

Piano

The Classical Piano Method

Method Book 3

Heumann



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 SCHOTT

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HANS-GÜNTER HEUMANN

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Hans-Günter Heumann is a freelance composer and author, living in southern Germany.

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Based on many years of experience teaching children, young people and adults, Hans-Günter Heumann has written a great number of internationally successful and award winning publications, and has composed and arranged piano music in a range of styles for beginners to advanced students.

Having developed successful, methodical concepts for learning how to play the piano for all age groups and abilities, Hans-Günter Heumann's work has been translated into many different languages and sold millions of copies, an indication of the wide-spread appreciation of his work.

His publications *Klavierspielen – mein schönstes Hobby* and *Piano Kids* (both published by Schott Music) have become two of the most significant piano methods in the German language.

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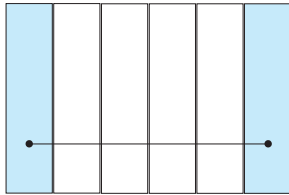
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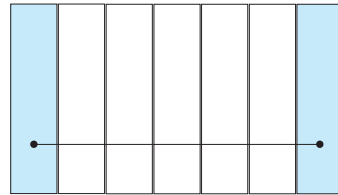
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Summary of Book 2

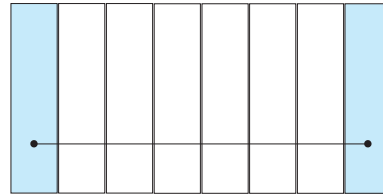
Intervals



Sixth



Seventh



Octave

Dynamics (volume)

sforzato.....*sf*..... a very strong accent

marcato..... marked, emphasized

diminuendo.....*dim. or dimin.*..... Decreasing in volume, becoming softer – same meaning as decrescendo

Tempo (speed)

vivace..... lively, fast

con moto..... with movement, quickly

tranquillo..... tranquil

grazioso..... graceful, charming

espressivo..... with expression


a tempo..... return to the previous tempo


adagio..... slowly, unhurried

Time signatures, notes, rests

6/8 time



Sixteenth note = 
Semiquaver

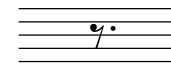
Sixteenth rest = 
Semiquaver Rest



C = $\frac{4}{4}$

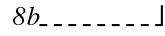
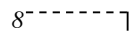
Dotted Eighth note = 
Dotted Quaver

Dotted Eighth rest = 
Dotted Quaver rest



count: 1 2 3 4 5 6

Octave Transposition Sign



Dal Segno al Fine = *D.S. al Fine*

Dal Segno is an instruction to repeat a piece of music from the sign (♯) until the word *Fine* (= end).

C Major Scale

Natural A Minor Scale

Harmonic A Minor Scale

Melodic A Minor Scale

Cadence in C Major + V7

Cadence in A Minor + V7

Lesson 1

Song Accompaniment 1

● Songs may be accompanied with chords. In Volume 2 of *The Classical Piano Method*, the three primary chords of a key (Step I = Tonic T, Step IV = Subdominant S, Step V = Dominant D) and the Dominant Seventh chord (V7) were introduced and practised in cadences (chord sequences).

● Here we present a classical melody, with chord symbols added. This simplified form of notation is commonly used in jazz, pop and rock music and is known as a **lead sheet**. Using different patterns for the left hand, you can create interesting accompaniments to the melody.

THE LINDEN TREE / LEAD SHEET

♩ = 76 Franz Schubert (1797-1828)

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Franz Schubert
(1797-1828)

Country: Austria
Period: Romantic



Schubert's great musical talent was evident from a very early age, and he received his first music lessons from his father. In 1808 he entered the Theological Boarding School of St Stephan's Cathedral in Vienna, as a choir boy, where he was taught by Antonio Salieri amongst others. From 1814-18 he was an assistant teacher at his father's school. From 1818 Schubert lived as a freelance musician, finding, by 1821, musical support and recognition in a circle of friends including

musicians, artists and writers, who called their gatherings 'Schubertiads'. Many of his works received their first performances at these events. Schubert never held an official post and gave only one public performance in his lifetime, which was a great success. Amongst his most famous works are the song cycles: *Die schöne Müllerin* (The Beautiful Maid of the Mill), *Winterreise* (Winter Journey), *Schwanengesang* (Song of Swans), the songs *Ave Maria*, *Ständchen*, *Heidenröslein*, the *Unfinished Symphony*, the Piano Quintet *The Trout*, the String Quartet *Death and the Maiden*, piano works such as *Wanderer Fantasy*, *Impromptus* and *Moment musicaux* and the *German Mass*.

THE LINDEN TREE / PATTERN 1

The first accompaniment pattern consists of single notes, i.e. the primary notes of the tonic, subdominant and dominant. These low held, or accompanying notes

are known as a **bordun** (Fr. bourdon, Ital. bordone = drone). The bordun is an ancient, simple kind of polyphony.

G C D7

♩ = 76

Franz Schubert (1797-1828)
Arr.: Hans-Günter Heumann

5 G D7 G

7 D7 G D7 G 4 C G D7

13 G D7 G D7 G

THE LINDEN TREE / PATTERN 2

A bordun can also be played with several notes as, for example, on the bordun string of a hurdy-gurdy or the bordun pipes of the bagpipes, but usually consists of two notes a fifth apart. The bordun fifth can also be played rhythmically.

G

bordun fifth

bordun fifth
played rhythmically

Franz Schubert (1797-1828)
Arr.: Hans-Günter Heumann

$\text{♩} = 76$

G

p

5

5

D7

G

7

D7

G

D7

G

4

C

G

D7

3

2

5

1

13

G

D7

G

D7

G

mf

p

2

3

2

5

3

In the following three accompaniment patterns the melody is accompanied by the tonic, subdominant and dominant chords in their inversions.

The notes of the chords are played all together or one after another. Look out for a few exceptions.

THE LINDEN TREE / PATTERN 3

Diagram illustrating Pattern 3 accompaniment patterns. The chords shown are G (root position), C (2nd inversion), and D7 (1st inversion without fifth).

THE LINDEN TREE / PATTERN 4

Diagram illustrating Pattern 4 accompaniment patterns. The chords shown are G, C, D7, C, G, G, D7, G, D7, G. Exceptions are noted for measure 11, measure 15, measure 17, and measure 18.

THE LINDEN TREE / PATTERN 5

Diagram illustrating Pattern 5 accompaniment patterns. The chords shown are G, D7, G, C, G, G, G. Exceptions are noted for measure 10+14, measure 11, measure 17, and measure 18.

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■ Playing Tips:

Play the melody, and try out the chords, bar by bar, to see which chord fits. There may be a change of chord within a bar.

The upbeat is not harmonized.

A piece usually begins and ends on the tonic.

Compare the notes of the melody with the notes of the primary triads bar by bar, or half a bar at a time. Use the chord which contains one or more of the melody notes. You should hear when the chord sounds correct.

You can recognize the key of a piece by the key signature, and often also by the final note, which is usually the key note or the third of the scale – or simply by the tonal character of the melody.