

Piano

# The Classical Piano Method

## Method Book 1

Heumann



ED 13352

 SCHOTT

# **The Classical Piano Method**

## **Method Book 1**

HANS-GÜNTER HEUMANN

ED 13352

### About the author:

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

Since studying piano, composition, and music pedagogy at the Musikhochschule Hannover, followed by further studies in the USA, he has dedicated himself to the editing of pedagogical piano material. He has a particular interest in presenting music in an accessible way to reach a broad audience.

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.

### Acknowledgments

The author and publishers would like to thank Carol Klose and our colleagues at Hal Leonard Corporation for expert suggestions, support and advice in the development of *The Classical Piano Method*.

ED 13352

British Library Cataloguing-in-Publication-Data.

A catalogue record for this book is available from the British Library.

© 2012 Schott Music Ltd, London

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Schott Music Ltd, 48 Great Marlborough Street, London W1F 7BB

Cover design by [www.adamhaystudio.com](http://www.adamhaystudio.com)

Cover photography: iStockphoto

Layout and Engraving: [www.bbruemmer.de](http://www.bbruemmer.de)

English translation: Wendy Lampa

S&Co.8701

# Contents

---

## LESSON 1

The Piano and its Precursors .....	6
How are Sounds Produced on the Piano? .....	6
How to Sit at the Piano .....	7
Hand and Finger Position .....	7
Fingering .....	7

## LESSON 2

The Keyboard .....	8
The Black Keys .....	8
The Beat in Music .....	8
Two Black Keys .....	9
Take Two / Notation / <i>Quarter Note (Crotchet)</i> .....	10
Three Black Keys .....	11
Improvising on the Black Keys .....	11
Piano Dreams – Keyboard Diagram .....	12
Piano Dreams – Notated / <i>Half Note (Minim), Repetition, Step, Skip</i> .....	13

## LESSON 3

The White Keys – The Musical Alphabet .....	14
Three White Keys .....	14
Finding Three Notes with Eyes Closed .....	14
Black and White / <i>Measure (Bar), 4/4 Time, Whole Note (Semibreve), Bar Line, Double Bar Line (End)</i> .....	15
Four White Keys .....	16
Finding Four Notes with Eyes Closed .....	16
Morning in the Countryside / <i>Op., 3/4 Time, Quarter (Crotchet) Rest</i> .....	17

## LESSON 4

The System of Stave Lines / <i>Lines, Spaces, Stave (Staff)</i> .....	18
Bass Clef for the L. H. / <i>Dynamics, forte, piano</i> .....	18
Treble Clef for the R. H. / <i>legato, Slurs, Phrase, Repeat Sign</i> .....	19

## LESSON 5

The Piano Notation System / <i>Bracket (Brace/Accolade), Leger Lines</i> .....	20
Rules of Notation .....	20
Take Five Fingers / <i>Double Bar Line</i> .....	21
Theory Check 1 .....	22
Wedding March / <i>mezzoforte</i> .....	23
Theory Check 2 .....	24
A Little Night Music / <i>allegro</i> .....	25

**LESSON 6**

Pastoral Song / <i>dolce</i> , Dotted Half Note / Dotted Minim Note, Tie .....	26
Finger Fitness 1 .....	27
Twinkle, Twinkle, Little Star! / D. C. <i>al Fine</i> .....	28
Finger Fitness 2 / ABA, 2/4 Time .....	29

**LESSON 7**

Cancan .....	30
Sharp Sign .....	31
Theory Check 3 .....	31
Surprise Symphony / <i>andante</i> , <i>pianissimo</i> , <i>fortissimo</i> , Articulation, <i>staccato</i> .....	32
Finger Fitness 3 / Symphony .....	33

**LESSON 8**

Longing for Spring / Upbeat ( <i>Anacrusis</i> ), Flat Sign, <i>mezzo piano</i> .....	34
Theory Check 4 .....	35

**LESSON 9**

Playing with Hands together .....	36
Finger Fitness 4 / <i>Contrary Motion</i> .....	36
Barcarolle / <i>allegretto</i> .....	37
Sharps 'n' Flats .....	38
Theory Check 5 .....	38
Discovery Waltz / Metronome .....	39

**LESSON 10**

Eighth Note (Quaver), Rests, Accent, <i>crescendo</i> .....	40
Turkish March .....	41
Theory Check 6 .....	41
Minuet / <i>moderato</i> , Minuet .....	42
Presto / Octave Transposition Sign, <i>presto</i> .....	43
Prelude / Dotted Quarter Note / Dotted Crotchet Note, <i>rit.</i> .....	44
Theory Check 7 .....	45

**LESSON 11**

C Major 5-Note Pattern .....	46
Finger Fitness 5 / <i>Parallel Motion</i> , <i>Lateral Motion</i> .....	47
Musette .....	48
Spring .....	49

**LESSON 12**

Intervals / <i>Second</i> , <i>Third</i> , <i>Fourth</i> , <i>Fifth</i> .....	50
Finger Fitness 6 .....	50
Scherzo / <i>decrescendo</i> .....	51

G Major 5-Note Pattern .....	52
Finger Fitness 7 .....	52
Ode to Joy / Two Repeat Signs .....	53

## LESSON 13

Triads / C Major Triad (Chord), G Major Triad (Chord) .....	54
Finger Fitness 8 / Transposing, simile .....	55
Air / Air .....	56
Theory Check 8 .....	57
D Major 5-Note Pattern / D Major Triad (Chord) .....	58
Finger Fitness 9 .....	58
Trumpet Tune / <i>maestoso</i> .....	59
F Major 5-Note Pattern / F Major Triad (Chord) .....	60
Finger Fitness 10 .....	60
For Nannerl .....	61
Largo / <i>largo</i> .....	62
Theory Check 9 .....	63
Composer Check .....	64

## LESSON 14

A Minor 5-Note Pattern / A Minor Triad (Chord) .....	66
La Marmotte / First and Second Time Bars, Pause .....	67
Sentimental Dialog .....	68
E Minor 5-Note Pattern / E Minor Triad (Chord) .....	70
Finger Fitness 11 .....	70
Bourrée / Natural Sign, Bourrée .....	71
Symphony No.1 .....	72
Dance of the Little Swans .....	73
D Minor 5-Note Pattern / D Minor Triad (Chord) .....	74
Finger Fitness 12 .....	74
Theory Check 10 .....	75
Symphony No. 7 .....	76

## LESSON 15

The Right Pedal – Sustaining Pedal .....	78
Sound Painting .....	79
Longing For You / <i>poco moto</i> , Eighth (Quaver) Rest .....	80
Dream of Love .....	82
THEORY CHECK SOLUTIONS .....	84
THEORY REVIEW .....	87
GLOSSARY .....	89
FURTHER REPERTOIRE .....	92
KEYBOARD NOTATION SYSTEM .....	95

# Lesson 1

## The Piano and its Precursors



The piano was invented in 1700 by the Italian musical instrument maker **Bartolomeo Cristofori** (1655-1731) in Florence. This was certainly one of the greatest inventions of the time. There is a plaque in the Basilica di Santa Croce in his memory. Three well-known keyboard instruments may be regarded as its precursors: The **clavichord**, the **harpsichord** and the **spinet**.

On these instruments it was not possible to play gradually louder or quieter. This was only possible on the piano, with its small felt hammers striking the strings. The instrument was originally named **Hammerklavier** (hammer piano) to reflect this. A larger form of this piano is the grand piano.

Because of this, Cristofori called his invention **gravicembalo col piano e forte** meaning a large harpsichord which can be played both loudly and softly.

From this the Italian term **pianoforte** or **fortepiano** was derived (Ital. piano = quiet, forte = loud). Today the term has been shortened to **piano**.

The term 'piano' is now often used as a collective term to refer to both upright and grand pianos. In an upright piano the strings are vertical, whereas in a grand piano the strings are horizontal.



clavichord



harpsichord



Cristofori's grand piano



spinet



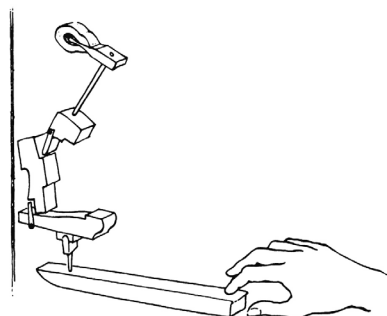
grand piano



upright piano

## How are Sounds Produced on the Piano?

When you press a key down, a small felt hammer inside the instrument hits a steel string and makes it sound. This produces a note. There is one hammer for every note on the keyboard.



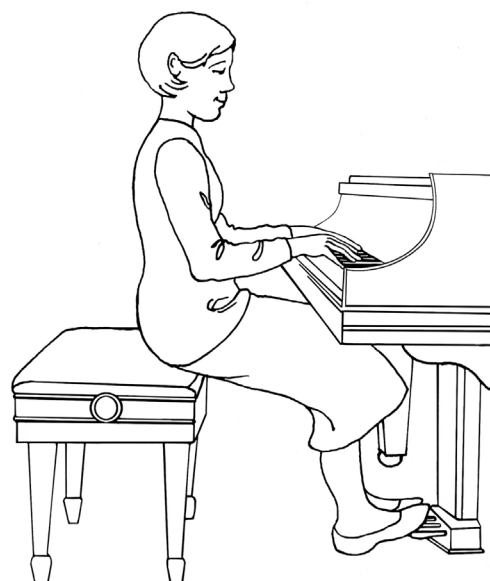


# How to Sit at the Piano

Sit in an upright but relaxed position at the centre of the keyboard.

Sit towards the front edge of the stool, so that your feet are firmly on the ground. Your distance from the piano should be such that your hands comfortably reach the keys. The keys should be struck towards the edge, and the weight of your body should be supported by the spine rather than by your arms or legs. Sit close enough to the piano so that your knees are slightly beneath the instrument.

Your arms should remain relaxed and the shoulders should not be raised. There should be a space between your upper arms and the sides of your body.



## Hand and Finger Position

Your fingers should touch the keys so that the forearm, wrist and back of the hand form a straight line. The height of the piano stool should be adjusted accordingly.

Your fingers should be softly curved, as though you were holding a small ball in your hand.

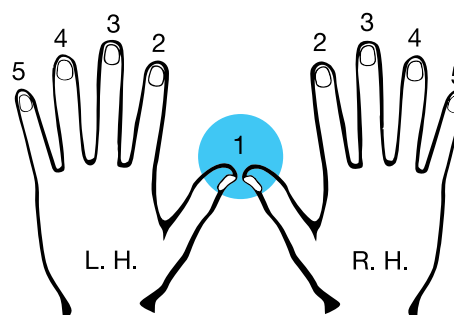
Only your fingertips should touch the keys; the fingernail should be at right-angles to the key.

Your thumb should be gently rounded.



## Fingering

For playing the piano, each finger is given a number. These numbers appear above or below the notes, indicating which fingers to play the notes with. The figures are known as fingering and should always be followed precisely.

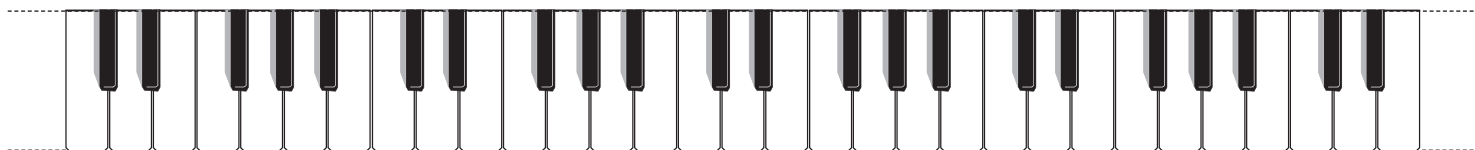




# Lesson 2

## The Keyboard

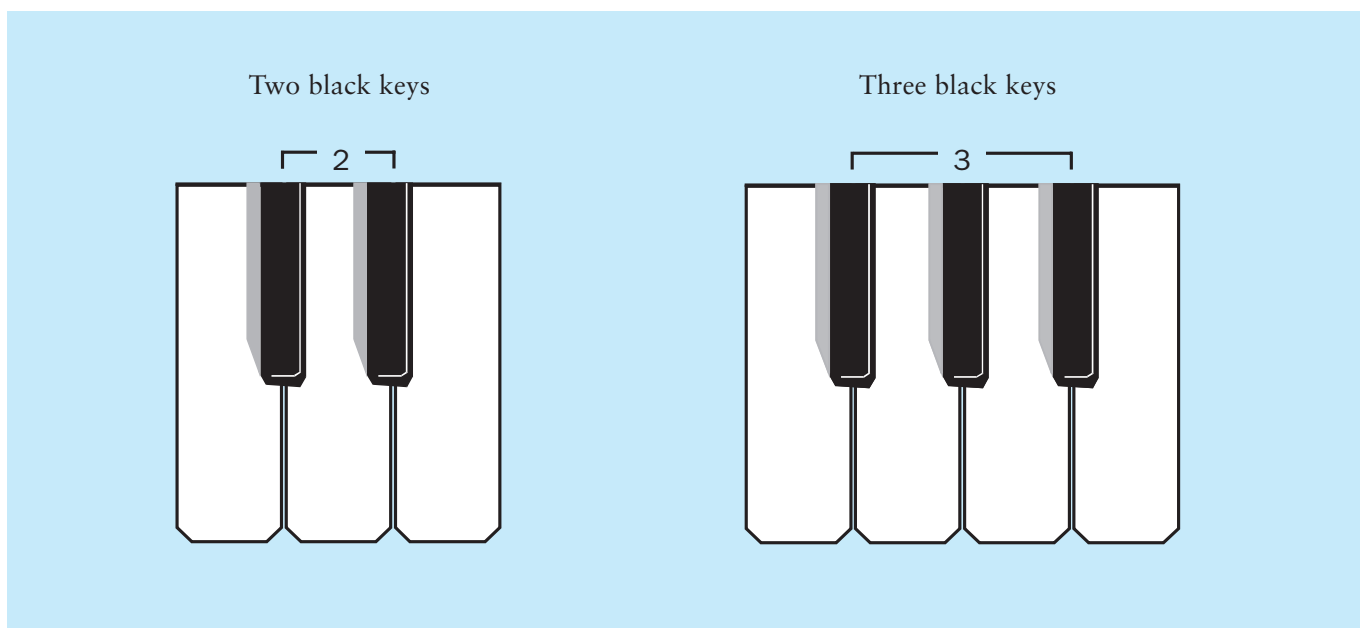
All the keys on the piano together make up what is known as the **keyboard**. It consists of white and black notes. The piano keyboard usually has 88 **keys**.



low – downwards ← keyboard → upwards – high

## The Black Keys

The black keys are arranged in groups consisting of:



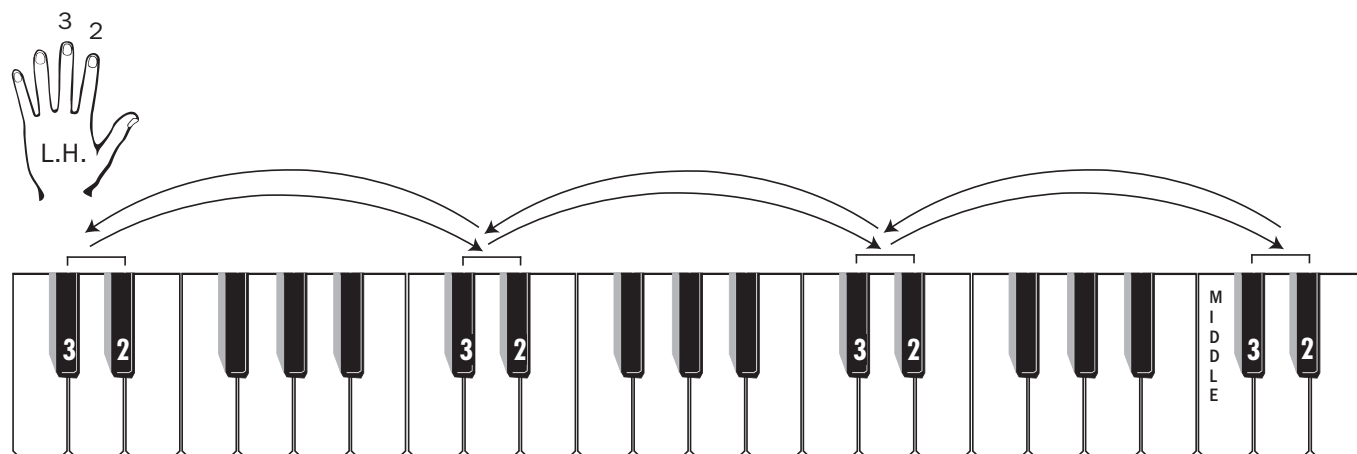
## The Beat in Music

Music usually has a regular beat, similar to the beating of the heart. The beat or pulse can have different tempos – from very slow to very fast.

The following exercises and pieces should be played slowly at first with each note held for the same duration.



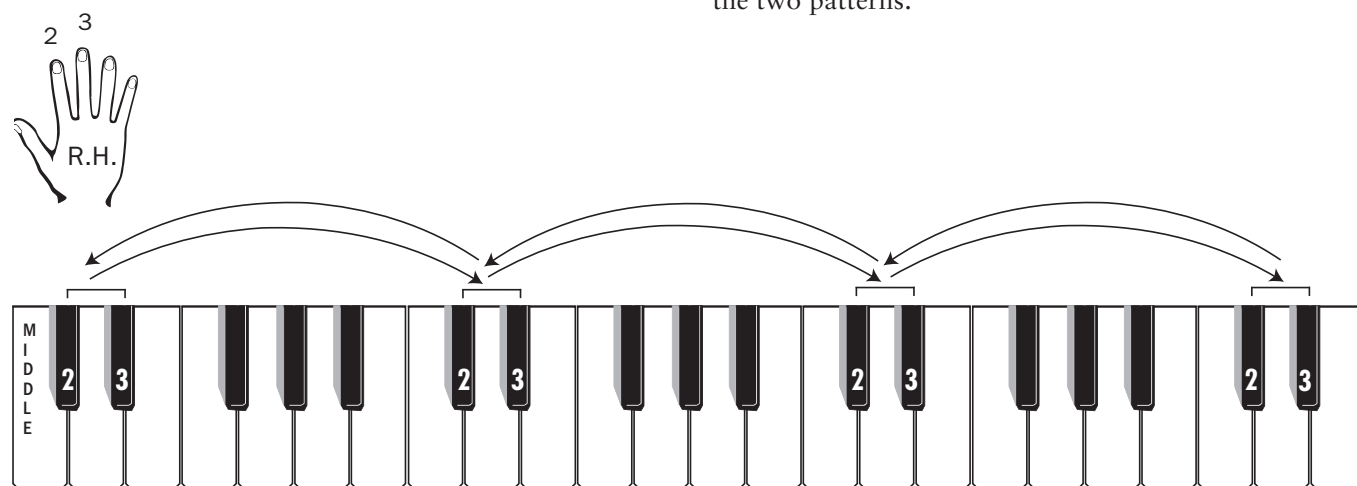
# Two Black Keys



## Playing Tips:

With the left hand, hereafter L.H. (fingering: 3 2), play four groups of two black notes, from the lowest pair to

the middle (approximately in the middle of the piano), upwards and downwards. First play the pair of notes one after another, then together, and then alternating the two patterns.



## Playing Tips:

With the right hand, hereafter R.H. (fingering: 2 3), play four groups of two black notes, from the middle pair to the highest, upwards and downwards.

Play the pairs of notes one after another, then together, and then alternating the two patterns.

## Technique Tips:

The change over from one finger to the next takes place at the lowest point at which the keys are depressed. This means that the finger leaves the bed of the key only when the next finger reaches it. This is the same as walking up the stairs – the transfer of weight from one leg to another happens only when the other foot reaches the ground.

First depress each key using the whole weight of your arm. When changing keys, the weight is transferred to the next finger.

At first play slowly, making sure that the fingers do not overlap. Make sure you maintain the correct hand and finger position.