

SCALES AND BROKEN CHORDS*: see also p. 8

Scales

- | | | |
|--|---|-----------|
| C, G, D, F majors | hands separately | 2 octaves |
| A, D minors | (L.H. may, at candidate's choice, be played descending and ascending) | |
| (natural <i>or</i> harmonic <i>or</i> melodic at candidate's choice) | | |

Contrary-motion scale

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|---------|--|----------|
| C major | hands beginning on the key-note (unison) | 1 octave |
|---------|--|----------|

Broken chords

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|----------------|-------------------------------------|
| C, G, F majors | hands separately, as pattern below: |
| A, D minors | |



THREE PIECES: one chosen by the candidate from each of the three Lists, A, B and C:

LIST A

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|--|---|
| 1 Clementi Arietta: Lesson 5 from Op. 42 | } <i>Piano Exam Pieces 2015 & 2016, Grade 1 (ABRSM)</i> |
| 2 Haydn Minuet in G: No. 2 from 12 Minuets, Hob. IX:3 | |
| 3 Trad. English The Lincolnshire Poacher, arr. Davies | |
| 4 Blow Hornpipe. <i>Keynotes, Grades 1–2 (Faber)</i> | |
| 5 L. Mozart Menuett in G. <i>No. 4 from L. Mozart Notebook for Nannerl (Schott ED 9006)</i> | |
| 6 Neffe Allegretto in C. <i>No. 2 from Clavierstücke für Anfänger (Piano Pieces for Beginners) (Schott ED 2572)</i> | |

LIST B

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|--|---|
| 1 Gurlitt Das Schaukelpferd (The Rocking Horse): from <i>Technik und Melodie</i> , Op. 228, Vol. 1 | } <i>Piano Exam Pieces 2015 & 2016, Grade 1 (ABRSM)</i> |
| 2 Knut Nystedt Løvet faller (Falling Leaves): from <i>Barnebilder</i> | |
| 3 Trad. Catalan El cant dels ocells (The Song of the Birds), arr. Marshall | |
| 4 Gedike Heiteres Lied (Cheerful Song): No. 31 from <i>60 Easy Piano Pieces for Beginners</i> , Op. 36, Vol. 2 (<i>Peters EP 4702b</i>) | |
| 5 Lajos Papp Waltz: No. 5 from <i>22 Little Piano Pieces (Editio Musica Budapest Z.13216)</i> | |
| 6 Ponchielli Dance of the Hours (from <i>La Gioconda</i>), arr. Bullard. <i>Pianoworks: A Night at the Theatre (OUP)</i> | |

LIST C

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|--|---|
| 1 Stephen Clarke The Giant's Coming | } <i>Piano Exam Pieces 2015 & 2016, Grade 1 (ABRSM)</i> |
| 2 Stephen Duro Calypso Joe: No. 9 from <i>Finger Jogging Boogie</i> | |
| 3 Eben Na krmítku (Bird at the Feeding Box): No. 19 from <i>Svět malých</i> | |
| 4 Bartók Children at Play: No. 1 from <i>For Children</i> , Vol. 1 (<i>Boosey & Hawkes</i>) | |
| 5 Ornstein My, what a din the cuckoos are making! <i>Keynotes, Grades 1–2 (Faber)</i> | |
| 6 Kevin Wooding The House on the Hill. <i>Spooky Piano Time (OUP)</i> | |

SIGHT-READING*: a four-bar piece in $\frac{4}{4}$ or $\frac{3}{4}$, or a six-bar piece in $\frac{2}{4}$, in C, G or F majors, A or D minors, with each hand playing separately and in a five-finger position. Simple dynamics, note values, articulations and occasional accidentals (within minor keys only) may be encountered. See also p. 9.

AURAL TESTS FOR THE GRADE*: see pp. 22 and 23

* Published by ABRSM (Scale requirements, Specimen Sight-Reading Tests, Specimen Aural Tests)

Aural Tests GRADE 1

- A To clap the pulse of a piece played by the examiner, and to identify whether it is in two time or three time.** The examiner will start playing the passage, and the candidate should join in as soon as possible, clapping in time and giving a louder clap on the strong beats. The examiner will then ask whether the music is in two time or three time. The candidate is *not* required to state the time signature.
- B To sing as ‘echoes’ three phrases played by the examiner.** The phrases will be two bars long, in a major key, and within the range of tonic–mediant. First the examiner will play the key-chord and the starting note (the tonic) and then count in two bars. After the examiner has played each phrase, the candidate should sing back the echo without a pause, keeping in time.
- C To identify where a change in pitch occurs during a phrase played by the examiner.** The phrase will be two bars long, in a major key, and the change will affect only one of the notes. First the examiner will play the key-chord and the tonic and then count in two bars. The examiner will play the phrase twice, making the change in the second playing, after which the candidate should state whether the change was near the beginning or near the end. If necessary, the examiner will play both versions of the phrase again (although this will affect the assessment).
- D To answer questions about two features of a piece played by the examiner.** Before playing, the examiner will tell the candidate which two features the questions will be about. The first will be: dynamics (loud/quiet, or sudden/gradual changes); the second will be articulation (smooth/detached).