

Series 18

Piano

GRADE 2

*There are eighty-eight keys on a piano and within that,
an entire universe.*

*James Rhodes
(born 1975)*

Foreword

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Preface

WELCOME

In 2018, the AMEB celebrated its centenary anniversary and the Federal Board of the AMEB felt that this was a fitting year to release a full and thorough revision of the Piano syllabus – the first since 2008. The fruits of this revision are the Piano (2019) syllabus, which is available for examination from 2019, the Series 18 grade books, recordings and handbooks, *Piano Technical work Level 1 and Level 2* (2018) and *Piano Sight-reading* (2018). These resources complement the full range of works on the new Manual Lists and offer candidates and teachers ready access to a selection of repertoire pieces from which to choose works for presentation at examination.

AMEB PIANO SERIES 18

Assembling a selection of pieces for inclusion and bringing that selection to candidates and teachers in publications is a very long process that involves many different people from across the country. The AMEB must record its thanks to the Grade Book Consultant for *Piano Series 18*, and Principal Consultant for the broader syllabus revision. The wide experience of Emeritus Professor David Lockett AM in solo, concerto and ensemble playing, as well as his long-standing interest in the pedagogy of the piano and love of the repertoire of the instrument have made him the ideal Consultant for this substantial project.

The Grade Book Consultant for a series of publications is charged by the Federal Board with suggesting a large number of works suitable for inclusion in grade books, and it is commonly supposed that the Grade Book Consultant makes the decisions about which works ultimately appear in the grade books. The Board, however, avails itself of the expertise of instrumental specialists from around the country in arriving at the final decision about the content of grade books. These specialists advise the Board on the grading suitability and attractiveness of every work proposed for inclusion, whittling down a very extensive list to the selection of between twelve and sixteen works that appears in each book. The process for determining the contents of the grade books is thus a highly collaborative one and is inclusive of a number of different points of view. These books have profited from the expertise offered by Angela Turner (Consultant – Level 1), Helen Smith (Consultant – Level 2), Glenn Riddle (Consultant – Level 3) and Jeanell Carrigan (Consultant – Collaborative piano).

EDITORIAL METHOD

The AMEB prides itself on the integrity of its editorial method. The works in this series of grade books have been prepared wherever possible from the most authoritative editions of the works concerned, including Urtext-type editions, the texts of critical editions or the composer's autograph. Additions to these texts are indicated in a lighter grey 'stippled' type. These additions are intended to be suggestions only and teachers and candidates may wish to alter these or other aspects in order to reach specific musical goals.

Fingering and pedalling are treated as entirely editorial (although not indicated in stippled type). The fingering has been devised with both technical convenience and musical effectiveness in mind. Players are encouraged to try what has been suggested, while not hesitating to devise alternatives if they appear to provide better solutions. Fingering can be a very personal thing, influenced by the size and shape of the hand, the characteristics of particular fingers and the musical effect that is being sought. Effective pedalling is similarly dependent upon multiple factors such as the sound of the instrument, the tonal balance that is being achieved with the hands, the dynamic level and even the tempo. The pedal markings seek to facilitate *legato* where it is needed, as well as adding colour and interest to the sound within an appropriate stylistic context. The ear must be the ultimate judge, however, and players are encouraged to experiment freely.

SUPPORT MATERIAL

This *Piano Series 18* grade book is designed to be used with and to complement the AMEB's Piano (2019) syllabus, full details of which are presented in the annual *Manual of syllabuses*. Candidates and teachers should always be familiar with the requirements of the *Manual of syllabuses*. The technical work requirements of the Piano (2019) syllabus are presented in *Piano Technical work* (2018) which comprises separate volumes for Level 1 (Preliminary to Grade 4) and Level 2 (Grade 5 to Grade 8).

This grade book is enhanced through the addition of performance notes, found at the end of each work. Performance notes are directed at teachers and identify areas likely to be of particular concern or that require particular attention while preparing works for examination. Teaching strategies are offered as suggestions to help students tackle the musical and technical issues each work presents. The performance notes draw on the real teaching experience of the Grade Book Consultant and should prove a valuable resource for teachers.

Three further resources will be of interest to users of the Piano (2019) syllabus. The 2018 *Piano Sight-reading* book is a structured course in the development of sight reading for pianists and contains over 120 examples of graded sight reading similar to those likely to be encountered in examination. Series 18 is also supported by the concurrent release of a series of recordings and handbooks (2018). The handbooks address the historical context of each of the works in the series and provide musical analyses and other information likely to be of use in the preparation of the Section III (General Knowledge) requirement. Each of the works is recorded and available via digital download in performances by Caroline Almonte and Ian Munro that should prove inspirational to candidates and teachers alike.

About the Principal Consultant

David Lockett

David Lockett has pursued a rich and diverse career as pianist, teacher, examiner, adjudicator, researcher and administrator. He studied at Adelaide's Elder Conservatorium of Music and at the Royal College of Music in London. His performances have included recitals in four continents, recordings for CD, radio and television, and many Australian and world premières. His solo repertoire spans the music of Bach and Scarlatti all the way through to new works written specially for him. As a collaborative pianist, he has performed and recorded a vast number of instrumental duos and other chamber works with esteemed colleagues from around Australia and around the world.

A strong champion of music by Australian composers, David Lockett has given more than forty first performances of new works, many of which were developed in consultation with the composers. He has made a particular study of the piano music of Margaret Sutherland, releasing an ABC Classics CD followed by a performing edition prepared from the composer's own manuscripts. He has published numerous articles in the fields of pedagogy and musicology, as well as presenting at national and international conferences.

Over more than fifty years, David Lockett has had an almost unbroken association with the Elder Conservatorium of Music at the University of Adelaide, from enrolment as a twelve-year-old Single Study student to his appointment as Professor and Director. He was the first performer to be promoted to the rank of full professor and the first to receive a Higher Doctorate (D.Mus.) award in the field of performance. Upon his retirement from the full-time staff of the university, he was awarded the title of Emeritus Professor in recognition of his long-standing service to the institution. Other awards have included a *Stephen Cole the Elder* prize for excellence in teaching, a nomination for CD of the year in the APRA/AMC music awards, an honorary life membership from the Piano Teachers' National Association of Japan and a Medal of the Order of Australia (AM) 'for service to music as a concert pianist, educator and researcher, and as an advocate and supporter of Australian music and composers'. He is a Patron of the Music Teachers' Association of South Australia.

David Lockett has taken on many different roles within the AMEB, including that of Director and member of the Federal Board, and chair of various syllabus committees. In 2014, he compiled and edited the *Series 17* set of piano grade books and subsequently became Chief Practical Examiner overseeing Licentiate and Fellowship diploma examinations.

Throughout his career, David Lockett has combined the roles of performer and pedagogue, with both perspectives informing his choices of syllabus and grade book repertoire and the editorial content of the publications that he has developed.

List A No 1 March

from *Clavierbüchlein für Anna Magdalena Bach* BWV Anh. 122

Carl Philipp Emanuel Bach
(1714 - 1788)

$\text{♩} = \text{ca } 76 - 80$

f
non legato

tr
mp ————— *f*

mf (10) 5 *p*

p

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18

3 2 1 1 1 2 3 2 1

cresc. *mf* *mp* *f*

5 2 2 1 5 5

Performance notes

This popular march is to be felt as two beats in a bar, rather than four. The left-hand crotchets contribute to the forward momentum of the piece and must not be allowed to become heavy. The work has a lively spirit, deriving in part from the syncopated rhythms that feature prominently (bars 1 and 2, for example). The scale groupings can be played more or less *legato*, but most of the larger intervals will sound best if they are slightly separated. This applies to the perfect fourths in the opening theme (the descending version of which can be quite short so as to emphasise the syncopation that follows) and to the right-hand broken chords in bars 8 and 21. The extended passage of quavers commencing at the end of bar 13 can be thought of as being made up of smaller groups, with a slight separation occurring at each descending sixth. The left hand works well if the crotchets are slightly separated. The octave intervals (bars 4-6) can be quite short, though the semitone patterns in these bars call for *legato*. Overall, the aim is to introduce a mix of *legato*, *non-legato* and *staccato* touches that generates variety within the context of the buoyant, energetic style of the piece as a whole. The tone can be relatively robust, as long as the textures remain clear and the rhythm maintains its spring.

List A No 2
Through the steppes
No 5 from *The little wanderer* Op. 21

Sergei Bortkiewicz
(1877 - 1952)

Andante sostenuto $\text{♩} = \text{ca } 80 - 84$

mf
legato, espressivo

5

9

dim. *pp*

più lento

una corda⁽¹⁾

14

pp

⁽¹⁾Use of the pedal is optional for examination purposes.

Performance notes

The pedagogical value of this piece is two-fold. Firstly, it focuses on the development of an expressive, well-shaped *legato* in each hand. Secondly, because it is written as a *canon*, it provides an opportunity to appreciate how two parts can combine together in contrapuntal imitation.

The melodic figures all lie comfortably under the hand, making it possible to achieve a good *legato* with the fingers. Concentrated listening is required to ensure that the melodies are not disturbed by gaps or bulges in the sound. It is especially important to hear how each of the long notes (dotted crotchets, minims and dotted minims) starts to fade as soon as it has been produced. Sensitivity to this will ensure that the note immediately following these long notes (such as the quaver D in bar 1) is not inadvertently accented but blends smoothly into the overall melodic contour.

The marked *crescendos* and *diminuendos* are crucially important. Looking at them closely will reveal that, as one hand commences its imitation, the other drops back to make room for it. This dynamic independence between the hands is an important tool for clarifying the changing relationship between the parts. Each part needs to be learned securely on its own, with full attention to all aspects of the expression. Once this ground work has been done, and the parts have been confidently combined, the colour and atmosphere of the piece can be appreciated.

List A No 3
Dragon fly
 No 10 from *Lyric preludes*

William Gillock
 (1917 - 1993)

Moving quickly, in strict time ♩ = ca 96 or faster

1) Use of the pedal is optional for examination purposes.

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Performance notes

This piece explores two very commonly encountered technical patterns and provides a good opportunity to develop effective practising methods.

The opening figure in the right hand must be clean and light. It is especially important to keep the notes between the accents as soft as possible. The melody notes, played by the right-hand thumb, can be given the same length as the left-hand *staccatos* below. Practising in these rhythms will help develop the required evenness and tonal control:



The second technical pattern is encountered first in bars 3 and 4. The suggested fingering allows the hand to open out to find the ascending intervals securely. These shifts can be isolated by using the following rhythmic pattern:



The thumb anchors on its note, providing a firm base for the hand as it expands in readiness for the ascending interval of a fifth and sixth respectively. This idea of finding a rhythmic pattern that isolates a particular technical problem is an extremely useful practising tool.

Once these two technical patterns have been mastered, it will be possible to build up the tempo bit by bit and, by exploring the little *crescendos* and *diminuendos* that are marked in the score, to enjoy the colour and the virtuosity of the piece. It must be played in strict time throughout and with a very light touch.

List A No 4 Minuet

John Stanley
(1712 - 1786)
arranged David Lockett

Andante ♩ = ca 42 (♩ = ca 126)

mf (*mp* 2nd time)
non legato

mf

più p *p*

cresc. *mf* *dim.* *mp*

Repeats are not required for examination purposes.

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Performance notes

This minuet is written in two contrapuntal parts, both of which are of equal importance. That does not mean that both voices should be played at the same dynamic level. Rather, it invites the player to consider the particular character of each, and emphasise one or the other according to what is found to be the more interesting at any particular time. In the first eight bars, melodic material is presented in the upper part. It should sing sweetly and expressively. The role of the lower part is to provide a secure tonal and rhythmic foundation. The left hand is best played *non-legato*, except for the descending step-wise figures which should be slurred in pairs. It is worth playing the left hand on its own a few times so that its melodic and rhythmic character can be appreciated.

From bar 10, the parts interact in a more conversational style, with the interest being passed from one to the other. It is the next eight bars that will no doubt provide the greatest challenge, as each part is carrying a different pattern of touch. This sometimes involves one hand releasing while the other plays *legato*. Working at these bars carefully and methodically will set up the musician's awareness and the technical independence that are prerequisites for all good contrapuntal playing.

List B No 1
Petite pièce

No 5 from 20 little pieces for beginners Op. 6

Aleksandr Fyodorovich Goedicke
(1877 - 1957)

Giocoso ♩ = ca 96 - 104

p *cresc.*

f *p*

f

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24

p *f*

30

p *f*

36

ff

Performance notes

This little piece is fun to play, with its bright, sparkling touch and light-hearted style. With the exception of the scale passage at bars 21-23, most of the changes of hand position occur during rests. The piece is therefore very useful in developing an awareness of how the hand can prepare itself for groups of notes (rather than one note at a time). It also invites a consideration of when and how the hand shifts occur. In the first two bars, for example, both hands can be comfortably positioned over their keys before playing. The only shift required is the extension of the right-hand thumb from E to D in the second bar. During the rest in bar 2, the right hand moves down to cover the new position that is required for bars 3 and 4. The left hand executes its shift during its rest at the beginning of bar 3. The principle is that each hand prepares its position as early as it can, so that the fingers are already in place when called upon to act. In bars 13 and 14 (and bars 37-38), one hand shifts while the other plays. Once this choreography of the hands is securely felt, the piece is very comfortable to play.

The most challenging section will probably be bars 17-20 where the shifts come thick and fast, with not a great deal of time to think. Each of the right-hand slurs in this passage represents a different position of the hand covering a different group of notes. By focussing on the quick shifts from one group to the next, it is possible to build the passage up bit by bit.

Much of the excitement of the piece comes from the dynamic range, which culminates in the *ff* over the last four bars. In order for the dynamic peaks to be fully effective, it is worth making a special effort to ensure that the *p* sections are truly soft (though without compromising their clarity).

List B No 2
Allegro

First movement of *Sonatina No 1* from *Analytical sonatinas Op. 39*

Frank Lynes
(1858 - 1913)

Allegro ♩ = ca 92

p

mf

dim.

p cresc.

mf

p

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21

26

31

36

mf

dim.

mf

p

Performance notes

Even though the composer was born in the second half of the nineteenth century, this movement uses technical patterns and expressive gestures that we normally associate with the Classical period. It uses a mix of scale and broken chord figures and requires a clean, precise execution.

The *staccato* quavers of the opening theme provide the opportunity to execute the shifts from one broken triad position to the next, without the need to maintain *legato*. With each shift, the hand needs to set itself up to cover all three notes of the following triad, not merely the first. This can be felt by practising the passage firstly as block chords rather than broken triads. When playing the pattern as written, it will be helpful to concentrate on positioning the thumb as early as possible.

The semiquaver groups (bars 3, 7, 15 and so on) must be *legato*, as well as being gracefully shaped. The dynamic swells should not be ignored as they form an important part of the style and expression of the movement. The right-hand pattern that commences at bar 9 needs to be approached with a flexible hand that allows a gentle release on the final note of each group (the *staccato* must not be too short). The left hand can be more or less *legato* through these six bars. The ascending right-hand sequence commencing at bar 15 is accompanied by a small *crescendo*, probably peaking at something like *mf*.

The elements of touch, technique and dynamics encountered in this piece make it an excellent introduction to the key elements of Classical performance style.

Performance notes

The character of the minuet derives partly from the handling of the elegant $\frac{3}{4}$ pulse and partly from the control of touch. It is important to keep the second and third beats of the bar light. This particular minuet presents the additional challenge of keeping the pulse consistent as the rhythmic subdivisions in the right hand move from triplets to semiquavers and back again. In order to establish the required inner feeling for the pulse, the left hand should be practised alone a number of times, perhaps even with the assistance of the metronome. Where the left-hand crotchets give way to quavers separated by rests, there must not be the slightest hint of rhythmic irregularity. Only when the left hand is entirely reliable will the changing patterns in the right hand work seamlessly.

The step-wise triplets in the right hand should be played evenly and expressively, perhaps with a slight *crescendo* towards the beginning of the second bar, followed by a *diminuendo* over the descending crotchets. The descending octave interval in the left hand at bar 3 definitely needs to be separated, an effect that can be mirrored in the right hand. As a general rule in music of this period, any left-hand passage that moves through larger intervals (such as fourths, fifths and octaves) is best played with some degree of separation. The patterns of semiquavers should be clear and sparkling, bouncing confidently off the notes in the left hand. The expressive *appoggiaturas* that end each of the sections need to be graded very sensitively, with the second note emerging from the first without any gap or bump. The D in the left hand at bar 20 creates a surprise, forming an interrupted cadence rather than the expected perfect one. It can carry a slight emphasis to underline the change.

List B No 4
Mazurka for Chopin

from *Dancing on the keys*

Catherine Rollin
(born 1952)

Allegretto e espressivo ♩ = ca 132 - 138

riten.

a tempo

4 1 5 1 4 1 5 1 1 2 3 1 3 5
mp *dim.* *sopra* *p* *mf*
2 4 (1) 1 4 2 5 1 2 5 1 3 5

7 3 2 1 4 1 4 1 4 1
p *mp*
5 5 5

13 2 3 1 1 4 4
p *mf*
5

Poco più vivace

19 4 1 2 3 5 4 4 1 2 3
p *mf*
1 3 5 1 3 5 1 3 5 1 3 5

(1) Use of the pedal is optional for examination purposes.

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riten. Tempo I

25 *mf* *dim.* *mf* *p* *mp*

31 *p* *mp*

37 *riten.*

43 *a tempo* *molto ritard.* *mf* *dim.* *mp* *P*

Performance notes

The thing that characterises this attractive work is the beautiful melodic line, set in the expressive key of A minor. It provides a good opportunity to develop a clear, singing *legato* touch. Each of the phrases is clearly marked by slurs and needs to be given a sensitive dynamic shape as indicated by the hairpins in the score. Beautiful melody playing depends upon developing a feeling for the natural rise and fall of the musical contour. Every phrase will have its own natural point of tonal emphasis around which everything else will revolve. It is exactly the same with speech. The meaning of a spoken phrase will be unclear unless the emphasis falls on the right word, with all the other words and syllables leading towards it or away from it intelligibly.

The syncopation helps to propel the music gently forward. This is clearly the case in the first two bars, but the effect continues with the slight emphasis that is regularly given to the second beat of the left hand. The left hand also provides the foundation for the harmony and for the overall sonority. The bass notes can carry a slight emphasis and must be sustained for their full value, supporting but never competing with the melody above. The use of the sustaining pedal will create lovely colour and resonance, though, if necessary, the piece can be played without it – as long as the minims in the left hand are properly held.

List C No 1
Meandering mazurka

Jocelyn Kotchie
(born 1960)

Allegretto con brio ♩ = ca 120 - 126

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17

mf

5

21

2

(1 3) (3 4) (1 3) 2

25

f

2 1

ff

Performance notes

The forward-moving energy of this piece comes in part from the syncopated rhythmic pattern contained in the left hand. Giving the minims a little extra in the way of tonal intensity would be quite in order, as long as it does not lead to any exaggeration or heaviness. Thinking of these minims (and the melodic notes above them) as carrying *tenutos* rather than accents will provide about the right level of emphasis.

The melodic line in the right hand consists mostly of long *legato* lines, except where it joins the left hand in its lightly springing dance-like rhythms. The quavers should be well-connected by the fingers, and expressively shaped. The change from *mp* to *f* at bar 9 coincides with the shift from D minor to D major. The register is also higher, having moved from the rich middle part of the instrument to the brighter treble.

When the A section returns at bar 17, it is set one octave higher than it was originally, at a different dynamic level and with subtle changes to its melodic contour. The momentary appearance of the F \sharp in bar 24 brings to mind the D major of the middle section. This shifting between major and minor produces a lovely change of colour and mood. The ending calls for an open and confident sound.

Overall, the piece provides a good example of how the choices made by composers in the way they present their material can provide the performer with useful clues that will help them to engage more deeply with the expressive content.

List C No 2

Circus

Alexander Peskanov
(born 1950)

Allegro con vivo ♩ = ca 120 - 132

The musical score is written for piano in G major (one sharp) and common time (C). It consists of three systems of two staves each (treble and bass clef).
- **System 1 (Measures 1-4):** Starts with a forte (*f*) dynamic. The right hand features eighth-note patterns with fingerings 4, 3 1, 3, 4, 2, 1 2 1. The left hand has a steady eighth-note accompaniment with fingerings 3, 2, 4.
- **System 2 (Measures 5-8):** Continues the eighth-note accompaniment. The right hand has fingerings 4, 3 1, 3, 1, 4 1 3 4, 5. A crescendo hairpin leads to a forte (*f*) dynamic in measure 8.
- **System 3 (Measures 9-12):** The right hand has eighth-note patterns with fingerings 2 3, 1, 2 3, 1. The left hand has a triplet of eighth notes (1/3) in measures 9 and 11, and a pair of eighth notes (2/4) in measure 10. Dynamics include piano (*p*), subito piano (*subito p*), and forte (*f*).
- **System 4 (Measures 13-16):** Similar to system 3, with eighth-note patterns and fingerings 2 3, 2, 1 2, 4, 1 3. Dynamics include piano (*p*), subito piano (*subito p*), and forte (*f*).
- **Measure 13:** Features a triplet of eighth notes (1/3) in the left hand.

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17 *poco riten.* **a tempo**

mf *f*

21

25 *sempre staccato* *mp* *mf* *mp* *f*

non legato

29 *subito p* *mf* *f*

Performance notes

This piece is full of the fun, excitement and surprises of the circus. It is not difficult to imagine acrobats, clowns, jugglers and perhaps even the final parade. Much of it depends on a clear, controlled *staccato* touch, over quite a wide dynamic range. The best approach is to prepare the hand so that it covers as many notes as possible in advance, producing the *staccatos* with a quick, precise movement of the finger tips. Avoid letting the hand bounce away from the keyboard as this will adversely affect the accuracy and tonal quality of the notes that follow. The quirky dynamics from bar 9 produce a comical effect and will no doubt require practice, especially the sudden drop back to *p* after the *crescendo*. The coda, from bar 25, introduces a new technical figure, with the 4-2-3 fingering taking the hand up the keyboard in a sequential pattern. Both hands should share equally in the *crescendos*. The scale pattern commencing five bars from the end is fun to play, with one hand playing while the other crosses over (or under) it. With a lively and well-maintained tempo, a crisp *staccato* touch and strong engagement with the dynamic markings, this piece will be a real winner.

List C No 3
Tango for two

Manfred Schmitz
(1939 - 2014)

Allegretto ♩ = ca 120

Repeats are not required for examination purposes.

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Performance notes

The vivid character of the tango is clearly on display in this effective little piece. The left hand carries the same rhythmic pattern throughout and it should be played exactly as written: a group of two, followed by a group of four, with a clear separation between them. Notice the accent that is carried on the third beat of bars 8 and 16.

The opening bar is tricky as it needs to grow towards the long minor third at the beginning of bar 2. The very first note must come out of nowhere, without any hint of an accent. There are two prerequisites for achieving this. The first is a clear mental image of how the shape actually needs to sound. The second is a very relaxed and calm hand, with the third finger playing gently from the key surface, without any drop of the arm. It may be useful to play just the final part of the figure (the two semiquavers and the semibreve) on its own a few times, feeling how the former lead strongly and confidently into the latter. Once that sounds well and feels right, the preceding quavers can be added, so that they sound like part of single line (notwithstanding the important quaver rest that separates the two components). The volume of the *mf* should not be set too high, otherwise the *f* at bar 10 will be impossible to achieve without forcing the tone. Despite all the physical and emotional energy of the tango, the melodic patterns should sing smoothly and expressively, consistent with the *dolce* marking that appears in bar 2.

List C No 4
The troll at the edge of the woods

Donald Waxman
 (born 1925)

Misterioso ♩ = ca 84⁽¹⁾

2 2 2 3/2 4/2 2 3/2 3/2 4/2

2 4 2 4 2/4 (2) 5 2 4 2 4 2 4

5 2 4 1 1 4 3 1 3/2

2 4 2 4 2 4 2 4

9 5 1 2 1 5 1 2 1 5 1 2 1 5 1 2

p cresc. 3/5 3/5 2/5 1/5

13 5 2 3/2

ff *pp* *p* 2 4 2 4

(1) See performance notes at the end of this piece.

(2) Use of the pedal is optional for examination purposes.

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17

21

Performance notes

The composer did not provide any tempo indication for this piece, just the general direction *Misterioso*. The speed suggested here will allow the mysterious character to be explored, but players should feel free to experiment with other possibilities according to where their imagination leads them.

The opening is almost tentative in its expression, especially the open-ended harmonies in bars 2, 4, 6 and 8. The quavers in bars 1, 3, 5, 6 and 7 should be separate but not excessively short. The composer has reserved his *staccato* notation for the crotchet chords in the following bar(s). The addition of pedal on the minims adds extra colour and intensity, and its use is desirable but not essential. It is important to come right back to *p* after each of the small *crescendos*.

From bar 9, the music takes on a more decisive direction, with the *crescendo* following the rising chromatic pattern in each hand. The crossovers in the right hand provide a good opportunity to develop an awareness of how the whole arm can carry the hand up and down the keyboard. It can be helpful to sit back a little so that the arm can move freely from the shoulder without being in any way cramped. Involving the arm in the production of the *staccatos* has the added advantage of reinforcing the long *crescendo* that leads to the *ff* at bar 13. Using fingers alone will not achieve the same level of dynamic control. The prevailing *p* should be genuinely soft and atmospheric but needs to allow for a further drop to *pp* in the last four bars.