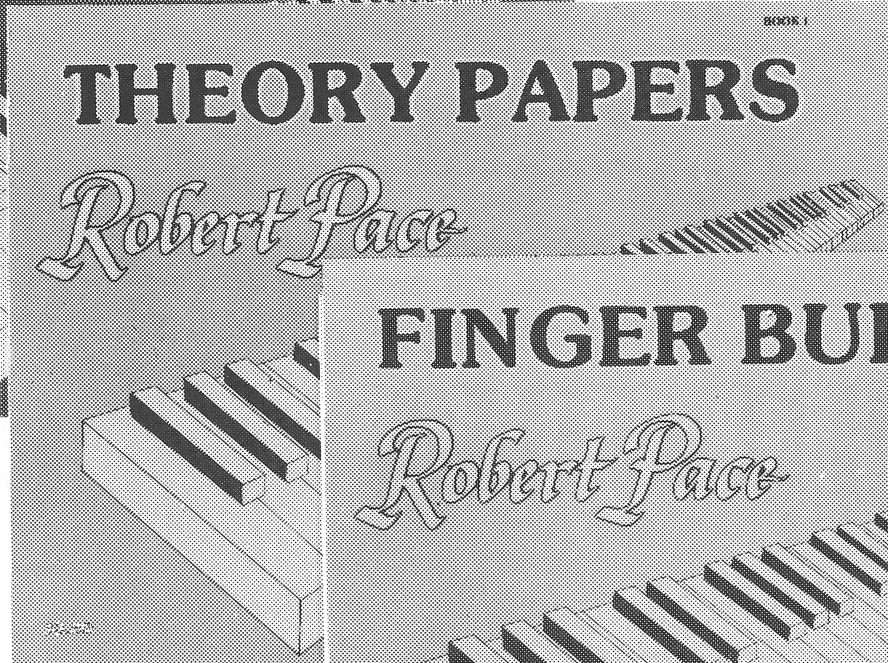


Teachers Guide



Robert Pace

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Dear Teachers,

This is a copy of the beginning section of the *Teachers' Guide* for the original Robert Pace four-book piano series. These several pages give an excellent overview of the content, structure, and teaching style of the series.

Between 2007 – 2010, Dr. Pace revised the series' first three levels, adding modifications and improvements based on years of testing and observation. Dr. Pace's revisions pertain mainly to pages that follow page 11. Thus, pages 2-11 of the original *Guide* correspond well with the newer books.

If you have any questions about any of the Pace materials, please feel free to contact us at: info@leerobertsmusic.com.

Best regards,

Dr. Cynthia Pace
Lee Roberts Music Publications, Inc.

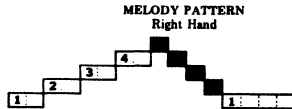
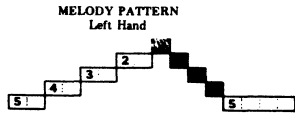
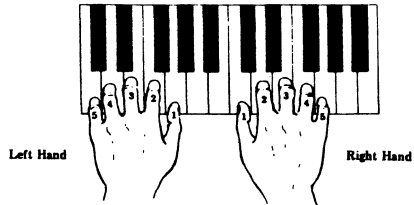


Revised Books

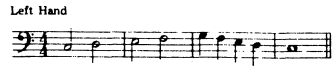
UP AND DOWN

ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		

1. "Shape" the melody pattern in the air as you sing the finger numbers. (Notice this melody moves by *steps*.)
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.



Here is another place to play "Up and Down" on the white keys.



Teacher's Music



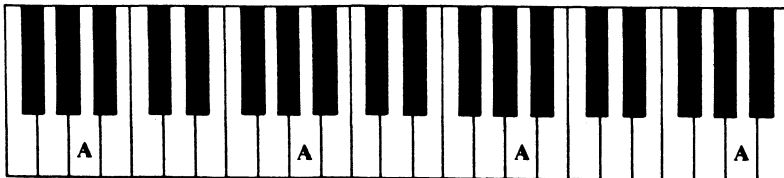
2121

TP

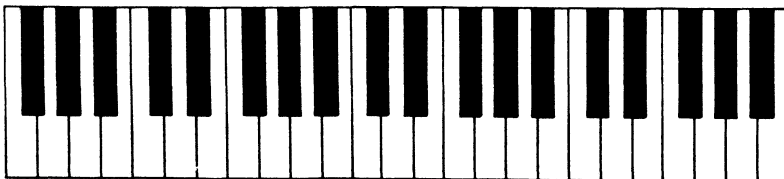
2

ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		

Fill in the missing note names.



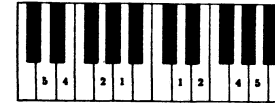
Fill in all of the note names.



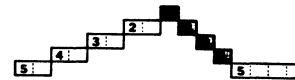
UP AND DOWN

ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		

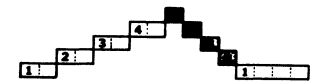
1. "Shape" the melody pattern in the air as you sing the finger numbers. Notice this melody moves by *steps*.
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.



MELODY PATTERN Left Hand



MELODY PATTERN Right Hand



Here is another place to play "Up and Down."



Teacher's Music



2311

FB

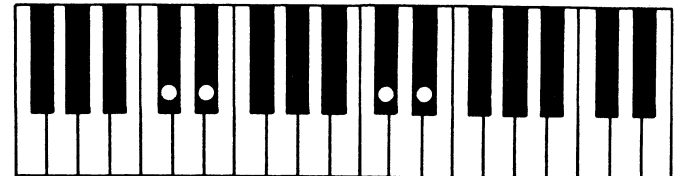
2

This Finger Builder will help you get better control of your fingers. Begin with either hand and repeat each exercise as many times as you wish. Each day try to make it smoother and just a little faster. Feel the weight in the tips of your fingers as you play smoothly with curved fingers.

ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		

Left Hand

Right Hand



Ex.



Ex.



FB* Introduce FB first so that students get the feel of the keyboard and begin to develop finger coordination. Have them place the tips of their fingers together, then number each finger in order as they wiggle it. Next, call the numbers at random as a "finger wiggling game" and suggest that the students try this each day at home to gain further skill.

Identify the "twins" and "triplets" of the keyboard (groups of 2 and 3 black keys) and show how to find them by touch rather than sight. These should be practiced each day at home during the first three or four weeks.

The exercises in FB should be practiced several times each day, both high and low, as well as in the middle of the keyboard. Have the children play these slowly as they learn how to transfer the weight from one finger to the next. By having a slight pulling sensation as they depress each key, they will develop firm knuckles and a curved finger position. Once they get the "feel" of a proper hand position they should look at the page, not their fingers, as they practice, since this is the skill necessary for effective music reading. They should now turn to UP AND DOWN in MP.

MP Present the materials from MP to students in terms of certain basic concepts which will be reapplied over and over in many similar, yet slightly different ways. For example, on this page show them how melodies may go up and down by steps as they "shape" the melody in the air and sing it. Also, make students aware that melodies have both long and short notes coming down, with the last note being the longest. Let them see that this melody is on all white keys and may be transposed to another place, as indicated by the second keyboard, and played again on the white keys.

CM Here students gain additional experience in playing and transposing UP AND DOWN to D and A major (one black key in the middle). They should also play this high and low as well as explore additional keys. Each time they play it, however, they should look at the melody pattern on the page and sing the finger numbers.

TP Have your students practice Name-A-Note at home each day. They say each note name as they play it with their pointer finger.

*Throughout this guide, the following abbreviations will be used:

MP (Music for Piano), CM (Creative Music), TP (Theory Papers), FB (Finger Builders)

- FB Here students have further practice in learning to transfer the weight from one finger to the next in a three-tone pattern. Continue to stress that firm knuckles and nicely curved fingers are best achieved when one feels a slight pulling sensation as each tone is sounded. Once the notes are found and the hand position established, students should look at the page, not their fingers.
- MP This melody moves up and down by skips. Have the students clap the rhythm of "short" "short" "l o n g n o t e" as they walk the beat. Present the concept of inverting a pattern, as it is here, by demonstrating how something can be turned "upside-down". Both the original melody on all black keys and its transposition down a half step to all white keys should be played high, middle, and low on the keyboard.
- CM The two additional transpositions here let students practice SKIPS on all white keys and with one black note in the middle. They should look at the melodic pattern on the page as they play with nicely curved fingers.
- TP Name-A-Note, both at the lesson and at home, can be an enjoyable game. Again, have the student play it alone at home by saying a letter, then finding and playing that note.

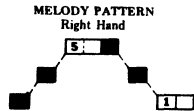
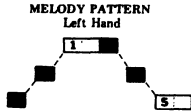
SKIPS

Since this melody pattern only uses every other tone, we say it "skips" up then down.

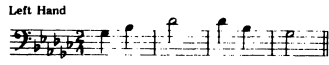
Again:

1. "Shape" the melody pattern in the air as you sing the finger numbers.
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							



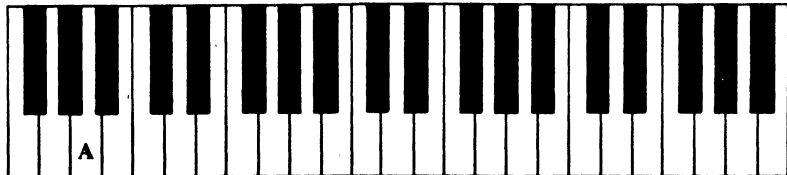
Now play "Skips" again using only the white keys shown here



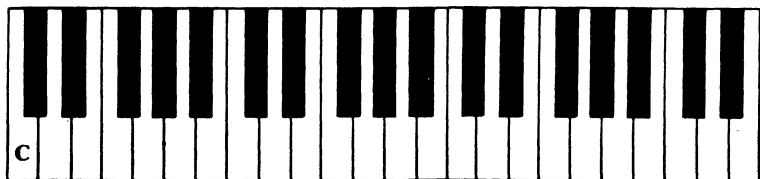
Teacher's Music



Print the names of the notes beginning with A.



Now print the note names beginning with C.



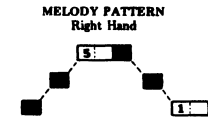
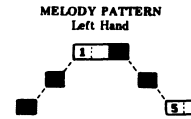
ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

SKIPS

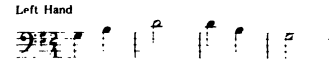
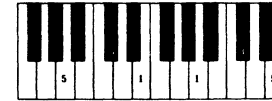
Again:

1. "Shape" the melody pattern in the air as you sing the finger numbers.
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.

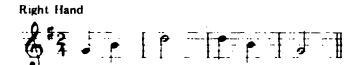
ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							



Now play "Skips" again using the keys shown here.



Teacher's Music



Don't rush, but each day try it a bit faster.

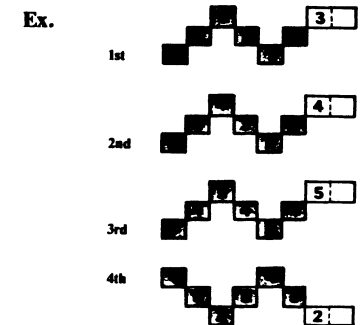
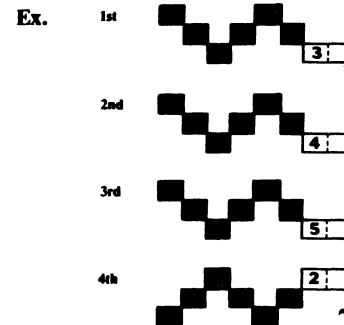
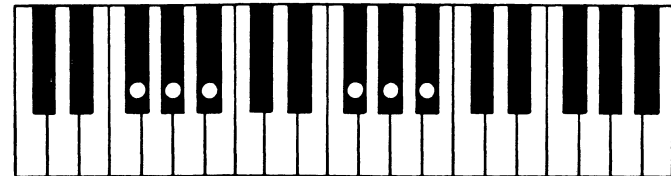
As you play each of these, think:

1. Nicely curved, firm fingers.
2. Don't lift them off the keys.
3. Pull slightly as you play the note.

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

Left Hand

Right Hand



SKIPS AND STEPS

Each day do the following as you practice:

- 1 "Shape" the melody pattern in the air as you sing the finger numbers (Look for the skips, repeated patterns and steps)
- 2 Sing the finger numbers — clap the rhythm
- 3 Play this on your arm as you move each finger and sing its number
- 4 Now sing the numbers and play it on the piano keyboard

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								



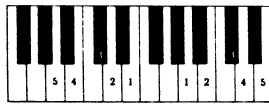
MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



Find these keys and play "Skips and Steps" again.



Left Hand



Teacher's Music

Right Hand

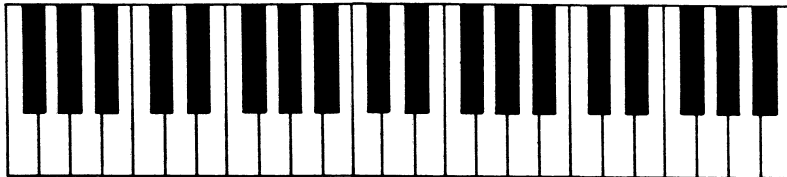


2121

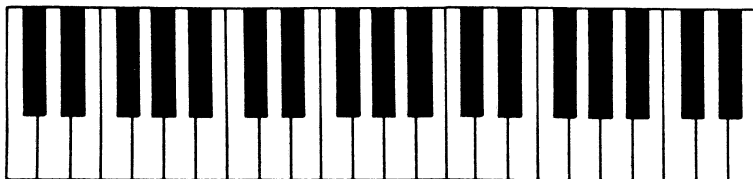
TP

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								

Print the letter names G, A, and B on all of the keys where they belong.



Print the letter names C, D, and E on this keyboard.



SKIPS AND STEPS

Each day do the following as you practice:

- 1 "Shape" the melody pattern in the air as you sing the finger numbers. Look for the skips, repeated patterns and steps.
- 2 Sing the finger numbers — clap the rhythm.
- 3 Play this on your arm as you move each finger and sing its number.
- 4 Now sing the numbers and play it on the piano keyboard.

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								



MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



Find these keys and play "Skips and Steps" again.

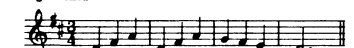


Left Hand



Teacher's Music

Right Hand



2311

FB

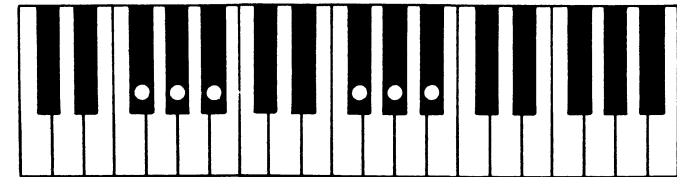
Use the following checklist:

1. Nicely curved fingers.
2. Feel the weight in the fingertips.
3. Feel like you are pulling towards yourself.
4. Each day play them a little faster.

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								

Left Hand

Right Hand



Ex.

1st



Ex.

1st



2nd



2nd



3rd



3rd



- MP Mention that melodies usually have both skips and steps as found on this page, and that a melodic pattern (here the first three notes) may be repeated, (called a repetition). The transposition here, which needs a black key for the middle tone, establishes the pattern for the first example in CM (again a black key for the middle tone).
- In teaching this, have students make a swinging motion or circles in the air to feel the "swing" of the triple meter. Use UP AND DOWN, page 2, as a "Tune Up" when introducing new material.
- CM Two additional keys for playing SKIPS AND STEPS appear here. Be sure students see the different placement of fingers on the keyboard. The first example involves two white keys, black, then two white, while the second is the reverse, with two black keys, a white, then two black.
- TP The continued note drill at the keyboard should be practiced both with and without looking at the keyboard. Show how the twins and triplets can be used as tactile guides for finding notes without looking at the keyboard. Home practice on this is important.
- FB Students should strive to develop accuracy, coordination, and speed as they practice their finger exercises each day. And, of course, they should continue to work on transferring the weight from one finger to the next.

5a

- MP SWINGING consists of both steps and repeated tones. Use a swinging or circular motion to establish the feeling of triple meter. Compare this with UP AND DOWN for the rhythmic differences. Then find the melodic similarities and differences (both move by steps but SWINGING has a repeated tone.) Students should play SWINGING with a slight accent on the first of each three-note group.
- CM The transposition of this page from A to A^b is a follow-up of the transposition on page 4 from D to D^b. Additional transpositions may also be assigned.
- TP Since this is the last page of the keyboard naming drill, it is important that students be able to find any key quickly. If a student is still unsure, suggest that Name-A-Note be played at home with another member of the family or a friend.
- FB This transposition using 3 white keys should first be practiced slowly with firm, well curved fingers, then gradually with changes from soft to loud and back to soft. Stress the importance of trying to play everything musically.

2326

SWINGING

Do this each day:

1. "Shape" the melody pattern in the air as you sing the finger numbers. (Here we have steps and one repeated tone.)
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number
4. Now sing the numbers and play it on the piano keyboard
Feel the "swing" of the melody.

ASSIGNED		COMPLETED		COMMENTS
WEEK	M T W Th F S Su	WEEK	M T W Th F S Su	
1st				
2nd				
3rd				



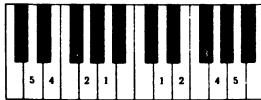
MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



Move each finger to the right and put your 3rd finger on the black key.
Now play "Swinging" in this new place



Left Hand

Teacher's Music

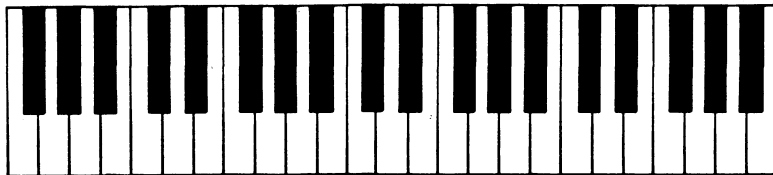
Right Hand

Teacher's Music

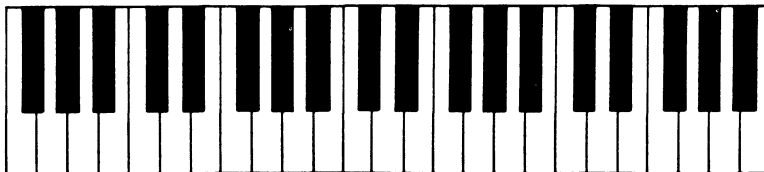
2121

ASSIGNED		COMPLETED		COMMENTS
WEEK	M T W Th F S Su	WEEK	M T W Th F S Su	
1st				
2nd				
3rd				

Print the letter names A, C, E, and G where they belong.



Print the letter names G, B, D, and F on this keyboard.



SWINGING

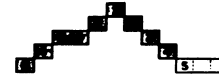
Do this each day:

1. "Shape" the melody pattern in the air as you sing the finger numbers. Here we have steps and one repeated tone.
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.
Feel the "swing" of the melody.

ASSIGNED		COMPLETED		COMMENTS
WEEK	M T W Th F S Su	WEEK	M T W Th F S Su	
1st				
2nd				
3rd				



MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



Now play "Swinging" in this new place.



Left Hand

Teacher's Music

Right Hand

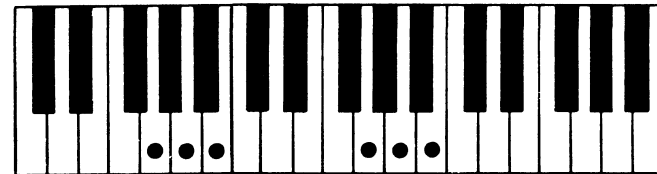
Teacher's Music

2311

ASSIGNED		COMPLETED		COMMENTS
WEEK	M T W Th F S Su	WEEK	M T W Th F S Su	
1st				
2nd				
3rd				

Use the same checklist but play on the white keys.

Left Hand Right Hand



Ex. 1st

2nd

3rd

Ex. 1st

2nd

3rd

OLD WOMAN

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								

- Each day:
1. "Shape" the melody pattern in the air as you sing the finger numbers. (Notice the skips, repeated pattern, repeated notes and steps.)
 2. Sing the finger numbers — clap the rhythm.
 3. Play this on your arm as you move each finger and sing its number
 4. Now sing the numbers and play it on the piano keyboard



MELODY PATTERN Left Hand

Old wo - man, old wo - man, will you mend my stock - ing?

MELODY PATTERN Right Hand

Old wo - man, old wo - man, will you mend my stock - ing?

Notice which finger uses the black key as you play "Old Woman" again.



Left Hand

Right Hand

Teacher's Music

2121

TP

SKIPS AND STEPS

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								



Write the fingering for both left and right hands in the blanks, then play in E Major.

Left Hand

Right Hand

SWINGING



Again, fill in the missing finger numbers, then play in F Major.

Left Hand

Right Hand

OLD WOMAN (Variation)

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								

- Each day:
1. "Shape" the melody pattern in the air as you sing the finger numbers. (Notice the skips, repeated pattern, repeated notes and steps.)
 2. Sing the finger numbers — clap the rhythm.
 3. Play this on your arm as you move each finger and sing its number.
 4. Now sing the numbers and play it on the piano keyboard.



MELODY PATTERN Left Hand

MELODY PATTERN Right Hand

Notice which finger uses the black key as you play "Old Woman" again.



Left Hand

Right Hand

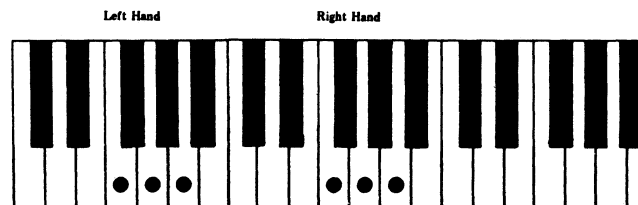
Teacher's Music

2311

FB

- Follow this checklist:
1. Have nicely curved fingers.
 2. Feel the weight in the fingertips.
 3. Feel like you are pulling towards yourself.
 4. Each day play a little faster.

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								



Ex. 1st

Ex. 2nd

Ex. 3rd

- MP OLD WOMAN This melody moves by skips, repeated tones and steps, and begins on the top note of a pattern which is repeated.
1. Compare the opening pattern with SKIPS on page 3. Notice the rhythmic change from "short" "short" "l o n g n o t e" to "l o n g n o t e" "short" "short".
 2. Singing the words "long-note, short-short" while clapping the rhythm will help students feel that rhythm. Also, they may use UP AND DOWN as a "tuneup" in preparation for playing OLD WOMAN.
- CM OLD WOMAN (variation) is the first example of changing the melodic design while keeping the same rhythm. Look for all of the changes and any similarities. Be sure students look at the melodic pattern while they play the first key and as they do the transpositions.
- TP Writing the finger numbers in the melodic diagram helps students relate the tactile (how the skips and steps feel to the fingers) to the visual (how it looks on the page.) Help students get started on these at the lesson by letting them fill in one or two numbers in each set. This will greatly facilitate homework. Or in some situations, they may do it right in class.
- FB Encourage students to practice each pattern on this page low and high, soft and loud, slow and a little faster. This is the groundwork for expressive and accurate performance at every level.

- MP OLD MAN - has skips, repeated tones and steps in addition to a repeated pattern. Melodic patterns may skip from the top to the middle tone, then skip back up to the top. This rhythm is "short, short, long-note" in contrast to the rhythm of OLD WOMAN. Again, compare the "shapes" of the melodies on pages 6 and 7, then clap the rhythms of pages 6 and 7. Find where they are the same. Next, explore the differences in these two melodies and look for any similarities (for example, they both begin on the top note and end on the bottom). Use only the first five notes of UP AND DOWN as a "tune-up" so that they will end on the first note of OLD MAN. Eyes on the page (not the hands) as they transpose!
- CM Just as the melodic pattern of OLD WOMAN was inverted, so it is again inverted in the variation of OLD MAN. Additional variations can be created by keeping the same rhythm but beginning on the middle tone.
- TP As students fill in the finger numbers, stress the difference in shape or contour of these two melodies. Both examples provide early experiences with different intervals (i.e. steps and skips).
- FB Students should try to develop more speed but never at the expense of accuracy, evenness, and a good hand position. Many children will want to try this and possibly the preceding exercises with both hands together.

OLD MAN

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

1. "Shape" the melody pattern in the air as you sing the finger numbers. (Notice this melody moves by skips and steps.)
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.



MELODY PATTERN
Left Hand



Buy a pear, bake a ham, make a cake for the old man.

MELODY PATTERN
Right Hand



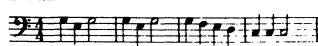
Buy a pear, bake a ham, make a cake for the old man.

Now slide each finger to the key just above. Your 3rd finger will play the only white note.



See how many different places you can play all of the songs you have learned so far. Just remember to play "Up and Down" in each place first so that you will know the right tones to use

Left Hand



Teacher's Music

Right Hand



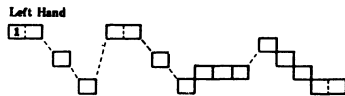
2121

OLD WOMAN

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							



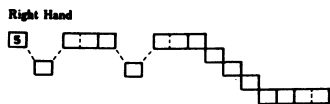
Fill in the fingering for the left hand of "Old Woman," then play in E Major.



OLD MAN



Fill in the right hand fingering for "Old Man" and play in D Major.



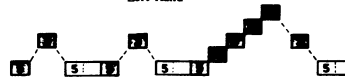
OLD MAN (Variation)

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

1. "Shape" the melody pattern in the air as you sing the finger numbers. Notice this melody moves by steps.
2. Sing the finger numbers — clap the rhythm.
3. Play this on your arm as you move each finger and sing its number.
4. Now sing the numbers and play it on the piano keyboard.



MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



See how many different places you can play all of the songs you have learned so far. Just remember to play "Up and Down" in each place first so that you will know the right tones to use.

Left Hand



Teacher's Music

Right Hand



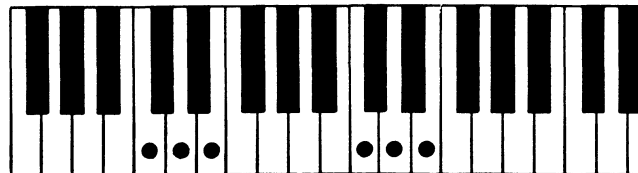
2311

As you play it faster be sure to curve the fingers and feel the weight in the tips. Now, review pages 4, 5 and 6.

ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

Left Hand

Right Hand



Ex.



Ex.



2310

MP Teachers should move rather quickly through MP pages 8, 9, 10 and 11, since the objective here is to give students their initial broad exposure to musical symbols with deeper understandings emerging gradually over a period of several weeks through continued and varied re-applications. Here are some basic points to stress:

1. The Grand Staff consists of a bass clef and a treble clef.
2. Each clef has five lines and four spaces, but additional lines or spaces may be used below, above, or between the treble and bass clefs for additional notes.
3. The musical alphabet uses only the letters from A to G.
4. Each line or space of the bass and treble clef has a letter name with a corresponding definite place on the keyboard.

CM Pages 8 and 9 of CM and page 8 of TP give students ample opportunity to write the musical alphabet in sequence from bass through the treble clef.

The following activities which are begun now and continued over a period of weeks will enable students to recognize any line or space without the aid of a jingle or crutch.

1. Chalkboard drill - Beginning with the first space in the bass clef, students should write the letters A, B, C, etc. diagonally across the grand staff on a chalkboard. The brackets as found on page 8 of CM and TP help students see the sequence from A to G.
2. Speed drill - The teacher points to various lines and spaces as students call out the letter names. For example, drill A, B, C in bass clef, then A, B, C in treble clef, but don't mix them at the outset.
3. Flash card drill - Again begin with bass clef first, then treble clef to give students practice in quickly identifying each line and space. Students must have their own deck of cards for practice at home now and for use in other music fundamentals activities in the future.
4. Writing Drill -- Students may also practice writing the ABC's on the grand staff with a crayon or felt tip pen on the back of the Theory Papers.

FB Page 8 - Students should practice each hand alone, then both hands at the same time in the high, middle and low registers of the piano. Also check for curved fingers and changes in dynamics.