

Try this first (optional: not for examination)

Winding down

Flowing ♩ = ca 90

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (Bb, Eb) and a 3/4 time signature. It contains four measures of music, each starting with a dynamic marking of *f* (forte) in the first measure and *mf* (mezzo-forte) in the third measure. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with a dynamic marking of *p* (piano) in the first measure.

The second system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature, containing four measures of music with a dynamic marking of *mp* (mezzo-piano) in the first measure. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature, containing four measures of music with a dynamic marking of *p* (piano) in the first measure. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with dynamic markings of *f* (forte) in the first measure and *mf* (mezzo-forte) in the third measure.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats and a 3/4 time signature, containing four measures of music. The lower staff is in bass clef with the same key signature and time signature, containing four measures of music with a dynamic marking of *mp* (mezzo-piano) in the first measure.

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.

Unhurried ♩ = 72 - 88

The musical score is divided into two systems, each containing four measures. The first system begins with a dynamic marking of *mf*. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings are shown as brackets under the bass staff, indicating when to depress and release the pedal. The tempo is marked 'Unhurried' with a quarter note equal to 72-88 beats per minute.

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) <i>Whirlygig</i> (right hand) (ii) <i>Wind whipper</i> (left hand)
Exercise 3B	for tonal balance: <i>Alone</i>
Exercise 3C	for wrist flexibility: <i>My special place</i>

SCALES (3.1 - 3.13)

Scales	A major - two octaves F [#] natural minor - two octaves F [#] harmonic minor - two octaves E ^b 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 ^b major - two octaves G harmonic minor - two octaves
Chromatic scale	Commencing on A - two octaves Commencing on D [#] /E ^b - two octaves

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

The musical score consists of two systems of piano notation. The first system is marked 'Expressively ♩ = 80 - 88'. The right-hand part (treble clef) begins with a melody in *mf* dynamics, followed by a *p* dynamic section. The left-hand part (bass clef) starts with a *p* dynamic, then moves to *mf*. The second system continues the piece, ending with a *riten.* (ritardando) marking and a final *p* dynamic. Fingerings are indicated by numbers 1-5 above or below notes. Slurs and hairpins are used to indicate phrasing and dynamics.

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)**

Gleefully ♩. = 60 - 76

The score for 'Whirlygig' is written in treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. It consists of two staves of music. The first staff begins with a dynamic marking of *mp* and ends with *mf*. The second staff continues the piece. The music features a series of eighth notes with various fingerings indicated by numbers 1-4. A large slur covers the entire piece, and a crescendo hairpin is visible at the end of the first staff.

(ii)

**Wind whipper
(Left hand)**

Snappy and fun! ♩. = 60 - 76

The score for 'Wind whipper' is written in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 9/8. It consists of two staves of music. The first staff begins with a dynamic marking of *mf*. The second staff continues the piece. The music features a series of eighth notes with various fingerings indicated by numbers 1-4. A large slur covers the entire piece, and a crescendo hairpin is visible at the end of the first staff.

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

Unhurried ♩ = 72 - 88

The musical score is for a piano exercise in G major, 4/4 time, with a tempo of 72-88 bpm. It consists of two systems of two staves each. The first system starts with a mezzo-forte (mf) dynamic. The piece features a sequence of chords in the right hand and single notes in the left hand. Fingerings are indicated by numbers 1-5 above notes and below notes. The first system contains 8 measures, and the second system contains 8 measures, ending with a double bar line.

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.