rhythms found in the Long Long Ago Theme and we will review the intonation of the B major scale.	Our focus today will be on bowing and the different styles of articulation found in the Variation of Long Long Ago.	Our main focus today will be the intonation and slurred triplets for the B major arpeggio. We will continue to refine the bowing and rhythm patterns for Variation #1.	We will focus today on the changing finger patterns and intonation for the B minor melodic scale. We will begin only the first octave today. We will then run through Long Long Ago Theme and Variation.	We will focus on the second octave of B minor melodic scale and we will also focus on performance style playing with the Long Long Ago with piano.
Summarize	We learned the Theme of the Long Long Ago and the first octave of the B major scale.	We reviewed the rhythms in Long Long Ago and the entire B major scale.	We began learning the Variation #1 from Long Long Ago and added 4 eighth note slurs to the two octave B major scale.	We learned the B major two octave arpeggio with triplets and slurs. We continued to work on the Variation #1.	Drums! Eighth note, triplet and dotted rhythm patterns. Call and response game.	Drums! Eighth note, triplet and dotted rhythm patterns. Call and response game.
GRADE 7-12						
Warm up	Open string and tuning warmup. Call and response rhythmic patterns.	Open string and tuning warmup. Call and response rhythmic patterns.	Improvisation group. (Each child gets a chance to improvise and pas on their idea to the other).	Improvisation group. (Each child gets a chance to improvise and pas on their idea to the other).	Tremolo! Glissando! Improvisation game adding these effects.	Tremolo! Glissando! Improvisation game adding these effects.
Today's Plan	We will begin the first Gavotte by Bach in the Suzuki Book three. We will work on the A section of the Gavotte.	We will introduce shifting and the concept of third position. We will apply this when learning the two octave C major scale. We will then run through the A section of the Gavotte.	We will introduce the B section of the first Gavotte. We will also run through the A section and perfect the C major scale in third position.	We will run through the complete Gavotte in Suzuki Book Three. We will begin learning the two octave C major arpeggio in third position and then run through the two octave C major scale as well.	We will begin learning the A section of the second Gavotte in Suzuki Book Three. We will review the shifting exercise and begin learning the C melodic minor scale.	We will perfect the A section of the second Gavotte and perfect the C minor melodic scale. We will begin learning the C minor arpeggio in third position.
Review/Refine	We will review different bowing and eighth note patterns we have encountered in previous Gavottes.	We will review the bowing and rhythmic patterns of the A section of the Gavotte.	We will review and perfect the C major scale, shifting to third position as well as the rhythmic patterns of the A section of the Gavotte.	We will run through the complete first Gavotte as well as running through the C major scale paying special attention to shifting and intonation.	We will review the shifting exercise and third position as was introduced last week.	We will review the bowing and rhythmic patterns as well as the articulation in the A section of the second Gavotte. We will be reviewing the C minor scale.
Main Focus & Work	We will begin learning the A section of the Gavotte with the bowing patterns. Our focus is on the rhythmic patterns and the bowings.	Our focus today will be shifting and third position left hand technique. Intonation work will be emphasized.	We will keep perfecting the bowing patterns of the Gavotte in both A and B sections. We will focus on the note changes (accidentals) in the B section of the Gavotte.	Our focus will be on the intonation of the C major arpeggio as well as the shifting exercises. Also we will run through the complete first Gavotte with piano.	We will focus on the intonation and the finger patterns of the C minor melodic scale. We will perfect shifting to third position. We will also focus on learning the A section of the second Gavotte.	We will perfect the A section of the second Gavotte paying special attention to bowing patterns and articulation. We will focus on the intonation of the C minor scale.
Summarize	We learned the A section of the Gavotte by J.S. Bach.	We learned about third position and shifting along with the two octave C major scale. We ran through the A section of the Gavotte.	We learned the B section of the Gavotte. We ran through the two octave C major scale in third position.	We ran through the complete first Gavotte and we also reviewed the C major scale and learned the C major arpeggio two octaves in third position.	We learned the C minor melodic scale two octaves and we also learned the A section of the second Gavotte.	We reviewed the C minor melodic scale and the A section of the second Gavotte. We also began learning the C minor arpeggio.