

Ariapeta Avenue

Mark Cherrie

♩ = 166 Bright Calypso

The musical score is written for piano and keyboard. It consists of five systems of music. The first system begins with a dynamic marking of *f* (forte). The tempo is indicated as *Bright Calypso* with a quarter note equal to 166 beats per minute. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 5, 1, 2, 5, 1, 3, 5, 4, 3, 5, 2, 5, 4, 2, 2, 4, 5, 4, 2, 1, 1, 5, 1, 5, 4, 5, 4, 4, 2, 1, 2, 3, 3, 4, 1, 2, 5, 5, 4, 2, 1, 5). The piece concludes with a double bar line.

Cat & Mouse

Janette Mason

First system of musical notation for 'Cat & Mouse'. It consists of two staves (treble and bass clef) with a grand staff brace. The music is in 3/4 time. The right hand plays a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The left hand plays a bass line of quarter notes: G2, A2, B2, C3, B2, A2, G2. A dynamic marking of *f* (forte) is present. Fingering numbers 1, 2, 3, 4, 5 are indicated above the notes.

Second system of musical notation. The right hand continues the melody with quarter notes: F4, E4, D4, C4, B3, A3, G3. The left hand continues the bass line with quarter notes: F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *d* (mezzo-forte) is present. Fingering numbers 1, 2, 3 are indicated.

Third system of musical notation. The right hand plays quarter notes: F4, E4, D4, C4, B3, A3, G3. The left hand plays quarter notes: F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present. Fingering number 2 is indicated.

Fourth system of musical notation. The right hand plays quarter notes: F4, E4, D4, C4, B3, A3, G3. The left hand plays quarter notes: F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *d* is present. Fingering numbers 1, 2, 3, 4, 5 are indicated.

Fifth system of musical notation. The right hand plays quarter notes: F4, E4, D4, C4, B3, A3, G3. The left hand plays quarter notes: F2, E2, D2, C2, B1, A1, G1. A dynamic marking of *f* is present. Fingering numbers 1, 2, 3, 4 are indicated.

CD TRACK LISTINGS

- Track 1: Choo Choo Train Boogie* Adrian York
Track 2: Ten-to-Ten Tim Richards
Track 3: In the Red Feeling Blue Simon Wallace
Track 4: Just One More Chance Terry Seabrook
Track 5: Ariapeta Avenue Mark Cherrie
Track 6: Cat & Mouse Janette Mason
Tracks 7-16: Ear test examples (see ear test section of the book for answers)

All tunes performed on the CD by David Rees-Williams and recorded in one take – no digital edits!



Choo Choo Train Boogie

Adrian York

$\text{♩} = 84$ Boogie Woogie

p *mf* getting faster

$\text{♩} = 134$

f

Ear Tests

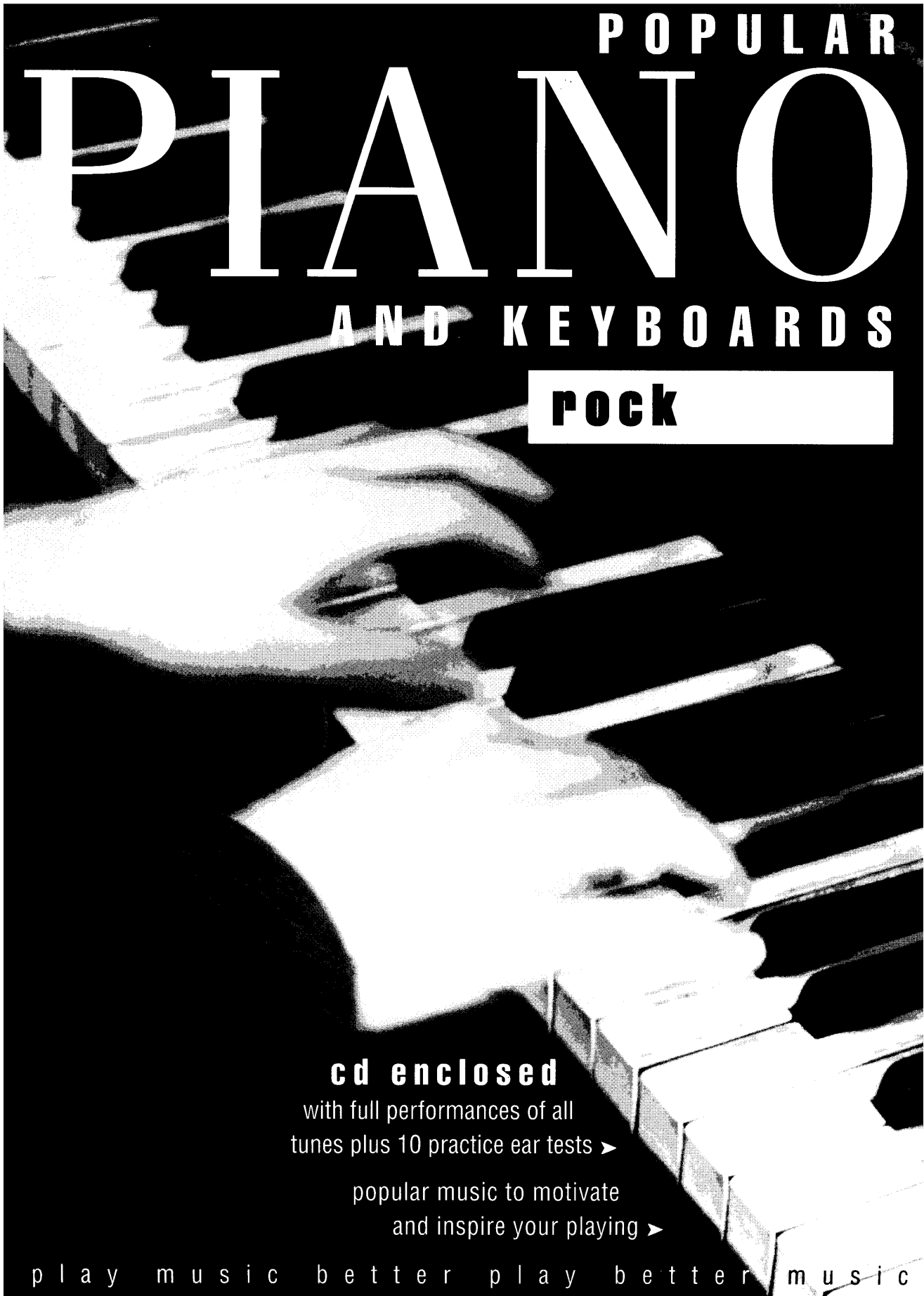
You will find two ear tests in this grade. The examiner will play each test to you twice on CD. You will find ten examples of the type of test you will get in the exam printed below.

Test 1 (CD Tracks 7 to 11)

You will be asked to play back on your piano/electronic keyboard a simple melody consisting of the first three notes of the G major scale (G, A and B above middle C), crochets only. You will be given the key and the first note by the examiner and you will hear the sequence twice.

Test 2 (CD Tracks 12 to 16)

You will be asked to clap back the rhythm of a simple two bar melody after hearing it twice.



POPULAR

PIANO

AND KEYBOARDS

rock

cd enclosed
with full performances of all
tunes plus 10 practice ear tests ▶

popular music to motivate
and inspire your playing ▶

play music better play better music

The Guru's Guide To Popular Piano Grade 1

This section contains some handy hints compiled by Rockschool's Popular Piano and Keyboards Guru to help you get the most out of the performance pieces. Do feel free to adapt the tunes to suit your playing style. Remember, these tunes are your chance to show your musical imagination and personality.

Fingerings are suggestions only, so use whichever suit your hands best. Please also note that in tunes with optional solo sections, if the solo option is not taken you should move straight onto the next section.

Popular Piano and Electronic Keyboards Grade 1 Tunes

Rockschool tunes help you play in all the popular piano/keyboard styles you enjoy. The pieces have been written or arranged by top performers and composers according to style specifications drawn up by Rockschool.

Each tune printed here falls into one of six categories: blues, jazz, classic, pop/rock, world and film music. These cover roots, contemporary and global styles that influence every generation of performers.

CD track 1 Blues *Choo Choo Train Boogie*

A classic 'train' boogie in the tradition of Meade Lux Lewis's *Honky Tonk Train Blues* that needs to be played with an authentic boogie feel. Imagine that the first few bars are an old steam train gradually picking up speed. Watch out for the staccatos and keep the left hand 'rocks' part nice and steady.

Composer: Adrian York. Adrian is Rockschool's piano syllabus director. He is a successful media composer and a fixture on both the jazz and session circuit who has backed many top artists. Rumour has it that a long time ago he used to play in a well known boy band.

CD track 2 Jazz *Ten-to-Ten*

The action is mainly in the left hand here. Practice it until you are comfortable with the fingering. This style of left hand imitates the walking bass lines used by jazz double bass players although the title refers to the typical swing pattern played by drummers on the ride cymbal. Watch out for the tied notes, dynamics and staccato releases.

Composer: Tim Richards. Tim Richards first encountered a piano at the age of eight in a dentist's waiting room. Since then he has become an acclaimed jazz and blues pianist, band leader, composer and educator. His groups include Spirit Level, The Tim Richards Trio and Great Spirit. He performs with blues artists including Otis Grand and Dana Gillespie. He is also known for his widely respected book *Improvising Blues Piano* (Schott & Co).

CD track 3 Classic *In The Red Feeling Blue*

This is a tune that requires great finesse and attention to the detail of dynamics, phrasing and articulation. You may find the syncopated rhythms tricky so practice them and don't rush the off beat. Try to capture the feel of world weary sophisticated melancholia that this tune conjures up.

Composer: Simon Wallace. Simon is one of London's top jazz piano players and has written music for nearly every comedy show on British television including *Absolutely Fabulous* and *French and Saunders*.

CD track 4 *Pop/Rock* ***Just One More Chance***

This piece, influenced by pop stylists such as Carole King and Elton John, needs to be played with a very regular sense of the beat. Try counting 1 & 2 & 3 & 4 & and see how every note sits in one of those slots. If you keep the tempo steady you stand a good chance of pulling off a good performance.

Composer: Terry Seabrook. Terry writes music regularly for television, animated films and adverts. He records and performs with his own Latin group Cubana Bop on the international Jazz and Latin circuit. He also tutors piano as part of the world famous Jamey Aebersold Summer School each year.

CD track 5 *World* ***Ariapeta Avenue***

A slice of Trinidadian carnival time. Syncopation is the key, especially with bars 3, 4, 6 and 8 where the right hand anticipates the left. Bring each hand together slowly, counting all the time. Watch out for the rhythm of the last bar: 1 2 3 4 5 6 7 8. Take care over note releases and the contrast between legato and staccato.

Composer: Mark Cherrie. Mark started playing Caribbean music professionally at the age of 14 in his fathers band. Since then he and his music have toured the world and he has composed music for many television advertisements and for shows such as *Friends* and *E.R.*

CD track 6 *Film* ***Cat & Mouse***

This tremulous tribute to cartoon music is a terrific introduction to the dorian mode. The emphasis should be on phrasing, articulation and dynamics. Take care over the right hand fingering three bars from the end.

Composer: Janette Mason. Janette is a top session musician and media composer performing on piano, keyboard and organ with artists as varied as Oasis, Seal, Suzanne Vega, kd lang and Mica Paris. As a composer she has written for advertising campaigns and many Channel Four documentaries.

CD Pianist: David Rees-Williams. David has a dual career as a performer and educator. He teaches at Canterbury Christchurch University College and he works internationally as a performer at concerts and festivals, playing everything from baroque harpsichord to jazz piano.

Grade Exam Marking Scheme

The table below shows the marking scheme for the *Popular Piano and Electronic Keyboards* Grade 1 exam.

ELEMENT	PASS	MERIT	DISTINCTION
Piece 1	13 out of 20	15 out of 20	17+ out of 20
Piece 2	13 out of 20	15 out of 20	17+ out of 20
Piece 3	13 out of 20	15 out of 20	17+ out of 20
Technical Exercises	11 out of 15	12 out of 15	13+ out of 15
Either: Sight Reading Or: Improvisation & Interpretation	6 out of 10	7 out of 10	8+ out of 10
Ear Tests	6 out of 10	7 out of 10	8+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
Total Marks	Pass: 65% +	Pass: 75% +	Pass: 85% +

In The Red Feeling Blue

Simon Wallace

88 Sentimental

mf L.H. Legato

p

f

p

mf

POPULAR
PIANO
AND KEYBOARDS

ENTRY ZONE > Grade 1

2 *Welcome to Popular Piano Grade 1*
3 *Music Notation Explained*

Pieces:

4 *Choo Choo Train Boogie*
5 *Ten-to-Ten*
6 *In The Red Feeling Blue*
7 *Just One More Chance*
8 *Ariapeta Avenue*
9 *Cat & Mouse*

10 *Technical Exercises*
12 *Sight Reading*
12 *Improvisation & Interpretation*
13 *Ear Tests*
14 *General Musicianship Questions*
15 *The Guru's Guide*

A Rockschool Publication

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Welcome To *Popular Piano* Grade 1

Welcome to the Rockschoool *Popular Piano and Electronic Keyboards* Grade 1 pack. This pack contains everything you need to play popular piano in this grade. In the book you will find the exam scores in standard notation with fingering suggestions. The CD features performances of the tunes (with no digital edits) to help you learn the pieces. There are also ten practice ear tests. Handy tips on playing the pieces and the marking schemes can be found in the Guru's Guide on page 15. If you have any queries about this or any other Rockschoool exam, please call us on **020 8332 6303** or email us at **office@rockschoool.co.uk** or visit our website **<http://www.rockschoool.co.uk>**. Good luck!

Entry Zone Techniques in Debut and Grade 1

The eight Rockschoool grades are divided into four Zones. *Popular Piano and Electronic Keyboards* Grade 1, along with Debut, is part of the *Entry Zone*. This Zone is for players who are just starting out and who are looking to build a solid technical and stylistic foundation for their playing.

Debut: in Debut you will be concentrating on playing tunes. A player of Debut standard should be able to play up to 16 bars of music in either 2/2, 3/4 or 4/4 time, using simple melodies composed of semibreves, minims, crotchets and associated rests.

Grade 1: in this grade you should be able to play up to 20 bars of music using melodies composed of semibreves, minims, crotchets, quavers and associated rests.

Popular Piano and Electronic Keyboards Exams at Grade 1

Players wishing to enter for a *Popular Piano and Electronic Keyboards* Grade 1 exam need to prepare **three** pieces, of which **one** may be a free choice piece chosen from outside the printed repertoire. In addition, you must prepare the technical exercises in this book, undertake either a sight reading test or an improvisation & interpretation test, take an ear test and answer general musicianship questions. Samples of these are printed in the books.

Instrument specification and performances in the exam

Candidates bringing in their own instrument must ensure that their keyboard is suitable for the technical requirements of the grade. Electronic keyboards should conform to the following specification: 5 octave keyboard (touch sensitive), keyboard stand, amplification (if required), sustain pedal and all relevant audio and power leads. Keyboards should have a 'realistic' acoustic piano sound which must be used for performance in the exam.

Just One More Chance

Terry Seabrook

♩=100 With feeling

mf

f

mf

mf

Popular Piano and Keyboards Grade 1
7

General Musicianship Questions

You will be asked five General Musicianship Questions at the end of the exam.

Topics:

- i) Music theory
- ii) Knowledge of your instrument

The music theory questions will cover the following topics at this grade:

Recognition of pitches	Dynamic Markings (<i>p</i> , <i>mf</i> and <i>f</i>)
Note Values	Rests
Time Signatures	Key Signatures
Fermata (Pause)	

Knowledge of the construction of the following chord types in the keys of the pieces played by you in the exam.
Tonic (chord I) only.

Major	(Root position)
Minor	(Root position)

The instrument knowledge questions will cover the following topics at this grade:

- Plugging into the amplifier and keyboard (electronic keyboard only)
- Correct unplugging procedure (electronic keyboard only)
- Volume and tone adjustments on the keyboard (electronic keyboard only)
- Appropriate choice of sound (electronic keyboard only)

Knowledge of parts of the piano/electronic keyboard:

Keyboard, black and white keys, sustain and damping pedals, volume and tone controls as applicable.

Questions on all these topics will be based on pieces played by you in the exam

Sight Reading *or* Improvisation & Interpretation

In this section you have a choice between either a sight reading test or an improvisation & interpretation test. Printed below is an example of the type of **sight reading** test you are likely to encounter in the exam. The piece will be composed in the style of one of the six performance pieces. The examiner will allow you 90 seconds to prepare it and will set the tempo for you on a metronome.

♩ = 60 *Jazz*

Musical notation for a jazz piece, 4 measures, 4/4 time, tempo 60. The piece is written for piano with a treble and bass clef. The key signature has one sharp (F#). The first measure has a whole rest in the treble and a quarter-note sequence in the bass: F2, G2, A2, B2. The second measure has a quarter-note sequence in the treble: C3, D3, E3, F3 and a quarter-note sequence in the bass: F2, G2, A2, B2. The third measure has a whole rest in the treble and a quarter-note sequence in the bass: C3, D3, E3, F3. The fourth measure has a half note in the treble: G3 and a whole rest in the bass.

Printed below is an example of the type of **improvisation & interpretation** test you are likely to encounter in an exam. You will be asked to play an improvised part based on a chord chart in the style of one of the six performance pieces. The examiner will allow you 90 seconds to prepare it and will set the tempo for you on a metronome.

♩ = 60 *Pop Ballad*

Am F C G

Musical notation for a pop ballad chord chart, 4 measures, 4/4 time, tempo 60. The piece is written for piano with a treble clef. The key signature has one sharp (F#). The first measure is labeled 'Am' and contains a whole note chord. The second measure is labeled 'F' and contains a whole note chord. The third measure is labeled 'C' and contains a whole note chord. The fourth measure is labeled 'G' and contains a whole note chord. The notes in each measure are represented by diagonal lines.

Technical Exercises

In this section, the examiner will ask you to play a selection of exercises drawn from each of the two groups shown below. These exercises contain examples of the kinds of scales and arpeggios you can use when playing the pieces. You do not need to memorise the exercises (and can use the book in the exam) but the examiner will be looking for the speed of your response. The examiner will also give credit for the level of your musicality. All exercises should be prepared hands separately ascending and descending in the keys and octaves specified. The fingerings shown below are suggestions only.

The exercises should be played ascending and descending as shown at $\text{♩} = 60$ with a straight feel.

Group A: Scales

C Major Scale - Right Hand



C Major Scale - Left Hand



A Aeolian Scale - Right Hand



A Aeolian Scale - Left Hand



C Major Pentatonic - Right Hand (3 Note Pattern)



Musical notation for the left hand of an A minor broken chord exercise. The staff is in treble clef with a key signature of one flat and a 3/4 time signature. The notes are A3, C4, E4, G4, A4, C5, E5, G5, A5, C6, E6, G6, A6. Fingerings are indicated: 1, 2, 3, 5, 1, 2, 3, 5, 1, 3, 5, 1, 3, 5.

A Minor Broken Chord - Left Hand

Musical notation for the right hand of an A minor broken chord exercise. The staff is in treble clef with a key signature of one flat and a 3/4 time signature. The notes are A3, C4, E4, G4, A4, C5, E5, G5, A5, C6, E6, G6, A6. Fingerings are indicated: 1, 3, 5, 1, 2, 5, 3, 1, 5, 3, 1, 5, 3, 1.

A Minor Broken Chord - Right Hand

Musical notation for the left hand of a G major broken chord exercise. The staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The notes are G3, B3, D4, F4, G4, B4, D5, F5, G5, B5, D6, F6, G6. Fingerings are indicated: 1, 2, 3, 5, 1, 2, 3, 5, 1, 3, 5, 1, 3, 5.

G Major Broken Chord - Left Hand

Musical notation for the right hand of a G major broken chord exercise. The staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The notes are G3, B3, D4, F4, G4, B4, D5, F5, G5, B5, D6, F6, G6. Fingerings are indicated: 1, 3, 5, 1, 2, 5, 3, 1, 5, 3, 1, 5, 3, 1.

G Major Broken Chord - Right Hand

Group B: Broken Chords

Musical notation for the left hand of an E minor pentatonic scale exercise. The staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The notes are E3, G3, B3, D4, E4, G4, B4, D5, E5, G5, B5, D6, E6. Fingerings are indicated: 1, 2, 3, 1, 2, 4, 2, 4, 5, 1, 2, 3, 2, 3, 5.

E Minor Pentatonic - Left Hand (3 Note Pattern)

Musical notation for the right hand of an E minor pentatonic scale exercise. The staff is in treble clef with a key signature of one sharp and a 3/4 time signature. The notes are E3, G3, B3, D4, E4, G4, B4, D5, E5, G5, B5, D6, E6. Fingerings are indicated: 1, 2, 3, 5, 1, 2, 3, 4, 2, 1, 2, 3, 4, 3, 2, 1.

E Minor Pentatonic - Right Hand (3 Note Pattern)

Musical notation for the left hand of a C major pentatonic scale exercise. The staff is in treble clef with a key signature of no sharps or flats and a 3/4 time signature. The notes are C3, E3, G3, B3, C4, E4, G4, B4, C5, E5, G5, B5, C6. Fingerings are indicated: 1, 2, 4, 2, 4, 5, 2, 3, 5, 1, 3, 4, 3, 4, 5.

C Major Pentatonic - Left Hand (3 Note Pattern)

Ten-to-Ten

Tim Richards

♩=112 Jazz (Walking Bass)

f LH Legato

mf

f

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