

RSL CLASSICAL



PIANO GRADE 4

PIANO

GRADE 4



FEATURING

Friedrich Burgmüller
Joseph Haydn
Valerie Capers
Ludwig van Beethoven
Bowen Liu
Naoko Ikeda
Zenobia Powell Perry
Florence Price
Lola Perrin
Johann Sebastian Bach



CLASSICAL PIANO

Grade 4

Performance pieces, technical exercises, supporting tests and in-depth guidance for RSL Classical examinations



All accompanying and supporting audio can be downloaded from: www.rslawards.com/downloads

Input the following code when prompted: **9Y5DQSUNTP**

For more information, turn to page 5

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Welcome to RSL Classical Piano Grade 4

Welcome to the RSL Classical Piano Syllabus 2020. This syllabus is designed to support pianists in their progression from Debut to Grade 8 through an engaging and rigorous pathway. The grade books contain a diverse repertoire selection supported by techniques and musical skills required for success as a classical pianist. For students engaging with contemporary styles such as jazz, rock and pop, we have included improvisation tests from RSL's contemporary piano syllabus, which are an optional alternative to sight reading tests all the way through the grades.

Piano Exams

At each grade you have the option of taking one of two different types of examination:

■ Grade Exam

A Grade Exam is a mixture of music performances, technical work and tests. You are required to prepare three pieces (two of which may be Free Choice Pieces) and the contents of the Technical Exercise section. This accounts for 75% of the exam marks. The other 25% consists of: either a Sight Reading or a contemporary Improvisation & Interpretation test (10%), one Ear Test (10%), and five General Musicianship Questions (5%). The pass mark is 60%.

■ Performance Certificate

A Performance Certificate is equivalent to a Grade Exam, but in a Performance Certificate you are required to perform five pieces. A maximum of three of these can be Free Choice Pieces. Each song is marked out of 20 and the pass mark is 60%.

All elements required to participate in an RSL exam can be found in the grade book. These are as follows:

■ Exam Pieces

The 2020 syllabus includes ten pieces at each grade, selected to give students a fun, engaging and rewarding learning experience. Students may also submit alternative pieces from extended lists, or alternative selections as Free Choice Pieces. Please see the website for more information.

■ Technical Exercises

There are three groups of technical exercises at each grade:

Group A: Scales

Group B: Broken Chords / Arpeggios

Group C: Technical Study

■ Supporting Tests

There are three types of unprepared supporting test in the exam:

1. The first type of test can be one of two options (this is the candidate's choice):

Either:

Sight Reading: developing the musician's ability to read and perform previously unseen material;

or:

Contemporary Improvisation & Interpretation: developing the musician's ability to develop previously unseen material by performing improvised passages of melody or chordal accompaniment to a backing track. These tests are in contemporary music styles, and offer an alternative route for students interested in contemporary music.

2. **Ear Tests:** Candidates are tested on their ability to recall melodic content.

3. **General Musicianship Questions (GMQs):** Five questions asked by the examiner at the end of the exam.

Note: The grade book contains examples the supporting tests – equivalent 'unseen' examples will be provided for the examination.

General Information

You will find information on exam procedures, including online examination entry, marking schemes, information on Free Choice Pieces and improvisation requirements for each grade.

Audio

In addition to the grade book, we have also provided audio recordings of the pieces, technical studies and supporting tests (where applicable). This audio can be downloaded from RSL directly at www.rslawards.com/downloads



You will need to input this code when prompted: **9Y5DQSUNTP**

The audio files are supplied in MP3 format. Once downloaded you will be able to play them on any compatible device.

Further Information

You can find further details about the RSL Classical Piano syllabus by downloading the syllabus guide from our website: www.rslawards.com

All candidates should download and read the accompanying syllabus guide when using this grade book.

Performance and Technical Guidance

Fingering

Any fingering annotation is given as a guide only, and will not be assessed.

Interpretation

Notation should be performed as written, except where there are performance indications to *ad lib.*, improvise, develop, *etc.* In these instances, the candidate will be marked on their ability to interpret the music in a stylistically appropriate way, commensurate with the grade level. Where articulation and dynamics are marked on the notation, they should be followed. Where it is open to interpretation, the candidate may take their own approach.

Adaptation

A small degree of adaptation is allowed where, for example, hand stretches do not facilitate the required notated parts. Marks may be deducted if adaptation results in over-simplification of the notation. If in doubt you can submit any adaptation enquiries to info@rslawards.com

Ornamentation

Any supplementary ornamentation indications are suggestions only, and candidates are permitted to perform alternative ornaments in keeping with the style. Please see the legend for more information.

Pedalling

The candidate may use the pedal at any grade, but it should be applied judiciously as marks may be deducted for any over usage resulting in an unclear tone. Similarly, marks may be deducted for pedalling which is incongruous with the style of the piece. In addition, where pedalling is written into (or out of) the notation, this should be observed.

Barcarolle, Op.100, No.22



Composer: Friedrich Burgmüller (1806–1874)
Nationality: German
Source/Date: *25 Études Faciles et Progressives*, Op. 100 (1852)

Barcarolle, No.22 is taken from Friedrich Burgmüller's well-known collection of piano solos, *25 Études Faciles et Progressives*, Op.100 (1852). Translating to *25 Easy and Progressive Studies*, the publication was one of three children's collections released by the German composer and pianist. Collections 105 and 109 were later released and were aimed at more advanced players.

Friedrich Burgmüller was born to a musical family in 1806. Despite his musical genes, Burgmüller didn't make his first appearance as a pianist until the age of 24. In 1832 the musician moved to Paris and it was here that he is believed to have developed his trademark style of light playing. As well as his highly regarded studies for children, Burgmüller composed salon music for the piano and published various albums.

Preparation



The simplicity of the opening homophonic texture creates an uncomplicated and peaceful mood requiring excellent coordination and balance between hands. Make sure you avoid starting so quietly that you are unable to deliver an effective *decrescendo* through the opening bar, and again on the repeated patterns.

As the main melody enters in bar 12, you will see the performance direction 'cantabile', advising the performer to play the melody in a singing style. This helps remind us that the barcarolle was originally a romantic song with lyrics. Allow the pitch patterns within each phrase, along with the *legato* arcs, help inform your musical decisions regarding the shaping of your melodic line as if being sung.

Rehearse the left hand part separately to ensure a light and balanced accompaniment. Notice that the rhythm pattern is deliberately written as a quaver followed by a quaver rest, rather than as a crotchet-quaver pattern. To appreciate the importance of observing the rests, try playing bars 13 to 16 without the rests, maintaining the same rhythm pattern by playing the first chord of each pair as a crotchet. Repeat the phrase with the correct rhythm pattern. You should hear how observing the rests brings a textural lightness and clarity to the phrase, highlighting the *legato* melody above. At bar 44, there is a brief return to the opening phrase, this time the *crescendo* replaced with the term 'perdendosi', meaning 'dying away', bringing the piece to a quiet and gentle close.

Performance



The barcarolle is believed to originate from romantic folk songs sung by Venetian gondoliers while working on the waterways of Venice. Aim to set a tempo in keeping with the performance direction, i.e. a little quicker than the walking pace of an andante tempo, almost as lively as the tempo and mood of an allegretto, allowing for a relaxed but constant forward drive.

The opening twelve-bar introduction, sets the mood and tonality before the main melody enters in bar 13. The lilting accompaniment combined with the $\frac{3}{8}$ time signature are both common features of a Barcarolle (for example, Offenbach's famous barcarolle from *The Tales of Hoffman*, and Chopin's Barcarolle in F sharp major, Opus 60). Allow the *legato* melody to sing out over the accompaniment, balancing the parts appropriately. While the overall volume is relatively quiet, a good performance will incorporate plenty of subtle dynamic light and shade.

Barcarolle, Op.100, No.22

Friedrich Burgmüller

Andantino quasi allegretto

pp cresc. sf

pp cresc. sf p dolce

rit. a tempo cantabile p dim.

1 3 2 1

1 3 2 1 p

24

poco rall. a tempo

28

33

lusingando

38

perdendosi

43

Allegro in F



Composer: Joseph Haydn (1732–1809)
Nationality: Austrian
Date: Unknown

'Allegro in F Major' is an instrumental solo by Austrian Composer Joseph Haydn. The date and original intent of the composition is difficult to pin point, but it can now be found in a collection of Haydn's work intended for beginner to intermediate pianists: *12 Easy Pieces* (2014). It is now regularly used as a teaching and learning aide.

Joseph Haydn was born in 1732 in a small village of Austria, near the borders of Hungary. From a young age, Haydn showed great musical potential but unfortunately the village in which he lived offered little opportunity. For this reason, the young musician was sent away to study under his relative and went on to become a skilled violin and harpsichord player. Haydn composed an incredible number of works and was thought to be instrumental in the development of chamber music.

Preparation



There are so many technical details within this piece that it is worth taking time to step back and look at the piece as a whole, listening and following along with the music. Notice that this piece is written in ternary form with a short coda at the end. Listen out for how the opening eight-notes of the melody is re-used in different ways throughout the piece, particularly the first two-note quaver (eighth-note) pattern falling across the bar line. Take note of how Haydn uses dynamics and different articulations to create a constantly changing soundscape.

The first eight bars form the opening A section. Take time to learn the parts separately to both secure your finger patterns and accurate articulations. Notice the suggested finger pattern in bar 3. Changing the finger on a repeated note will ensure you lift between notes, helping you to deliver a relaxed but crisp sounding *staccato* effect. It will also avoid fatigue in what is often our weakest finger.

The B section starts after the repeat with a harmonised re-iteration of the original melody. Make sure to bring out the top melody through this section. Rehearse this passage a much slower tempo to ensure you can hear all the notes clearly with good dynamic contrast between the *legato* and *staccato* notes. As the two-note motif is playfully extended and re-used throughout the second half of the B section, right up until the end of bar 26, be careful to keep a steady pulse going through this passage or risk inadvertently slowing down or speeding up!

Leading into bar 27, the music returns to the original melody from the opening section, dropping down in bar 30 to allow for a dramatic *crescendo*. The short coda section leading into bar 35 requires quick hand position changes and a good independence of articulation between both hands in bars 28 to 41, before the final chordal flourish.

Performance



This lively piece is a wonderful exercise in taking a simple melodic idea and then recycling and reshaping different elements to create an entire piece full of charm and contrast. A good performance will be technically accurate and set at a fast but controlled tempo that allows the music to sound full of life and energy. Of equal importance will be the well-observed dynamics and articulations that bring definition and sparkle to the performance.

Allegro in F

Joseph Haydn

Allegro

The score is written for piano and bass. It begins with a *mf* dynamic. The first system (measures 1-6) features a melody in the right hand with fingerings 5, 3, 1, 3, 5, 3, 1 and a bass line with fingerings 5, 1, 2, 3, 5, 1, 5, 4. The second system (measures 7-13) includes dynamics *f*, *p*, *f*, and *p*, with fingerings 4, 3, 2, 5, 4, 5, 2, 5, 2, 4, 5, 2, 4. The third system (measures 14-21) includes dynamics *p*, *f*, *p*, and *cresc.*, with fingerings 5, 1, 2, 2, 3, 4, 5, 2, 5, 2, 1, 2, 1. The fourth system (measures 22-29) includes dynamics *f* and *dim.*, with fingerings 2, 4, 4, 3, 5, 4, 3, 5, 1, 5, 3, 2, 1. The fifth system (measures 30-36) includes dynamics *cresc.* and *p*, with fingerings 1, 2, 2, 1, 4, 3, 2, 2, 1, 2, 1. The sixth system (measures 37-44) includes dynamics *f*, *p*, and *f*, with fingerings 3, 1, 5, 5, 5, 5, 4, 5, 4.

'Billie's Song'



Composer: Valerie Capers (b.1935)
Nationality: American
Source/Date: Portraits in Jazz (2012)

'Billie's Song' features in Valerie Capers' 2012 collection, Portraits in Jazz. The selection of twelve pieces is described as a refreshing approach to jazz and lends itself to the intermediate player. The piece in question is dedicated to American jazz singer Billie Holiday, who is said to have had great influence to Capers' writing style. Other influences of the collection include Duke Ellington and Ella Fitzgerald, of who's jazz style's the composer draws upon to bring us Portraits in Jazz.

Valerie Capers was born into a musical family in 1935. Her father held ties with the likes of Fats Waller and introduced her to jazz from a very young age. Having obtained both bachelor's and master's degrees from the Juilliard School of music, Capers went on to become an integral pedagogue in music education.

Preparation



This piece is full of rich and interesting chords. Once you have secured your finger patterns and learned the notes, take time to listen carefully to the right-hand chords to ensure good balancing and voicing, allowing the melody to flow smoothly over the top of the harmony parts. The slower tempo and simple rhythmic movement means that accurate chord placement is particularly important as ragged sounding will be more noticeable to the listener. Make sure that the chords are placed cleanly, each note sounding precisely at the same time. A good habit to develop is to regularly record and listen back to your work in progress, giving you time to listen carefully back and develop your own self-evaluation skills.

The pedal will help you to achieve a smooth, *legato* effect, helping longer held notes continue to sound while the hands move into different positions. A good example of where the pedal will help achieve this *legato* effect can be seen in bar 2 where the semibreve (whole note) dyad can sound throughout the bar thanks to the pedal, while allowing the hand to move down into position to play the minim (half note) on beat 3.

You will notice that the score has no dynamics guidance, affording the performer the flexibility to make their own artistic decisions and use dynamics as they feel appropriate for expressive purposes. Equally, you may find that some judicious use of *rubato* will help you to shape your musical phrases alongside the *rallentando* in the middle of the second section and then a final *ritenuto* to bring the music to an elegant finish.

Performance



This piano ballad was dedicated to Billie Holiday, the well-known American jazz and swing vocalist. Familiarising yourself with Billie Holiday's vocal style by listening to examples of her work will help you to understand and appreciate Valerie Capers' creative inspiration for the piece. A successful performance will be expressive and lyrical with well balanced parts and cleanly placed chords.

'Billie's Song'

Valerie Capers

Slow and lyrical ($\text{♩} = 60$)

The first system of music consists of two staves. The right hand (treble clef) begins with a chord of G4, B4, and D5, followed by a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The left hand (bass clef) plays a bass line: G2, B1, D2, E2, F2, G2, with a 'with pedal' instruction. Fingering numbers are provided for both hands.

The second system contains two first endings. The first ending (marked '1.') leads to a repeat sign. The second ending (marked '2.') concludes the section. The right hand plays chords and single notes, while the left hand provides harmonic support. Fingering is indicated throughout.

Bridge

The Bridge section spans five measures. The right hand features a melodic line with notes G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line with notes G2, B1, D2, E2, F2, G2. Fingering is clearly marked.

This section begins with a 'rall.' (ritardando) marking and transitions to 'a tempo'. The right hand plays a sequence of notes: G4, A4, B4, C5, B4, A4, G4. The left hand provides a steady bass line. Fingering is indicated.

The final section is marked 'rit.' (ritardando). It features a melodic line in the right hand and a bass line in the left hand. The piece concludes with a final chord. Fingering is indicated.

'Lustig Traurig', Bagatelle In C Major, WoO 54



Composer: Ludwig van Beethoven (1770–1827)

Nationality: German

Date: Approximately 1798

'Lustig Traurig' is a short piano solo written by the world-famous German composer Ludwig van Beethoven. Given its repetitive nature, many believe the piece was written for educational purposes which may explain the lack of recorded versions available to listeners. Beethoven enthusiasts date the composition roughly around 1798.

Ludwig Van Beethoven's first published composition was released in 1783, when the musician and composer was just thirteen years old. This consisted of a suite of keyboard variations and was the first of many to be released by perhaps the world's most successful classical composers. Beethoven is said to have travelled through three eras as a composer, with his life's work transitioning from Classical to Romantic. By 1814 Beethoven was almost completely deaf, having suffered with hearing problems for years.

Preparation



One of the biggest challenges of the opening section is to place each chord cleanly, hands sounding precisely together, while moving from one chord to another with a smooth *legato* touch. Take time to study the suggested finger patterns to help develop a pattern that works best for you. It is worth playing the upper notes of the right-hand part alone to hear and appreciate the melody line, connecting the notes with a good *legato* touch. When adding back the lower harmony notes, ensure that the focus still remains on the melody line, weighting the third to fifth fingers appropriately.

Notice how both hands move and work together as a homophonic texture, harmonising the melody line in the upper voice of the right-hand part. With this in mind, aim to put parts together as soon as you have secured the notes to allow you to focus on making both hands sound as one cohesive voice. Make sure you observe the quaver (eighth-note) rests in bars 2, 3 and 8 as these help the music to 'breathe', framing your musical phrases. As the music builds through the second half of the section, let the phrases naturally build to the top G in bar 12 before falling back to *piano* for the end of the section. Notice the open repeat markings in bar 9. Don't be confused.

Traurig provides a wonderful contrast to the opening section. Again, take time to establish secure finger patterns before putting hands together. While there are no phrasing marks above the music in the same way as the first section, you will still need to consider the shape and direction of your melody. The dynamics will help you with this task.

In contrast to the opening section, the accompanying semi-quaver (16th-note) pattern moves independently of the right-hand melody line. A semi-*legato* touch with an even and balanced tone is required, allowing the melody above to shine.

Performance



This well-known piece is famous for its two contrasting sections, each with their own mood, style and individual technical challenges. 'Lustig', meaning merry or cheerful, contrasts with the second Traurig section meaning sad. The very different textures, rhythmic patterns and change between major and minor keys all help provide plenty of musical variety packed into two short pieces. Balance of parts and roles, along with careful phrasing are the keys behind a successful performance.

'Lustig Traurig', Bagatelle In C Major, WoO 54

Ludwig van Beethoven

Lustig.

Fine

Traurig. (minore)

D.C. al Fine

'Monochrome No.2'



Composer: Bowen Liu
Nationality: Chinese
Date: Circa 2016

'Monochrome No.2' is a piano solo by Berlin-based composer and pianist, Bowen Liu. The piece has become popular with piano teachers and can be found in publications such as *Easy Contemporary Pieces for Piano Solo*, Chester Music (2016).

Bowen Liu was born in China, but spent his early years in Russia studying piano and composition at the Central Music School of Tchaikowsky. In 2002 he moved to Germany, where he gained a Bachelor's Degree and two Master's Degrees – including a specialism in Film Scoring. Liu has remained in Berlin since his studies and has become an important part of German music for media. As well as simple piano solos such as the piece in question, Liu has composed many film scores, music for TV and music for advertisements. Liu is also an avid orchestrator and arranger.

Preparation



One of the big challenges of this piece lies in balancing the parts, allowing the melody to rise to the front of the soundscape as it moves across the various layers. A simple exercise to isolate and work on this balancing skill is to first play a triad repeatedly in a steady rhythm. Once you are satisfied the notes are sounding cleanly and evenly balanced, shift your finger weight to emphasise the top note of each chord, still allowing the lower two notes to sound below. Once this balance is established, shift to highlight the lowest note, before moving to emphasise the middle note of the chord. The hand and wrist should remain stable but relaxed and without any tension.

As the music naturally builds through the chordal second section, the third section becomes lighter, almost ethereal, while also far more rhythmically complex. Practise bars 27 and 28 slowly to establish how both parts fit together, making sure that the left-hand pattern established in bar 28 is secure and continues seamlessly into bar 29 and onwards while the right-hand pattern changes. As the pattern changes again with the introduction of sweeping arpeggios in the left-hand part at bar 43, allow the left-hand part to sing out expressively while maintaining the constant rhythmic pattern above in the right-hand part. The final section briefly revisits several earlier patterns before bringing the piece to a gentle finish.

Performance



This elegant, contemplative piece, requires careful balancing of the interlocking parts to bring out the simple beauty of the long, lyrical melody lines. Performed well, this piece evokes both a sense of quiet stillness, never standing still and always moving forward. While this piece will benefit from pedalling throughout, be careful to lift and re-apply appropriately to avoid loss of clarity.

'Monochrome No.2'

Bowen Liu

Con moto

p

Ped. ad libitum

espress.

cresc.

dim.

5 2 | 5 2 | 4 2 |

1 3 | 2 4 | 1 3 | 2 4 | 1 2 5 |

5 3 2 | 5 3 1 | 5 3 1 | 5 3 1 | 5 3 1 |

4 3 1 | 4 2 1 | 5 2 1 | 5 3 1 | 4 3 1 | 5 3 1 |

5 2 1 | 5 2 1 | 5 2 1 | 5 3 1 | 4 3 1 | 5 3 1 |

5 2 1 | 5 2 1 | 5 2 1 | 5 3 1 | 4 3 1 | 5 3 1 |

rit.

a tempo

Musical notation for measures 25-28. Measure 25 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The right hand plays a series of chords, while the left hand plays a simple bass line. Measures 26-28 show a change in texture with more complex chordal patterns in the right hand and a more active bass line. Fingerings are indicated with numbers 1-5.

25

5
3
1
2
1
2
4
2
1
3
2

Musical notation for measures 29-31. The right hand features a continuous eighth-note pattern with various intervals, while the left hand continues with a steady bass line. Fingerings are indicated with numbers 1-5.

29

Musical notation for measures 32-34. The right hand continues with eighth-note patterns, showing some chromatic movement. The left hand maintains a consistent bass line. Fingerings are indicated with numbers 1-5.

32

1 2

5

1 2

1 3

Musical notation for measures 35-37. The right hand continues with eighth-note patterns, and the left hand maintains a steady bass line. Fingerings are indicated with numbers 1-5.

35

5

Musical notation for measures 38-40. The right hand continues with eighth-note patterns, and the left hand maintains a steady bass line. Fingerings are indicated with numbers 1-5.

38

Musical notation for measures 41-43. Measure 41 starts with a *dim.* (diminuendo) marking. The right hand continues with eighth-note patterns. Measure 43 features a *espress.* (espressivo) marking and a more complex rhythmic pattern in the right hand. Fingerings are indicated with numbers 1-5.

41

dim.

espress.

5
3
1

Musical score for measures 44-46. The system consists of a treble and bass clef. Measure 44 has a bass clef line with a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, with fingerings 5, 2, 1, 3, 2. Measure 45 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, with fingerings 3, 2, 5, 2, 5. Measure 46 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, with fingerings 5, 2, 5.

Musical score for measures 47-49. The system consists of a treble and bass clef. Measure 47 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 48 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 49 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3.

Musical score for measures 50-52. The system consists of a treble and bass clef. Measure 50 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 51 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 52 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, with fingerings 5, 1, 2. The word "rit." is written above the treble clef line. The bass clef line has chords: G2, B1, D2; G2, B1, D2; G2, B1, D2; G2, B1, D2.

Musical score for measures 53-55. The system consists of a treble and bass clef. Measure 53 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, with fingerings 3, 1, 2, 4, 1, 3, 5, 1, 3, 5. Measure 54 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, with fingerings 1, 3, 5. Measure 55 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The word "a tempo" is written above the treble clef line. The bass clef line has chords: G2, B1, D2; G2, B1, D2; G2, B1, D2; G2, B1, D2.

Musical score for measures 56-59. The system consists of a treble and bass clef. Measure 56 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 57 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 58 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 59 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The word "dim." is written above the bass clef line. The bass clef line has chords: G2, B1, D2; G2, B1, D2; G2, B1, D2; G2, B1, D2.

Musical score for measures 60-62. The system consists of a treble and bass clef. Measure 60 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 61 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Measure 62 has a treble clef line with a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. The word "rit." is written above the treble clef line. The bass clef line has chords: G2, B1, D2; G2, B1, D2; G2, B1, D2; G2, B1, D2.

'Moonlight Rose'



Composer: Naoko Ikeda

Nationality: Japanese

Date: 2010

'Moonlight Rose' is a piano solo by Japanese pianist and composer, Naoko Ikeda. This energetic piece has been said to suit those who play with theatrical inclinations and it is praised by educators for its passion and energy.

Naoko Ikeda graduated from the Yamaguchi College of Arts in Japan, with a degree in piano performance, before going on to begin her career as a composer and teacher. She is a keen advocate of her home nation's traditions and uses her skills as a composer to introduce Japanese music to the world. Her music is brilliantly diverse, offering a blend of classical, jazz & pop, while her influences include the likes of American composer and pedagogue, William Gillock. Ikeda's works are popular amongst music educators and she continues to compose and teach in her home town of Sapporo, Japan.

Preparation



There are a number of technical challenges contained within this piece. One of the first challenges you will encounter is to play passages of consecutive dyads and chords in the same hand, e.g. in the right hand in bar 9. Once you have established a good finger pattern and *legato* movement, you will need to consider the voicing and balance of parts. In the case of bar 9, aim to slightly emphasise the upper notes in the right-hand part to bring out the melodic phrase. In the case of the consecutive octave work, your finger pattern choice will depend on your hand size. You may find using alternate fourth and fifth fingers helpful to achieve a *legato* effect, e.g. in the right-hand part of bar 17.

Good pedal technique will help with your *legato* work, taking care where notes should still have some separation, e.g., in bars 26 and 27. The middle section can be challenging to put together and is worth studying both parts in isolation at first. Once you have secured the notes and rehearsed the quick hand position changes required of the left-hand part, take time to rehearse bars 24 into 28. The *subito piano*, change of tempo at bar 26 is a critical moment to get right. Taking a short breath at the end of bar 25 should help you to achieve an effective transition.

A brief pause in bar 37 leads us back into the final section. After the previous *ritardando*, immediately establishing a steady but forward moving tempo is important. Be careful not to over-emphasise the lower note of the left-hand pattern, keeping the lilting feel light and graceful. Enjoy the quick dramatic reprieve in bars 46 and 47, before quickly re-establishing the original sense of calm for the elegant final few bars.

Performance



This expressive and theatrical piece begins with a calm mood combining the graceful melodic line with a lilting accompaniment pattern. As the volume gradually builds, the music opens out with a sense of heightened drama leading up to the majestic sounding middle section starting at bar 22. Equally dramatic is the *crescendo* into *subito piano* at bar 26, before returning to a calmer more reflective mood once again. The final section brings a return of the opening thematic material, with a brief dramatic moment midway through, before a final iteration of the melody brings us to a calm and peaceful finish.

'Moonlight Rose'

Naoko Ikeda

Andantino: Grazioso

8va

p

mp

cresc. poco a poco

mf

5 2 1

5 1 2 4 3

5 2 1 5 2

5 1 4 2 1 3

4 1 3

1 2 3 5 2

1 1 2 4

5 5 4 2 1 2

5 5

13

17

20

24

28

33

a tempo

p *mp*

38

42

cresc. *mf* *cresc.* *rit.*

45

a tempo

sfz *mp*

48

rit. *dim.* *pp*

52

'Round and Round'



Composer: Zenobia Powell Perry (1908–2004)
Nationality: American
Source/Date: *Piano Potpourri* (1960–1990)

'Round and Round' is taken from *Piano Potpourri*, a collection of piano solos by Zenobia Powell Perry. Featuring songs composed between the years of 1960 and 1990, *Piano Potpourri* includes compositions for beginners through to advanced players. Each piece is numbered as well as named, with this piece taking 'No.11'.

Zenobia Powell Perry was an American composer, professor and civil rights activist. At eight years old Perry was already performing and shared the stage with the likes of Booker T. Washington. Her early career focussed predominantly on teaching and it wasn't until her early forties that she began to focus on composing. Perry described her compositions as "music with clear, classic melodies", influenced by jazz and folk. Held in extremely high regard, she received several awards and honours, both during her lifetime and posthumously.

Preparation



It is advisable to learn each part separately and initially at a slow tempo to secure and internalise both the notes and phrasing before attempting to put the parts together. Once you are ready to assemble the parts, reduce the tempo down at first to ensure you are maintaining your accuracy and can hear how the parts fit and work together.

Consider the shape of each phrase, identifying the peak of each phrase arc. This is particularly important in those extended phrases that, like the name of the piece, seems to go round and round in sequential patterns, for example, in bars 27 to 36. At these points, both the phrasing arcs and dynamics will help guide you in shaping your music and ensuring you maintain a sense of direction and momentum.

The dynamics play a major role in defining the character of the piece, highlight the direction and flow of the music phrases. Notice that the dynamic range is more varied and subtle than simply moving between *forte* and *piano*. There are five different volume levels notated within the piece, moving from *pianissimo* through to *forte*. To add to this, notice the different lengths of *crescendo* and *decrescendo* as well as sometimes moving immediately from one volume to another. Learning to control dynamics effectively while still keeping a good balance between the parts is an important skill for all musicians to develop. Building in dynamic changes within your warm up exercises can help to develop your control of this important musical element.

Performance



The dramatic sweeping scalar melodies, interspersed with swirling sequential patterns make this piece both a lot of fun to play. A musical performance will make the most of the dynamic range to bring out the flowing, lyrical melodies, with a well balanced lilting accompaniment that keeps the momentum and energy flowing right to the very end.

'Round and Round'

Zenobia Powell Perry

Moderato $\text{♩} = 104$

The musical score is written for piano and bass. It consists of five systems of music. The first system (measures 1-5) starts with a *mf* dynamic in the treble and a *mp* dynamic in the bass. The second system (measures 6-11) features dynamics of *mf*, *mp*, and *mf*. The third system (measures 12-16) includes a *mp* dynamic in the treble and a *f* dynamic in the bass. The fourth system (measures 17-21) is marked *mf*. The fifth system (measures 22-26) includes dynamics of *mp*, *mf*, and *mp*. Fingerings are indicated by numbers 1-5 above or below notes. Accents are placed over several notes. The piece concludes with a final measure in the fifth system.

27 *mf* *f*

32 *mf*

37 *p*

42 *mf* *mp* *mf*

48 *mp* *f*

53 *decresc.* *p* *pp*

'Ticklin' Toes'



Composer: Florence Price (1857–1953)
Nationality: American
Source/Date: *Three Little Negro Dances* (1933)

'Ticklin' Toes' features as the first movement in Florence Price's work for piano, *Three Little Negro Dances* (1933). This became one of Price's most famous collections and drew heavily on the rhythm and syncopation of African-American spiritual music.

Florence Price was born in 1857 to a family of multiple ethnicities. Despite ongoing racial issues at the time in the USA, her family were well respected and she was initially taught music by her mother. Price had her first live performance as a pianist at just four years old and by eleven her first published composition was released. Price was very much a working musician, contributing to many areas of the industry throughout her career. She began as a performer and teacher, but went on to work as a composer for orchestral pieces, silent films and radio advertisements.

Preparation



The first 16 bars fall into two halves, the second half as a variation of the first eight bars placed one octave lower. You can help give the section a sense of direction and flow by gently bringing out the lovely falling bassline pattern, while highlighting the syncopated feel of the melody above through crisp rhythmic patterns and articulations. Take care not to lose energy or speed in the final two bars of the section as the music drops suddenly down to *mezzo-piano* in bar 15.

The second section is built around three melodic ideas. Each of these eight-bar sections have their own characteristics and style rather like a dance with different sets of couples stepping forward for their moment in the spotlight on the dance floor. The grace notes in the opening idea (bar 17 onwards) should be kept crisp and short with a good contrast between the *legato* and *staccato* notes. Make sure to observe the rests in the left-hand part to keep the texture feeling light. The move to the on-beat pattern in the left-hand part for the second idea (bars 25–32), instantly changes the mood and style of the music. Bring out the accented minims (half notes) in bars 29 and 30, and again the accented two chords in bar 32, taking care not to rush at this point. Although the third section moves into the relative minor, using the A minor pentatonic scale for the melody, there is still a continued sense of sparkle and energy with the syncopated patterns and quick changing dynamics. Avoid any loss in tempo through this final part of the B section, keeping up the momentum ready for a return to the original A section.

Before attempting to '*accel. al fine*' as seen at the start of the coda, take time to establish your coordination and hand position changes for the sweeping patterns in bars 41 to 44 before bringing up the tempo to full speed.

Performance



The third piece in a series of three dances, 'Ticklin' Toes' is full of lively syncopated melodies over a steady accompaniment pattern. Notice the performance instruction, '*allegro molto*'. While a fast tempo will help the music to sparkle, be careful not to lose shape and definition in pursuit of speed. A good performance requires a tempo that does not compromise technical accuracy, and can still deliver a performance full of contrast and charm.

'Ticklin' Toes'

Florence Price

Allegro molto

Musical notation for measures 1-4. The piece is in 4/8 time. The right hand features a rhythmic pattern of eighth notes with slurs and accents, and fingerings 2, 4, 2, 4. The left hand plays a bass line with chords and single notes, with fingerings 4 and 5. The dynamic marking is *mf*.

To Coda

Musical notation for measures 5-8. The right hand continues with eighth notes, including slurs and accents, with fingerings 1, 2, 2, 2. The left hand plays a bass line with chords and single notes, with fingerings 5, 1, 2, 4. The dynamic marking is *mf*.

Musical notation for measures 9-12. The right hand continues with eighth notes, including slurs and accents, with fingerings 2, 4, 4, 4. The left hand plays a bass line with chords and single notes, with fingerings 9, 9, 9, 9. The dynamic marking is *mf*.

Musical notation for measures 13-16. The right hand continues with eighth notes, including slurs and accents, with fingerings 2, 3, 5, 2, 4, 5, 4, 2. The left hand plays a bass line with chords and single notes, with fingerings 13, 2, 5, 1, 3, 5. The dynamic marking is *mp (sub.)*.

Musical notation for measures 17-20. The right hand continues with eighth notes, including slurs and accents, with fingerings 4, 1, 4, 4. The left hand plays a bass line with chords and single notes, with fingerings 17, 17, 17, 17. The dynamic marking is *p* for measures 17-19 and *f* for measure 20.

Musical score system 1, measures 22-26. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Measure 22 starts with a treble clef and a bass clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *p* (piano) in measure 25. Fingering numbers 4, 2, and 1 are shown above the right hand in measure 25.

Musical score system 2, measures 27-31. The system consists of two staves. The right staff has a bass clef and the left staff has a bass clef. Measure 27 starts with a bass clef and a treble clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *mf* (mezzo-forte) in measure 29. Fingering numbers 5, 3, 1, 4, 1, 5, and 5 are shown above the right hand in measures 27, 28, and 29.

Musical score system 3, measures 32-36. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Measure 32 starts with a treble clef and a bass clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) in measure 33 and *p* (piano) in measure 35. Fingering numbers 3, 1, and 3 are shown above the right hand in measures 33, 34, and 35.

Musical score system 4, measures 37-40. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Measure 37 starts with a treble clef and a bass clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *f* (forte) in measure 37 and *mf* (mezzo-forte) in measure 39. Fingering numbers 1 and 1 are shown above the right hand in measures 38 and 40.

D.C. al Coda

Musical score system 5, measures 41-43. The system consists of two staves. The right staff has a treble clef and the left staff has a bass clef. Measure 41 starts with a treble clef and a bass clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *f* (forte) in measure 41. The section is marked "Coda" and "accel. al fine". Fingering numbers 3 and 1 are shown above the right hand in measures 41 and 42.

Musical score system 6, measures 44-47. The system consists of two staves. The right staff has a bass clef and the left staff has a bass clef. Measure 44 starts with a bass clef and a treble clef. The music features a melody in the right hand and accompaniment in the left hand. Dynamics include *ffz* (fortissimo con sordina) in measure 46. Fingering numbers 3 and 1 are shown above the right hand in measures 44 and 45. The section ends with a double bar line and a fermata.

'The Arrival' (for Tom Prunty)



Composer: Lola Perrin
Nationality: American
Source/Date: *Piano Suite VIII: On the Gradient Road* (2009)

'The Arrival' is taken from Lola Perrin's 2009 collection, *Piano Suite VIII: On the Gradient Road*. A suite of twelve pieces, 'The Arrival' is the sixth movement and provides a bright tone. Perrin is said to have written this collection for a dear friend who sadly passed away and played several of the pieces at his memorial.

Lola Perrin is a minimalist composer, pianist and teacher, born in America with Hungarian and Ukrainian heritage. While Perrin is classically trained in piano, starting at the young age of four, she is a proclaimed self-taught composer. Her performances have spanned the UK, Europe and the US and she has composed music for media, orchestral works and teaching aides. Perrin is also an avid producer and has released two solo albums.

Preparation



One of the first preparatory tasks is to understand how to move between the two alternating time signatures. If you look at the beaming of the accompaniment in the left-hand part, notice how the $\frac{6}{8}$ bars are arranged as two groups of six quavers (eighth-notes), not as groups of four quavers like the previous $\frac{4}{4}$ bars. This is an important distinction to understand and should be reflected in the way that you express the phrases.

In bar 1 of the right-hand part, the final quaver leaps up to the E before immediately returning down to the C# in bar 2. The challenge is not in leaping up to articulate the E but in moving the hand position quickly enough to play the lower C sharp in the following bar while still ensuring a crisp and accented *staccato*.

The pitch range of both hands is often very close or overlapping as the right-hand pattern moves from sometimes being the upper voice, other times falling between the left-hand part's alternating quaver patterns. Keep the right hand slightly further forward and the left wrist flat to avoid collisions when overlapping the parts. When the right-hand part falls in between the two-note pattern in the left-hand part, ensure you lightly emphasise the right-hand part to allow the repeated crotchet (quarter note) pattern to continue to sing out.

Performance



The extensive use of repetition, combined with the hypnotic quality of the alternating note patterns in the accompaniment, helps to draw the listener into identifying familiar patterns within the repeated ideas, just like a kaleidoscope re-arranges the same few glass beads to create new yet familiar combinations and patterns.

Light use of the pedal will help to achieve a flowing *legato* style. As with all music based around repeated notes or pairs of notes, there is a danger that the music can feel like it is standing still, or sound laboured. To counter this, aim for a brisk and constant tempo without excessive *rubato*, allowing the music to flow across the bar lines with ease, and only pausing briefly for the move into the new section at bar 15, and again in the final three bars of the music. Good observance of the dynamics will assist in shaping musical phrases, helping to define the structure of the music. As the dynamics change, be careful to maintain a good balance between the hands.

'The Arrival' (for Tom Prunty)

Lola Perrin

Bright ♩ = c.152

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a quarter note G4, followed by quarter notes A4, B4, and C5, ending with a quarter note D5 marked with an accent (>). The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment starting on G2. The dynamic marking *mf* is placed below the first measure. The system concludes with a 6/4 time signature change.

Red. *Red.* *sim.*

The second system continues the piece. The upper staff has a half note G4, followed by half notes A4, B4, and C5, ending with a half note D5 marked with an accent (>). The lower staff continues the eighth-note accompaniment. The system concludes with a 6/4 time signature change.

4

The third system continues the piece. The upper staff has a half note G4, followed by half notes A4, B4, and C5, ending with a half note D5 marked with an accent (>). The lower staff continues the eighth-note accompaniment. The system concludes with a 6/4 time signature change.

8

The fourth system continues the piece. The upper staff has a half note G4, followed by half notes A4, B4, and C5, ending with a half note D5 marked with an accent (>). The lower staff continues the eighth-note accompaniment. The dynamic marking *mp* is placed below the first measure. The system concludes with a 6/4 time signature change.

12

rall.

The fifth system continues the piece. The upper staff has a half note G4, followed by half notes A4, B4, and C5, ending with a half note D5 marked with an accent (>). The lower staff continues the eighth-note accompaniment. The dynamic marking *mf* is placed below the first measure. The system concludes with a 6/4 time signature change.

16

a tempo

Musical score for measures 20-23. The piece is in A major (three sharps) and 4/4 time. Measure 20 features a treble clef with a dotted quarter note on G4 and an eighth note on A4, followed by a sixteenth rest and an eighth note on B4. The bass clef has a steady eighth-note accompaniment. Measures 21-23 continue with similar rhythmic patterns and melodic lines.

Musical score for measures 24-27. The treble clef part consists of a series of eighth notes, with some measures containing beamed eighth notes. The bass clef continues with the eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) in measure 27.

Musical score for measures 28-31. The treble clef part features a series of chords, with some measures containing beamed eighth notes. The bass clef continues with the eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) in measure 30.

Musical score for measures 32-35. The treble clef part features a series of chords, with some measures containing beamed eighth notes. The bass clef continues with the eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) in measure 34.

Musical score for measures 36-39. The treble clef part features a series of chords, with some measures containing beamed eighth notes. The bass clef continues with the eighth-note accompaniment. Dynamic markings include *mp* (mezzo-piano) in measure 38.

Musical score for measures 40-43. The piece concludes with a *rit.* (ritardando) marking. The treble clef part features a series of chords, with some measures containing beamed eighth notes. The bass clef continues with the eighth-note accompaniment. Dynamic markings include *rit.* in measure 42.

Prelude and Fugue in C, BWV 846



Composer: Johann Sebastian Bach (1685–1750)
Nationality: German
Source/Date: *The Well-Tempered Clavier, Book I* (1722)

Prelude and Fugue in C, BWV 846, was written by German composer Johann Sebastian Bach, and featured in *The Well-Tempered Clavier – Book I*. The collection includes compositions in all major and minor keys and was followed by a second edition of the same principle in 1739.

Johann Sebastian Bach was born to an exceptionally musical family in 1685. Having been orphaned at just ten years old, Bach was raised by his eldest brother (who was also a musician) before going on to begin his career as a working organist at just 15 years old. His compositions for organ, piano and strings have become some of the most famous in the world and he continues to be viewed as one of the most influential composers of the 19th century.

Preparation



This piece is unusual in not having a traditional melody, instead the interest and momentum are primarily driven through the evolving harmony. Based around patterns and sequences, with repetition allowing the subtle shifting patterns to take centre stage, it is not surprising that parallels are often drawn between this piece and later minimalist music by composers such as Steve Reich and Philip Glass.

The mechanics of learning the notes should be a relatively straightforward process. Unlike many pieces, it is worth learning this music with both hands together from the beginning, to allow each arpeggio shape to sound as one voice, letting the lower two notes in the left-hand part continue to sound throughout the pattern, balancing the hands appropriately.

Once the arpeggio patterns and fingering have been secured, it is worth looking at the harmonic progression to help make artistic decisions about the shape and flow of the music. One approach that may help you in this process is to play the arpeggios as block chords, observing the natural rising and falling levels of tension and intensity to help you understand how to give your own performance shape and a sense of overall structure.

There are different schools of thought regarding the use of pedal, and it is worth experimenting with and without the pedal to understand how different approaches and pedal placements can affect your performance before making your own artistic judgement. If you do decide to use the pedal, be very careful to avoid over-pedalling and lose clarity and precision. Aim to reserve pedalling work for resonance and colour rather than sustain, relying instead on your finger technique, sometimes described as 'finger pedalling', to create a connected, *legato* effect.

Performance



Perhaps one of the most well-known preludes ever written, it is not surprising that there are many recordings available with widely different interpretations and styles to consider and enjoy. The relative simplicity of the rhythm and repetitious nature of the piece belies the complexity of the harmonic progression that creates overlapping series of tension and release. While the artistic decisions regarding tempo, expression and phrasing are up to the individual performer, it is worth noting that a musical performance will have well balanced parts that allow the arpeggios to flow between the hands, maintain a sense of forward momentum and overall structure and shape.

Prelude and Fugue in C, BWV 846

Johann Sebastian Bach

The first system of the score consists of two staves. The upper staff is in treble clef and contains a continuous eighth-note pattern: C4-D4-E4-F4-G4-A4-B4-C5, with a repeat sign every two notes. The lower staff is in bass clef and contains a simple harmonic accompaniment of quarter notes: C3, E2, G2, B2, C3, E3, G3, B3, C4, E4, G4, B4, C5.

The second system continues the eighth-note pattern in the upper staff. The lower staff accompaniment remains the same as in the first system.

3

The third system continues the eighth-note pattern in the upper staff. The lower staff accompaniment remains the same.

6

The fourth system continues the eighth-note pattern in the upper staff. The lower staff accompaniment remains the same.

9

The fifth system continues the eighth-note pattern in the upper staff. The lower staff accompaniment remains the same.

12

The sixth system continues the eighth-note pattern in the upper staff. The lower staff accompaniment remains the same.

15

Musical notation for measures 18-20. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 18 starts with a treble clef and a common time signature. Measure 19 has a key signature change to one flat. Measure 20 has a key signature change to two flats.

Musical notation for measures 21-23. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 21 has a key signature change to two flats. Measure 22 has a key signature change to one flat. Measure 23 has a key signature change to one sharp.

Musical notation for measures 24-26. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 24 has a key signature change to one sharp. Measure 25 has a key signature change to one flat. Measure 26 has a key signature change to one sharp.

Musical notation for measures 27-29. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 27 has a key signature change to one sharp. Measure 28 has a key signature change to one flat. Measure 29 has a key signature change to one sharp.

Musical notation for measures 30-32. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 30 has a key signature change to one sharp. Measure 31 has a key signature change to one flat. Measure 32 has a key signature change to one sharp.

Musical notation for measures 33-35. The system consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a continuous eighth-note pattern. The bass staff contains a pattern of quarter notes with accents. Measure 33 has a key signature change to one sharp. Measure 34 has a key signature change to one flat. Measure 35 has a key signature change to one sharp.

Technical Exercises

In this section you will be required to play a selection of exercises drawn from each of the groups below. The examiner will be looking for the speed of your response and will also give credit for the level of your musicality. Please see the syllabus guide for details on the marking criteria.

- Major and contrary motion scales, minor scales, chromatic scales and arpeggios need to be played hands together, in *legato* feel, ascending and descending, in the keys and octaves shown.
- Candidates must choose to play **either** natural minor **or** harmonic minor **or** melodic minor scales in the exam. The examiner will ask the candidate to state which set of minor scales they have prepared.
- Pentatonic scales are right hand only.
- Groups A and B (scales & arpeggios) must be played from memory. You may use your book for Group C (Technical Studies).
- All groups are played unaccompanied (without metronome or click).
- Any fingerings shown are suggestions only.
- Candidates will be marked on tone quality and consistency, maintenance of pulse, and accuracy. Performances slower than the stated minimum tempo may be subject to qualitative judgement by the examiner, according to extent and commensurate with the grade.

Group A: Scales

The minimum tempo for this group is ♩=104 bpm.

1. A^b major

Musical notation for the A^b major scale exercise. The exercise is written for piano in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The scale is played in both hands together, ascending and descending. Fingerings are indicated by numbers 1-4 above or below the notes. The exercise consists of two measures of ascending and two measures of descending.

2. A^b major | contrary motion

Musical notation for the A^b major scale exercise in contrary motion. The exercise is written for piano in two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat). The scale is played in both hands together, ascending in the right hand and descending in the left hand. Fingerings are indicated by numbers 1-4 above or below the notes. The exercise consists of two measures of ascending and two measures of descending.

3. E major

Musical notation for the E major scale exercise. The exercise is written for piano in two staves (treble and bass clef). The key signature has three sharps (F-sharp, C-sharp, G-sharp). The scale is played in both hands together, ascending and descending. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise consists of two measures of ascending and two measures of descending.

4. E major | contrary motion

Musical score for E major, contrary motion exercise. The score is written for piano in E major (three sharps). It consists of two staves: a treble clef staff and a bass clef staff. The exercise is in 4/4 time and consists of 16 measures. The right hand starts on E4 and moves up stepwise to E5, while the left hand starts on E3 and moves down stepwise to E2. Fingering is indicated by numbers 1-5 above or below notes.

5. F natural minor

Musical score for F natural minor exercise. The score is written for piano in F natural minor (one flat). It consists of two staves: a treble clef staff and a bass clef staff. The exercise is in 4/4 time and consists of 16 measures. The right hand starts on F4 and moves up stepwise to F5, while the left hand starts on F3 and moves down stepwise to F2. Fingering is indicated by numbers 1-5 above or below notes.

6. C# natural minor

Musical score for C# natural minor exercise. The score is written for piano in C# natural minor (three sharps). It consists of two staves: a treble clef staff and a bass clef staff. The exercise is in 4/4 time and consists of 16 measures. The right hand starts on C#4 and moves up stepwise to C#5, while the left hand starts on C#3 and moves down stepwise to C#2. Fingering is indicated by numbers 1-5 above or below notes.

7. F harmonic minor

Musical score for F harmonic minor exercise. The score is written for piano in F harmonic minor (one flat). It consists of two staves: a treble clef staff and a bass clef staff. The exercise is in 4/4 time and consists of 16 measures. The right hand starts on F4 and moves up stepwise to F5, while the left hand starts on F3 and moves down stepwise to F2. Fingering is indicated by numbers 1-5 above or below notes.

8. C# harmonic Minor

Musical score for C# harmonic minor exercise. The score is written for piano in C# harmonic minor (three sharps). It consists of two staves: a treble clef staff and a bass clef staff. The exercise is in 4/4 time and consists of 16 measures. The right hand starts on C#4 and moves up stepwise to C#5, while the left hand starts on C#3 and moves down stepwise to C#2. Fingering is indicated by numbers 1-5 above or below notes.

Technical Exercises

9. F melodic minor

10. C# melodic Minor

11. A♭ major pentatonic | right hand

12. E major pentatonic | right hand

13. F minor pentatonic | right hand

14. C# minor pentatonic | right hand

15. Chromatic scale | starting on any black key stated by examiner (example given in A^b)

Group B: Arpeggios

The minimum tempo for this group is ♩=76 bpm.

1. A^b major arpeggio

2. E major arpeggio

3. F minor arpeggio

4. C# minor arpeggio

Group C: Technical Studies

In this section candidates must perform their choice of one of the following technical studies.

Technical Study 1

♩ = 58

f

1 5 3

3 3 3

5 4 1 4 1

p

[4] 5 1 2 2

1 4 1 3 1

5 2 1 4 1

f

[7] 4 3 2 1

5 1 2 1

[10] 5 3 4 2 4 2 3 1

4 1

5 4 1 4 2

5 3 4 1 4 1 4 2

5 2 1

Technical Study 2

♩ = 170-190

f

rit.

A tempo

p

ff

[6]

[11]

sub-₁

Technical Study 3

♩ = 105

mp

F#m⁹ B⁹ Emaj⁷ D#m^{7b5} G⁹ C#m⁹

B^bm⁹ Eb⁷ Abmaj⁹ Gm^{7b5} C⁷ Fm⁹

[5]

Sight Reading

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the sight reading test, the examiner will give you an 8 bar piece in E major or A^b major, to be played unaccompanied. You will first be given 90 seconds to practise. After the practise time, the examiner will ask you to commence the test.

While the assessed part of the test is not played to a metronome click, you may ask to hear the minimum tempo on a metronome at the start of, or throughout your practice time. Additionally, you may ask to hear a few seconds of the tempo on a metronome before the assessed part of the test begins.

Sight Reading | Example 1

Adagio (♩ = 66)

[5]

Sight Reading | Example 2

Adagio (♩ = 66)

[5]

Please note: The tests shown are examples: The examiner will give you a different version in the exam.

Contemporary Improvisation & Interpretation

In the exam, you have a choice between either a Sight Reading test or an Improvisation & Interpretation test. The examiner will ask you which one you wish to choose before commencing. Once you have decided you cannot change your mind.

In the Improvisation & Interpretation test, the examiner will give you a 8-12 bar chord progression in the key of either E major or A^b major. You will first be given 90 seconds to practise, after which the examiner will play the backing track twice. The first time is for you to practise and the second time is for you to perform the final version for the exam. For each playthrough, the backing track will begin with a one bar count-in. The tempo is ♩ = 60-130.

- At this grade, you have the choice to improvise either a melodic line or a chordal part to complement the backing track.
- During the preparation time, you will be given the choice of a metronome click throughout or a one bar count-in at the beginning.
- The backing track is continuous, so once the first playthrough has finished, the count-in of the second playing will start immediately.

Improvisation & Interpretation | Example 1

♩ = 100

E B A E G#m F#m

E B A A B

A B E A B E

Improvisation & Interpretation | Example 2

♩ = 100

A^b E^b D^b A^b C^m B^bm

A^b E^b D^b D^b E^b

D^b E^b A^b D^b E^b A^b

Please note: The tests shown are examples: The examiner will give you a different version in the exam

Ear Tests

In this section, candidates are tested on their melodic recall skills.

Melodic Recall

The examiner will play you a two bar diatonic melody in the key of C major with a range up to an octave. The first note will be the root note or the 5th. You will hear the test twice, each time with a one bar count-in, then you will hear a further one bar count-in after which you will need to play the melody to the click. The tempo is ♩ = 95 bpm.

It is acceptable to play over the track as it is being played as well as practising after the second playthrough. The length of time available after the second playthrough is pre-recorded on the audio track so the count-in may begin while you are still practising.



Please note: The test shown is an example. The examiner will give you a different version in the exam.

General Musicianship Questions

The final part of your exam is the General Musicianship Questions section, where the Examiner will ask five questions on topics relating to your choice of piece performed in the examination, and on general musical and instrumental knowledge.

Music Knowledge

At Grade 4 you will be asked to identify:

- The location and meaning of the time and key signature markings
- Any note pitch name (bass and treble staves plus three ledger lines)
- Any note and rest values within the chosen piece
- Repeat marks, first and second time bars, **D.C.**, **D.S.**, **al Coda** and **al Fine** markings
- The location and meaning of expressive musical marking found in the piece including dynamic markings (*pp*, *p*, *mp*, *mf*, *f*, *ff*) and *cresc.* and *dim.*, hairpins, and tempo markings for example *rit.*, *rall.*, *a tempo*, *subito*, *simile*, *molto* and *poco a poco*
- The construction of a major (tonic, major 3rd, perfect 5th) and minor (tonic, minor 3rd, perfect 5th) and dominant 7th (tonic, major 3rd, perfect 5th, flattened 7th) chords (root position, 1st and 2nd inversions)

Instrument and Stylistic Knowledge

At Grade 4 you will be asked to:

- Identify the location and function of soft pedal and sustain pedal
- Give a brief explanation of the genre and historical context of the chosen piece (from fact file or own research – from memory, no use of notes or book)

Entering RSL Exams

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- All candidates should ensure they bring their own Grade syllabus book to the exam or have proof of digital purchase ready to show the examiner.
- All Grade 6–8 candidates must ensure that they bring valid photo ID to their exam.

Marking Schemes

Grade Exams | Debut to Grade 8

| ELEMENT | PASS | MERIT | DISTINCTION |
|--|-----------------|-----------------|---------------|
| Performance Piece 1 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 2 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 3 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Technical Exercises | 9–10 out of 15 | 11–12 out of 15 | 13+ out of 15 |
| Sight Reading <i>or</i> Improvisation & Interpretation | 6 out of 10 | 7–8 out of 10 | 9+ out of 10 |
| Ear Tests | 6 out of 10 | 7–8 out of 10 | 9+ out of 10 |
| General Musicianship Questions | 3 out of 5 | 4 out of 5 | 5 out of 5 |
| TOTAL MARKS | 60%+ | 74%+ | 90%+ |

Performance Certificates | Debut to Grade 8

| ELEMENT | PASS | MERIT | DISTINCTION |
|---------------------|-----------------|-----------------|---------------|
| Performance Piece 1 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 2 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 3 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 4 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| Performance Piece 5 | 12–14 out of 20 | 15–17 out of 20 | 18+ out of 20 |
| TOTAL MARKS | 60%+ | 75%+ | 90%+ |

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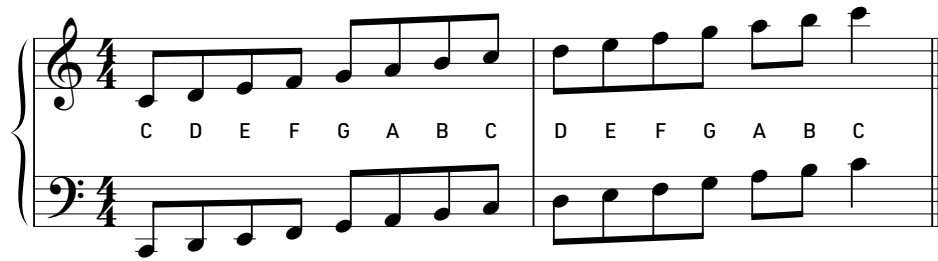
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Piano Notation Explained

THE MUSICAL STAVE

shows pitches and rhythms and is divided by lines into bars. Pitches are named after the first seven letters of the alphabet.



FINGER MARKINGS

These numbers represent your fingers. 1 is the thumb, 2 the index finger, and so on.



PEDAL MARKING

Depress and then release the sustain pedal.



APPOGGIATURA

These grace notes should be held for half the value of the principal note.



ACCIACCATURA

These grace notes should be played as quickly as possible before the principal note.



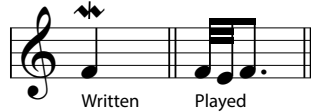
MORDENT

A rapid alternation to the note **above** the principal note, then back to the principal note.



INVERTED MORDENT

A rapid alternation to the note **below** the principal note, then back to the principal note.



TURN

The note is split into four – the note above, the principal, the note below, then back to the principal.



INVERTED TURN

The note is split into four – the note below, the principal, the note above, then back to the principal.



TRILL (Pre 1800s)

A rapid alternation of the principal note and the note above. Before around 1800 it was customary to start on the note above the principal note. The phrase would sometimes end with a 'turn', as shown below.



TRILL (Post 1800s)

Interpretation of trills post-1800 will commonly start and finish on the principal note. A triplet rhythm, as shown below, is frequently used to facilitate the return to the principal note.



Accent

Accentuate note (play it louder).



Marcato

Accentuate note with great intensity.



Tenuto

Hold down note for its full duration. Depending on context, tenuto may also imply some form of emphasis to the note.



Staccato

Staccato notes are not held for their full duration, creating a sound that is often described as 'detached'.

D.%. al Fine

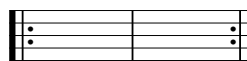
Go back to the sign (%), then play until the bar marked To Coda then skip to the section marked Coda.

D.C. al Fine

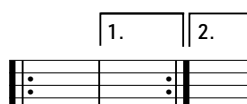
Go back to the beginning of the piece and play until the bar marked **Fine** (end).

Una Corda

Use soft pedal



Repeat the bars between the repeat signs.



When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

PIANO

GRADE 4

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