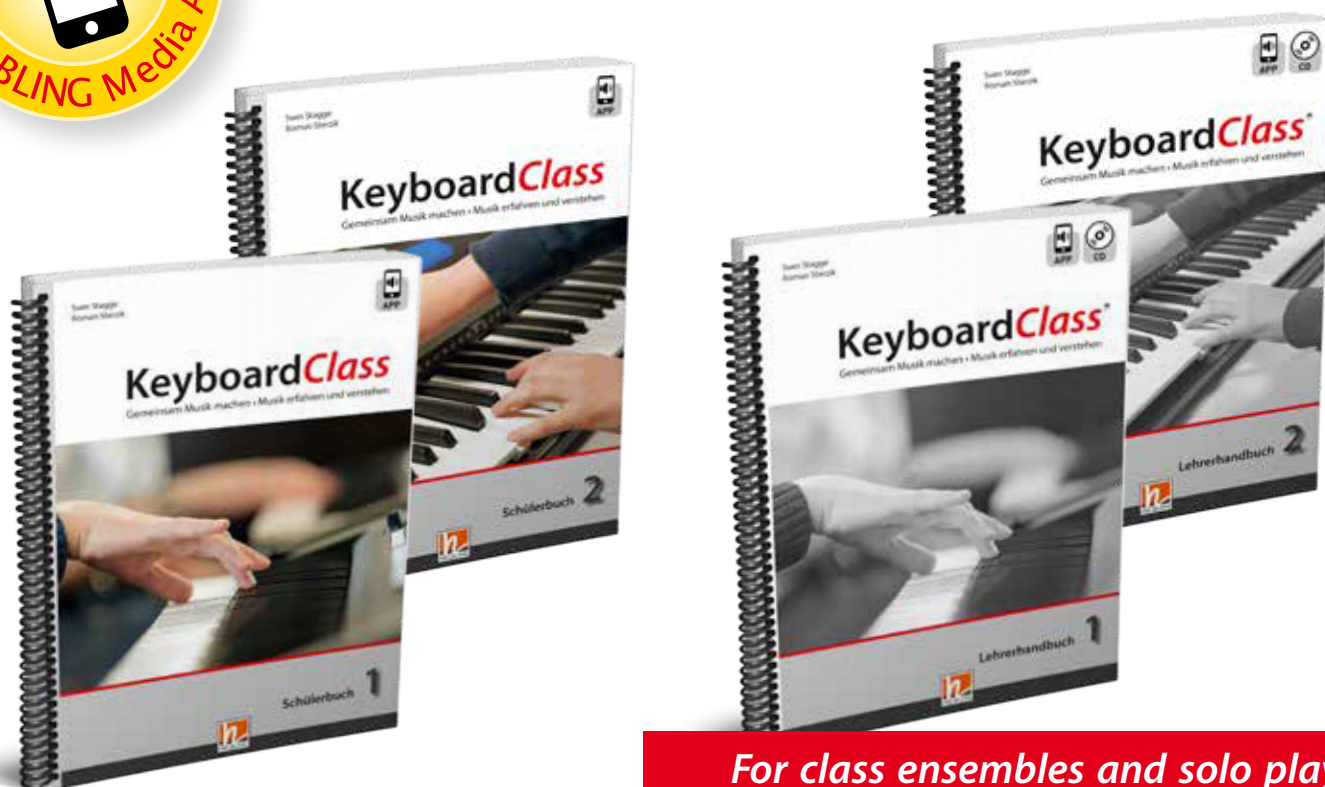


KeyboardClass[®]

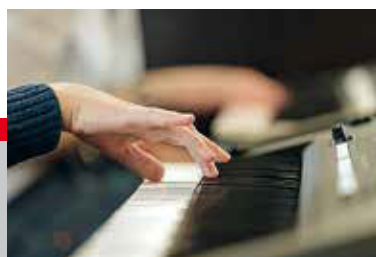
New keyboard textbooks for school music lessons for all general schools of education in cooperation with specialist music schools



For class ensembles and solo playing

Internal differentiation from the beginning

Practical musical experience from the start



Workshops

Allow students to learn about and practise musical parameters and peculiarities

Good Morning *Traditional aus England*

Solo: Style Play
1st ACMF (Englisch) • 1st Jazz Organ • Style Gitar/Balld (Mellow & Beat) • Tempo 112 • Schöner Ohr 001, Bank 08

Workshop: Auftakt

1. Spiele das folgende Stück. Kommt dir die Melodie bekannt vor? Was hat sich verändert?
2. Erweitere das Europa-Lied auf Seite 16 sowie Trust in Beer auf Seite 26 um Auftakte.
3. Notiere den Auftakt von Good Morning im Music Theory-Summit auf Seite 93.

Workshop: Punktierter Halbe

$\text{♩} + \text{♩} = \text{♩}$ oder $\text{♩} + \text{♩} + \text{♩} = \text{♩}$

1. Vervollständige die Takte mit jeweils einem passenden Notenwert.
2. Berechne die Notenwerte.
 $\text{♩} + \text{♩} + \text{♩} =$ (Anzahl der Schläge)
 $\text{♩} + \text{♩} + \text{♩} =$ (Anzahl der Schläge)
3. Erfinde eine ähnliche Aufgabe für deine Nachbarin / für deinen Nachbarn.

Workshop: Taktarten

1. Notiere Viertelnoten.
2. Setze Taktstrichel.

Workshop: Punktierter Noten

1. Ergänze die fehlenden Werte als Pausen.

Teacher's guide

The teacher's guide provides advice and factual information about every piece as well as valuable chapters outlining the basic methods and keyboard operation, and further playing and lesson material, e. g. workshops for superordinate topics like pitch bend, DJing and improvisation.

3.4 Moldau on Four – Friedrich Smetana
Schülerbuch Seite 12
 Schüler Software User (SH), Bank 1

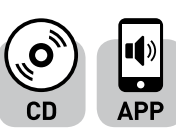
Hintergrundinformationen
 Moldau on Four ist eine 4-Takt-Version eines Themenzyklus von Smetanas Sinfonischer Suite Moldau. Die Moldau, das 1846 komponierte Werk, ist ursprünglich in der Tonart E-Moll in 6/8-Takt notiert. Das ursprünglich vielhörige Thema besitzt unterschiedliche, sich während des Stückes verändernde Harmonisierungen und ist deshalb auch ein Beispiel für die Verwendung von Leitmotiven. Das Stück wurde im Jahr 1874 komponiert und ist seitdem ein beliebtes Konzertstück für Klavier und Orchester. Die Moldau ist ein zentraler Bestandteil der Sinfonischen Suite Moldau, die Smetana im Jahr 1846 komponierte. Die Suite besteht aus vier Teilen, die die Moldau in vier verschiedenen Situationen darstellen: 1. Die Moldau in der Frühlingsschwemme, 2. Die Moldau in der Hochwasserperiode, 3. Die Moldau in der Herbststimmung, 4. Die Moldau in der Winterstimmung.

3.37 If I Were A Boy – Beyoncé
Schülerbuch Seite 76/79
 Schüler Software User (SH), Bank 1/2

Hintergrundinformationen
 If I Were A Boy ist ein Song der US-amerikanischen R&B-Sängerin Beyoncé. Das Lied wurde am 1. März 2011 als Single veröffentlicht und erreichte Platz 1 der Billboard Hot 100. Beyoncé schrieb das Lied mit dem Produzenten Timbaland zusammen. Das Lied wurde in Europa 2011 als erste Single des Albums veröffentlicht. Das Lied wie in vielen anderen Songs von Beyoncé ist ein Beispiel für die Verwendung von Leitmotiven.

Aufgaben / Weiterführende Hinweise
 Die Originalkomposition lässt mit ihrem vielen programmatischen Details, zahlreiche Ansatzpunkte für den Musikunterricht, z. B.:
 1. Originalnotiz hören
 2. Erarbeitung der Programmatik: 5 erhabene Bilder verschiedener Stimmarten und anderer (Tonhöhen) etc.
 3. Klangwelt Symphonischer Orchester
 4. Melodieführung in Sätzen
 5. Workshop: Phrasen notieren und Rhythmusnotiz
 6. Zwickelarbeit: Weiterführung des Moldau-Themas zur Differenzierung und zum Auftritt

HELBLING Media-App und CD



Complete recordings and playbacks are available to the students via a free app. Teachers also receive a CD for the class.

Double page Overview

In the HELBLING Media-App solo arrangements and class ensembles are recorded on different tracks – Playback and Exercise.

Arrangements for solo playing

Registration, rhythmic style and recommended tempo

Style play of solo arrangements

Song lyrics to sing along and develop rhythm and phrasing

Workshops to encourage creativity and apply music theory

Skip To My Lou *Traditional*



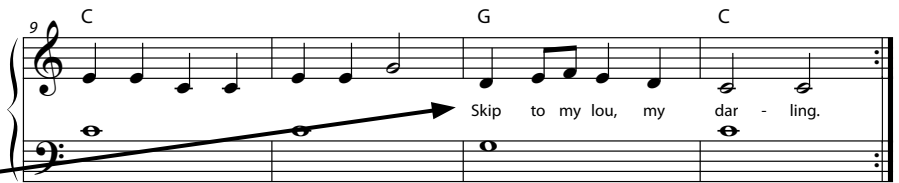
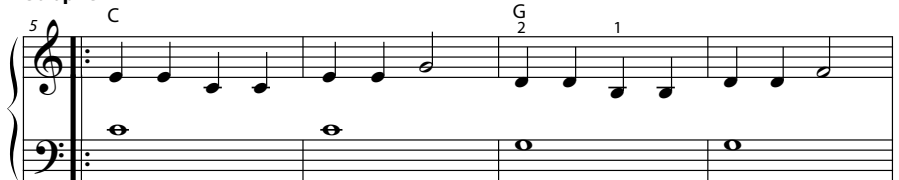
Solo: Style Play

LH: ACMP (Fingered) • RH: Harmonica • Style: Country Pop (Country 8 Beat) • Tempo: ♩ = 150 • Software: User 003, Bank 3/4

Intro



Strophe

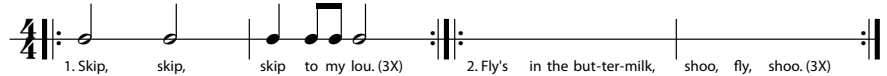


Workshop: Rhythmus-Variationen

1. Zu welcher Textstrophe passt der Melodierhythmus im Solo-Arrangement oben am besten?

Lies die einzelnen Strophen in einem sinnvollen Sprachrhythmus. Ergänze dann den Text der passenden Strophe oben im Stück.

2. Wie müsste man den Melodierhythmus des Solo-Arrangements mit Achtelbausteinen verändern, damit er zu den jeweiligen Textstrophen passt? Sprich die einzelnen Strophen, spiele dazu und notiere die verschiedenen Rhythmen in den folgenden Zeilen über jeder Strophe.



For all KeyboardClass pieces, registration software is available – in the HELBLING webshop – to make the instrument easier to operate with two students.

Accompanying voices for teachers or advanced students



Arrangements
for playing
ensembles
as a class

Use standard keyboard
features such as Pitch Bend or
Modulation Wheel



Klassenensemble

Accompanying
voices with
sophisticated levels
of difficulty

Strophe (Intro ohne Begleitung)

5/9 C G 1. 2. C

Fiddle/
Violin

Folk/
Steel
Guitar

Mandoline
(LH)

Strings
(LH)

Finger
E-Bass

Std. Kit
HH
SD
BD

Strophe (Intro ohne Begleitung)

5/9 C G 1. 2. C

Folk/
Steel
Guitar

Banjo

Voice for
Keyboard Percussions
– practise timing, play typical
stylistic patterns, systematically
prepare coordinated playing
for performance as a soloist
(didactical reduction)

The class ensembles make it
possible to combine lots of
keyboards as well as other
musical instruments

Huge stylistic variety with a
large selection of popular music
suitable for the instrument

Aufgabe: Notiere die Noten-/Pausenwerte im 4/4-Takt im *Music Theory Summit* auf Seite 92.



Vokabeln			
skip	hüpfen	shoo	husch
lou	Liebe (abgeleitet aus dem Schottischen)	pretty	hübsch
		jay bird	Eichelhäher
		cream jar	Sahneschüssel
		off to texas	auf nach Texas
		two by two	paarweise

Vocabulary help
with foreign lyrics

Selection of motivational Songs

Includes a broad range of popular music

Volume 1

Uh, la la la – Eurodance number from the 90s by the Italian singer Alexia
Bad moon rising – 70s rock by John Fogerty, Creedance Clearwater revival
Lean on me – Gospel pop from the 1970s, Bill Withers
With a little help from my friends – Beatles classic
Big big world – Pop ballad, Emilia Rydberg
Macarena – Iconic Latin dance music from the 90s by Spanish Duo Los del Río
Hard Rock Blues – Wind instrument hit from Essential Elements, Hal Leonard publishers
Samba Lelê – Samba hit from Yamaha Teamplay
Rondeau – Baroque classic from Georg Philipp Telemann
Charlie Brown – Top ten hit from the late 1960s, The Coasters
Annie's Song – Pop/Country number from the 1970s by singer-songwriter John Denver
Morgenstimmung – Programme music theme from the Peer Gynt Suite by Edvard Grieg
Bye bye love – 1950s Rockabilly-Evergreen, Everly Brothers
If I were a boy – Smash hit ballad from the American R'n'B singer, Giselle Beyonce
My heart will go on – Love song from the film Titanic, James Horner
Fable – Modern pop/House music by Robert Miles
and many more...

Volume 2

We will rock you – Renowned hit from the heroes of rock, Queen
Dreamer – Heavy metal ballad from a former member of Black Sabbath, Ozzy Osbourne
Say it right – Pop/R'n'B number by Nelly Furtado
Mad world – Chill out song from the 1980s by New Wave Sounds, cover of Tears for Fears by Gary Jules
Clocks – Influential hit from the heroes of modern British pop, Coldplay
Pirates of the Carribean – Film music with long running success by Klaus Badelt
Only Time – 11th of September song by Enya
Drei Nuesse für Aschenbroedel – Dreamy film music from the well-known fairytale
Me and Bobby McGee – Country-Evergreen by Kris Kristofferson and Fred Luther Foster
and more motivational songs like
Mädchen gegen Jungs (Rap from Bibi und Tina), **Cocaine** (Eric Clapton), **Shake it off** (Taylor Swift),
Tequila (The Champs), **Will you be there** (Michael Jackson), **You can leave your hat on** (Joe Cocker),
Fields of gold (Sting), **Supergirl** (Anna Naklab und Raemonn), **Raiders March** (Indiana Jones)
and many more...

Tips and tricks for the *instrumental class*

Setting up the instruments –

also a question of internal differentiation

For class instruction, there are basically U-shape or semicircles. This compact setup allows the teacher direct access to all instruments.

In the classroom, two students play on one instrument in order to enable partner and class ensemble playing alternately without modification.

The following setup is recommended:

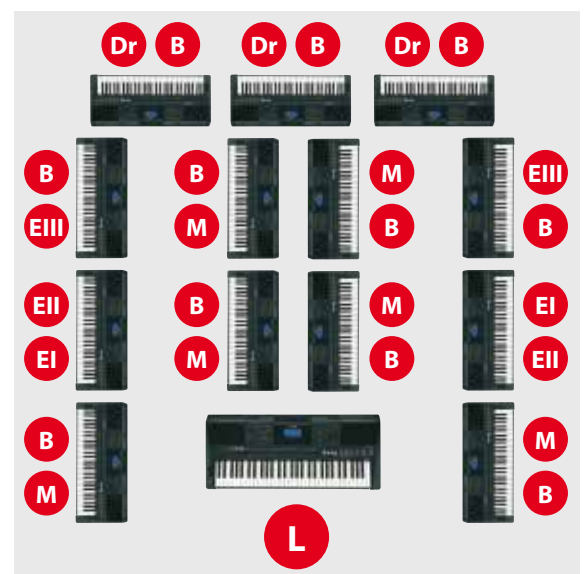
Musical Roles: Students can take on a musical part as in an orchestra or a band, e. g.

- Left player bass (B) and right melody (M),
- Left player bass (B) and right drum kit (Dr),
- left player melody (M) and right player Ensemble part (E).

Distribution criteria may be musical considerations such as e. g. homogeneous voice groups, combination of the rhythm group etc.

Also methodological aspects, such as making the same voices on an instrument for the development of a passage can influence the setup.

The double instrumentation of the keyboards offers many possibilities, particularly in headphone phases, with regard to a finely tuned internal differentiation: advanced and weak learners can make music in homogeneous teams or be consciously put together as a heterogeneous group in order to enable mutual learning.



Seminars on the textbook

These and many more ideas and hints for the work in the keyboard class as well as a sound technical instruction for the handling of the keyboards you get in our two-day seminars with the two authors of the concept, Sven Stagge and Roman Sterzik.

Current dates can be found at www.helbling.com/veranstaltungen.

You want a training at your school and have a suitable room equipped with modern keyboards? Then please contact us at fortbildung@helbling.com.

This is KeyboardClass

- Modern, classroom-orientated teaching method that can be used for music lessons in all regular schools
- Structured, effective instrumental teaching materials for music schools – keyboard as an independent musical instrument
- A two-volume collection with chosen pieces and class ensembles at least for two school years – great stylistic breadth
- Two teacher's guides including methods and workshops for Pitch bend, DJing, Arpeggiator, and improvisation.
- Integrated Workshops for acquiring practical and theoretical musical competencies – numerous incentives for becoming an independent learner
- All titles are available as audio examples in the Helbling Media-App.

Order Information



Audio-Recordings:

- Audio CD in teacher's books with complete recordings for use in the classroom
- HELBLING Media-App Access in the student and teacher books with full recordings and playbacks



Student's Book 1

96 pages, ring binding
ISBN 978-3-86227-386-7 |
S8739 € 19,50 | Sample € 9,75



Student's Book 2

132 pages, ring binding
ISBN 978-3-86227-388-1 |
S8741 € 20,90 | € 10,45



Teacher's Book 1

146 pages, ring binding
ISBN 978-3-86227-387-4 |
S8740 € 48,50



Teacher's Book 2

164 pages, ring binding
ISBN 978-3-86227-389-8 |
S8742 € 48,50

Registration software for
Yamaha keyboards is
available for download from
the Helbling Webshop:

**S8740DLP (Band 1) und
S8742DLP (Band 2)
each € 5,80**