Level 1

PRELIMINARY

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 (PA - PB)

Exercise PA	for the development of a stable hand shape: (i) *Hide and seek* (right hand) (ii) *Gone again!* (left hand)
Exercise PB	for smooth passing of the thumb: (i) *This little piggy* (right hand) (ii) *Off to market* (left hand)

SCALES (P.1 - P.8)

Scales	C major - one octave A natural minor - one octave A harmonic minor - one octave G major - one octave E natural minor - one octave E harmonic minor - one octave
Scales in contrary motion	C major - one octave A harmonic minor - one octave

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Exercise PB - (i) *This little piggy* (right hand) and (ii) *Off to market* (left hand)

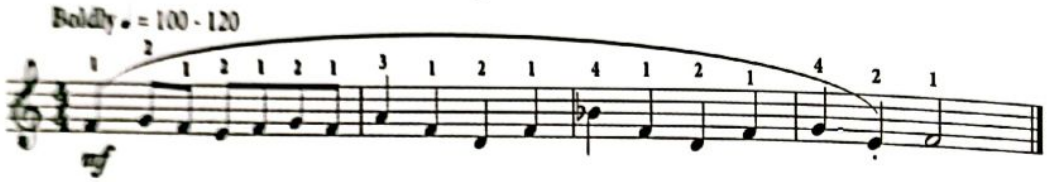
Exercises for smooth passing of the thumb. Candidates must prepare both (i) and (ii) for examination.

Purpose

- To develop freedom and flexibility of the thumb as it moves under the hand.
- To achieve absolute evenness of tone through ascending and descending position shifts.

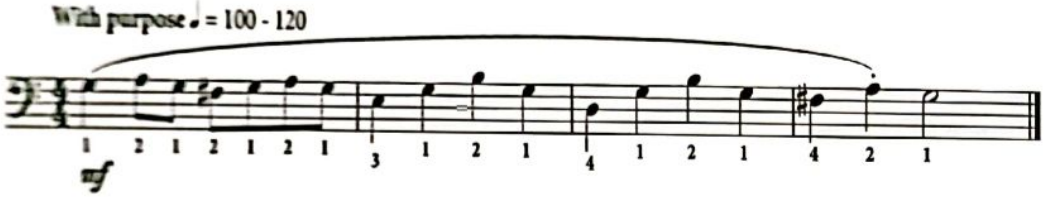
(i)

This little piggy
(Right hand)



(ii)

Off to market
(Left hand)



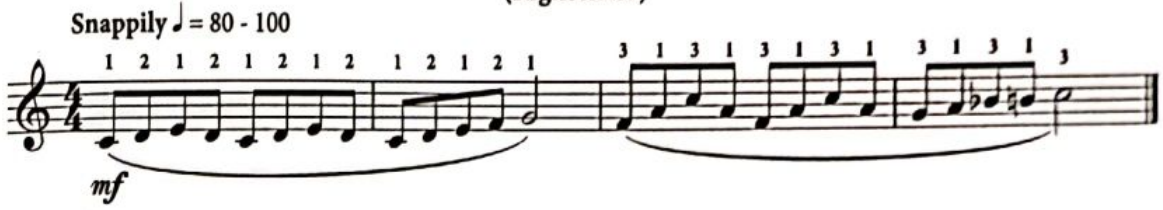
Important things to aim for

- Absolute evenness of tone as the thumb moves under the hand and as the hand crosses over the thumb.
- Avoidance of any gaps or bumps in the sound.

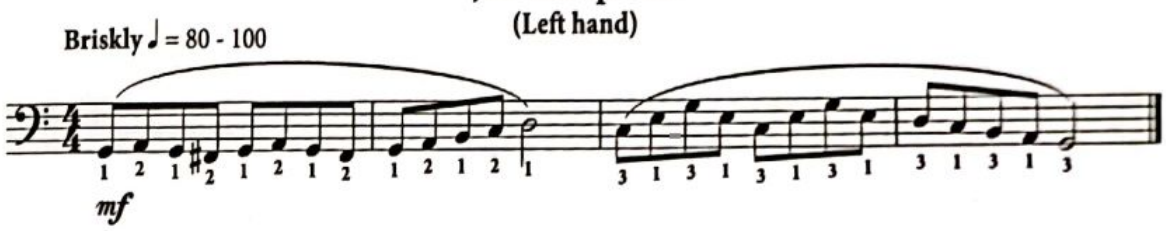
Try this first (optional: not for examination)

1. Hold each hand in front of you and move your thumbs as far as you can in every direction. Pretend you are drawing a circle with the tip of each thumb as it moves. Do this with both hands, with the thumbs moving first in one direction, then in the other. Two repetitions in each direction will be sufficient.
2. With a relaxed right hand, slide your thumb under your other fingers as far as you can, then return. Do the same with the left hand. Notice that the thumb bends as it moves across.
3. Try to maintain a similar feeling when playing these two preparatory exercises:

Crazy crabwalk
(Right hand)



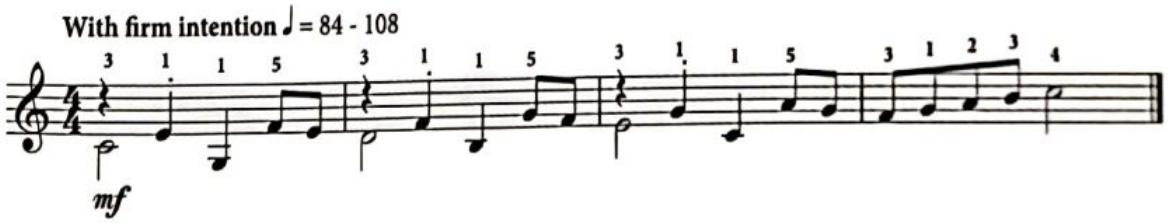
Just like spiders
(Left hand)



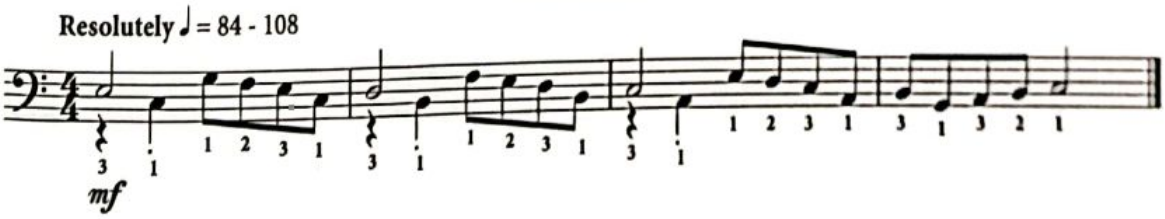
Extra for experts (optional: not for examination)

In the following two exercises, hold down the minim that occurs on the first beat of the first three bars while you strike the second note. Release it only when you reach the third beat of the bar.

Tick tack toe
(Right hand)



My big toe
(Left hand)



Extra for experts (optional: not for examination)

Once you have mastered exercise PA, try these two additional exercises, using the quaver rests to move the hand into the new position.

Taking a risk
(Right hand)

With spirit ♩. = 78 - 84

1 2 3 4 | 1 | 1 | 3

mf *p* *mf* *p*

5 | 1 | 1 | 1 | 1

mf *f* *p*

Upping the ante!
(Left hand)

Jauntily ♩. = 78 - 84

4 3 2 1 | 4 | 4 | 2

mf *p* *mf* *p*

5 | 4 | 4 | 4 | 5

mf *f* *p*

TECHNICAL EXERCISES

Exercise PA – (i) *Hide and seek* (right hand) and (ii) *Gone again!* (left hand)

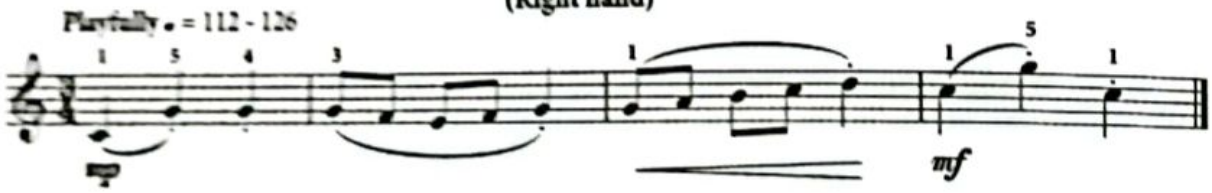
Exercises for the development of a stable hand shape. Candidates must prepare both (i) and (ii) for examination.

Purpose

- To develop and maintain a stable and comfortable hand shape.
- To move quickly and accurately up and down the keyboard while maintaining a relaxed and secure hand shape.

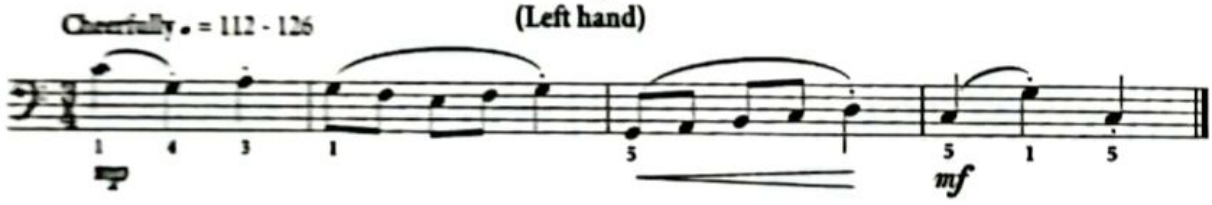
(i)

Hide and seek
(Right hand)



(ii)

Gone again!
(Left hand)



Important things to aim for

- When you shift to a new position, use your thumb as a guide. If the thumb can position itself securely, the rest of the hand will follow.
- When shifting, try to move your hand in a straight line and to travel quickly, so that you have plenty of time to prepare for the next group. Maintain a relaxed hand shape during the shift.
- Play clearly and evenly, listening carefully as you go.
- Play with the marked dynamics to make the music sound more interesting and expressive.

Try this first (optional: not for examination)

1. Allow both arms to hang loosely by your sides. There should be no feeling of tightness – just let them hang.
2. Without tightening, bring your right hand up to the keyboard with your thumb resting lightly over any white key and the other fingers finding their place on adjoining white keys. Don't play anything, just position your hand comfortably on the surface of the keys.
3. Keep this hand shape as you glide slowly up and down the white notes of the keyboard, feeling the key surfaces as you go.
4. Do the same with the left hand.