Try this first (optional: not for examination)

Winding down

Flowing ♩ = *ca* 90

f *mf* *p*

mp

p *f* *mf*

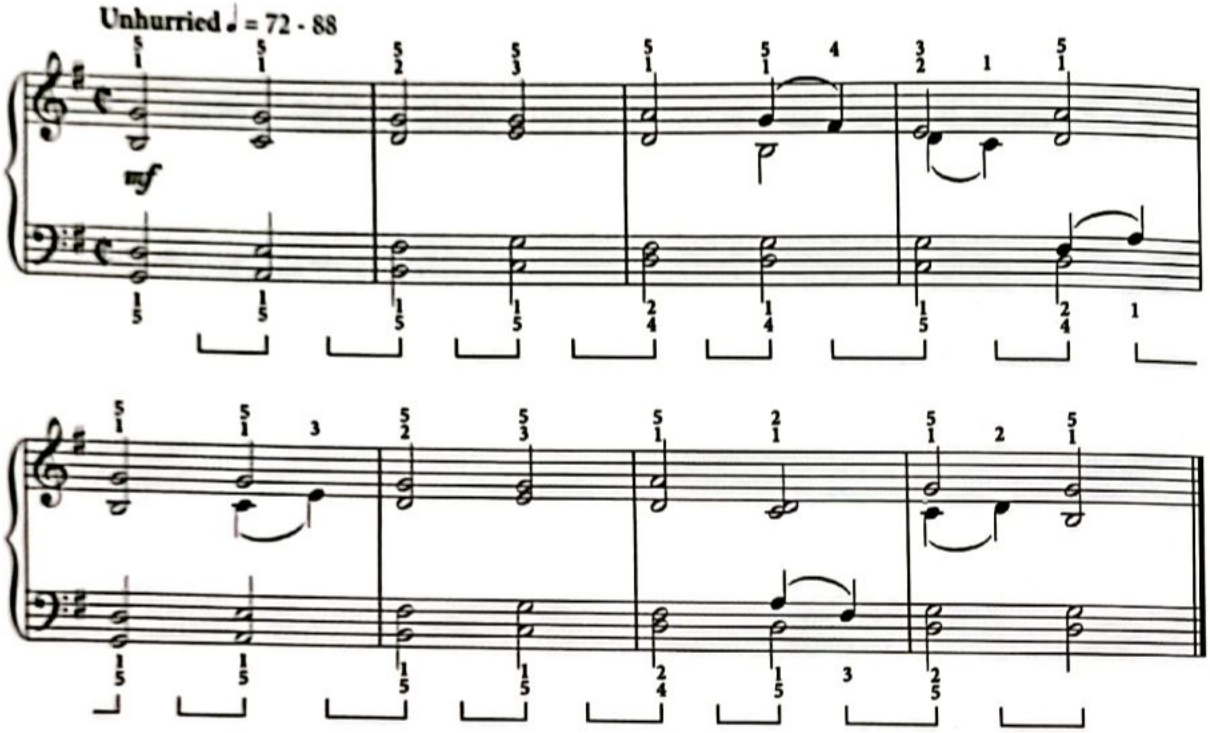
mp

Extra for experts (optional: not for examination)

Try to create different moods by playing *Alone* at varying speeds. For example, a quicker tempo might convey a feeling of being happily alone whereas a slower speed might feel quite sad.

Extra for experts (optional: not for examination)

1. If you can reach the sustaining pedal, try depressing it on the second crotchet beat and releasing it precisely as you play the chord on beat three. Depress again on beat four and release on beat one of the following bar. This will allow each chord to merge into the next without a break and without overlap.



2. Try playing the exercise with changing dynamics, perhaps beginning each line softly, increasing in volume through the middle and then getting softer towards the end.

GRADE 3

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 (3A - 3C)

Exercise 3A	for the preparation of arpeggios: (i) *Whirlygig* (right hand) (ii) *Wind whipper* (left hand)
Exercise 3B	for tonal balance: *Alone*
Exercise 3C	for wrist flexibility: *My special place*

SCALES (3.1 - 3.13)

Scales	A major - two octaves F♯ natural minor - two octaves F♯ harmonic minor - two octaves E♭ major - two octaves C natural minor - two octaves C harmonic minor - two octaves C melodic minor - two octaves
Scales in contrary motion	D major - two octaves B harmonic minor - two octaves B♭ major - two octaves G harmonic minor - two octaves
Chromatic scale	Commencing on A - two octaves Commencing on D♯/E♭ - two octaves

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Exercise 3B – *Alone*

Exercise for tonal balance.

Purpose

- To develop the ability to listen critically in order to achieve a sensitive balance between melody and accompaniment.
- To achieve independent treatment of dynamics between the hands.

Alone

Expressively ♩ = 80 - 88

mf *p* *p* *mf*

mf *p* *p* *mf* *p*

riten.

Important things to aim for

- A clear, expressive melodic line, regardless of whether it appears in the right hand or the left.
- Clear dynamic delineation between melody and accompaniment.

TECHNICAL EXERCISES

Exercise 3A – (i) *Whirlygig* (right hand) and (ii) *Wind whipper* (left hand)

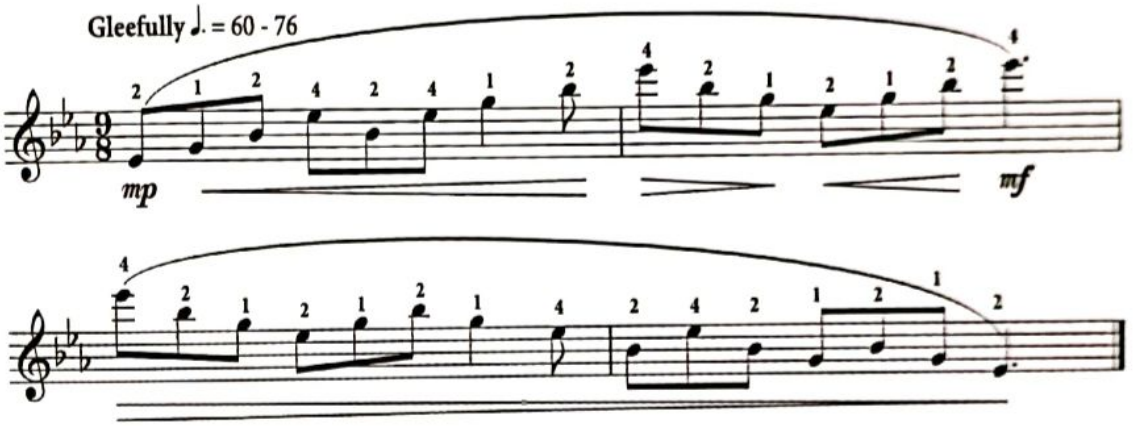
Exercises for the preparation of arpeggios. Candidates must prepare both (i) and (ii) for examination.

Purpose

- To achieve smoothness and tonal evenness during thumb passing and hand crossing in arpeggio patterns.
- To apply expressive dynamic contours that reflect the rise and fall of the melodic line.

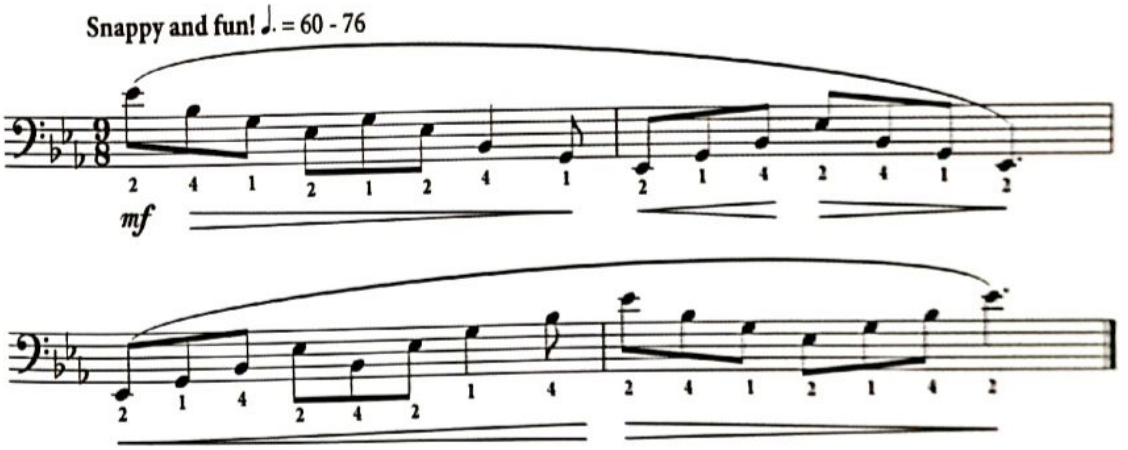
(i)

Whirlygig
(Right hand)



(ii)

Wind whipper
(Left hand)



Important things to aim for

- Listen closely to ensure evenness whenever the hand position changes, being especially careful to avoid any bumps or gaps in the sound.
- Apply the dynamics that are marked in order to increase the interest and expressiveness of the exercise.

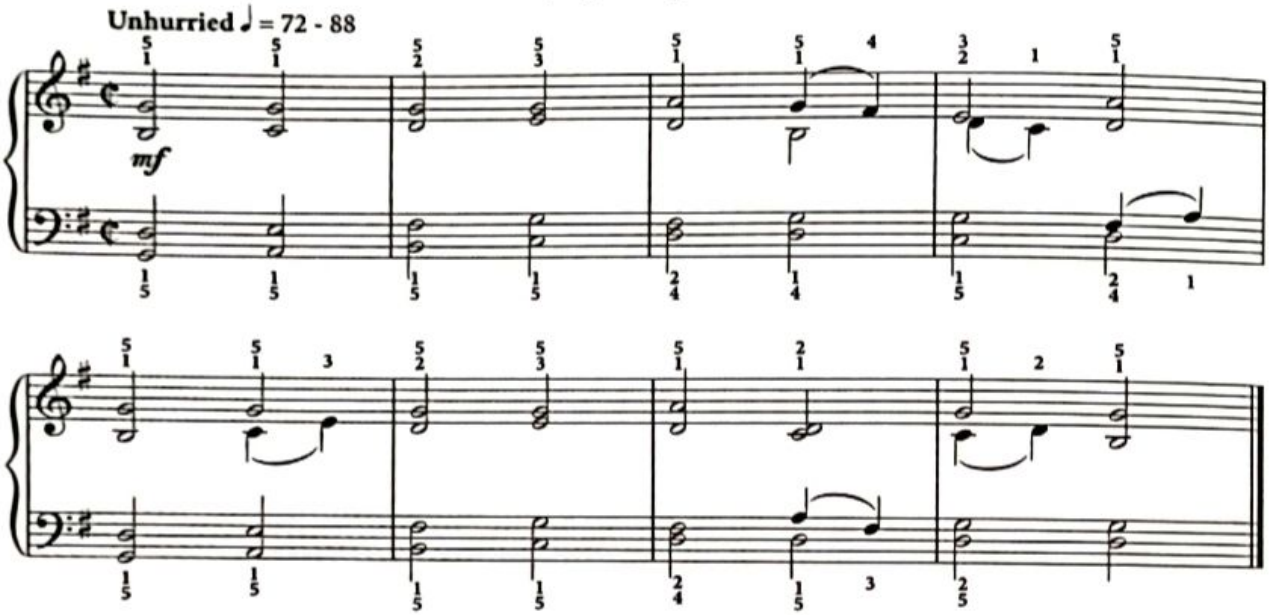
Exercise 3C – *My special place*

Exercise for wrist flexibility.

Purpose

- The development of flexibility in the wrist.
- The production of a clear, sonorous tone in chord playing.

My special place

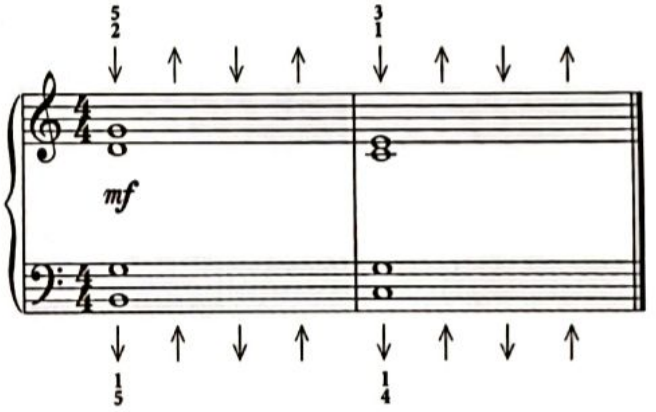
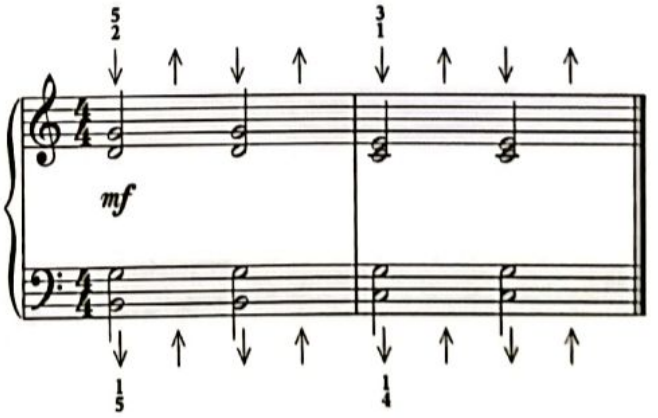


Important things to aim for

- Release each chord through a relaxed wrist just before the next is sounded (this will sometimes leave a slight gap between the chords but that does not matter).
- Play with a flexible wrist and firm finger tips.
- Aim for a clear, rich, sonorous tone.

Try this first (optional: not for examination)

1. Place your left hand in front of you with the thumb uppermost and the palm facing towards the right. Anchor the tips of fingers 2, 3 and 4 of the right hand in the centre of the left palm, with the knuckles facing upwards. Keeping the finger tips in place, move the hand slowly up and down as far as it will go, noticing the movement that occurs at the wrist. You may also notice a small amount of movement at the elbow, but try to keep the upper part of the arm still. Keep everything relaxed. Repeat with the hands taking reverse roles.
2. Position the hands in exactly the same way, but this time, move the right hand sideways as far as it will comfortably travel in both directions. Notice how the wrist moves laterally. Repeat with the hands taking reverse roles.
3. This time, move clockwise in a complete circle, with the finger tips anchored lightly at the centre of the palm and the wrist moving freely in every direction. Repeat anticlockwise and then in both directions with the other hand.
4. While lightly holding each of these chords (avoid exerting unnecessary pressure), move the wrists slowly up and down as indicated by the arrows. Explore the full range of movement while keeping the finger tips anchored securely but lightly on their keys.



5. This time, with each downward movement, resound the chord. Dropping the wrist and depressing the keys happen as part of the one action. It may be helpful to think of playing the chord when you are between half and two thirds of the way down. Allow the wrist to drop freely to the bottom, keeping the finger tips firm. You should feel free but not floppy. There will be a slight gap as you lift and release in preparation for the next drop. You may need to repeat a number of times to get the feel of how the movements and the sound production work together. You can use pedal if you wish.