

GRADE 1

All technical exercises must be prepared for examination. Candidates may read from the music when presenting technical exercises for examination. The written fingerings for technical exercises must be observed.

Candidates must prepare all scales. All scales must be presented from memory for examination purposes. Candidates may alter the written fingerings for scales, provided a logical and systematic approach is adopted.

TECHNICAL EXERCISES (1A - 1C)

Exercise 1A	for broken triads: (i) <i>A flying leap</i> (right hand) (ii) <i>A running jump</i> (left hand)
Exercise 1B	for contrapuntal playing: <i>Waiting for the bell</i>
Exercise 1C	for flexibility (rotation of the forearm): (i) <i>Running on empty</i> (right hand) (ii) <i>Tanking it up!</i> (left hand)

SCALES (1.1 - 1.11)

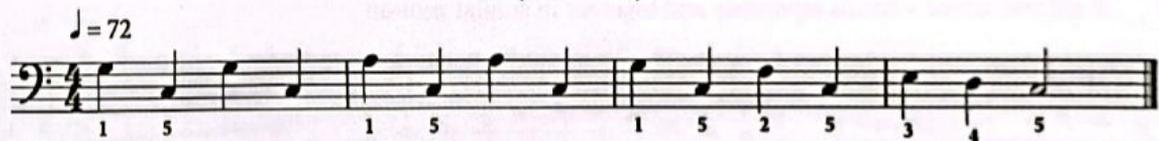
Scales	G major - two octaves E natural minor - two octaves E harmonic minor - two octaves F major - two octaves D natural minor - two octaves D harmonic minor - two octaves
Scales in contrary motion	C major - two octaves A harmonic minor - two octaves G major - two octaves E harmonic minor - two octaves
Chromatic scale	Commencing on G - one octave

Important things to aim for

- Maintain a feeling of relaxation in the forearm as it rocks.
- Allow the rotary movement to contribute to the playing of the larger intervals (*fourths and bigger*), producing a full, clear tone (the fingers still play an important role so don't let them become floppy).

Try this first (optional: not for examination)

1. Away from the piano, hold both hands in front of you, with the palms facing down. Rotate each around slowly so that the palms face upwards. Repeat several times, noting how easy and relaxed it feels.
2. Repeat the previous exercise but this time with much smaller movements. The hands should not move far from the horizontal, palms down position but the sensation of free rotation should remain. Keep the hands relaxed.
3. Allow both hands to form their natural playing shape and let the finger tips rest lightly on a flat surface. One hand at a time, experiment with feeling the small, sideways rocking movements. Keep the middle fingers in contact with the surface. The thumb and the fifth finger will be raised slightly as you rock in each direction.
4. Try adopting a similar sensation while playing the exercise below, each hand separately. The rotary movement should be small, no more than a gentle rocking feeling, with the fingers remaining close to their keys.

(Right hand)**(Left hand)**

TECHNICAL EXERCISES

Exercise 1A - (i) A flying leap (right hand) and (ii) A running jump (left hand)

Exercises for broken triads. Candidates must prepare both (i) and (ii) for examination.

Purpose

- To play broken triad patterns with secure hand shapes and confident shifts between positions.

(i) A flying leap
(Right hand)

Playfully ♩ = 72 - 88

(ii) A running jump
(Left hand)

Merrily ♩ = 72 - 88

Important things to aim for

- Flow through each pattern with a relaxed hand.
- Always try to prepare the shape of the hand for what is to come.
- Play the dynamic contours as written.

Exercise 1B - Waiting for the bell

Exercise for contrapuntal playing.

Purpose

- To coordinate the hands successfully when each carries an independent melodic line.
- To apply independent dynamic shaping to each hand.

Waiting for the bell

A little impatiently ♩ = ca 68

Musical score for 'Waiting for the bell' in 8/8 time. The piece is marked 'A little impatiently ♩ = ca 68'. The right hand starts with a triplet of eighth notes (mp) and continues with a melodic line. The left hand starts with a triplet of eighth notes (mp) and continues with a bass line. Dynamics range from mp to mf. The score is written on two staves.

Important things to aim for

- Listen to how the two hands combine, making sure one does not dominate the other. They are both equally important.
- Be alert to those places where one hand releases while the other holds.

Exercise 1C - (i) Running on empty (right hand) and (ii) Tanking it up! (left hand)

Exercises for flexibility (rotation of the forearm). Candidates must prepare both (i) and (ii) for examination.

Purpose

- To apply small but free 'rocking' (rotary) movements of the forearm to assist the fingers through patterns of alternating intervals.
- While keeping the fingers close to the key, to maintain a feeling of freedom and flexibility in the hand and arm as the forearm rocks gently to and fro.

(i)

**Running on empty
(Right hand)**

In a hurry ♩ = 108 - 120

Musical score for 'Running on empty' in 4/4 time, right hand. The piece is marked 'In a hurry ♩ = 108 - 120'. The score consists of a single melodic line with fingerings indicated above the notes. Dynamics range from mp to mf. The score is written on a single staff.

(ii)

**Tanking it up!
(Left hand)**

With a sense of urgency ♩ = 108 - 120

Musical score for 'Tanking it up!' in 4/4 time, left hand. The piece is marked 'With a sense of urgency ♩ = 108 - 120'. The score consists of a single melodic line with fingerings indicated below the notes. Dynamics range from mp to mf. The score is written on a single staff.

Try this first (optional: not for examination)

1. Play this exercise slowly, either hands together or hands separately, using the fingering indicated. You can use the right (sustaining) pedal if you wish.

Musical notation for exercise 1, showing a sequence of chords in G major (one sharp) in 4/4 time. The right hand plays triads and the left hand plays dyads. Fingerings are indicated above and below the notes.

2. In this next exercise, the hand shapes are exactly the same as those in the previous one, but the triad is split into two parts. Move the thumb into position as you play each of the two-note intervals (dyads). Similarly, extend the hand to cover the dyads as the thumb reaches the bottom of its key. Try to plan ahead so that your fingers are always in place, ready for the notes they are about to play. It would be best to play this hands separately without the pedal, but try to avoid gaps wherever you can.

Musical notation for exercise 2, showing a sequence of chords in G major (one sharp) in 4/4 time. The right hand plays split triads and the left hand plays dyads. Fingerings are indicated above and below the notes.

Extra for experts (optional: not for examination)

1. In the right-hand ascent of this continuous broken chord pattern, aim to have your thumb in place for the next position by the time the fifth finger plays its note. As you return, you can move the fifth finger into position as, or even a little before, your thumb plays. The reverse applies in the left hand. Prepare ahead wherever you can.

(Right hand)

Musical notation for the right-hand part of the broken chord exercise, showing a continuous broken chord pattern in G major (one sharp) in 4/4 time. Fingerings are indicated above the notes.

(Left hand)

Musical notation for the left-hand part of the broken chord exercise, showing a continuous broken chord pattern in G major (one sharp) in 4/4 time. Fingerings are indicated below the notes.

2. Try the same pattern commencing on C and on F.