London College of Music Examinations

Piano
2018–2020

Grade 1

Piano: Grade 1, Recital Grade 1 and Leisure Play Grade 1
This handbook is part of a progressive series of handbooks, primarily intended for candidates considering taking London College of Music examinations in piano. All candidates must bring their own copy of the relevant handbook to the exam. Candidates must also refer to the current syllabus.

Syllabus validity
This handbook is valid for examinations from Spring 2018 to Winter 2020.

Further information
To enter for an exam or view the current syllabus, please visit the LCM Examinations website:
lcme.uwl.ac.uk

Editorial guidance
Editorial input has been kept to a minimum in order to reproduce the composers' intentions as clearly as possible. Editorial notes are available to download from the LCM Examinations website, detailing any additions.

Metronome markings and fingerings have been given as an aid to developing your own interpretations; they have been included for guidance and do not have to be followed in the exam.

The use of the sustaining pedal, particularly in the higher grades, has been taken for granted and only indicated when it is required for a specific effect. Unless specified, the pedal markings given are for guidance only, as the use of the pedal depends to a large extent on the characteristics of the piano, the acoustics of the room, and the interpretation of the piece.

Repeats
Performance of repeats is at the candidate's discretion. In general, repeats should be included, but longer repeats (for example, the full exposition of a sonata form movement) should not be played. Da Capo and Dal Segno signs must be observed.

Piano: Grade 1

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TECHNICAL WORK

SCALES, BROKEN CHORDS AND ARPEGGIOS

REQUIREMENTS

- Scales, hands separately
- Scales, hands together
- Contrary motion scale
- Broken chords, hands separately
- Arpeggios, hands separately

Candidates are to prepare either all of the following scales, broken chords and arpeggios, or the study (page 9).

Scales, broken chords and arpeggios are to be performed *legato*, from memory.

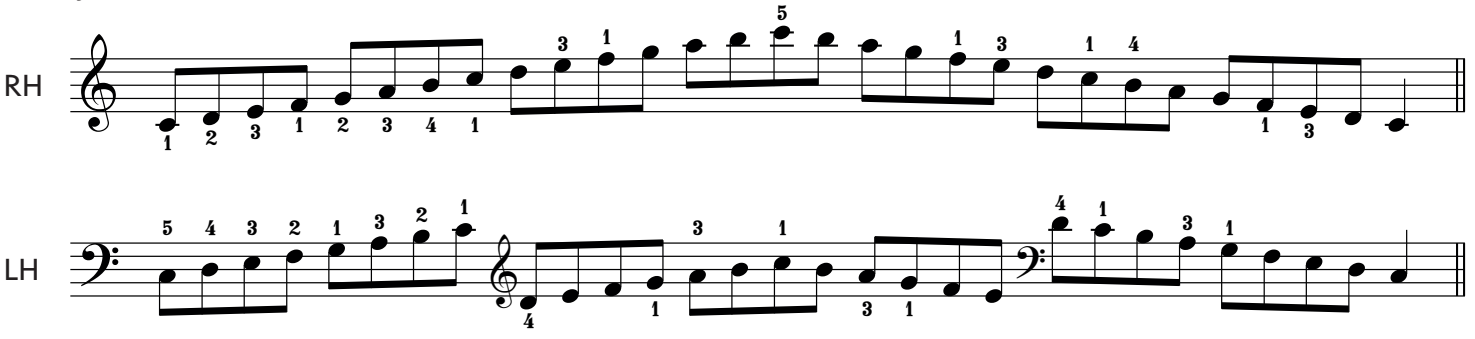
Scales, hands separately:

2 octaves

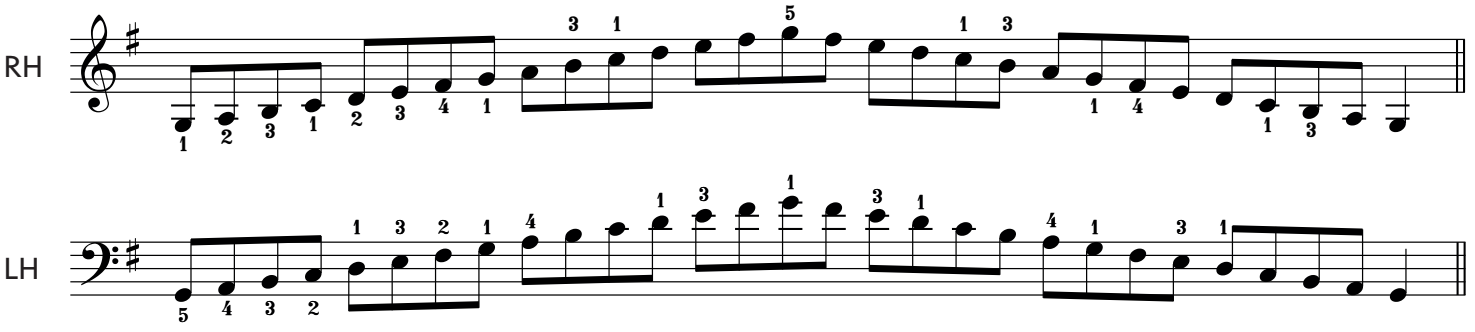
C, G, D and F major
A and D minor (harmonic or melodic)

- Recommended tempo: ♩ = 69

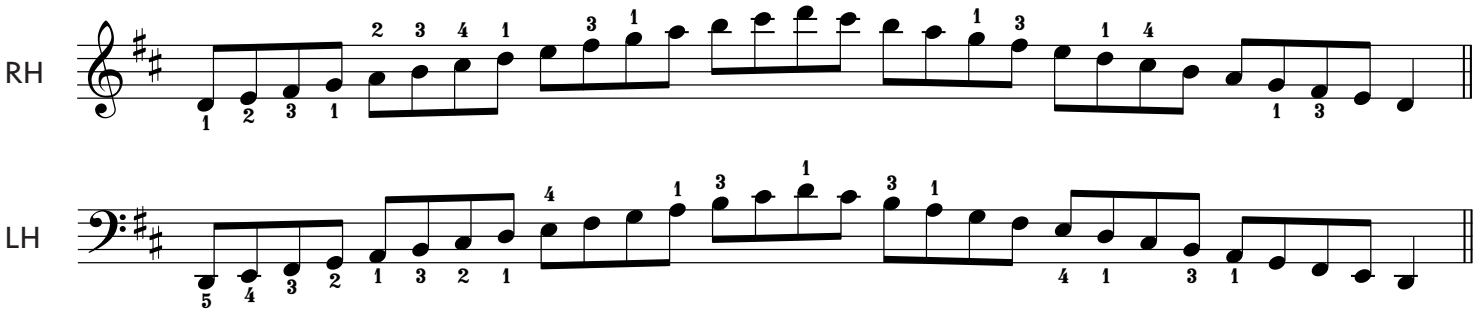
C major



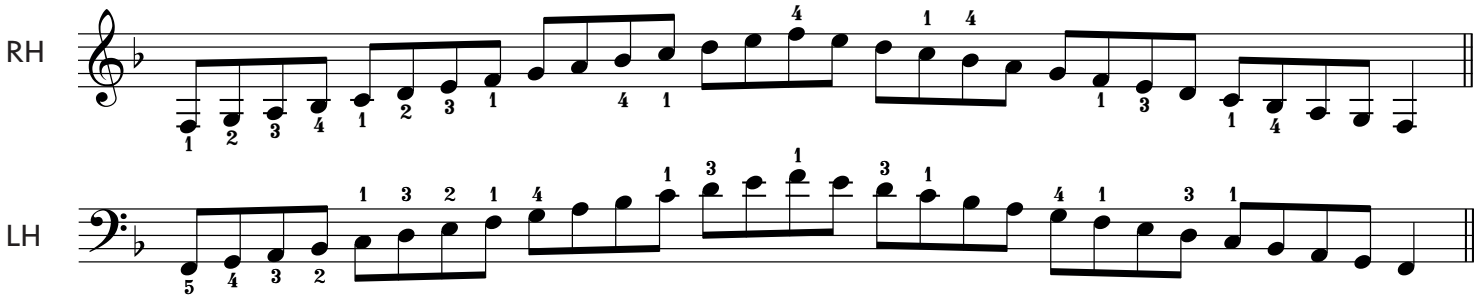
G major



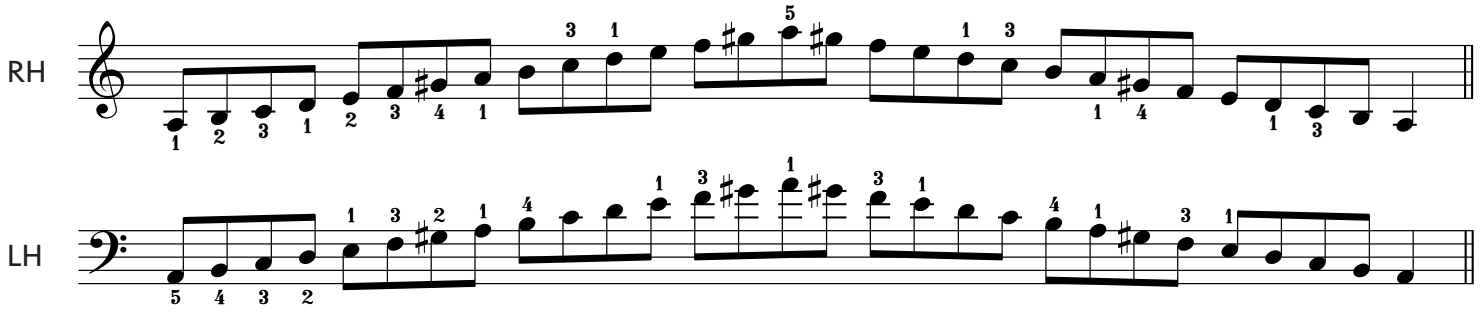
D major



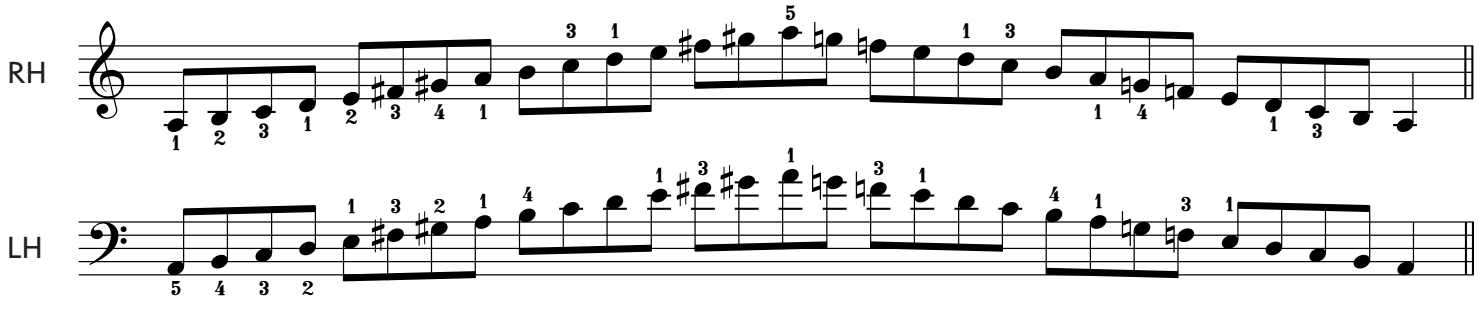
F major



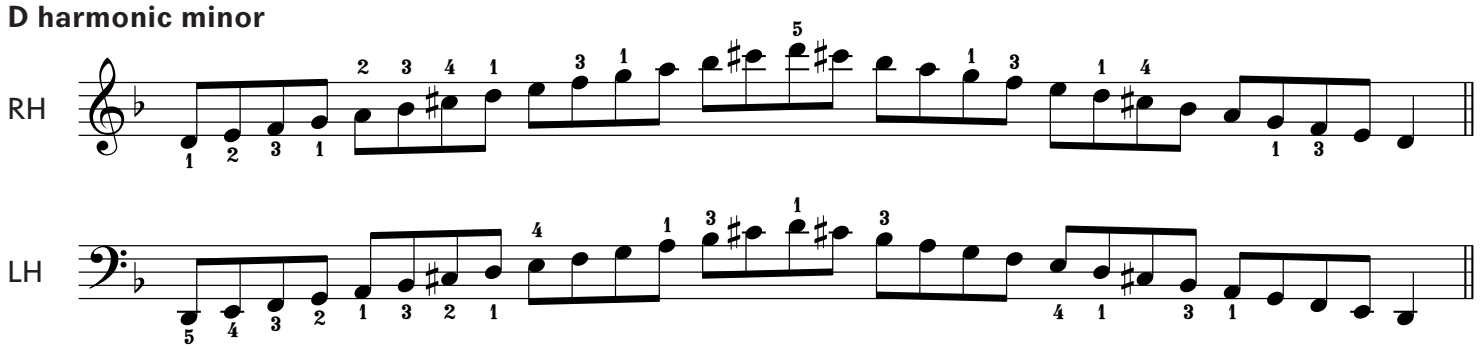
A harmonic minor



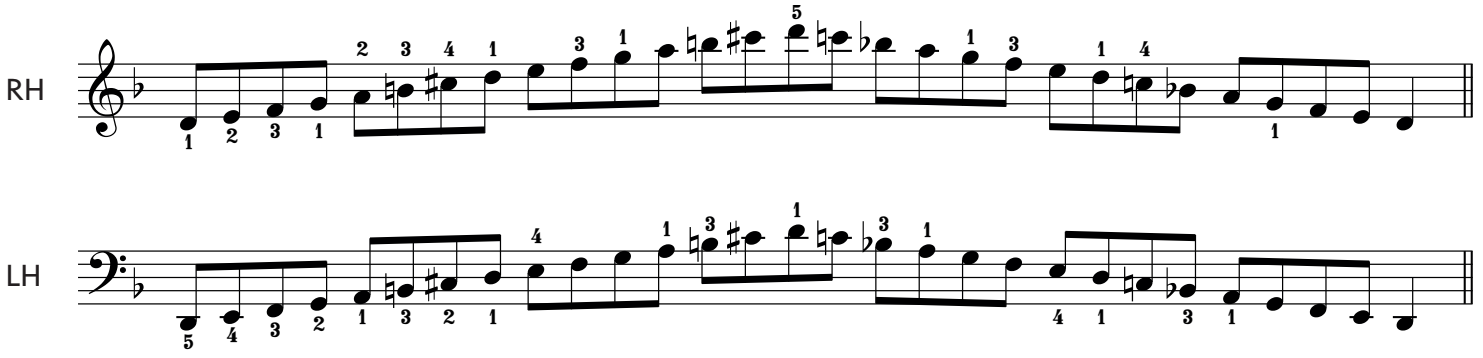
A melodic minor



D harmonic minor



D melodic minor

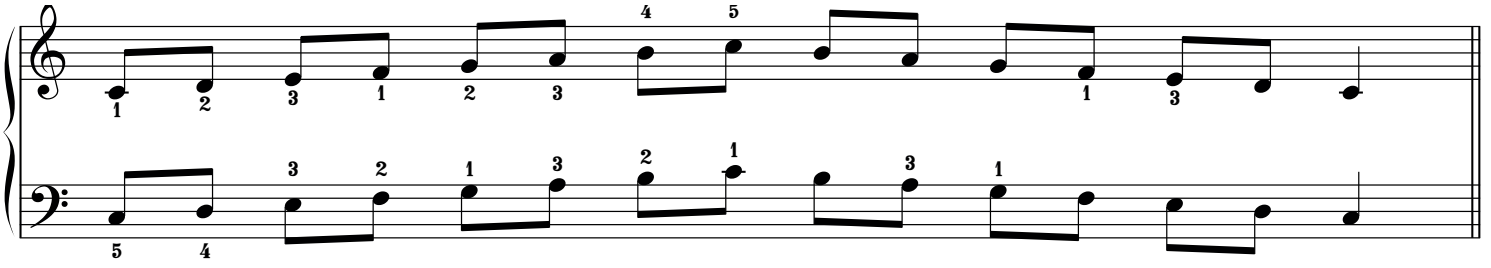


Scales, hands together:
1 octave

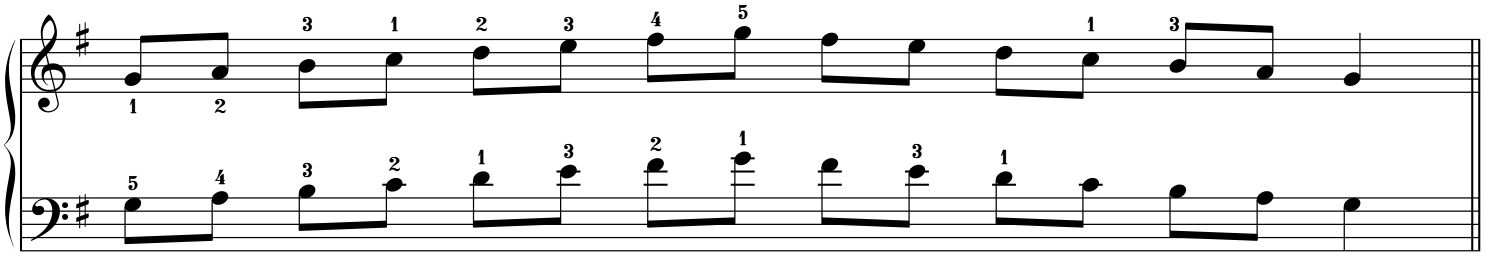
C, G and D major

- Recommended tempo: ♩ = 69

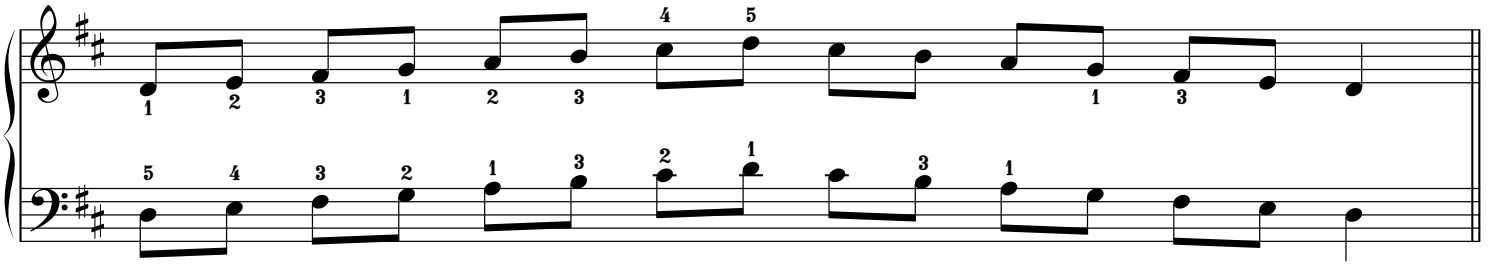
C major



G major



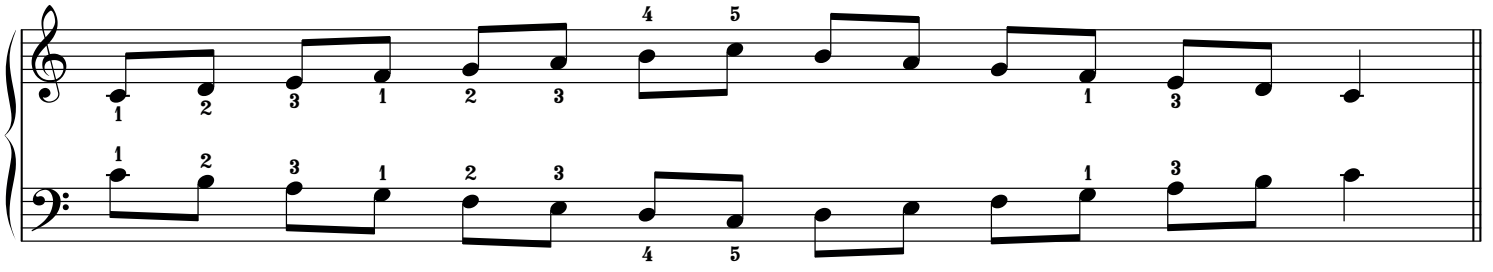
D major



Contrary motion scale:
1 octave

C major

- Recommended tempo: ♩ = 69

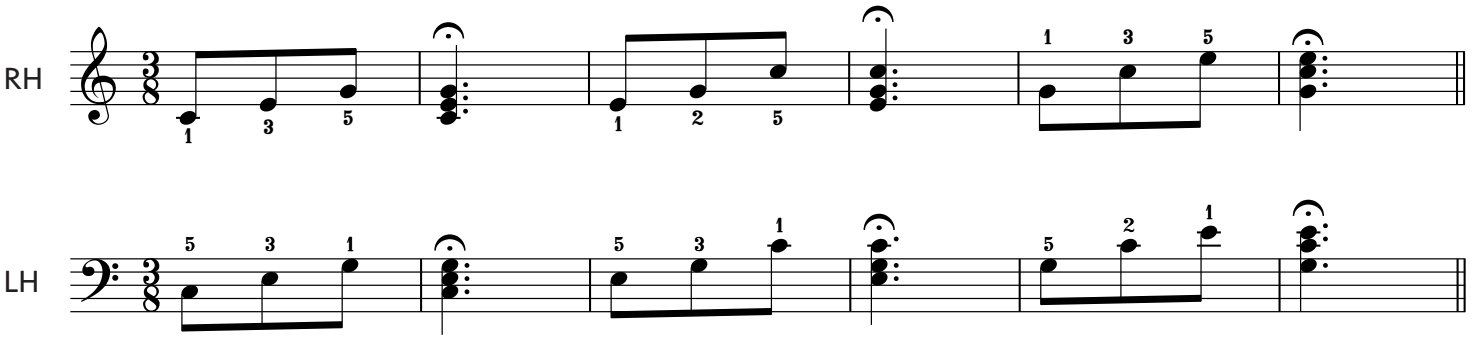


Broken chords, hands separately:
Patterns as written

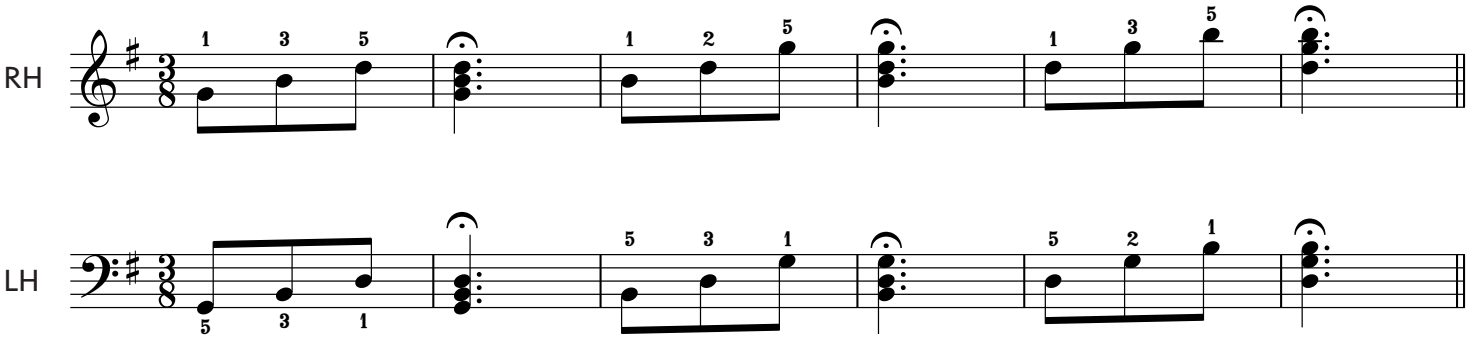
C and G major
A minor

- Recommended tempo: ♪ = 100

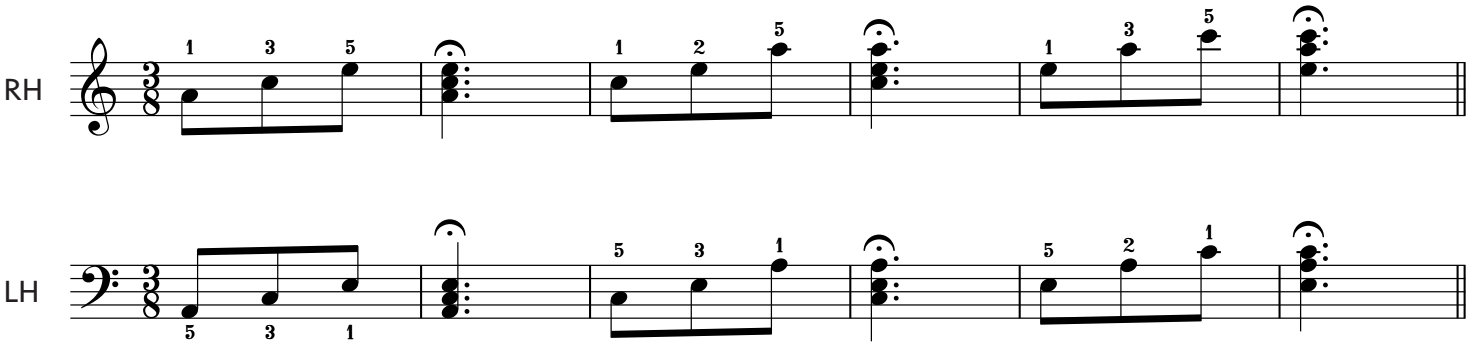
C major



G major



A minor



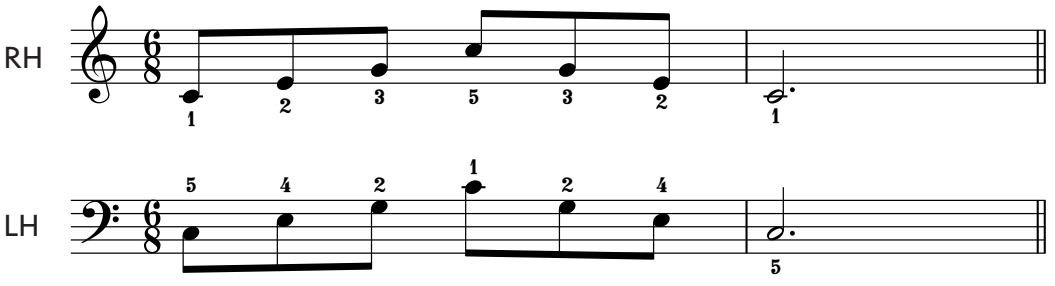
Arpeggios, hands separately:

1 octave

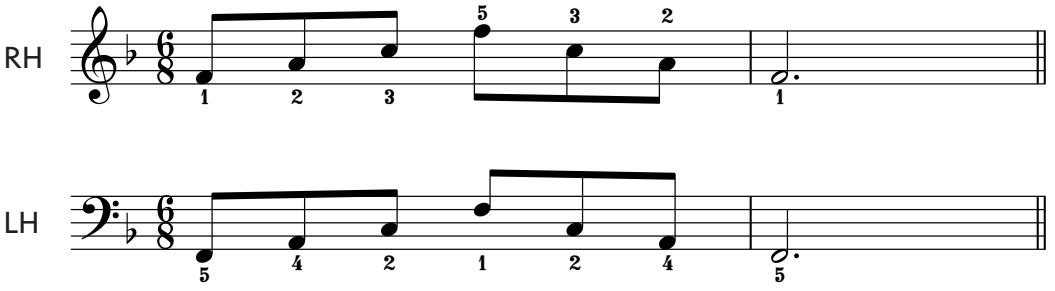
C and F major
D minor

- Recommended tempo: ♪ = 100

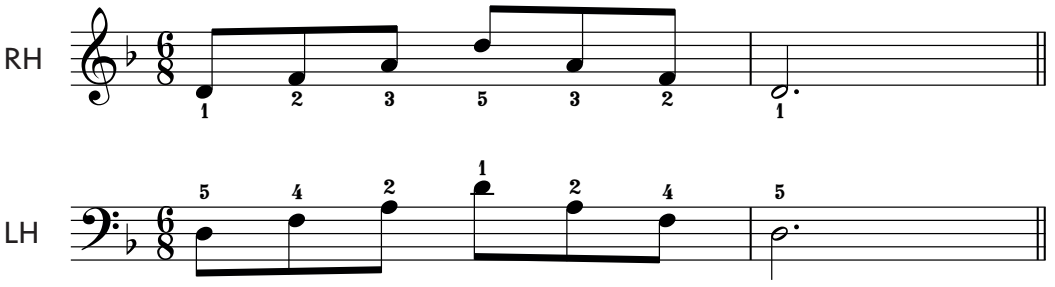
C major



F major

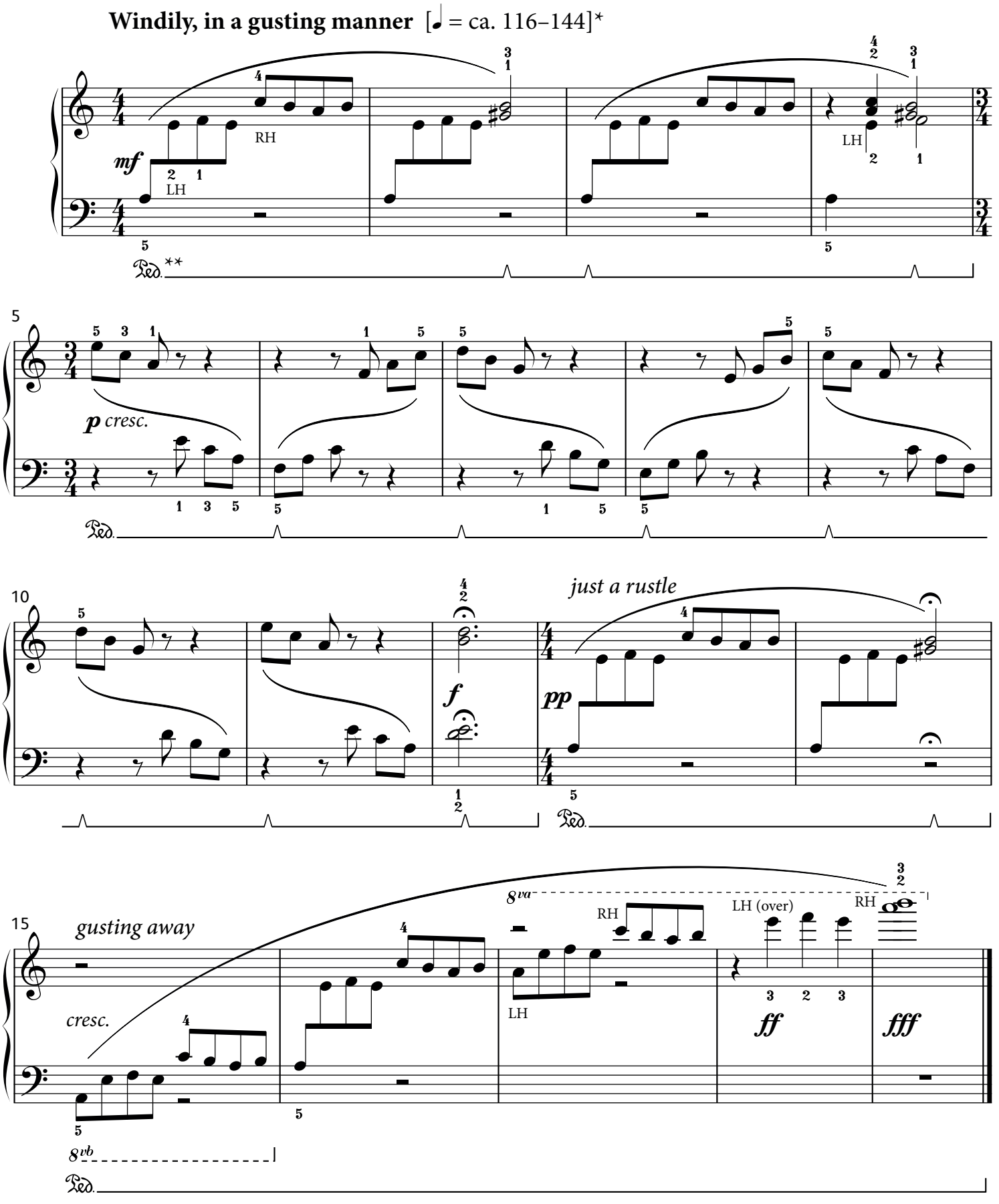


D minor



The Wind

Chee-Hwa Tan



*or faster (the composers' metronome marking is ♩ = 152–160) / **pedalling is optional for performance at this grade

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Minuet in G
Wolfgang Amadeus Mozart

K. 1e

About

Leopold Mozart, a composer and music teacher, taught his children Maria Anna (Nannerl) and Wolfgang to play and write music from a very young age. In 1762, when Mozart was only six years old, his father started taking the family abroad so that his children could perform in concerts and at royal courts across Europe; their 'grand tour' saw them visit almost ninety towns and cities by the time they returned to Salzburg in late 1766.

This Minuet is taken from *Nannerl's Music Book* (an initially blank book of manuscript paper which Leopold presented to Nannerl on her eighth birthday); the book contains some of the earliest pieces written by Mozart, alongside many of the first pieces that he would have learned to play. He is believed to have been either 5 or 6 when he wrote this Minuet — as he was so young the piece was copied out neatly into the book by his father.

In performance

This elegant dance, written when Mozart was very young, has a delightfully happy tune.

The three crotchet beats in bars 1 and 3 (and all similar places) are effective when played slightly detached (*non-legato*) — after playing each note (in both left and right hand) gently lift your fingers off the keys before playing the next crotchet beat.

A smoother (*legato*) touch is appropriate for the slurred crotchets (such as those in bars 2 and 4), dropping the hand and finger into the first note, lifting off lightly after the second.

Aim to keep the rhythmic beat very steady throughout and enjoy varying the dynamics (the ones given here are only suggestions — the original piece has no dynamics indicated). Could you change where the *crescendos* and *diminuendos* are? Perhaps even getting louder to a bold *forte* might work well at the very end rather than dying away to *piano*?

(*Melanie Spanswick*)

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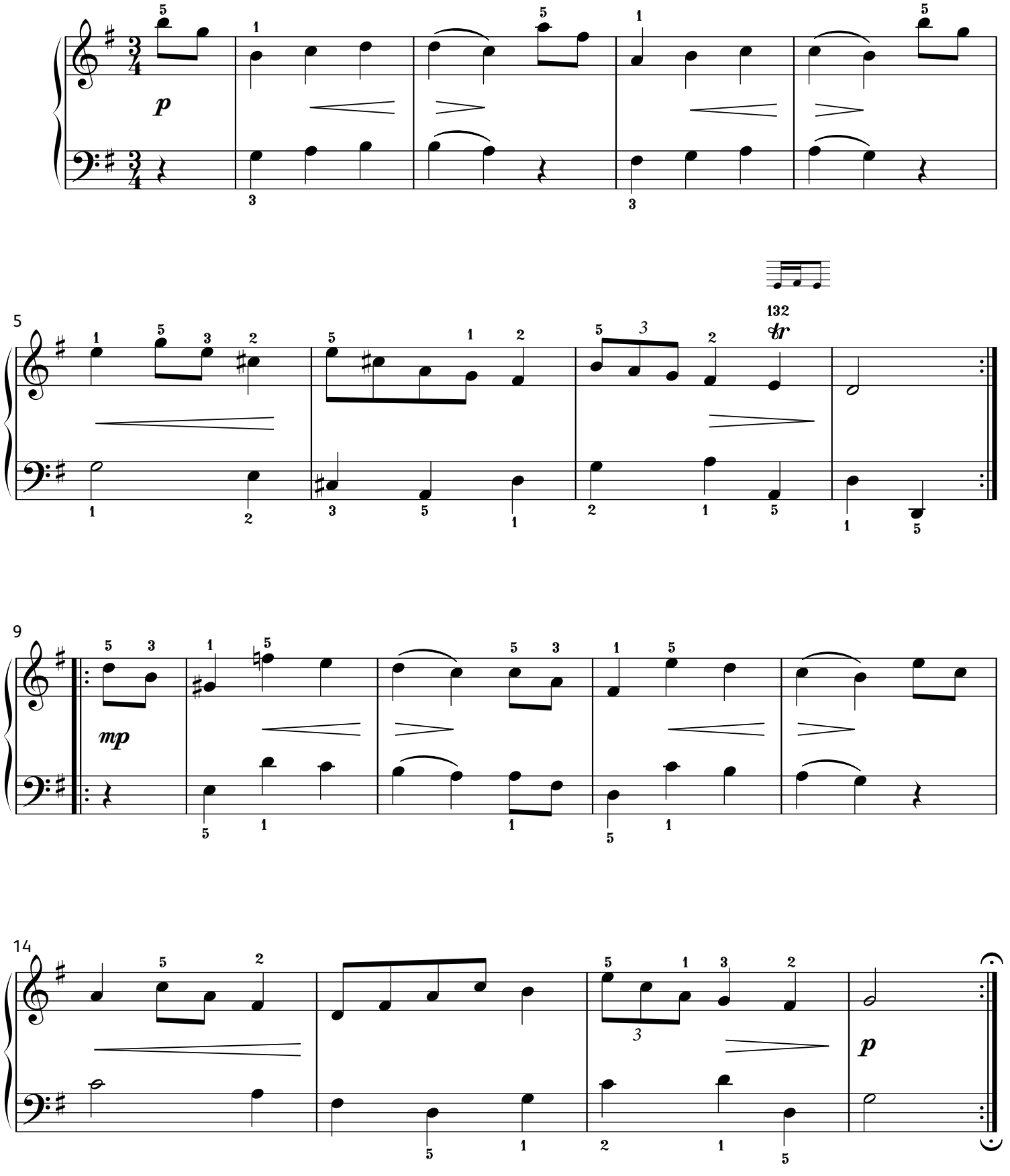
Minuet in G

from *Nannerl's Music Book*

Wolfgang Amadeus Mozart
(1756–1791)

[♩ = ca. 112–120]



Allegretto
Anton Diabelli

Op. 125 No. 3

About

Anton Diabelli initially trained for the priesthood and despite writing several pieces of music as a child he joined a monastery in 1800, where he lived for the next three years. After leaving the monastery he moved to Vienna where he began working in music publishing in addition to teaching and composing.

In 1817 he set up his own publishing business and in order to promote it invited Austrian composers to compose variations on a waltz of his, to be published as a 'patriotic anthology'. Most famous of these are Beethoven's 33 *Diabelli Variations*, perhaps where the name Diabelli is heard most often today.

During his life he wrote a number of pieces which were very popular. He was also famous for promoting and publishing the work of Franz Schubert. After Schubert's death in 1828, Diabelli purchased a large amount of his unpublished pieces and was able to continue publishing 'new' works for another 30 years.

In performance

This is a bright, colourful piece, perfect for showing off your keyboard skills.

Practise the left hand chords carefully. Chords can be fun — rest your hand and fingers over the notes of each chord and take your fingers down into the keys at the same time, so that the notes all sound together.

Think about adding dynamic variation (playing softly or more powerfully) to the melody. Notes which are not in the key of C major (the added sharps) might be given a little more colour and therefore a deeper touch with your finger.

We need to hear the tune soaring above the left hand throughout, so focus on keeping the left hand accompaniment quieter.

Slow practice will help to coordinate the left hand quavers with the right hand melody in the last line. The final three chords will shine if given plenty of energy and drama.

(*Melanie Spanswick*)

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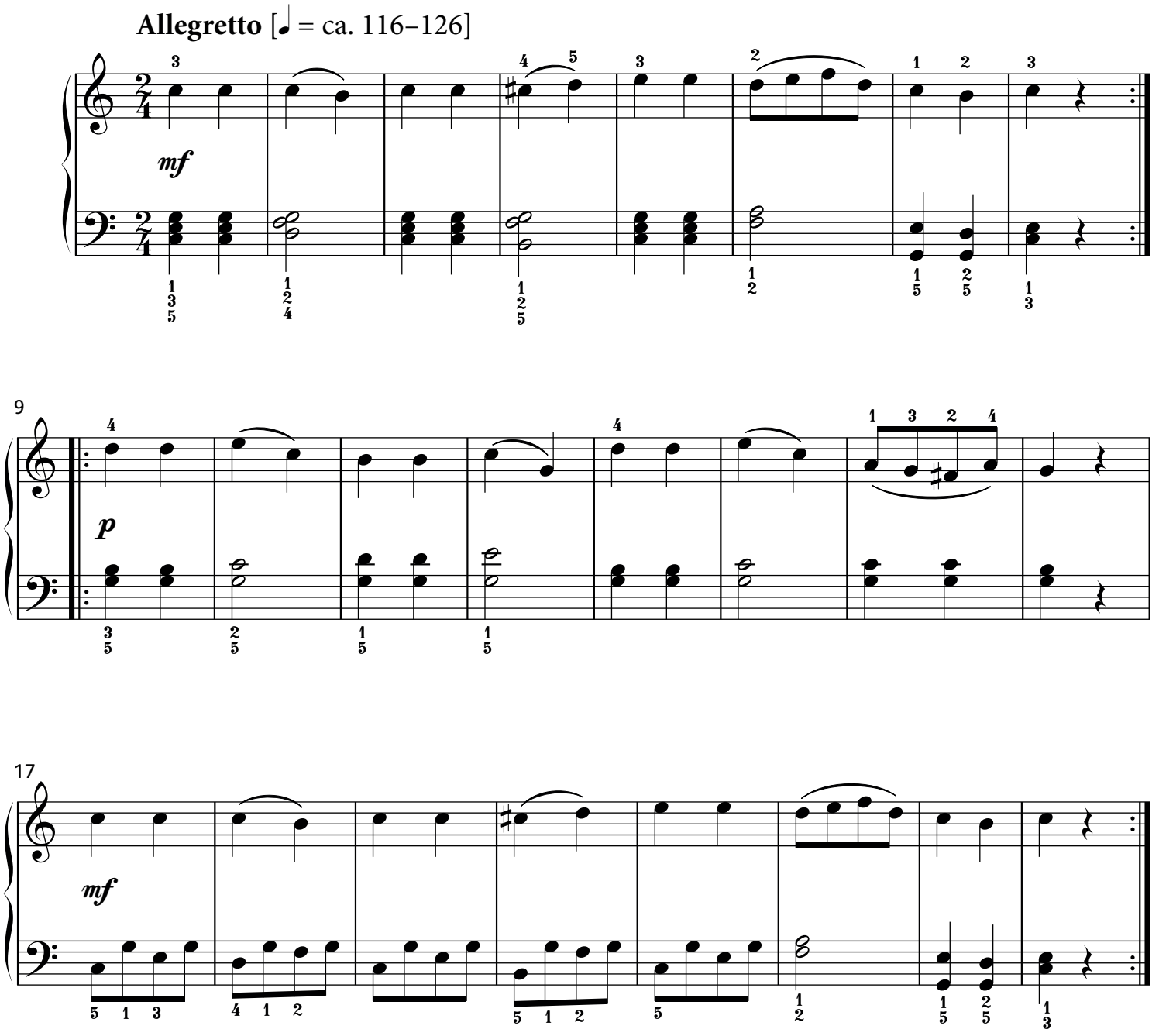
Allegretto

from *First Lessons*

Anton Diabelli
(1781–1858)



Andante
Thomas Attwood

Second movement from Sonatina in F

About

Born in London, Thomas Attwood joined the Chapel Royal as a chorister when he was nine years old and began his musical education. The Prince of Wales at the time (a young George IV of England) was so impressed by his harpsichord playing that he paid for Attwood to continue his musical training abroad.

He spent two years in Naples before moving to Vienna where he became one of Mozart's favourite students. After returning to London in 1787 he became a chamber musician in the royal court, as well as the musical instructor to the Duchess of York and the Princess of Wales. In 1796 he was made organist at St Paul's Cathedral and the composer to the Chapel Royal.

After his death in 1838 he was buried in the crypt of St Paul's, under the organ which he had played for over thirty years.

In performance

This Andante is in the sad key of D minor — you might like to go through the piece and find where all the C♯s are (the important accidentals in this key).

The left hand moves around the keyboard between the treble and bass clefs many times, so it may be helpful to play the notes in each bar together as a chord, which will enable you to find the necessary shape and movement of each group of quavers.

The melody sings out above the softer, lighter left hand accompaniment, so aim for a firmer finger touch in the right hand. Experiment with quieter (***p***) and then slightly louder (***mp***) dynamics, taking note of the *poco rit.* (slowing down slightly) followed by the *a tempo* (back to normal speed) in the third line.

When the tune returns, see how softly you can play it (while still singing out above the left hand), to capture the expressive qualities in the last few bars.

(*Melanie Spanswick*)

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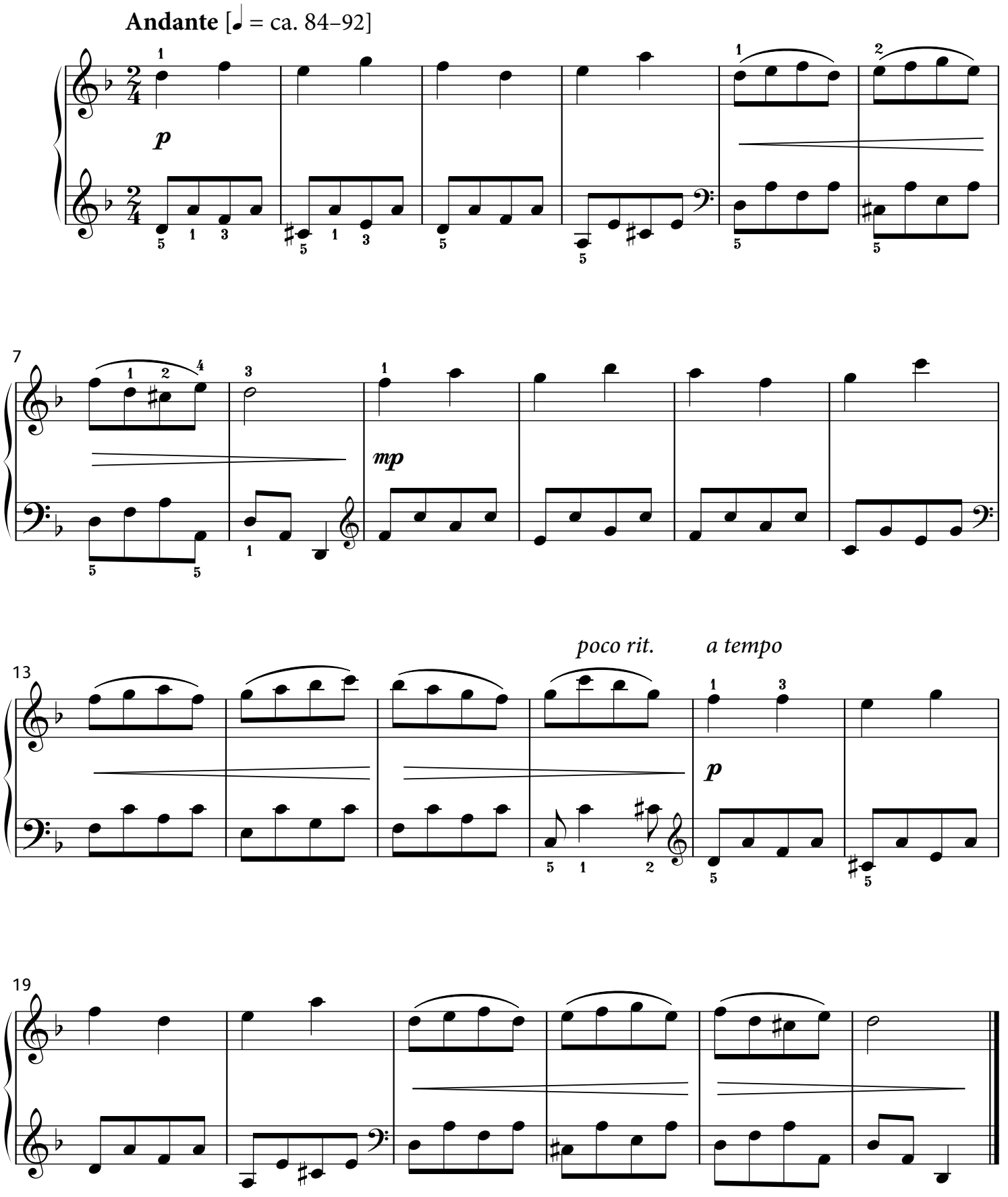
Andante

Second movement from Sonatina in F

Thomas Attwood
(1765–1838)



The Flying Trunk
Yvonne Adair

from *Sketches from Hans Andersen*

About

Yvonne Madeleine Adair was a British composer, pianist and teacher. She was born at the end of the nineteenth century on the small island of Guernsey, in the Channel Islands. She studied at the Royal Academy of Music in London and went on to work as a private teacher as well as teaching at the Training School for Music Teachers in London.

She primarily wrote short teaching pieces for young pianists, but also wrote for percussion and voice. Her collections of works for piano include *The Golden Isle*, containing pieces evoking the summer in Guernsey and *Sketches from Hans Andersen*, from which this piece is taken.

The original Hans Christian Anderson story of *The Flying Trunk* is about a young man who, having lost almost all of his possessions, flies to Turkey inside an enchanted suitcase.

In performance

The notes in this piece run up and down the keyboard quickly, with hands overlapping, depicting the flying trunk's travels perfectly.

Try practising each note pattern carefully (four bars at a time), so that they become familiar, falling easily under your fingers. Aim for smooth phrases; your fingers moving from note to note with no gaps in the sound. This is really important when the left hand moves over the right, as in bars 3 and 7.

A very steady speed will help to control the note patterns; you might consider counting out loud as you play, in order to find (and keep) a suitable tempo. Dynamic variety will set your performance alight, especially in the second and fourth line.

Soft, slightly detached chords and a slowing down (*rit.*) of the speed in the last three bars bring the man's journey to an end.

(*Melanie Spanswick*)

'The Flying Trunk' from 'Sketches from Hans Andersen' by Yvonne Adair
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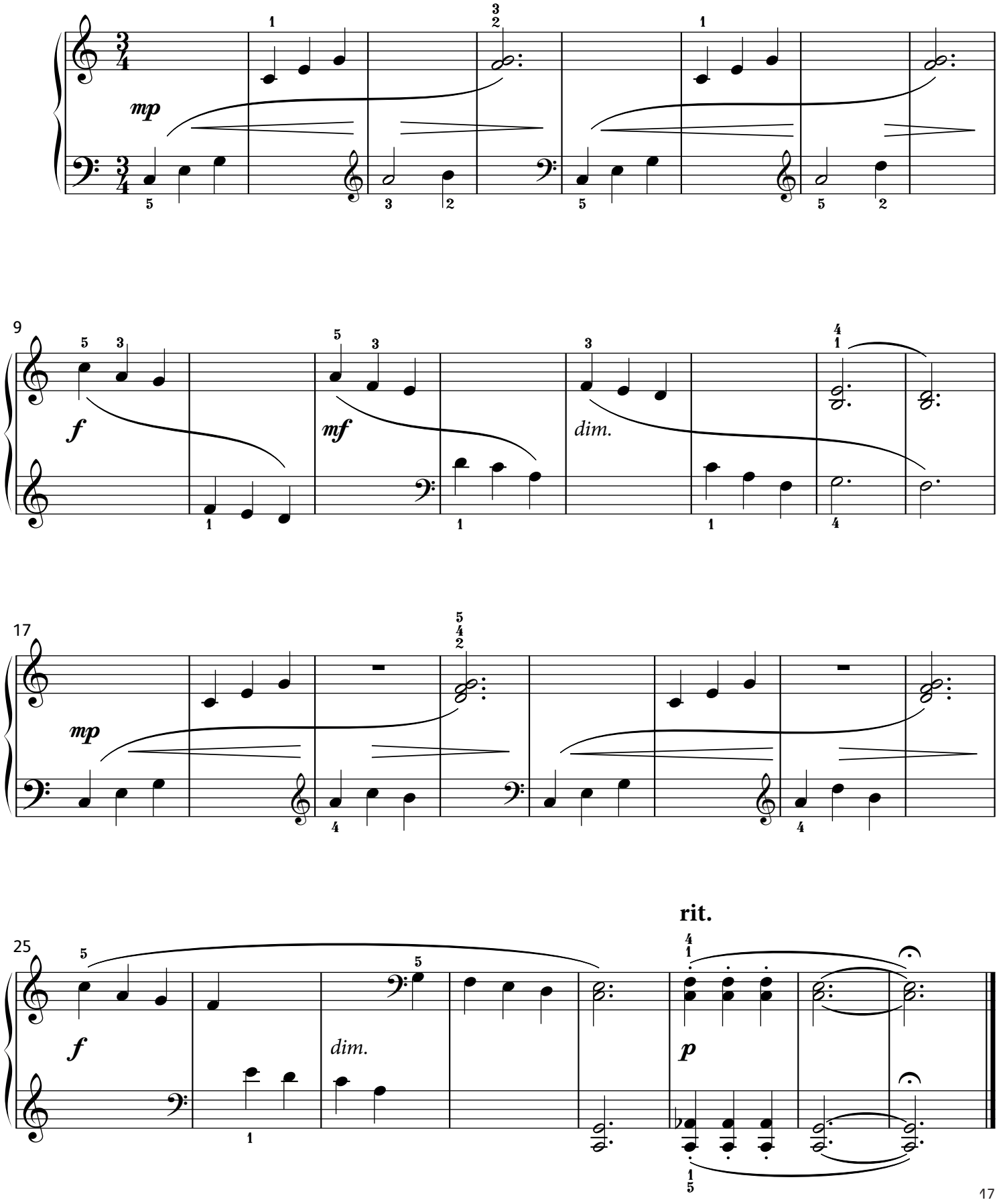
The Flying Trunk

from *Sketches from Hans Andersen*

Yvonne Adair
(1897–1989)

Fairly quick and smooth [𝅗𝅥. = ca. 72–80]



Quasi adagio
Béla Bartók

Sz. 42 No. 3

About

Taught and encouraged by his mother from a young age, Bartók was able to play a number of pieces on the piano by the age of four. He studied at the Royal Academy of Music in Budapest; whilst there meeting the German composer Richard Strauss, whose music influenced Bartók's early compositions.

After graduating, Bartók and fellow composer Zoltán Kodály travelled around Hungary collecting thousands of folk songs. The melodies they collected would strongly influence his music. *Quasi adagio* is taken from the collection of pieces *For Children* which Bartók began writing in 1908; each piece is based on either a Hungarian or Slovak folk tune.

A strong-minded man in a politically difficult era, Bartók fled to New York in 1940 to escape the Second World War, where he eked out a living working at Columbia University, researching and transcribing folk music from the university's collections.

In performance

A tuneful and poignant folk song, this piece uses only a small part of the keyboard. It's worth noting that the left hand line has been written in the treble clef throughout. The left hand chords are often phrased in groups of twos or threes; experiment with your best smooth, *legato* playing, aiming for a fluent, soft and musical accompaniment.

The right hand theme is nicely placed in a five-finger position, so once you have found those five notes, you don't need to move. The melody is often phrased in groups of two quavers, so lift your finger up slightly on the second quaver of every pair.

The *marcato* accent (∧) that Bartók ends phrases with (bars 8 and 18) should be very expressive. The final accent (>) in bar 22 is slightly softer — marking the last breath of the song, which has been dying away (*smorzando*) from bar 20.

(*Melanie Spanswick*)

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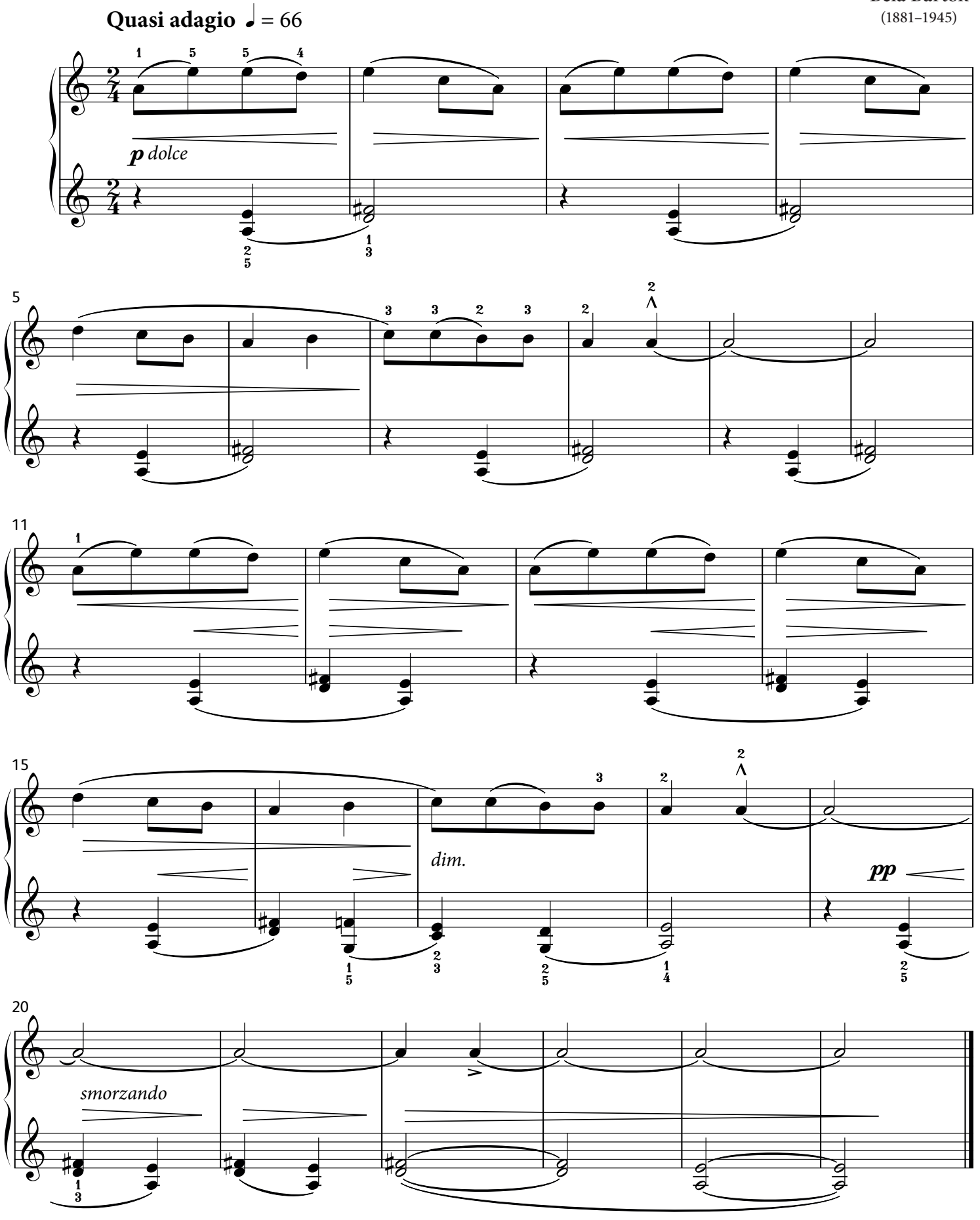
Quasi adagio

from *For Children*

Béla Bartók
(1881–1945)



Flying Above the Clouds
Alan Bullard

About

Alan Bullard is a British composer who is known for his choral and educational music. He has cited the influences of the composers Benjamin Britten and Herbert Howells on his musical style, as well as his interest in medieval and renaissance music.

In addition to his music for choirs Bullard has also written many educational works, including sets of pieces for his own children (starting with *Weekend*, a collection of saxophone pieces for his son Sam) and larger collections of music such as the nine-volume *Pianowork*s series, written jointly with his wife Janet.

He enjoys writing music for children and strives to write pieces that are both enjoyable for young people to play and enjoyable to listen to. Bullard finds the 'writing of an interesting Grade 1 piece as exciting as any other musical challenge', and *Flying Above the Clouds* has proved a favourite piece on examination syllabuses over the past two decades.

In performance

The title says it all: imagine that your right hand is dreamily soaring above the broken-chord clouds in the left hand.

Aim to make the melody float clearly — because it is up high, you will need to play it louder than you think (and the left hand quieter) for the balance to sound right.

Notice that the music is marked '*espress.*' which means you can put in more *crescendos*, *diminuendos* and dynamic details than those that are marked, to make the music sing.

If you can manage the pedalling (quietly and neatly), that's great: but if you can't, don't worry. You can get a similar effect by holding on to all three of the notes in each left-hand group as you play them, making a chord, and letting go where the pedal is marked to come off.

Enjoy your journey!

(*Alan Bullard*)

'Flying above the clouds' by Alan Bullard from 'Piano Time Going Places'
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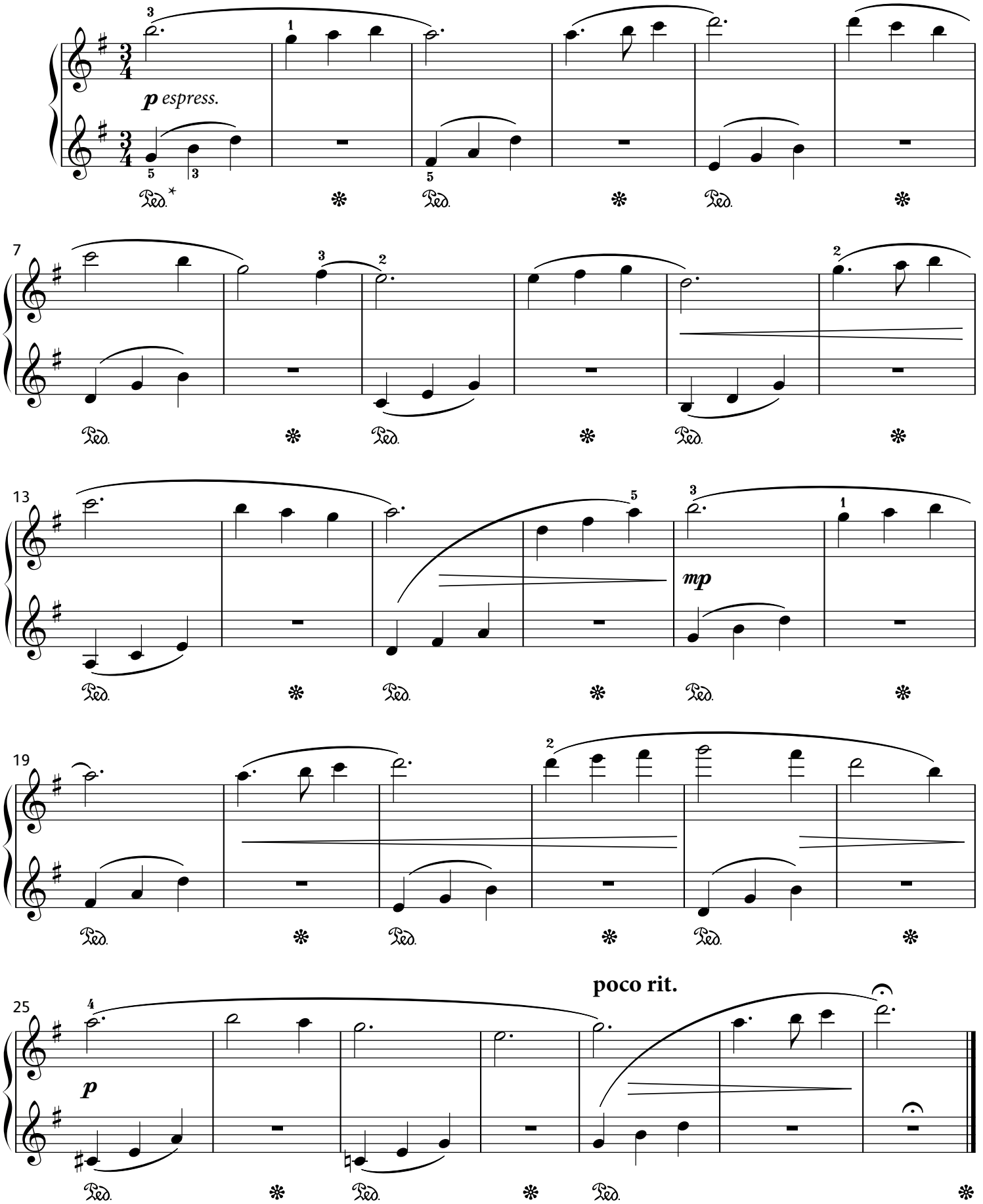
Flying Above the Clouds

Alan Bullard

Graceful and dreamy [♩. = ca. 54–63]



*pedalling is optional for performance at this grade

Baby Bouncer
Pam Wedgwood

About

Growing up in the north of England, many of Pam Wedgwood's first musical experiences involved brass bands, and at school she learned to play tenor horn in the school band; some of her first pieces were written for the band.

She spent several years as a professional horn player, performing with the Royal Ballet Touring Orchestra and many other ensembles at a variety of venues in London, including the Royal Opera House.

Having become more involved with coaching youth orchestras and instrumental teaching during the 1970s she started writing pieces for her students to play. Her first compositions were published in the mid 80s and today she is one of the UK's most successful composers of educational music, with over 200 published books, including the *Jazzin' About* series and *It's Never Too Late to Play Jazz*, from which this piece is taken.

In performance

This is a cool, laidback number, with plenty of scope for you to add dynamic shading.

The left hand's 'walking bass' is a feature often found in jazz music, where a continuous rhythm of four beats per bar appears with a repeated pattern of notes — try playing all of the notes (in each bar) at the same time, finding the appropriate hand position before moving onto the next bar.

Quavers are played with a swing rhythm; the first of each pair of quavers being longer (or double the time) of the second. To begin, try playing the quavers with a dotted rhythm (a dotted quaver followed by a semiquaver), relaxing the dotted feel slightly after a while.

The right hand should sing out above the left. Aim to really bring out the many accents, which will give the piece that bit of extra zip! The sustaining pedal will add a lovely resonance to the final chord.

(*Melanie Spanswick*)

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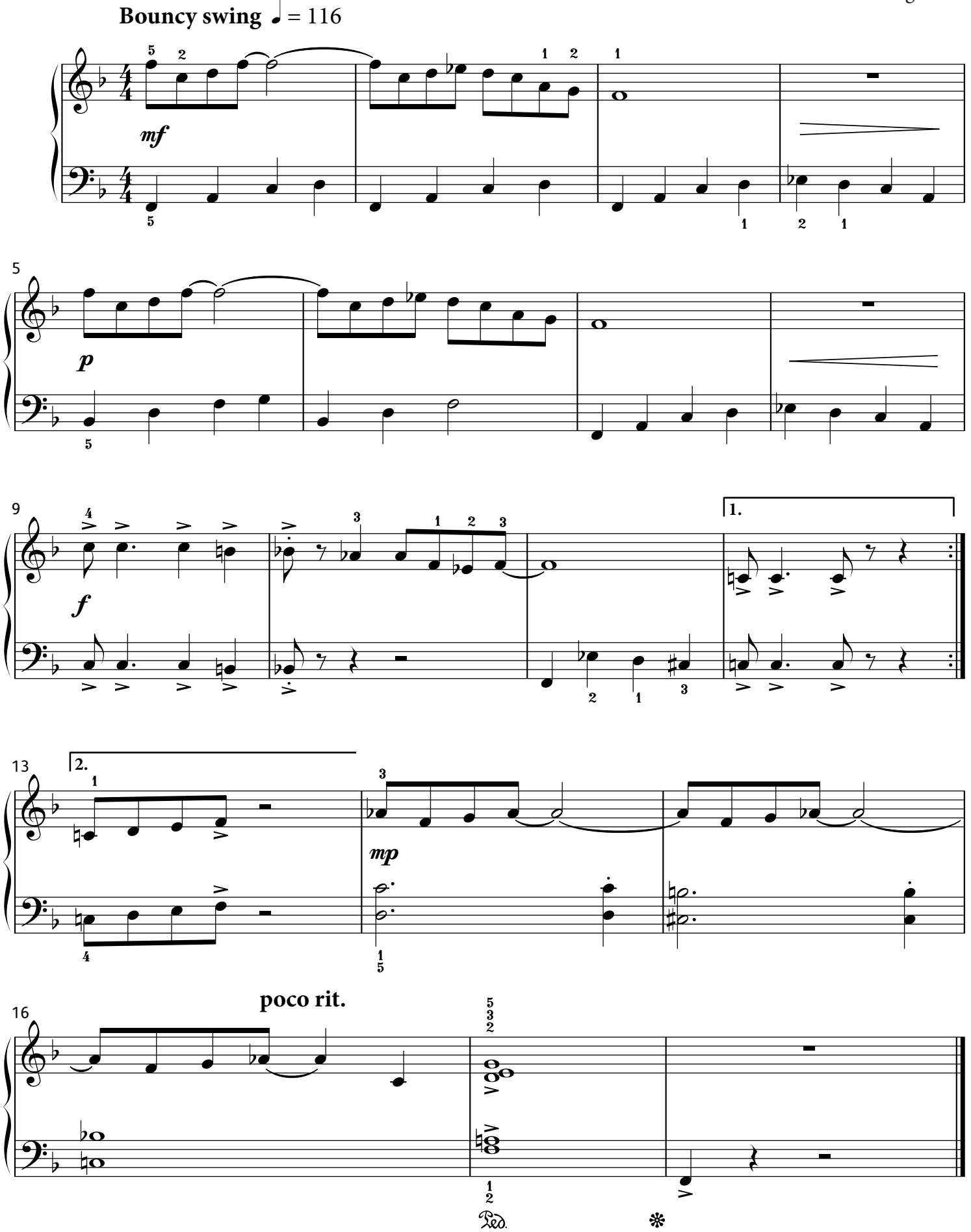
Baby Bouncer

Pam Wedgwood



Jazz! Goes the Weasel
Rebekah Maxner

About

Rebekah Maxner is a piano teacher and composer who lives and works in Nova Scotia, Canada. She studied piano and composition at Arcadia University in Nova Scotia and started piano teaching soon after graduating. After teaching for a few years Maxner decided to write her own pieces for her students to play, and since then she has published nine books.

The discovery that her students frequently struggled with the same problems led to her creating Notekidds, a range of teaching aids and games. The Notekidds method explores concepts through interactive teaching aids, which simultaneously engage the three musical senses: sight, sound and touch.

Jazz! Goes the Weasel is taken from Maxner's book *Old MacDonald had the Blues*. In each of the pieces in the book Maxner combines a famous nursery rhyme with a contemporary style of music such as jazz, blues and R&B.

In performance

You are sure to enjoy playing this famous tune, which has some colourful twists and turns. Aim for detached crotchet beats (*non-legato*) wherever they occur (bars 1 and 3 etc), lifting your finger off at the last moment before playing the next note. Quaver passsages are generally *legato*, so join each note smoothly, walking along the keys from one to the next, transferring your finger weight evenly.

It may help to count in quavers (1 + 2 + 3 + 4 +), then you can really 'place' the offbeat chords (such as those at the end of bars 2 and 4). These will be best played with a bright, heavy sound (the ***sfz*** marking means suddenly loud) — how loud can you play?

Encourage your fingers to hover over the chords, getting into position and ready to play before the beat, as this will help you to play the correct notes. Enjoy the jazzy sound of the last chord, which can be as soft as you dare to play.

(*Melanie Spanswick*)

Source: Old MacDonald had the Blues
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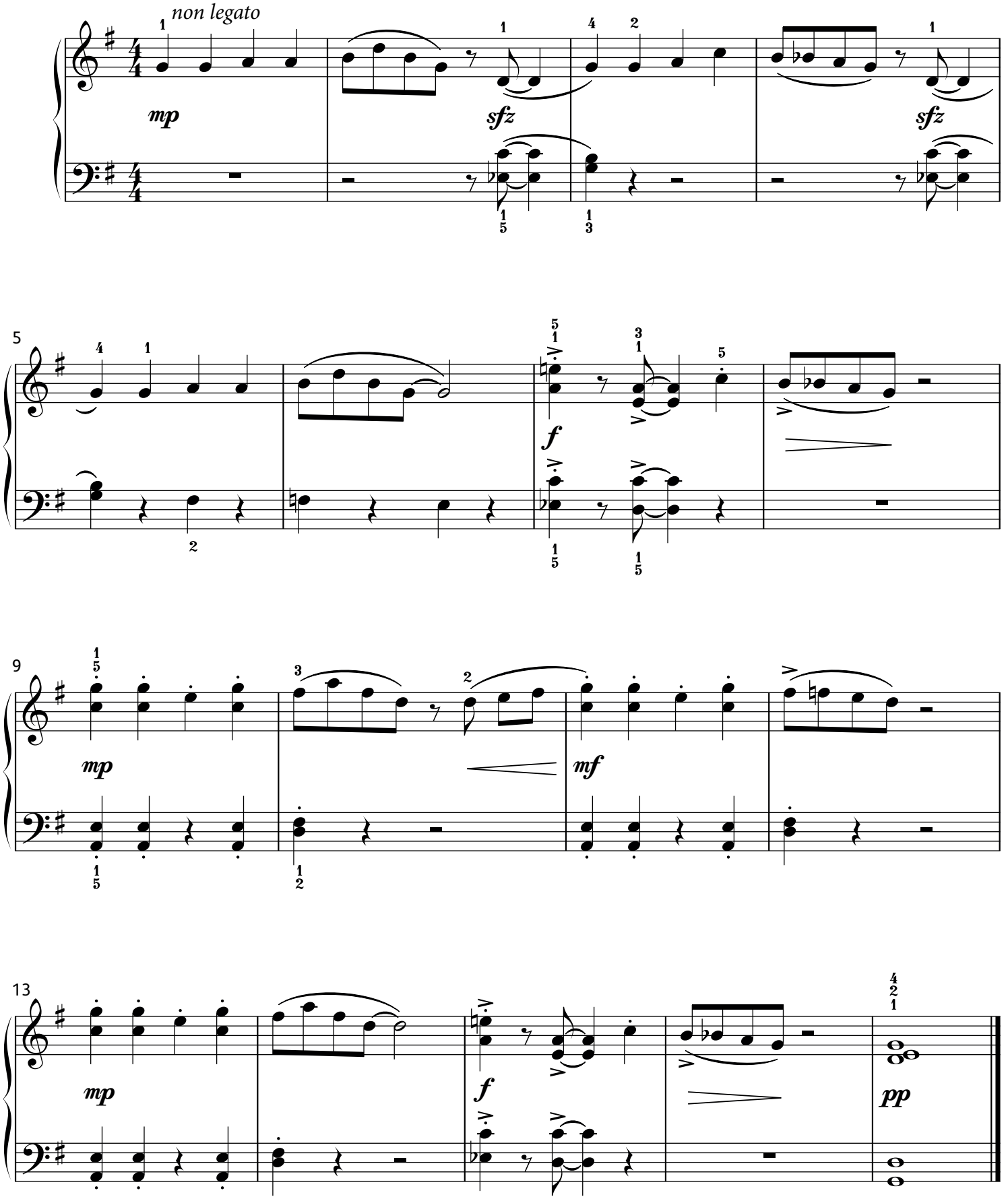
Jazz! Goes the Weasel

Rebekah Maxner

Straight eighths ♩ = 126–144



Rhyme Time
Elissa Milne

About

Taught by her mother, a piano teacher, Elissa Milne began writing music when she was just six years old. Her passion for teaching music began as a teenager in Auckland when she gave her first piano lessons.

Milne studied composition at the University of Auckland, semiotics and education at the University of Sydney and arts administration at the University of Technology in Sydney.

Her first collections of educational compositions, *Pepperbox Jazz* and *Little Peppers*, were published in 1997; she has since published further additions to each series and many of her compositions feature in exam syllabuses worldwide. Milne is also known for thinking and writing about the ways in which piano teaching is changing in the twenty-first century. Her blog is one of the most popular and widely read piano teaching sites in the world.

In performance

A cheeky number with a jazzy tune, *Rhyme Time* is in the key of D major, so has two added sharps (F♯ and C♯). It might be a good idea to go through the piece working out the black notes, noting that the key signature changes during the third line (to G major — therefore you will play C♮ during this passage), returning to D major at bar 17.

Keep the rhythm steady and pay attention to the rests; they will give your performance a feeling of space. The quavers in the theme are swung in this piece, which means the first quaver of each beat needs to be longer than the second, which will be shorter and lighter (as shown by the initial tempo marking).

If you can't manage to reach the chords in the left hand at the end, don't worry; the line of music underneath the left hand part (the *ossia*) can be played instead.

(*Melanie Spanswick*)

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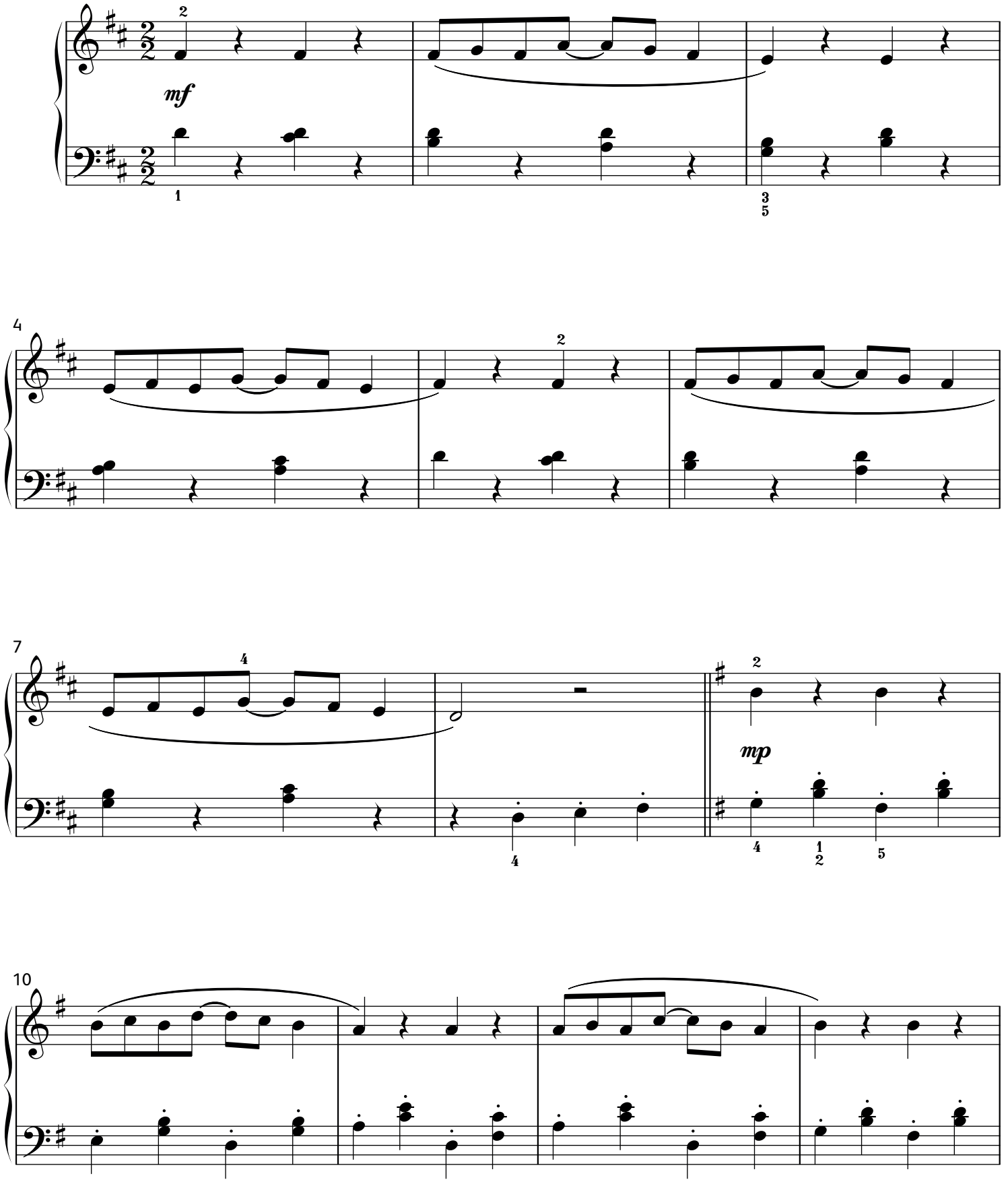
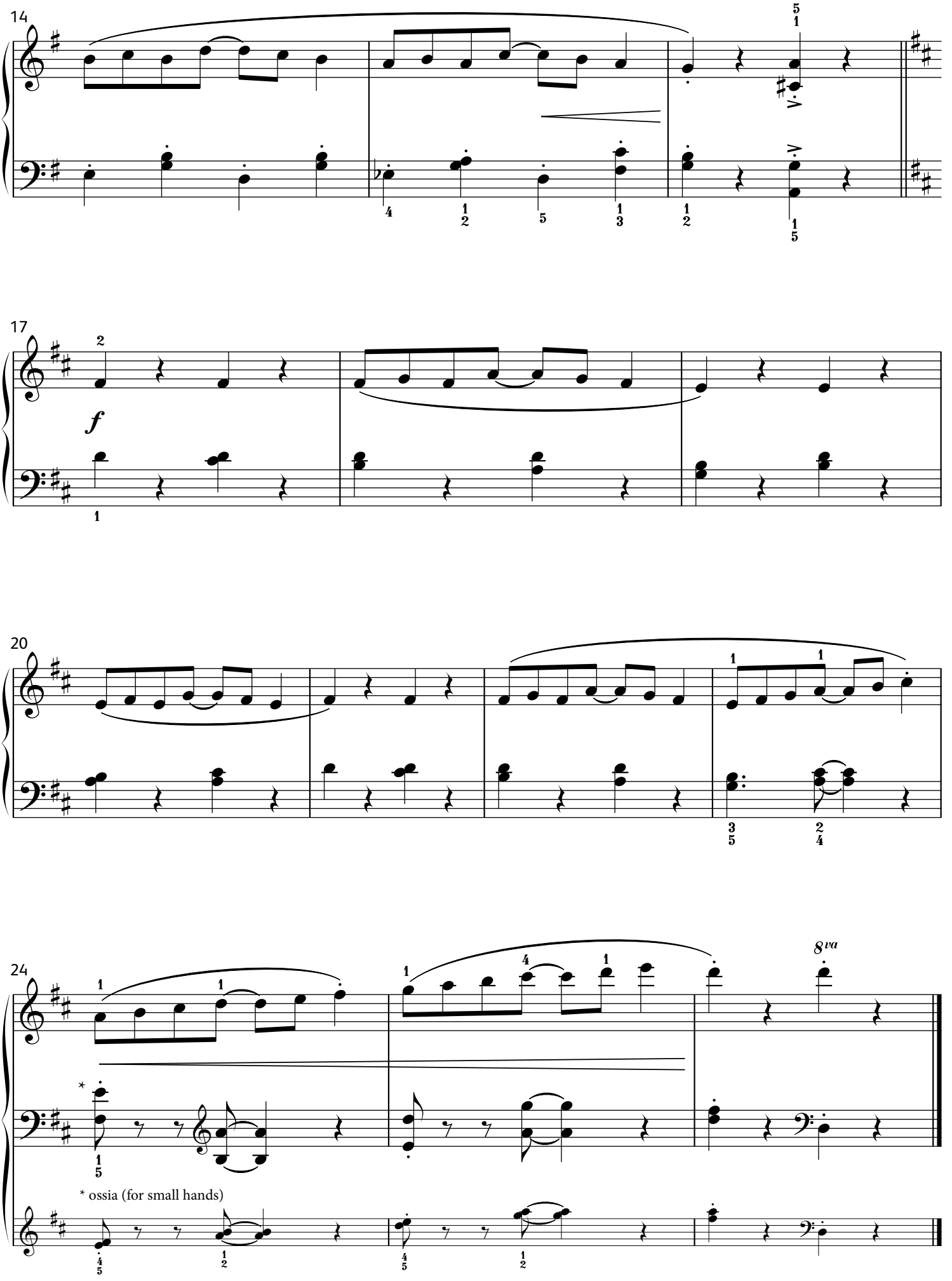
Rhyme Time

Elissa Milne

Cheeky ♩ = 84 (♫ = ♩ ♪)




14
17
f
20
24
8va
* ossia (for small hands)

DISCUSSION

REQUIREMENTS

- Short discussion with the examiner

This part of the exam provides an opportunity to communicate your understanding and interpretation of the pieces performed, and your knowledge of musical fundamentals.

The examiner will ask questions about the pieces performed in the exam. They will be looking for you to speak with confidence and to be able to clearly articulate your answers, using appropriate vocabulary. The examiner will also ask questions about your knowledge and understanding of musical fundamentals.

The following page contains examples of the type of questions which may be asked at Grade 1. The current syllabus should be consulted for the full list of the requirements at this grade.

Sample questions

- Which of the pieces that you played today is your favourite, and why?
- What is the name for these five lines in the music? [Examiner points to the five lines]
- What is the pitch of this note? [Examiner points to a note in the music]
- How many beats is this note worth? [Examiner points to a note in the music]
- What does this rest mean? [Examiner points to a rest in the music]
- What is this and what does it mean? [Examiner points to the time signature]
- What does this symbol mean? [Examiner points to an *f* in the score]
- What is this? [Examiner points to one of the clefs]

SIGHT READING

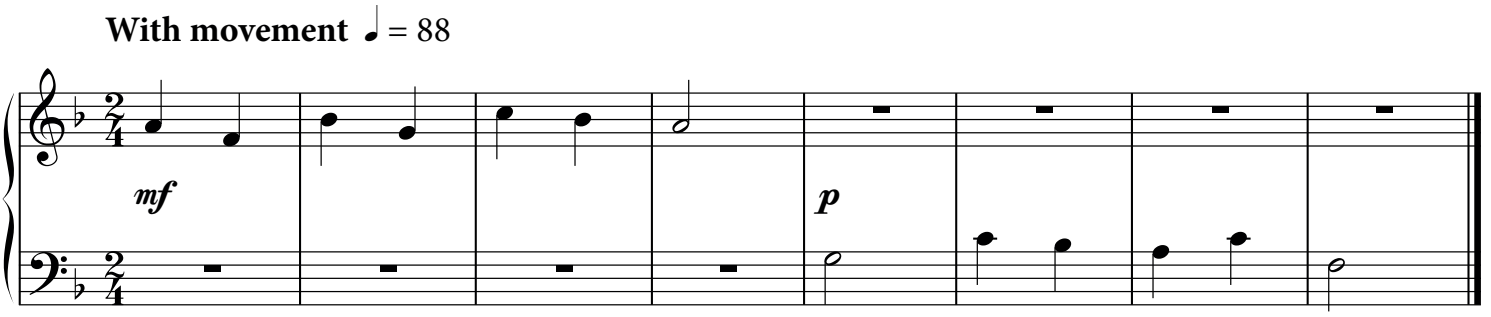
REQUIREMENTS

- Performance of a short, previously unseen piece of music

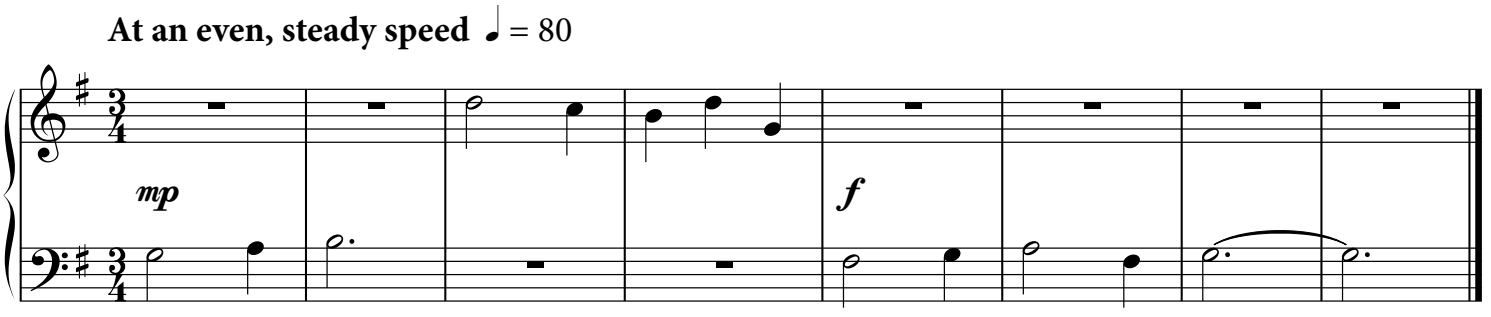
One minute of preparation time will be given, during which you may study and try out parts of the test before performance.

The following are examples of the style and standard of Grade 1 sight reading tests.

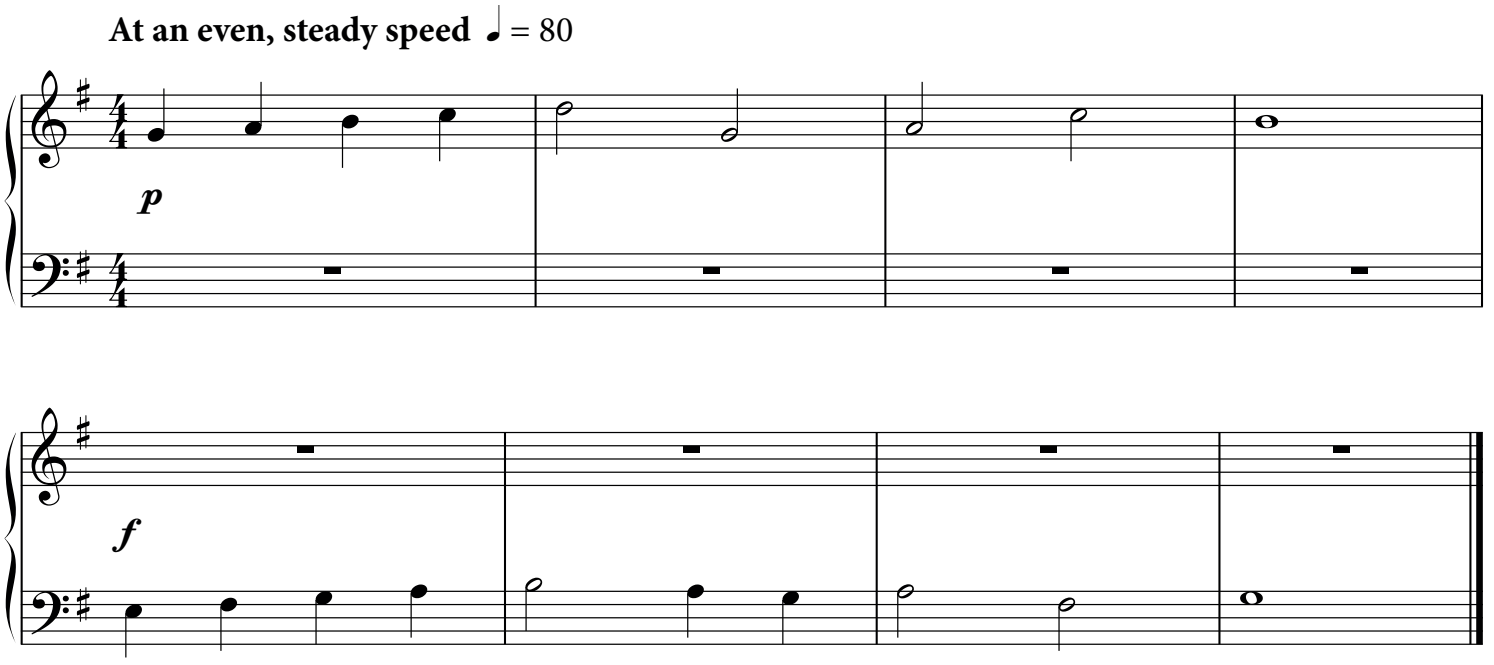
Example 1



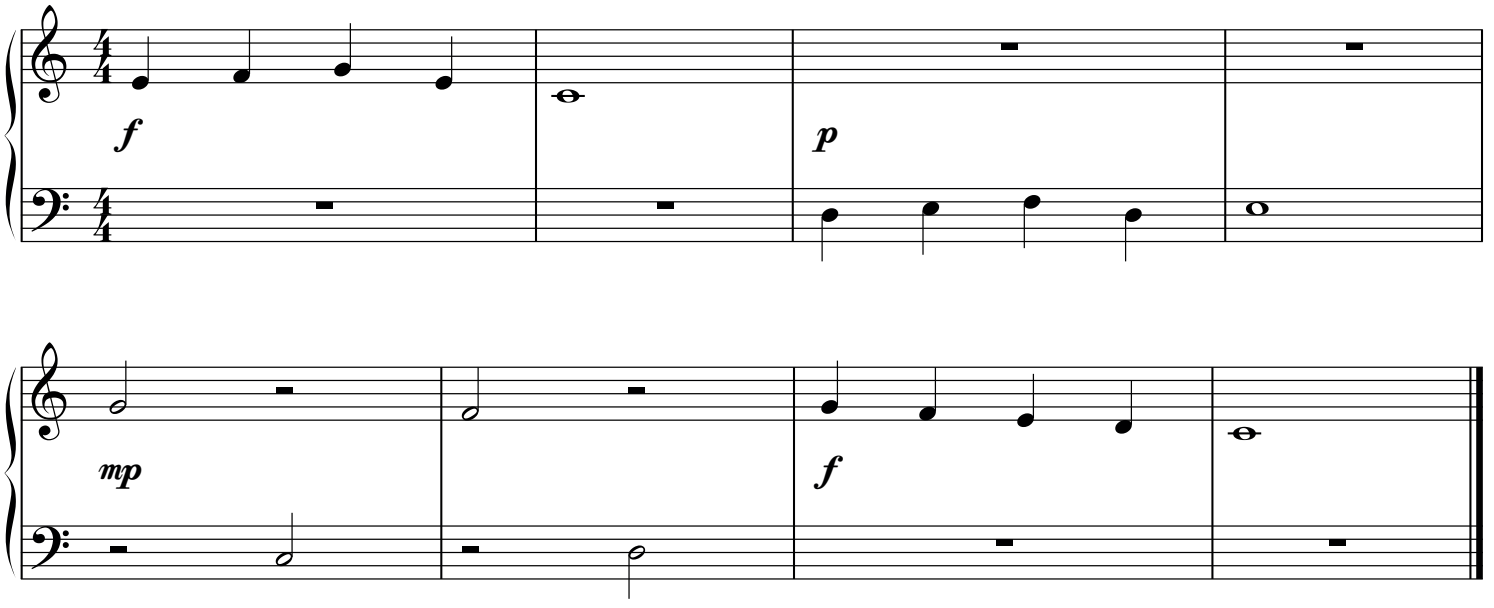
Example 2



Example 3



Example 4



AURAL TESTS

REQUIREMENTS

- Test 1 (Rhythm)
- Test 2 (Pitch)

These aural tests are designed to assess your listening ability and musicianship.

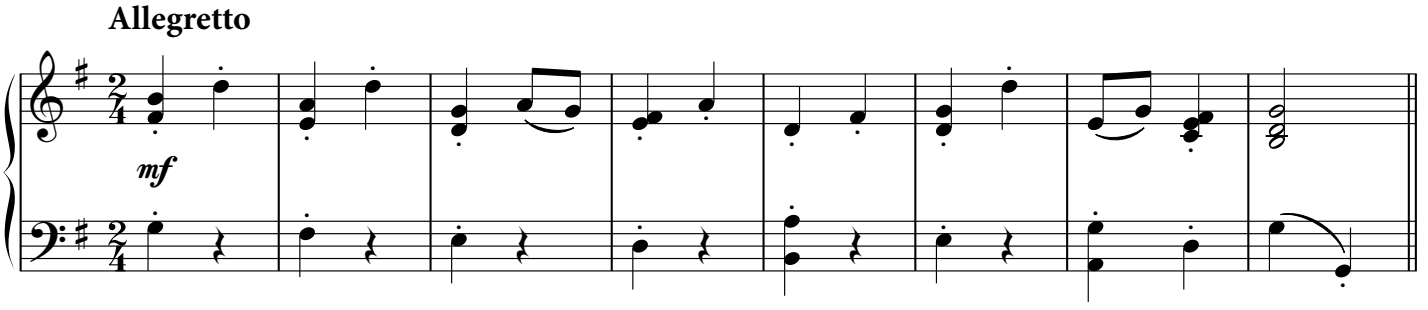
The following are examples of Grade 1 aural tests.

Test 1

a) A short harmonised passage will be played. You will then be asked to identify the time signature as either 2 or 3 time.

b) The examiner will play the passage once more. You will be asked to clap or tap on each beat, accenting the first beat of each bar.

1



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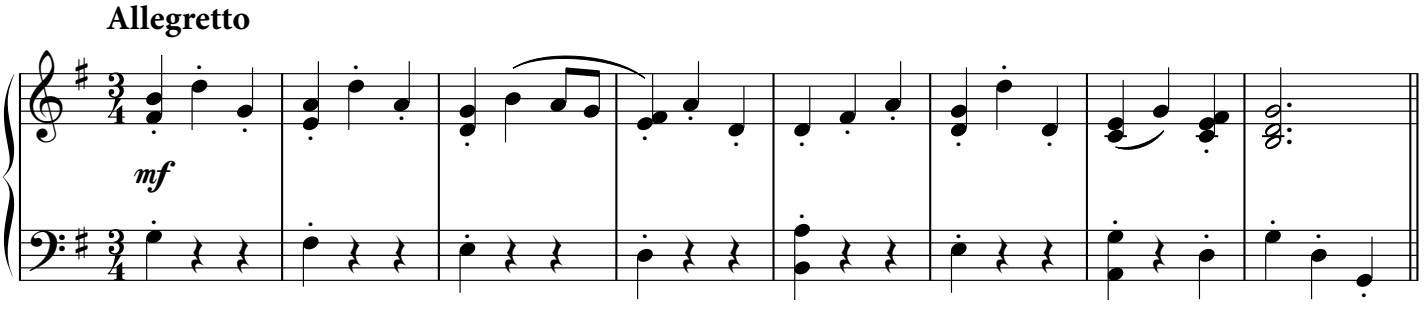
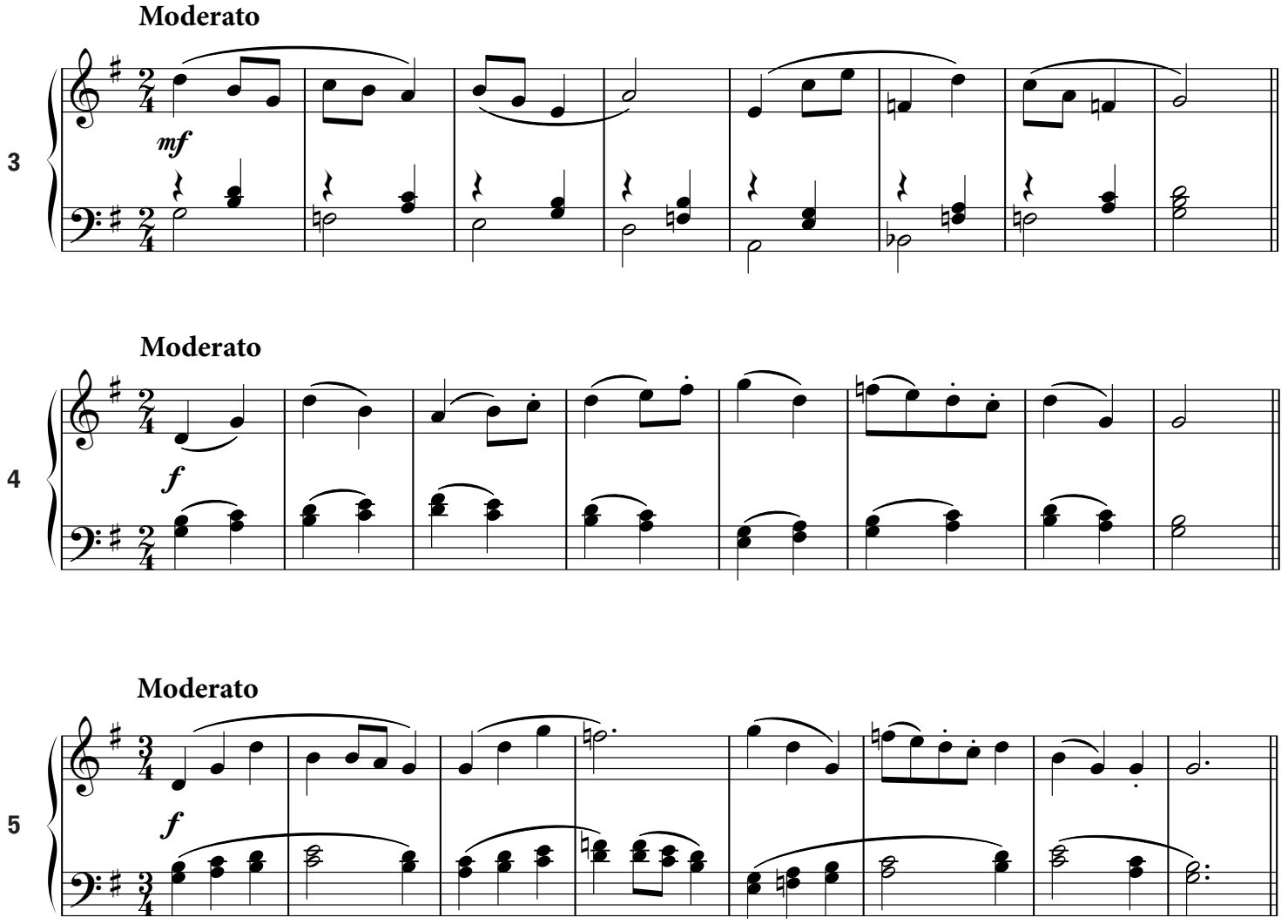
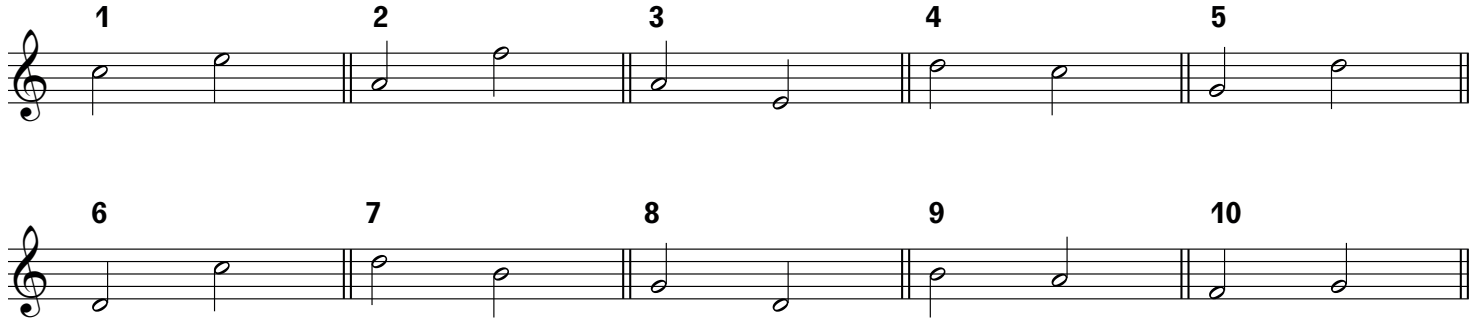




Test 2

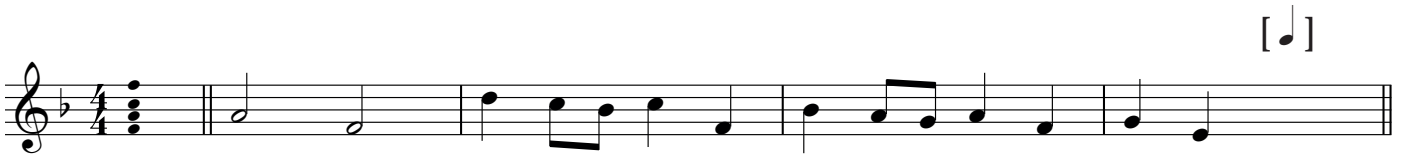
a) Two notes of different pitch will be played. You will then be asked to identify which of the two is either higher or lower.

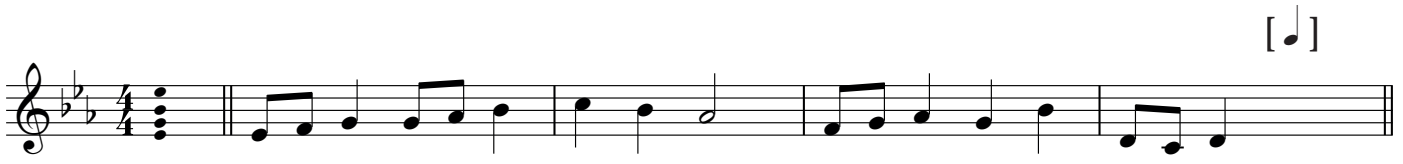
b) The same two notes will be played once more. You will be asked to sing back one of the two notes.

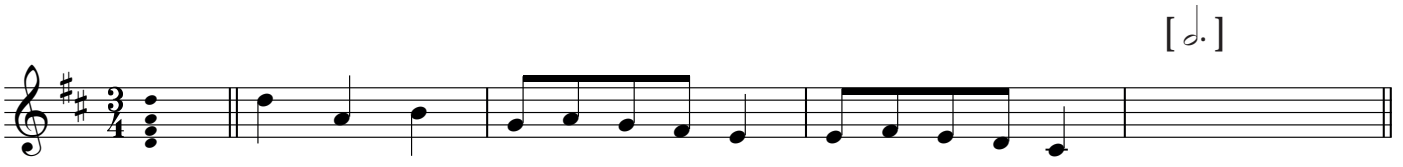
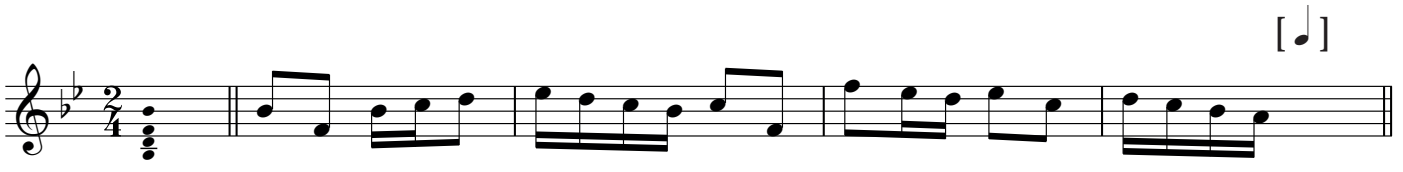


(Test 2)

c) The key-chord of a major key will be played, followed by a short unharmonised melody in the same key. The examiner will stop playing before the final note. You will be asked to sing the missing final tonic.

1 

2 

3 

4