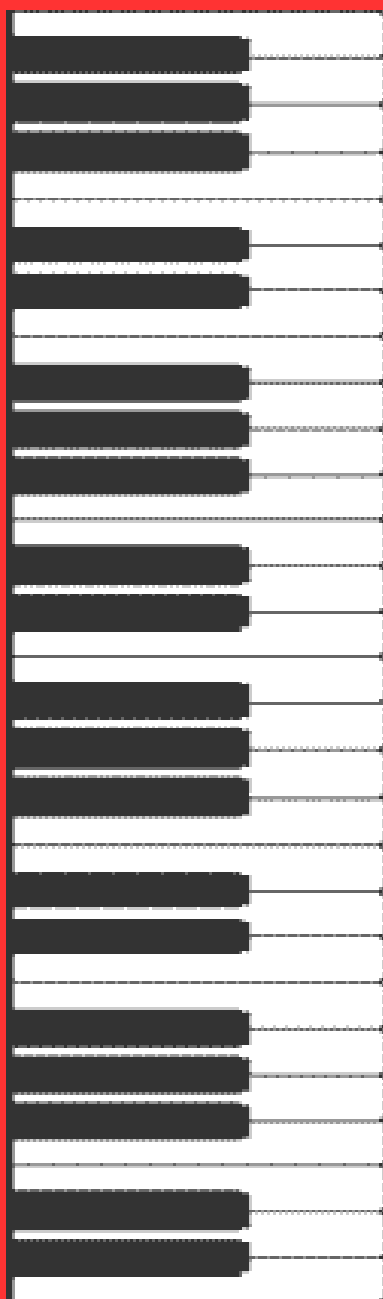


PAUL DEMONT VERDE

Demonte Verde Music Learning Center

**MODULE FOR PIANO AND ORGAN
COURSE**

BOOK ONE



Demonteverde Music Learning Center Publishing, 2006

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Musical piece found in this book are for study purpose only.

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To my mother, in purchasing some musical piece that I used in this book; And most of all,

Grateful thanks to the Almighty God, without whom the author wouldn't be.

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INTRODUCTION

Music in Everyday Life

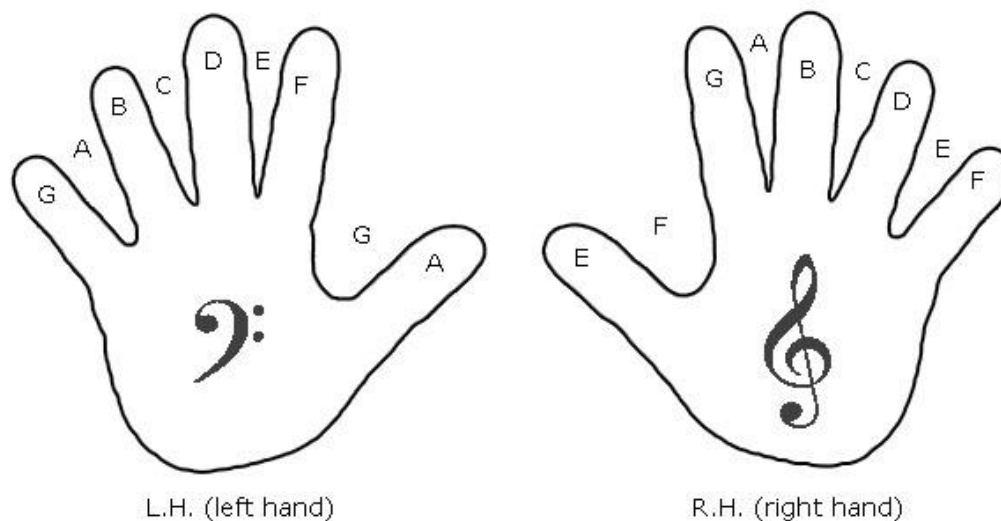
Music became most popular in our lives. It tends us to understand one another. Can we imagine what kind of world it will be without music? Try to listen around you. Can you hear any sounds? Those sounds we hear are part of music. Even silence is a part of music. When we talk, we create sounds. Tapping your desk, stomping your feet produces sounds.

In music, we can express our feelings. It moves deeper down to our heart and triggers our emotional awareness. It deals with our nature, showing love to the wonders and gifts of God. With all of these, we can see the beauty and harmony that grows beyond our world. As we move forward to our study, we will learn more of what music really is.

Lesson I

Outlining the Hands

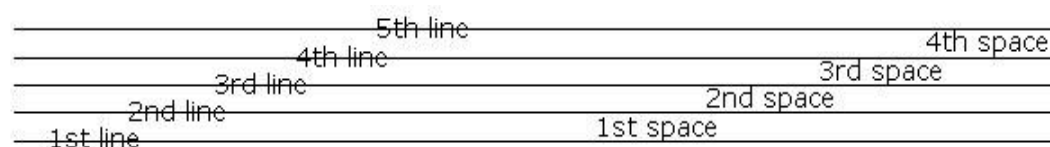
In a separate paper, trace each hand and label it as given below.



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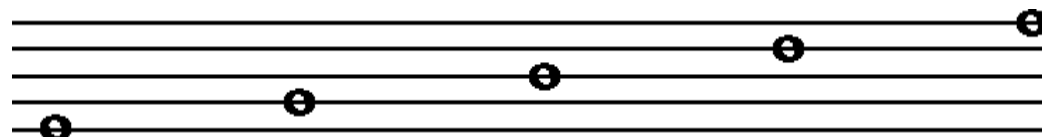
A. Staff

It composed of five lines and four spaces.

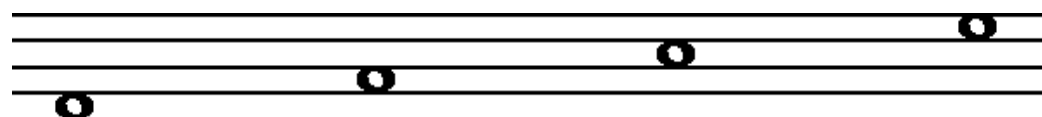


A.1. Lines and Spaces

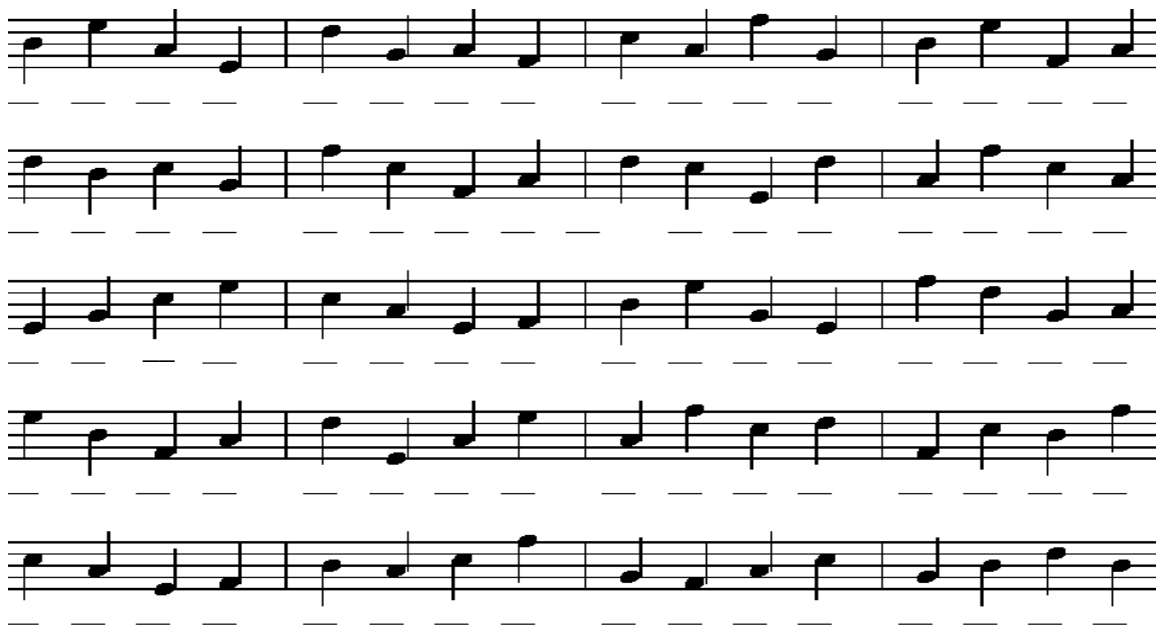
These are the **LINE** notes:



These are the **SPACE** notes:

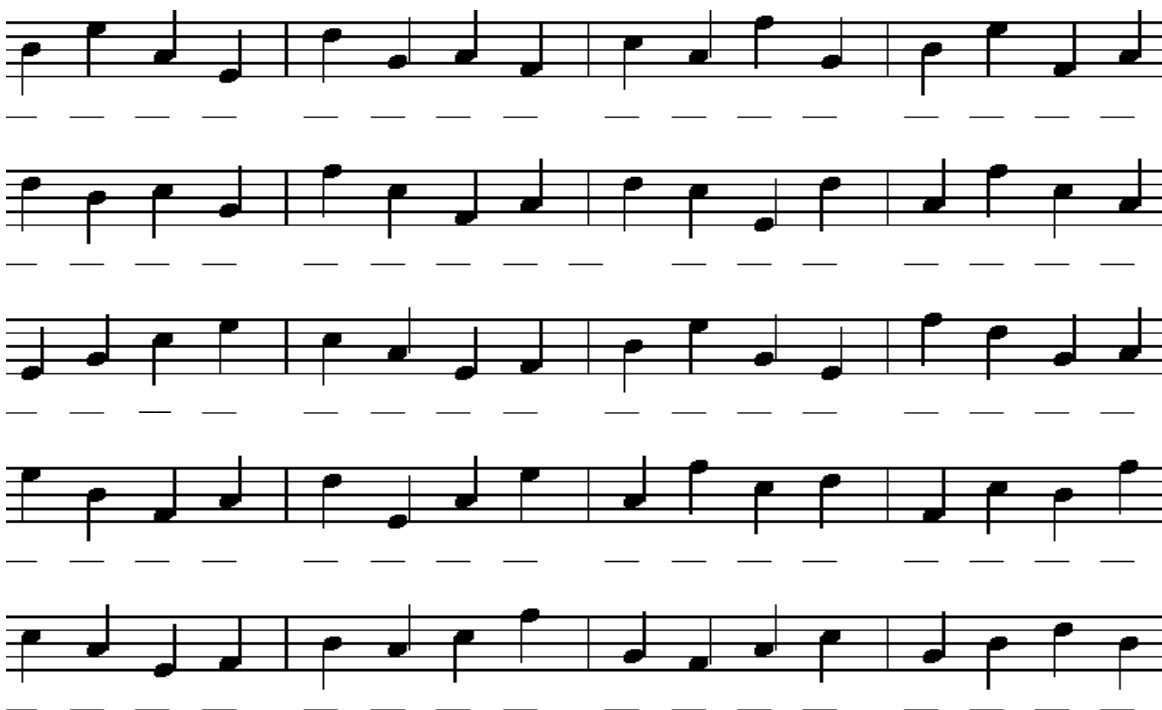


Drill 1: On the staff below you will find LINE and SPACE notes mixed together. Mark **L** if the note is on a LINE; if in a SPACE, mark **S**.



A.2. Number Names of Line and Space Notes

Drill 2: Write number names under the following LINE and SPACE notes.



Lesson II

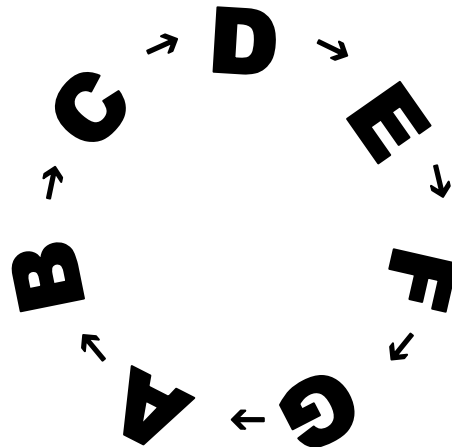
A. Syllables of Music

Alphabet	C	D	E	F	G	A	B
So-fa	do	re	mi	fa	sol	la	ti
Numbers	1	2	3	4	5	6	7

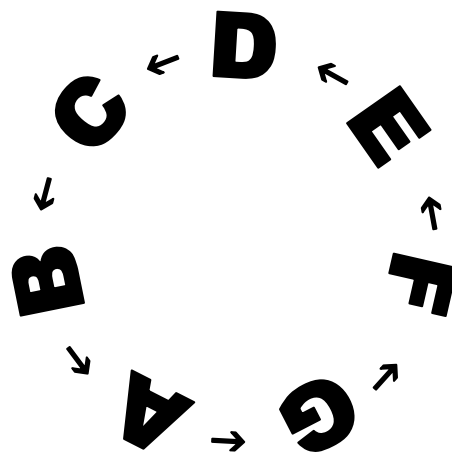
We can put the syllables together to make one word to remember it easily:

AL-SO-NOS.

A1. Cycle of Syllables



A2. Reverse Cycle of Syllables

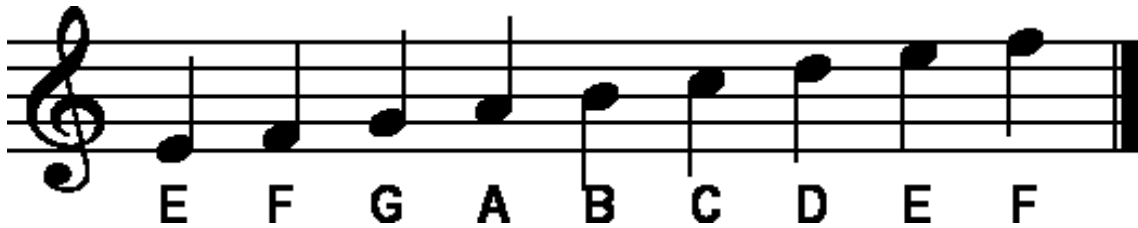


B. The Treble Clef or the G-Clef



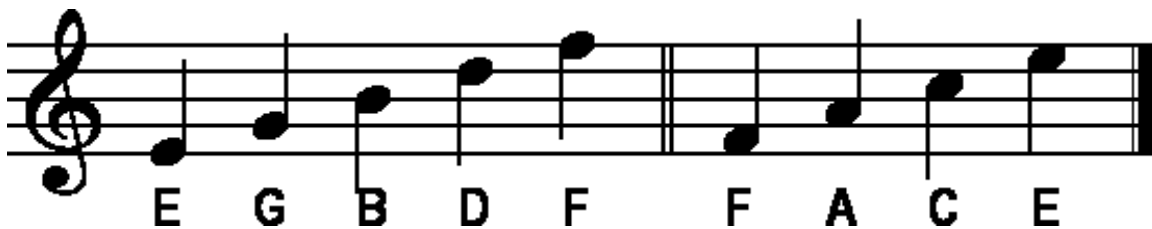
This is the TREBLE CLEF sign. It tells that the notes are above the Middle C on the piano keyboard.

The line and space name on G-clef.



Line Names:

Space Names:



To remember the LINE names, just remember this slogan:

Every **G**ood **B**oy **D**oes **F**ine

To remember the SPACE names, just spell this word:

F A C E

Drill 3: In the following staff, write the correct letter names under each notes.



"from Simon Says"



Lesson III

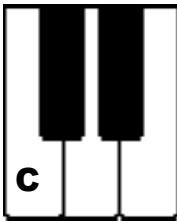
A. The Piano Keyboard



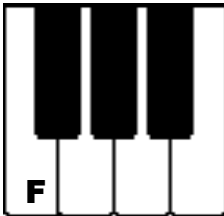
A.1. Composition of a Piano Keyboard

The piano keyboard is composed of two color keys, the **WHITE** keys and the **BLACK** keys. The **BLACK** key is the divider of the **WHITE** keys from which we can easily identify the names on the piano keyboard.

Black keys have two groups: ***Duplet*** black keys and ***Triplet*** black keys; these groups help us to name the white keys. Look at the pictures below.

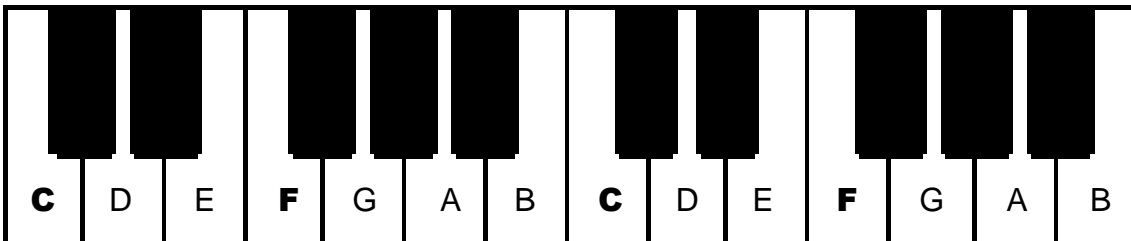


The first white key in the Duplet group is name as C.



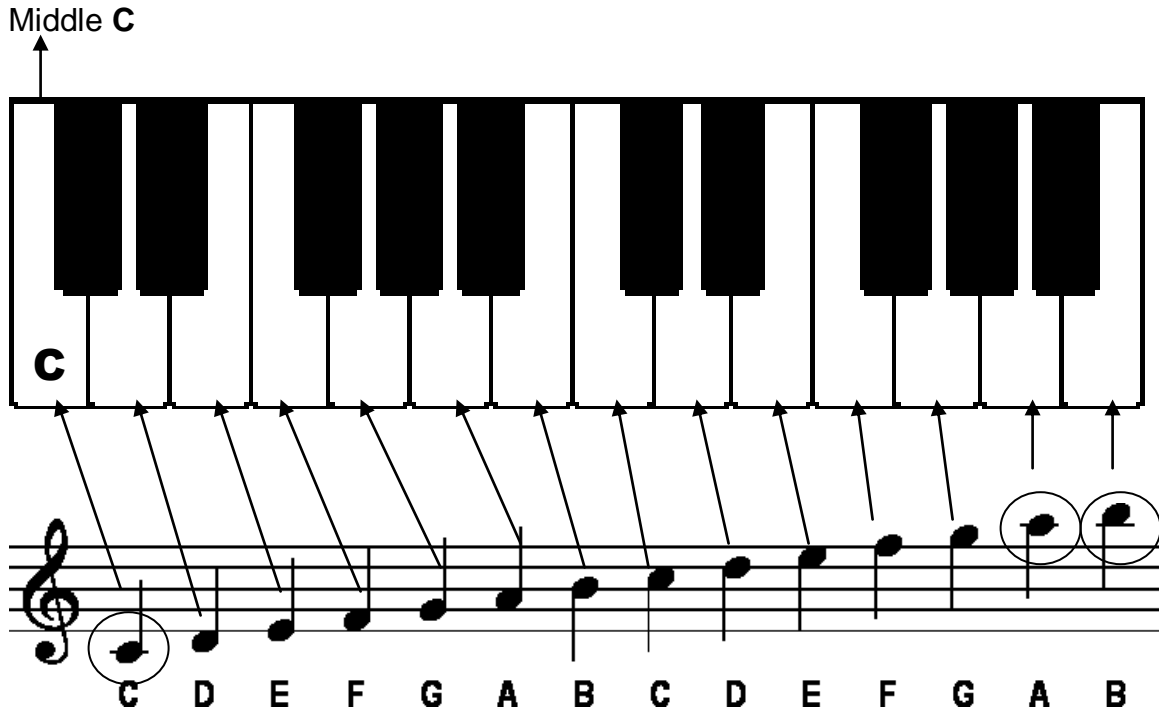
The first white key in the Triplet group is name as F.

Now, to name the white keys on piano using the Alphabet Syllables of music:



↓
Middle **C** (*the center of the piano keyboard*)

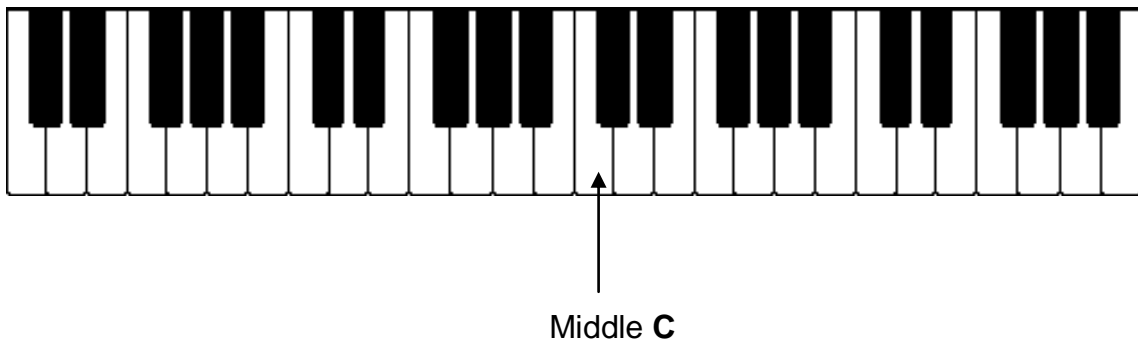
A.2. The Piano and the Letter Names on G-Clef.



Look at the notes mark by a circle. You can see small lines in the notes. Those *small lines* added above and below the staff are called, **LEDGER LINES**.

Drill 4: With the middle C indicated on the keyboard as your guide, do the following:

- Put an ✕ under all C keys.
- Put a ✓ under all G keys.
- Draw a ♥ under all A keys.



Agreement 1:

Create your own piano keyboard. In a large cardboard, draw a piano keyboard and mark **C** at Middle C. At the back of it, write your name, your instructor's name and the date when you had finished it. To be submit on next meeting.

Words to Remember	
STAFF	Composed of five lines and four spaces
ALSONOS	ALphabet, SO-fa, Numbers; Syllables of music
TREBLE CLEF	Also known as the G-Clef; it tells that the notes are above the Middle C on the piano keyboard
PIANO KEYBOARD	Composed of two color keys, the White Keys and the Black Keys
BLACK KEYS	Divider of the white keys; by this, we can easily identify the names on the white keys
MIDDLE C	C key in the middle of the piano keyboard
LEDGER LINES	Small lines added above and below the staff

Lesson IV

A. Melody Pattern

A melody pattern is a succession of notes arranged in a single strain and rhythmically. See the musical piece below.

As to our past lessons, let us now try to apply both notes reading and the piano keyboard. First, let us refresh our memory from our past studies. In the music titled, “Ode to Joy” by Ludwig van Beethoven, do the following:

1. Identify the LINE and SPACE notes. Tell whether if the note is on a LINE or on a SPACE.
2. Read aloud the notes by reciting their Alphabet Syllables.

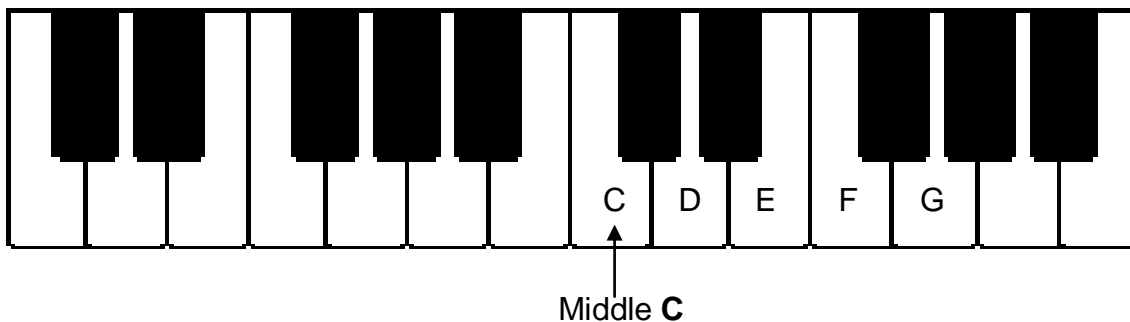
Ode to Joy

Ludwig Van Beethoven



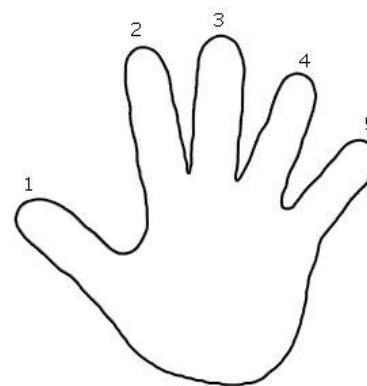
A.1. Finger Exercises

Drill 4: Using your right hand (R.H.), do the following finger exercises.



- Place your thumb on Middle C key. Position your hand assuming you are holding a ball.
- Play the following keys and recite each names aloud:

C	C	C	C	C
D	D	D	D	D
E	E	E	E	E
F	F	F	F	F
G	G	G	G	G
F	F	F	F	F
E	E	E	E	E
D	D	D	D	D
C	C	C	C	C



- Play C, D, E, F, G keys 10 times.
- Play C, D, E, F, G, F, E, D, C keys 10 times.

Drill 5: Now try to play the song “Ode to Joy” on the piano keyboard. Do it slowly. Try playing it again 5 times reciting the alphabet names aloud of each notes.

Agreement 2:

For the students:

- Do the Drill 4.
- Practice playing the music, “Ode to Joy” for 30mins.
- Study the music from Simon Says.
- Be ready for a hands-on recitation on next meeting.

For the parents:

- Kindly guide your child in practicing their piece. They are required to do their practices for 30mins a day. Better to sit beside them when they are practicing.









Lesson V

A. Notes and Rests

It is fun to ‘play by ear’ or the so-called, ‘widow playing’, yes, indeed, this is important too, but reading music makes playing easy and interesting.

Note is a symbol of tone in music. Note indicates sounds and every note has a time value.

Rest is a symbol of pause in music. Rest indicates silence and like the note, it has a time value. The relations between notes and rests may be illustrated thus:

NOTES	RESTS	NAME	COUNTS	OTHER NAME
		Whole	4	Semibreve
		Half	2	Minim
		Quarter	1	Crotchet
		Eight	$\frac{1}{2}$	Quaver

Study this carefully:

$$\text{O} = \text{J} + \text{J} = \text{J} + \text{J} + \text{J} + \text{J}$$

$$\text{J} = \text{J} + \text{J} = \text{JJ}$$

$$\text{—} = \text{—} + \text{—} = \text{Z} + \text{Z} + \text{Z} + \text{Z}$$

$$\text{Z} = \text{7} + \text{7}$$





A.1. *Parts of a Note*



Drill 6: In your music manuscript, copy the music from “Simon Says”. Study the piece and try to identify the notes used in the song. Play the song.

Agreement 3:

- a. In a separate paper, make a copy of the table below and paste it on your music manuscript.

TABLE OF COUNTING		
	=	1/2 count
	=	1 count
	=	2 counts
	=	4 counts

- b. Copy the music, “Ode to Joy” in your music manuscript.
- c. Identify the notes used in that song.
- d. Play the song for 30mins.
- e. Study and memorize the Table of Counting.
- f. Be ready for a Mathmusic exercises on next meeting.

Lesson VI

A. Harmony Patterns

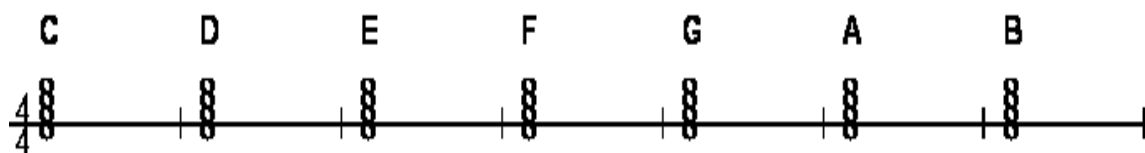
A harmony pattern is an art of concordant notes or combining simultaneously of notes into a chords or triads.

Chord is an organized combination of notes and can have three or more notes.

Triad is a chord too, but it is only the combination of three notes.

This module will only give you briefest glimpses about Chords and Triads. A massive amount of published information is available on this topic.

Study carefully the following:



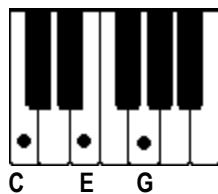
Using the following alphabet name, we will construct simple chords.

C + E + G = C chord

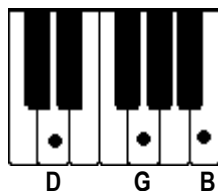
D + G + B = G chord

C + F + A = F chord

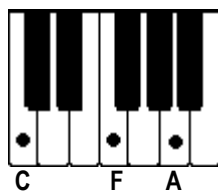
Now, to use the piano keys.



= C chord



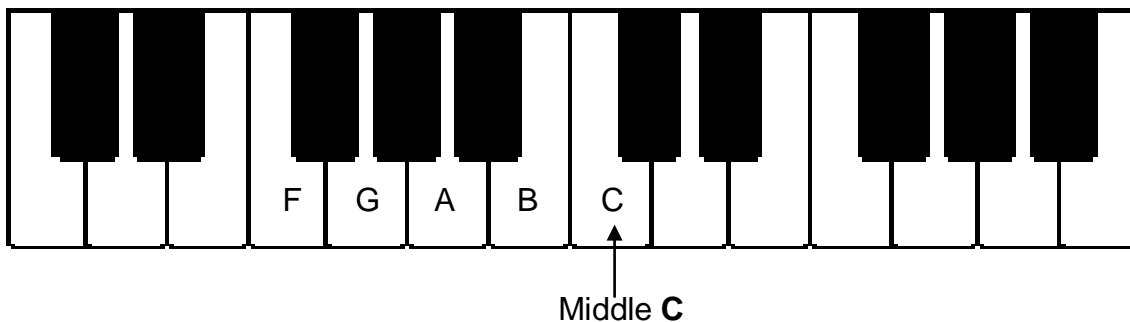
= G chord



= F chord

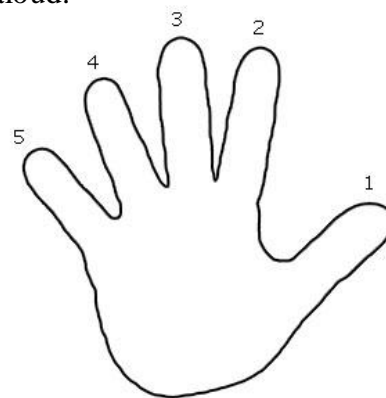
A.1. Finger Exercises

Drill 7: Using your left hand (L.H.), do the following finger exercises.



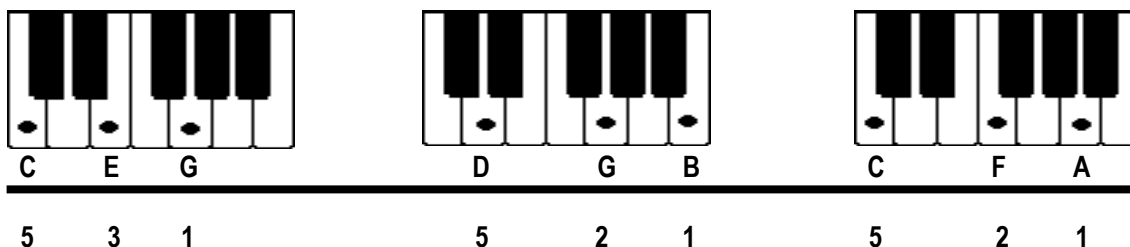
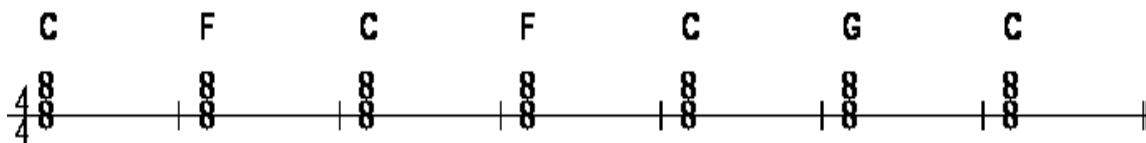
- Place your thumb on Middle C key. Position your hand assuming you are holding a ball.
- Play the following keys and recite each names aloud:

C	C	C	C	C
B	B	B	B	B
A	A	A	A	A
G	G	G	G	G
F	F	F	F	F
G	G	G	G	G
A	A	A	A	A
B	B	B	B	B
C	C	C	C	C



- Play C, B, A, G, F keys 10 times.
- Play C, B, A, G, F, G, A, B, C keys 10 times.

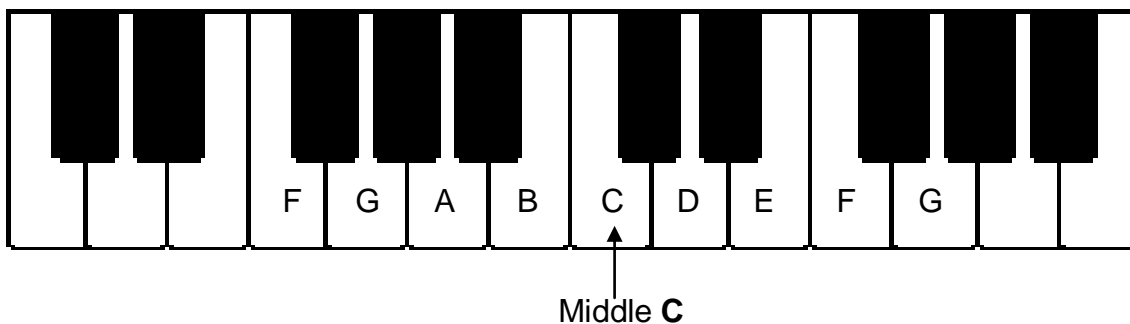
Drill 8: Now play the keys given below simultaneously to form a chord: Just follow the illustration below and I assure you, you will not be lost. (*Be careful to identify the Duplet and Triplet black keys*). Play it 10 times.



Lesson VII

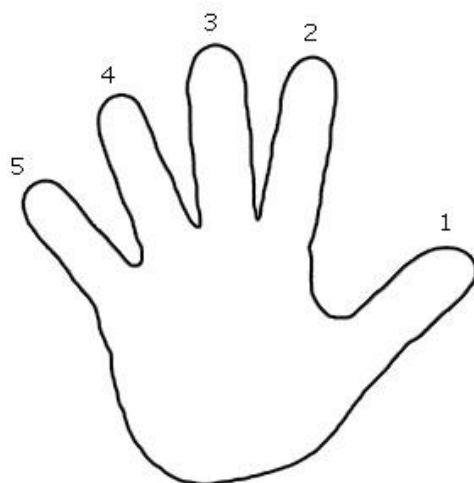
A. Using the Left and Right Hands Together

Before we proceed, make sure your nails are cut short. We will do first the Finger Exercises for both hands.

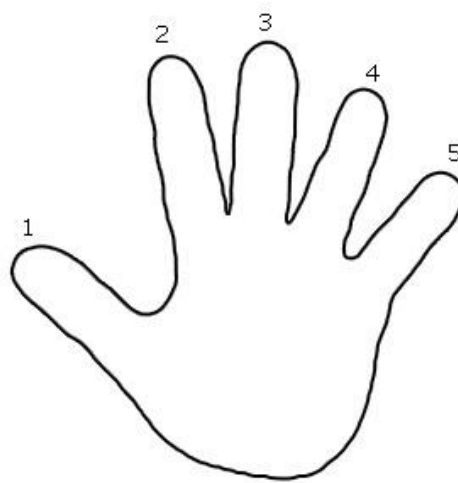


- Place both thumbs on Middle C key. Position your hand assuming you are holding a ball.
- Play the following keys and recite each name aloud: (*Right hand first.*)

LEFT HAND (L.H.)	RIGHT HAND (R.H.)
C C C C C	C C C C C
B B B B B	D D D D D
A A A A A	E E E E E
G G G G G	F F F F F
F F F F F	G G G G G
G G G G G	F F F F F
A A A A A	E E E E E
B B B B B	D D D D D
C C C C C	C C C C C



L.H. (left hand)



R.H. (right hand)

Drill 9: Using the left and right hand: Practice the musical piece below slowly. Play the melody with your right hand (R.H.) and the chords with your left hand (L.H.).

I'm Mai

Chords: C, G, C, C, C, G

Chords: C, C, G, G, C, C

Chords: C, G, C, C

Ode to Joy

Ludwig Van Beethoven

Chords: C, G, C, G, C

Chords: G, C, G, C

Lesson VIII

A. Slur, Tie and Dot

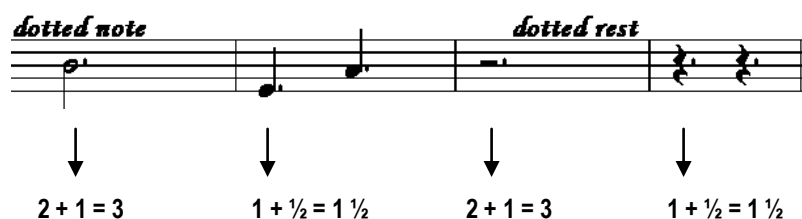
Tie is a curve line that *joins* two notes of the *same pitch*; the second note becomes an extension of the note.



Slur is a curve line placed over or under a group of notes. It divides music into phrases.

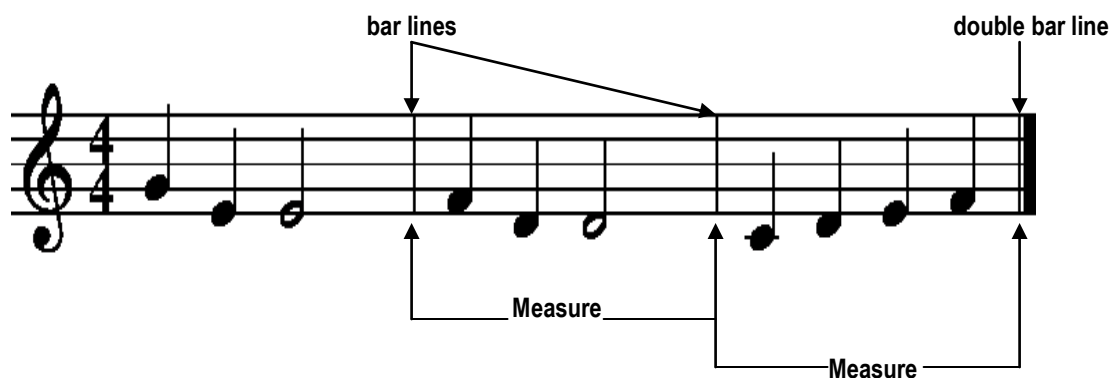


Dot that is placed after a note or rest gives them an additional half value.



B. Bar Lines and Measure

Bar lines are lines drawn through the staff and divide it into measures. **Measure** is the space between bar line to bar line. Double bar lines denote the end of a musical piece.



LESSON IX

A. Time Signature

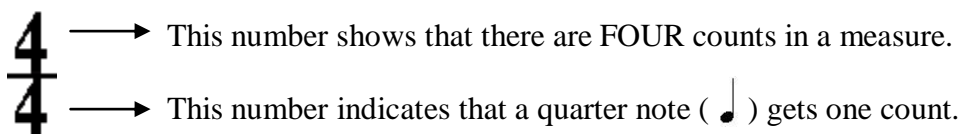
Time Signature is the grouping of beats into measures, which appears at the beginning of a musical piece and often in fraction symbol.



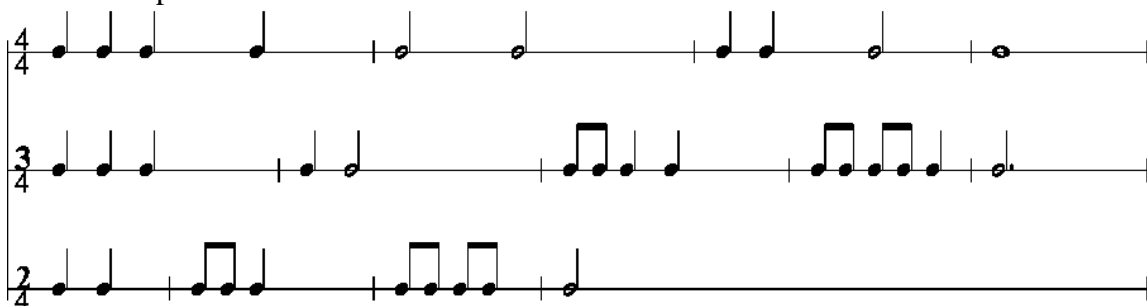
Time Signature tells two things:

- The *upper* number tells *how many counts are there in a measure*.
- The *lower* number tells *what kind of note that received one count*.

Look at the illustration below:



Other examples:



Words to Remember	
NOTE	Indicates sounds
REST	Indicates silence
CHORDS	Combination of three or more notes
TRIADS	Combination of only three notes
L.H.	Left hand
R.H.	Right hand
TIE	A curve line that joins two notes of the same pitch
SLUR	A curve line that divides music into phrases
DOT	It gives an additional value of a given note
BAR LINES	It divides the staff into measures
DOUBLE BAR LINE	It denotes end of a musical piece
MEASURE	Space between bar line to bar line
TIME SIGNATURE	Grouping of beats into measure

Drill 10: On the box below, do the following:

- Draw a staff.
- Divide the staff into three measures, a double bar line at the end of the staff.
- Put a Treble Clef sign.
- Put $\frac{3}{4}$ as your Time Signature.
- On each measure, put the Notes or Rests that correspond to the given Time Signature.

Drill 11: This is the pre-arrange music from “Simon Says”. Study and play it.

This is a **FLAG** notes:  it is a joined tails of two or more **TAILED** notes.



Elliot Chiprut

from “Simon Says”



Drill 12: Make a copy of the music, “Mockin’ Bird Hill” on your music manuscript. Play the song.

C**F****G**

Mockin' Bird Hill

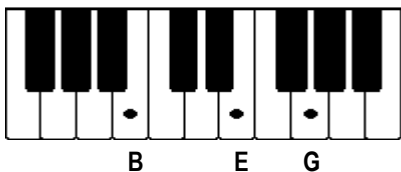
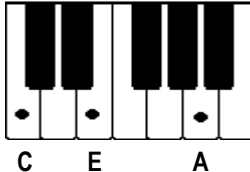
V. Horton



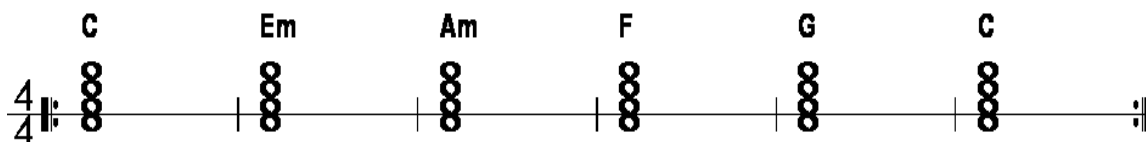
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Agreement 4:

a. Study and MEMORIZE the following chords:

Em**Am****Dm**

b. Study the music, “The Music of the Night” on the next page. Then practice the following chords:



The Music of the Night

Andrew Webber



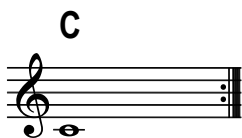
Night - time sharp - ens, height - ens each sen - sa - tion. Dark - ness wakes and



stirs i - ma - gi - na - tion. Si - lent - ly the sens - es a - ban - don their de - fens - es.





Help - less to re - sist the notes I write. For I com - pose the mu - sic of the



night.

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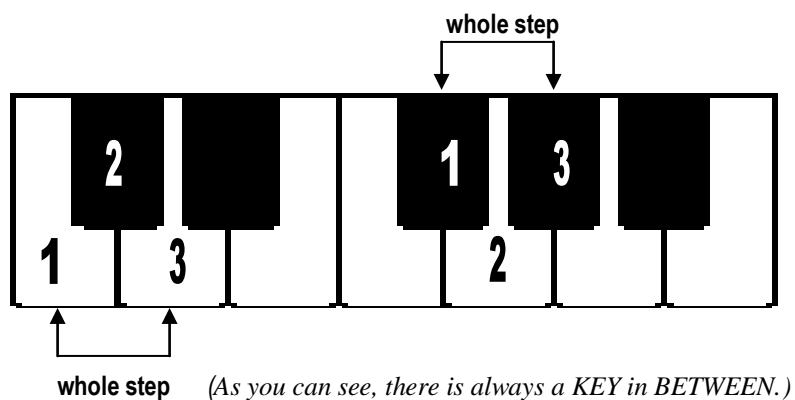
Did you see this sign   at the beginning and ending of the staff? This is called **REPEAT MARK**. It tells to play again from its mark. It indicates certain sections or measures to be performed twice.

Lesson X

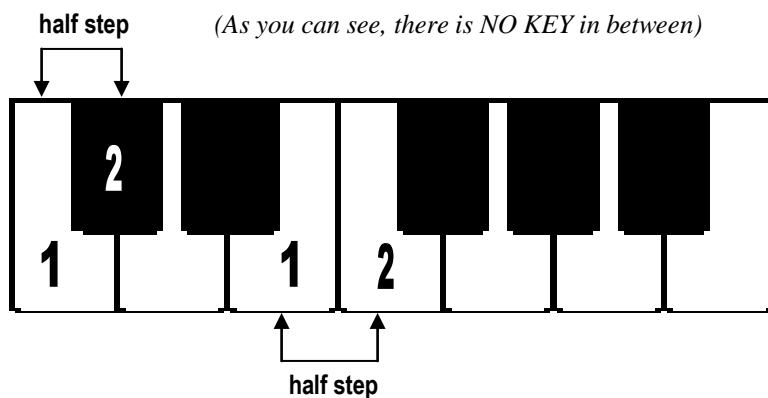
A. The Whole Tone and Semitone

The Whole Tone and Semitone is a pattern designed for the co-relation of piano keys in the piano keyboard.

The **Whole Tone** is a STEP from which three consecutive piano keys are involved, thus called as the **WHOLE STEP**. Like this:



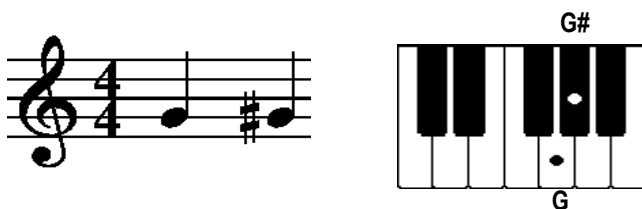
The **Semitone** is a STEP from which only two piano keys are involved, thus called as the **HALF STEP**. Like this:



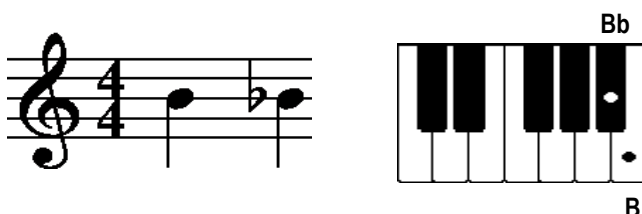
B. Sharp, Flat and Natural



This is a **SHARP**. It *RAISES* a note *one semitone* or *half tone*.



This is a **FLAT**. It *LOWERS* a note *one semitone* or *half tone*.



This is a **NATURAL**. It *CANCELS* the given sharps and flats on a note; It *RESTORES* the note to its *original pitch*.



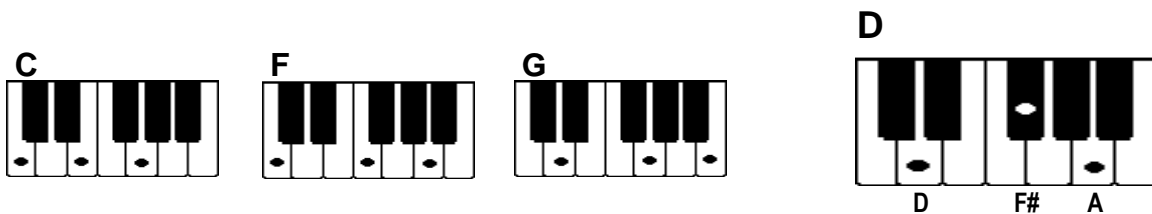
C. Accidentals

An **ACCIDENTAL** is a *SHARP*, *FLAT*, or *NATURAL* sign that *appears* in the body of a music. Its *effect* is **valid only** for the **measure** from *where it appears*.



Drill 13: Study carefully the music below. Try to identify the ACCIDENTAL found in the music.

additional chord:



The Entertainer

Chord symbols: C, F, C, G, C, G, C, F, D, C, G, C, G, C, F, C, G, C.

Drill 14: The next song was a movie soundtrack, titled, "BEN". Study carefully the song and identify the accidentals found on it.

Ben

Ben, the two of us need look no more. We both found what we were look-ing for.

With a friend to call my own, I'll nev-er be a-lone and you my friend will

see you've got a friend in me. Ben, you're al-ways run-ning

here and there. You feel you're not want-ed a-ny-where. If you'll e-ver look be-

-hind and don't like what you find. There's some-thing you should know, you've got a place to

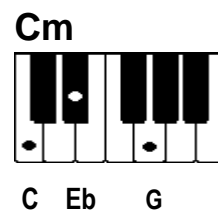
go. I used to say, I and me, now it's us, now it's we. I

used to say, I and me, now it's us, now it's we.

Ben, most peo-ple would turn you a-way. Do not list-en to a word they say.

They don't see you as I do. I wish they would try too. I'm sure they'd think a-

-gain if they had a friend like, Ben.



Lesson XI

A. Key Signature

Have you ever played before the game titled, “Follow the Leader”? The objective of the game is to follow what the leader does. This is similar with **KEY SIGNATURE**.

KEY SIGNATURE tells in what **KEY** the music is to be play. It is found at the beginning of the staff, after the *clef sign*, then, followed by a *time signature*. It may be in sharp or a flat or multiple sharps or flats.

Key signature tells that the entire musical piece is to be play with a definite **KEY**. That is, following what keys is to be play with sharps or flats.

It is different from accidentals. For accidentals may valid only for the measures from where it appears, while, key signature is use for the whole part of a musical piece.

Key of G

All the notes that *falls* on **F line** must be play in **SHARP**

F#

All the notes that *falls* on **F space** must be play in **SHARP**

F#

F#

F#

F#

In the example above, the **SHARP** in the key of G is on the F line. This means, that *ALL NOTES FALLING* on the **F LINE** and **SPACE** should be in sharp or raised a half step. We will call this staff as **Key of G**. Another example below:

Key of F

All the notes that *falls* on **B line** must be play in **FLAT**

Bb

Bb

Bb

Bb

All the notes that *falls* on **B space** must be play in **FLAT**

Bb

Bb

In the example above, the **FLAT** in the key of F is on the B line. This means, that *ALL NOTES FALLING* on the **B LINE** and **SPACE** should be in flat or lowered a half step. We will call this staff as **Key of F**.

Drill 15: Study the music below. The music is in Key of G.

G**Em****C****D****Am**

Enter In

G **Em** **C** **D** **G**

En-ter in, en-ter

Em **Am** **D** **G**

in, I am free to en-ter in. In His name, in His

Em **Am** **D** **Em** **D**

blood, in His Spi-rit I come free-ly to the throne of grace and

Em **D** **Em** **D**

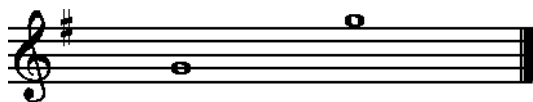
wor-ship face to face. O, praise the liv-ing God. I am

C **D** **G**

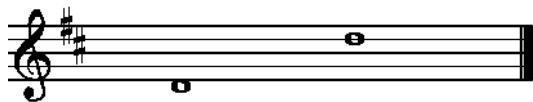
free, I am free to en-ter in.

Lesson XII

A. The Sharp Keys



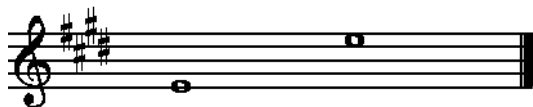
a. The Key of **G** has ONE sharp.



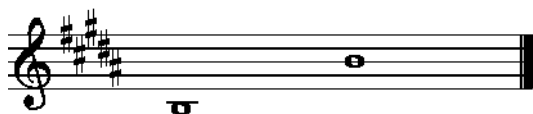
b. The Key of **D** has TWO sharps.



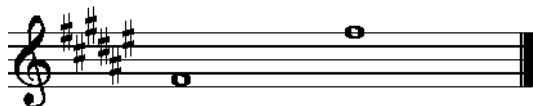
c. The Key of **A** has THREE sharps.



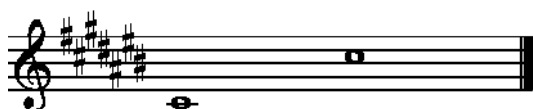
d. The Key of **E** has FOUR sharps.



e. The Key of **B** has FIVE sharps.



f. The Key of **F#** has SIX sharps.



g. The Key of **C#** has SEVEN sharps.

To summarize the Sharp Keys, just remember this sentence:

Go Down And Eat Beans Fe Cruz.

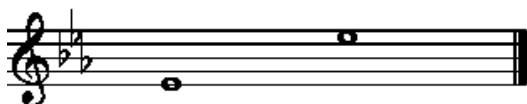
B. The Flat Keys



a. The Key of **F** has ONE flat.



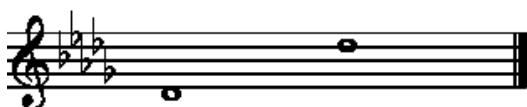
b. The Key of **Bb** has TWO flats.



c. The Key of **Eb** has THREE flats.



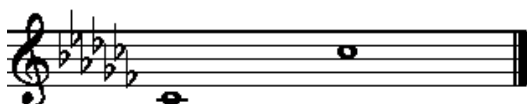
d. The Key of **Ab** has FOUR flats.



e. The Key of **Db** has FIVE flats.



f. The Key of **Gb** has SIX flats.



g. The Key of **Cb** has SEVEN flats.

To summarize the Flat Keys, just remember this sentence:

For Babies Every Angel Drops Golden Coins

Words to Remember	
REPEAT MARK	Indicates certain sections or measure to be performed twice
SHARP	Raises a note one semitone or half tone
FLAT	Lowers a note one semitone or half tone
NATURAL	Restores the note to its original pitch
ACCIDENTAL	Is a sharp, flat, or natural that appears in the body of music; its effect is valid only for the measure from where it appears
KEY SIGNATURE	It tells, in what key the music is to be play

Appendix A

CHORD
CHART

C



Cm



D



Dm



E



Em



F



Fm



G



Gm



A



Am



B



Bm



Appendix B

CHORD CHART

C# or Db



C#m or Dbm



D# or Eb



D#m or Ebm



F# or Gb



F#m or Gbm



G# or Ab



G#m or Abm



A# or Bb



A#m or Bbm



For beginners, I recommend that you may omit additional characters to some chords, like: (7), (sus), (sus7), (aug), (M7), (9). Better for you to study and major first all the basic chords in Appendix A and B.



DEMONTES VERDE MUSIC LEARNING CENTER
Manila, Philippines

Form A

STUDENT INFORMATION RECORD

1x1 Photo

(PLEASE WRITE IN PRINT)
NAME OF STUDENT:

(Last Name)

(Middle Name)

(First Name)

AGE: _____

SEX: _____

ADDRESS:

PHONE/CELLPHONE NO.: _____

PARENTS/GUARDIAN:

MOTHER: _____

FATHER: _____

☐ OTHERS: _____

KINDLY CHECK FOR FURTHER REQUIREMENTS:

() Enclosed with this form is Php 200 as my Registration Fee

() I have my own Portable Organ Keyboard

() I am required to bring my Portable Organ Keyboard during the hands-on sessions

Registration Officer

Parents/Guardian's Signature Over Printed Name

Date: _____

DEMONTEVERDE MUSIC LEARNING CENTER

35 Mapagbigay Street Pinyahan, Quezon City
Philippines



This certifies that

has successfully completed the

MODULE IN PIANO AND ORGAN COURSE

BOOK ONE

Mr. Paul V. Demonteverde, Mus. D.

Instructor

Date: _____

