

GRADE 2

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 (2A - 2C)

Exercise 2A	for thumb passing: (i) <i>Thumb driving</i> (right hand) (ii) <i>Bass driver</i> (left hand)
Exercise 2B	for contrapuntal playing: <i>Too tame to tango</i>
Exercise 2C	for broken chords: (i) <i>Take the slow train</i> (right hand) (ii) <i>Back track</i> (left hand)

SCALES (2.1 - 2.12)

Scales	D major - two octaves B natural minor - two octaves B harmonic minor - two octaves B ^b major - two octaves G natural minor - two octaves G harmonic minor - two octaves G melodic minor - two octaves
Scales in contrary motion	G major - two octaves E harmonic minor - two octaves F major - two octaves D harmonic minor - two octaves
Chromatic scale	Commencing on D - two octaves

Extra for experts (optional: not for examination)

In the right hand 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. In the case of the left hand, you can move the fifth finger into position as your thumb plays, or even a bit before. Play with each hand separately, preparing ahead wherever you can.

The musical score consists of two staves, Treble and Bass clef, with a key signature of one flat (B-flat). The piece is marked *mp* (mezzo-piano) at the beginning and *f* (forte) in the middle, with *mp* again at the end. The right hand (treble clef) plays a sequence of broken chords: C major (3), D major (4), E major (4), F major (3), G major (3), A major (4), B-flat major (4), and C major (3). The left hand (bass clef) plays a sequence of broken chords: C major (4), D major (4), E major (3), F major (4), G major (4), A major (3), B-flat major (4), and C major (4). The notes are quarter notes, and the pattern is continuous.

Extra for experts (optional: not for examination)

In bar 3 of *Thumb driving*, try using your 4th finger instead of your 3rd on the G[#]s. Also try using your 2nd finger. Which is the most challenging and the most fun?

Exercise 2B – Too tame to tango

Exercise for contrapuntal playing.

Purpose

- To coordinate the hands successfully when each carries an independent melodic line.
- To apply independent dynamic shaping to each part.
- To apply independent patterns of articulation to each part.

Too tame to tango

With attitude! ♩ = 100 - 108

The musical score for "Too tame to tango" is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked "With attitude!" and the metronome setting is 100-108. The piece is in piano (p) dynamics, with a forte (f) dynamic marking at the end of the second system. The score consists of two systems of piano and bass staves. The piano part features a melodic line with triplets and slurs, starting with a piano (p) dynamic. The bass part features a rhythmic accompaniment with slurs and fingerings. The second system ends with a forte (f) dynamic marking.

TECHNICAL EXERCISES

Exercise 2A – (i) Thumb driving (right hand) and (ii) Bass driver (left hand)

Exercises for thumb passing. Candidates must prepare both (i) and (ii) for examination.

Purpose

- To achieve a clear, even *legato* every time the thumb passes under the hand and every time the hand crosses over the thumb.
- To move the hand and arm calmly and evenly, with no sudden or large movements of the elbow.

**(i) Thumb driving
(Right hand)**

With swing ⁽¹⁾ ♩ = 88 - 100

⁽¹⁾ ♩ = ♩³

**(ii) Bass driver
(Left hand)**

With swing ⁽¹⁾ ♩ = 88 - 100

⁽¹⁾ ♩ = ♩³

Try this first (optional: not for examination)

1. With the right hand alone, play a C major scale slowly and smoothly over two octaves, ascending then descending. Use the following three fingering patterns:
 - a. 121212 etc. (the top C will be played by 1)
 - b. 123123123 etc. (the top C will be played by 3)
 - c. 123412341 etc. (the top C will be played by 3)

Listen closely to ensure that everything is clear, smooth and even, and concentrate on moving the thumb into position as early as you can. Try to avoid any sudden or awkward movements of the elbow.
2. Repeat with the left hand, descending then ascending, starting on middle C.

Exercise 2C - (i) Take the slow train (right hand) and (ii) Back track (left hand)

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

Purpose

- To play broken chord patterns with secure hand shapes and confident, timely shifts from one position to the next.

(i) **Take the slow train**
(Right hand)

With a sense of forward motion ♩ = 52 - 60

mp

(ii) **Back track**
(Left hand)

Keep that train moving! ♩ = 52 - 60

mf

Important things to aim for

- In the first bar of each exercise, allow the changing fingers to lead you into the new position for the second bar.
- In bars 3 and 4 of each exercise, allow your fifth finger to follow your other fingers down (or up) after you have played it so that it is ready to commence the next group.

Try this first (optional: not for examination)

- In playing the exercise below, make sure that, in the ascent, the thumb is in place by the time the fifth finger plays its note. On the way down, the fifth finger can move into place as (or even before) the thumb plays its note. In this way, you will always be prepared for what is coming next.

Be sure to observe the given fingering. Hold each crotchet for its full value, joining it smoothly to the note that follows.

♩ = 76

- Apply the same principles of preparation to the left-hand version of the exercise.

♩ = 76