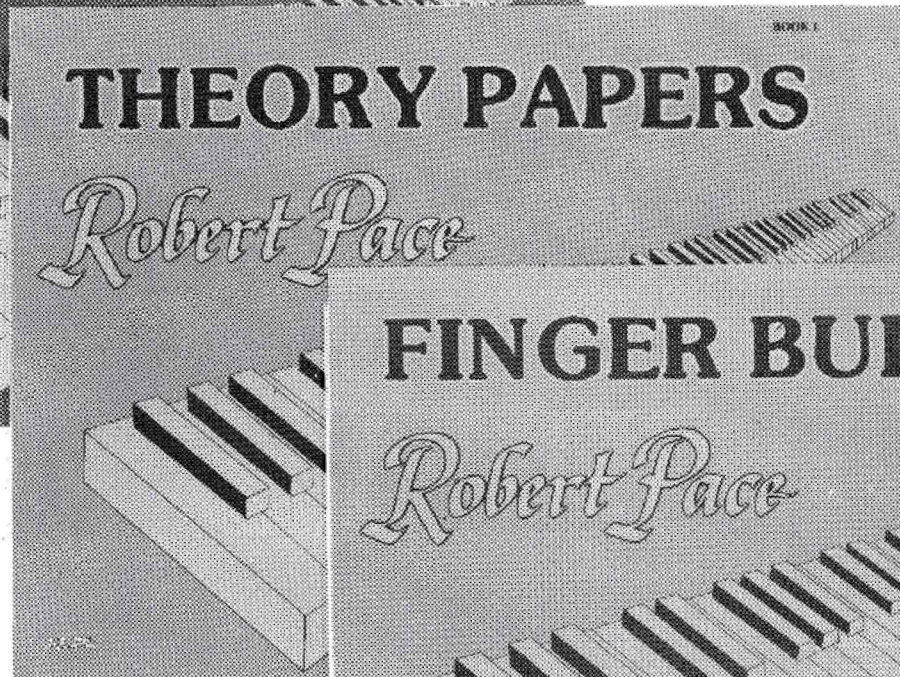


Teachers Guide



Robert Pace

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Dear Teachers,

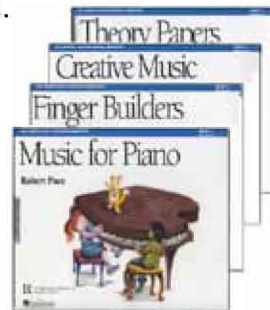
This is a copy of the beginning section of the *Teachers' Guide* for the original Robert Pace four-book piano series. These several pages give an excellent overview of the content, structure, and teaching style of the series.

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

FOREWORD

The TEACHERS' GUIDE is designed to simplify lesson planning and at the same time afford teachers maximum latitude in presenting the materials to students. Though not a series of lesson plans, it clearly shows basic teaching points and how the books are interrelated. The GUIDE contains reductions of the corresponding pages from MUSIC FOR PIANO, CREATIVE MUSIC, THEORY PAPERS and FINGER BUILDERS. The adjoining pages outline the main teaching points so that one can see at a glance the essential items to be presented. Space is provided on each page for additional notes by the teacher.

Assignments in music fundamentals, sightreading, improvisation and technic can be the same for all students at a particular level, thus saving time both in the preparation of practice forms and in teaching the lesson. Selections from the RECITAL SERIES should be employed to round out individual assignments. Writing out a large number of assignments by hand can be time consuming, so teachers may want to consider time saving devices such as typewriters or home computer-printers. The little "check-off box" at the top of each page of the student's books is a convenient daily practice reminder, and is generally used in conjunction with a composite assignment form.

The basic books, plus solos and duets from the RECITAL SERIES, provide the necessary variety of materials to meet the needs of any cross section of students. Just as you should not skim through the books, thereby running a risk of leaving out certain crucial elements in your teaching program, you should also guard against the other extreme of too much detailed explanation or assigned "busy work." Actually, how fast students will be able to move through the books depends in part on whether they have had MUSIC FOR MOPPETS and/or KINDER KEYBOARD. Children with this background will have a much broader awareness of music and will already have developed an eye-ear-finger coordination which will expedite their music learning. In effect they have received certain important pre-requisites which will enable them to proceed more easily through these books. For beginners without this experience, pages 2 through 11 of each book provide the essential concepts and activities to begin music study through the piano.

With thoughtful experience, each teacher will know how many examples of any given concept should be assigned to make certain that students understand the new idea. In other words, every student should complete at least some part of every page of every book.

Most teachers realize that what happens in the form of daily practice between lessons really determines each student's success or failure in music study. Here are a few points to keep in mind as you try to motivate them to do their very best:

Good readers learn faster since they perform each piece more accurately from the beginning, tend to be more independent, and probably will have music as part of their lifestyle. Therefore, the development of good reading skills should have a high priority in your teaching.

Using musical games in teaching rudiments, harmony, eartraining and various creative activities involves students in peer interaction which heightens their interest and develops greater independence. Students really enjoy these activities and find that learning music can be fun.

The time spent, both during the lesson and at home in daily practice, should be enjoyable. But students need to be made aware of this. For example, stress the thrill we experience from producing a beautiful tone or an interesting musical effect. Also help students realize the inner satisfaction they feel which comes from being able to create one's own music in a variety of styles and sounds. Their own creations are accomplishments of which they can be justly proud.

This kind of teaching makes students the center of their own learning so that they "know what they know." It also gives them the ability to transfer to each succeeding level those concepts previously learned. Structured, or "sequential" learning has no limits so that each person can grow and develop musically throughout his or her entire life. Perhaps even more important is the realization that these students can ultimately use music in any way they choose, be it strictly for their own personal pleasure, or as professional musicians.

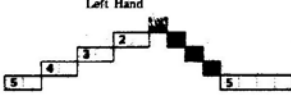
UP AND DOWN

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.

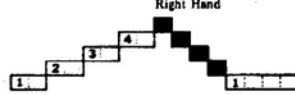
ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		



MELODY PATTERN
Left Hand



MELODY PATTERN
Right Hand



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



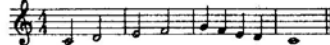
Left Hand



2121

Teacher's Music

Right Hand

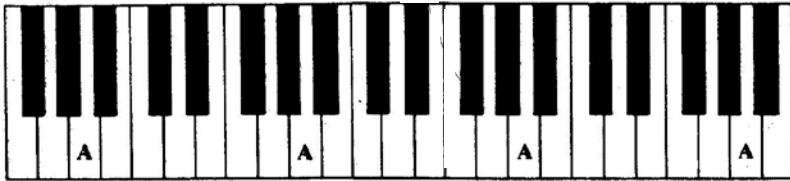


TP

2

Fill in the missing note names.

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



Fill in all of the note names.



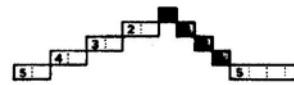
UP AND DOWN

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.

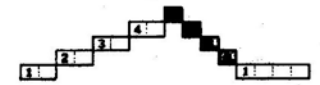
ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		



MELODY PATTERN
Left Hand



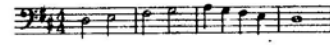
MELODY PATTERN
Right Hand



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



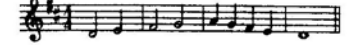
Left Hand



2111

Teacher's Music

Right Hand



FB

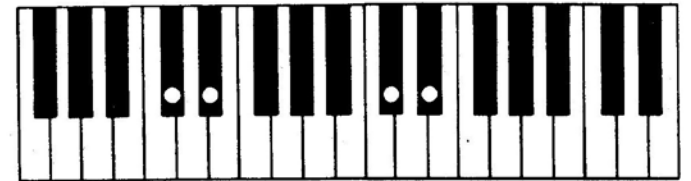
2

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.

1st



Ex.

1st



2nd



2nd



3rd



3rd



- 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	WEEK	M T W Th F S Su		
1st					
2nd					
3rd					



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



Left Hand Teacher's Music Right Hand

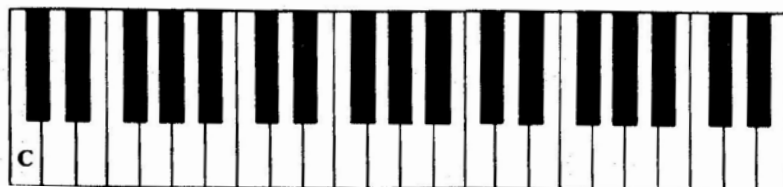
2121

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

Print the names of the notes beginning with A.



Now print the note names beginning with C.



SKIPS

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

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.



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



Left Hand Teacher's Music Right Hand

2311

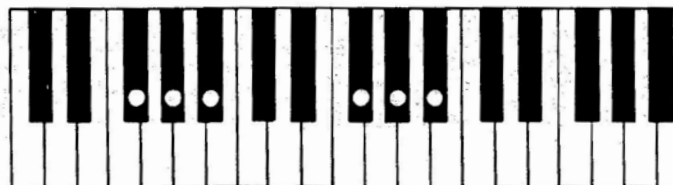
Don't rush, but each day try it a bit faster.

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

Left Hand Right Hand



Ex. 1st Ex. 1st

2nd 2nd

3rd 3rd

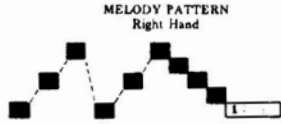
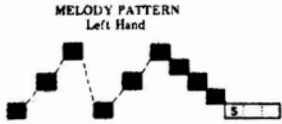
4th 4th

SKIPS AND STEPS

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

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.



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



Teacher's Music



1121

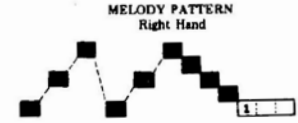
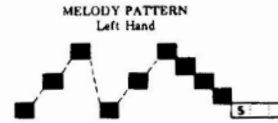
TP

SKIPS AND STEPS

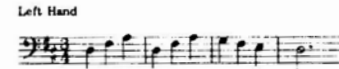
ASSIGNED	COMPLETED	COMMENTS
WEEK	M T W Th F S Su	
1st		
2nd		
3rd		

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.



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



Teacher's Music

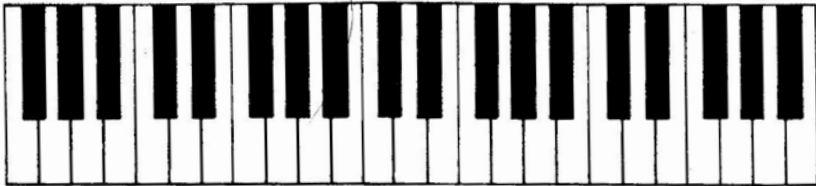


1111

FB

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

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



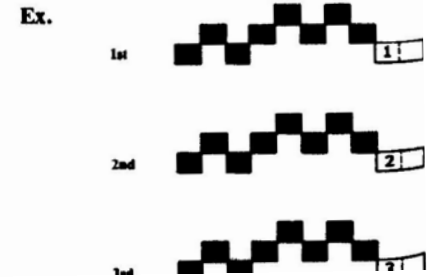
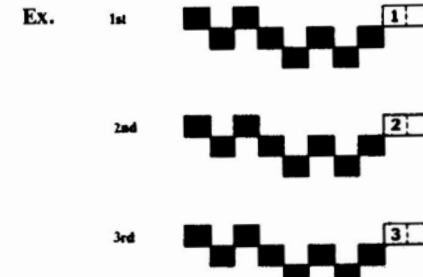
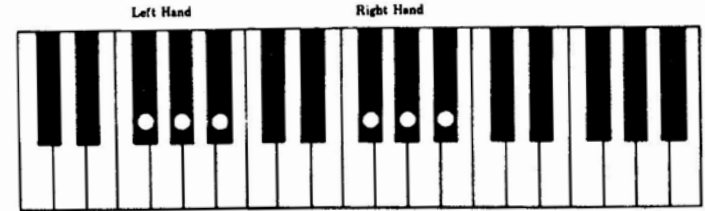
Print the letter names C, D, and E on this keyboard.



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		



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.

- 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.

MP

SWINGING

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

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.



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

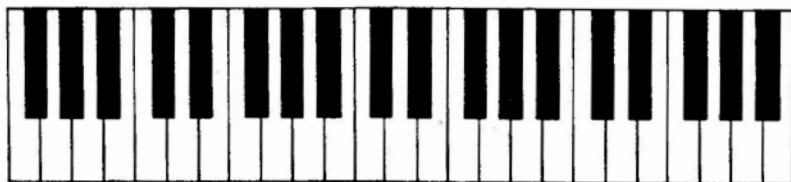
2121

TP

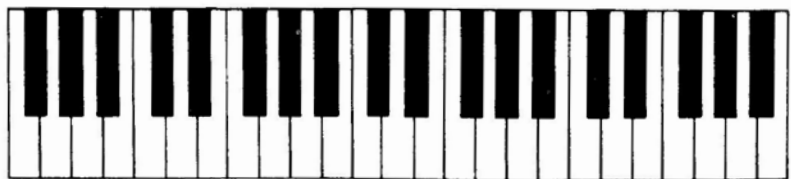
5

ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Sa	
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.



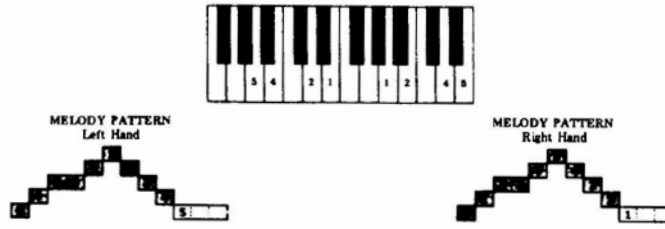
CM

SWINGING

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

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.



Now play "Swinging" in this new place.



Left Hand Teacher's Music Right Hand

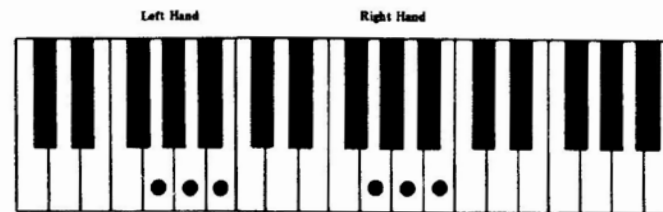
2311

FB

5

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

Use the same checklist but play on the white keys.



Ex. 1st Ex. 1st

2nd 2nd

3rd 3rd

MP

OLD WOMAN

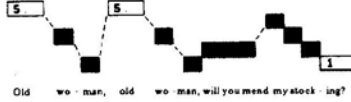
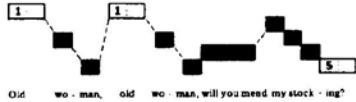
ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								

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



MELODY PATTERN
Left Hand

MELODY PATTERN
Right Hand



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

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.



Teacher's Music



Right Hand

2312

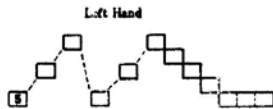
TP

SKIPS AND STEPS

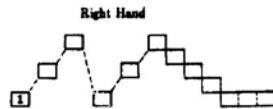
ASSIGNED	COMPLETED	COMMENTS						
WEEK	M	T	W	Th	F	S	Su	
1st								
2nd								
3rd								



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



Left Hand

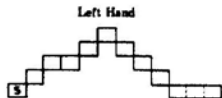


Right Hand

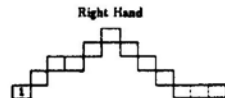
SWINGING



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



Left Hand



Right Hand

CM

OLD WOMAN (Variation)

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

- Each day:
- "Shape" the melody pattern in the air as you sing the finger numbers. Notice the skips, repeated pattern, repeated notes and steps.
 - Sing the finger numbers — clap the rhythm.
 - Play this on your arm as you move each finger and sing its number.
 - 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.



Teacher's Music



Right Hand

2311

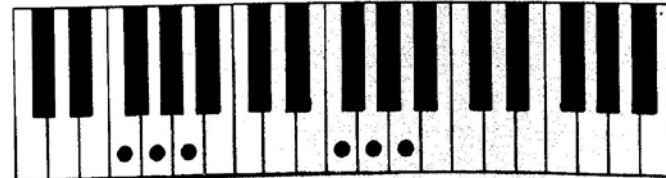
FB

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

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

Left Hand

Right Hand



Ex.



Ex.



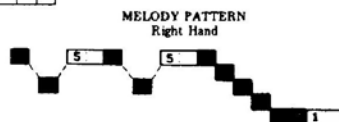
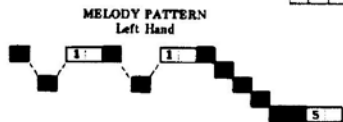
- MP OLD WOMAN This melody moves by skips, repeated tones and steps, and begins on the top note of a pattern which is repeated.
1. Compare the opening pattern with SKIPS on page 3. Notice the rhythmic change from "short" "short" "l o n g n o t e" to "l o n g n o t e" "short" "short".
 2. Singing the 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.



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

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

OLD WOMAN

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



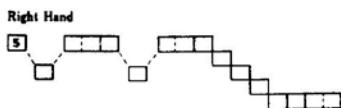
Fill in the fingering for the left hand of "Old Woman," then play in E Major.



OLD MAN



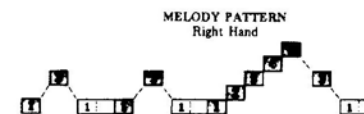
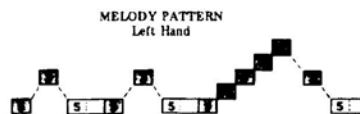
Fill in the right hand fingering for "Old Man" and play in D Major.



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.



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

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



THE GRAND STAFF

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

The letter names of the piano keyboard go from A to G. Play all of the A's, the B's, C's, etc.

The diagram shows a piano keyboard with letters A through G repeated across the keys. Below it is a grand staff consisting of a Treble or G Clef (top staff) and a Bass or F Clef (bottom staff). The notes A through G are written on the lines and spaces of both staves. Middle C is indicated by a vertical dashed line between the two staves. The notes are: Treble staff (A on line 1, B on space 1, C on line 2, D on space 2, E on line 3, F on space 3, G on line 4); Bass staff (C on space 4, D on line 5, E on space 5, F on line 6, G on space 6, A on line 1, B on space 1, C on line 2).

This is the *grand staff*. Learn the letter name of each line and space. Find each one on your piano.

2121

TP

GRAND STAFF

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

This is the *grand staff*. Fill in the missing letter names. Find each one on your piano.

The diagram is similar to the previous one but with missing letters for a fill-in exercise. On the keyboard, the letters A, B, and C are present. On the grand staff, the notes G, A, B, C, D, E, F, G are written on the Treble staff. On the Bass staff, the notes C, D, E, F, G, A are written. Middle C is marked between the staves.

THE GRAND STAFF

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

The letter names of the piano keyboard go from A to G. Play all of the A's, the B's, C's, etc.

The diagram shows a piano keyboard with letters A through G repeated. Below it is a grand staff with Treble or G Clef and Bass or F Clef. Dashed lines connect the letter names on the keyboard to their corresponding positions on the staves. For example, 'A' is on the first line of the Treble staff and the first space of the Bass staff. 'G' is on the fourth line of the Treble staff and the sixth space of the Bass staff.

This is the *grand staff*. Fill in the letter names of the lines and spaces. Then each day practice finding each one on your piano.

2311

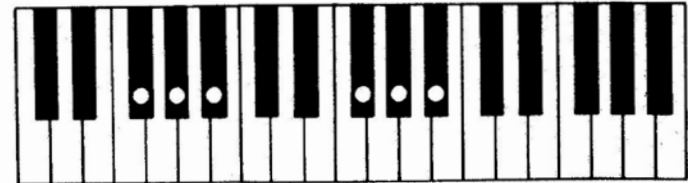
FB

Use this checklist as you play pages 8 and 9.

1. Steady tempo.
2. Nicely curved, firm fingers.
3. Feel the weight in the fingertips.

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

Left Hand Right Hand



Ex.

1st 1

2nd 2

3rd 3

Ex.

1st 1

2nd 2

3rd 3

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.

On these pages, students have their first look at symbols for duration and at time signatures, or meter. A now familiar melody (SKIPS) helps them recognize and read the contours and rhythms represented by notation. They begin to understand notation as symbols for duration and pitch.

- MP Review the shape and rhythm of the melody, SKIPS, on page 3, then show how the notation on page 9 is a "code" for these melodic patterns. (Be sure students count "quar-ter, quar-ter, h a l f n o t e" as they play this).
- CM It is important that students continue work on the musical alphabet, but before filling in the letter names on CM 9, they should practice making these for several days on the blank staves of the back cover of TP.
- TP As students learn to play the symbols on the page, they should also learn to write them. A first step in writing musical notation is learning to make the symbols for both treble and bass clefs as on page 9 of *THEORY PAPERS*. They may make these on the back of *THEORY PAPERS* or on wide spaced manuscript paper.*
- FB This page should be played on different locations on the keyboard each day--high, middle, and low--as well as soft and loud, and slow and fast. Also have the students try new keys by tuning up as previously indicated. Stress the importance of firm and nicely curved fingers.

MUSICAL NOTATION

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

Now you are ready to read music. Learn to recognize notes and remember how many counts each one gets.

A Quarter Note gets one count



A Half Note gets two counts



TIME SIGNATURES

You have already played "Skips," so now look at the notation and time signature. Keep your eyes on the notes and sing, "quar-ter, quar-ter, half note" as you play.

SKIPS

Time Signature: quarter, quarter, half, note, quarter, quarter, half, note, Double bar

2 counts per measure

Quarter note gets one count Half rests

2121

TP

TREBLE CLEF

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

1st Day: Make the straight line, then make the curved line.

2nd Day: Trace over these.

3rd Day: Trace over these.

Draw three treble clefs each day.

4th Day 5th Day 6th Day

BASS CLEF

1st Day: Make the curved line, then place the 2 dots.

2nd Day: Trace over these.

3rd Day: Trace over these.

Draw three bass clefs each day.

4th Day 5th Day 6th Day

THE GRAND STAFF

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

Write the letter names of the lines.

TREBLE

BASS

Write the letter names of the spaces.

TREBLE

BASS

2311

FB

Use the letter names for the piano keys now. After playing here on G A B, move your hands down and play it on C D E.

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

Left Hand Right Hand

Ex. 1st

2nd

3rd

Ex. 1st

2nd

3rd

MP **TIME SIGNATURES**

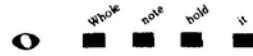
We also find the dotted half note (♩·) and the whole note (♩) in music.
 Play "Swinging" with the left hand and chant the note names (quar-ter, etc.).
 Then do the same as you play "Up and Down."

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

A Dotted Half Note gets three counts



A Whole Note gets four counts



SWINGING

UP AND DOWN

2121

TP

TIME SIGNATURES

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

Fill in the time signature.

Draw the missing bar lines.

CM

TIME SIGNATURES

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

First fill in the time signatures for these melodies.
 Next play them in the key as written.
 Then transpose to other keys.

Transpose to Db and Eb Major.

Transpose to D and F Major.

Transpose to D and F Major.

2211

FB

1. Curve fingers with firm knuckles.
2. Feel weight in the fingertips.
3. Each day increase tempo.
4. Steady tempo.

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

Left Hand

Right Hand



Ex.

Ex.

- MP The two previously learned songs, now played from musical notation, illustrate that melodies may have different time signatures, or meters: (SWINGING in $\frac{3}{4}$ meter and UP AND DOWN in $\frac{4}{4}$ meter). Point out that the $\frac{3}{4}$ meter of SWINGING is felt as a circular, or swinging motion, while the $\frac{4}{4}$ meter of UP AND DOWN is angular, or "square."
- Have your students swing their arms as they sing the notes for SWINGING, and make squares in the air as they sing UP AND DOWN.
- The dot placed beside a note lengthens it by one half its original value, but no involved explanation is necessary since we will count it "half-note-dot" for the present.
- CM Here is an opportunity for students to fill in the appropriate time signatures for $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ meters. Since the first two examples begin on the third tone rather than "do", have students "tune up" in each key before trying to play that example.
- TP Here are three examples for identifying meter, and two for working with a known meter, $\frac{3}{4}$, to place the bar lines correctly. Draw at least one bar line with the students at the lesson. Remind them to "tune up" before playing any of these examples.
- FB Continue to work on playing both hands together and on keeping a very steady tempo while changing from soft to loud, and *vice versa*. Try other keys.

MP The materials on this page conclude the first sequence of acquainting students with music symbols. Even though this introduction has been brief, continue to move ahead since your students will learn more about flats, sharps and key signatures by using them in daily practice than by getting a theoretical discussion of them now. However, the following points should be made:

1. Any of the music alphabet tones may be lowered or raised.
2. The symbol to lower one of these tones is called a flat.
3. The symbol to raise tones is called a sharp.
4. Sharps or flats are grouped together to form key signatures. The rule for finding a flat key signature is to name the next to last flat. That becomes the key note and the note on which to "tune up" in that key. (F major is an exception to the rule for flat key signatures.) Sharp key signatures are found by counting up one letter name from the last sharp.

CM The following activities are helpful in presenting sharps, flats and key signatures:

&
TP

1. Call for various flats and sharps while students find them on the keyboard. In the beginning, drill only on sharps or on flats before mixing them together. This can be practiced alone at home, or with a family member.
2. Students should make flats and sharps at the chalkboard as well as on the back of TP.
3. As outlined in both CM and TP, first teach the G^b and F^\sharp key signatures. Once the students understand this configuration, they can apply the proper rule to find any key signature. C^\sharp and C^b major (seven sharps and seven flats) are enharmonic keys, and so rarely used that they are not included in this drill pattern.
4. Point out that in the pattern for making flat key signatures, each successive flat is placed either up four letter names or down five. (See the connecting lines between the flats and sharps in both CM and MP, page 11.)
5. Flash card drill is a good way to get the key signatures learned quickly, since it is an exciting activity for the students. Key signatures should be reviewed regularly.

FB Review pages 8, 9, 10 and 11, and include any other keys which have been presented in recent weeks.

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

FLATS

FLATS are made by moving *down* to the very next key. All flats are black keys except C \flat and F \flat .



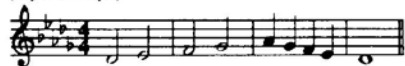
SHARPS

SHARPS are made by moving *up* to the very next key. All sharps are black keys except B \sharp and E \sharp .



KEY SIGNATURES

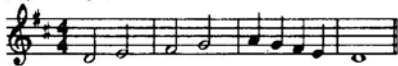
This is a KEY SIGNATURE with flats. (Key of D \flat Major)



Place your right thumb on D \flat , the key-note, and play "Up and Down" in the key of D \flat major.



This is a KEY SIGNATURE with sharps. (Key of D Major)



Place your right thumb on D, the key-note, and play "Up and Down" in the key of D major.



To name flat key signatures: find the next to the last flat. This is the key-note. The key of F Major has one flat. 2311

To name sharp key signatures: look at the last sharp and count up one letter. This is the key-note. The key of C Major has no sharps or flats.

There are seven flats in the key of C \flat Major and seven sharps in the key of C \sharp Major.



But since there is very little music written in these keys we shall spend our time now on the other six keys.

Key of G \flat Major

Trace the six \flat signs here in treble and bass clef.

Make a \flat sign at the end of each line.

Key of F \sharp Major

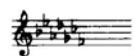
Trace the six \sharp signs here in treble and bass clef.

Make a \sharp sign at the end of each line.

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

KEY SIGNATURES

There are seven flats in the key of C \flat Major.



There are seven sharps in the key of C \sharp Major.



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

But, since there is very little music written in the keys of C \flat or C \sharp , we shall spend our time on the other six keys.

Key of G \flat Major

Trace the six \flat signs here in treble and bass clef.

Make a \flat sign at the end of each line.

Key of F \sharp Major

Trace the six \sharp signs here in treble and bass clef.

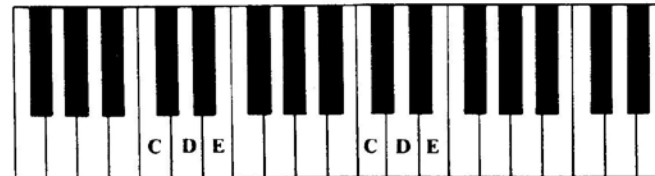
Make a \sharp sign at the end of each line.

1. Curve fingers with firm knuckles.
2. Feel weight in the fingertips.
3. Each day increase tempo.
4. Steady tempo.

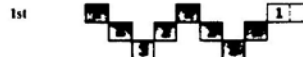
ASSIGNED	COMPLETED	COMMENTS					
WEEK	M	T	W	Th	F	S	Su
1st							
2nd							
3rd							

Left Hand

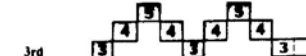
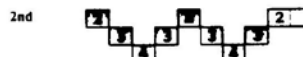
Right Hand



Ex.



Ex.



MP Basic to good music reading is the ability to recognize, with split second precision, various patterns as represented by conventional notation. On this page the transition from recognizing melodic contours as presented graphically, to reading these same patterns from musical notation, is completed. For instance, in the first example students learn to read notation for skips, steps and repeated notes. Compare the notes of the first phrase, which move space to space in the treble clef, with the same notes in the bass clef, which move from line to line. This is always true when the same melodies are played one octave apart.

Throughout the remainder of the books, teachers and students will conceptualize on many variants of these basic musical points at successively higher levels of advancement. As the students look quickly through each new piece, they will find certain similarities and differences which will allow them to apply their previous learning to the new situation.

CM This first example is an exact repetition of SKIPS AND STEPS in MP, page 12, except that it is in a different key. A student should learn to look at the music and think the music patterns as he or she sight reads and transposes. In the second example, which is a variant of OLD WOMAN, students can do creative reading by changing ~ few notes each time they play or transpose to another key. These changes should be thought out in advance, not random experiences, i.e.--"begin on the middle note," or "repeat the first two notes in the third measure," etc. The final example begins with a "pick-up" beat, or anacrusis, which should be pointed out, but without any lengthy discussion.

TH Here is more work on learning the lines and spaces of the grand staff. Be sure to include chalkboard and flashcard drill.

FB TUNE UPS should be played each day, with nicely curved fingers. Remember that a slight pulling sensation will facilitate the transfer of weight while keeping the first and second joints firm, without tensing the wrist. Emphasize the feel of a good hand position, and encourage students to look at the music rather than their hands. Also remind them that TUNE UPS establish the sound of the key, and are helpful in finding the starting tone of any piece.