Grade

2

英国皇家音乐学院联合委员会

ABRSM

钢琴
考级作品
第二级

选自 2013 & 2014 大纲

Piano
Exam Pieces
ABRSM Grade 2

Selected from the

2013 & 2014 syllabus

人民音乐出版社 · 北京
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英国皇家音乐学院联合委员会 (ABRSM) 钢琴考级

作品

本曲集共包含了九首选自2013—2014英国皇家音乐学院联合委员会钢琴考试大纲的曲目。考试时，考生必须演奏三首曲目，从A、B、C三套曲目中各选一首。考生可以从该曲集收录的作品中选择考试曲目，也可以从该级别的其他曲目中选择：在目录页和2013—2014考试大纲手册中给出了完整的曲目单。所有的曲目适用期限为2013年1月1日至2014年12月31日，允许沿用至2015年，具体如下：

英国和爱尔兰——截止到2015年A期（春季考试）结束

所有其他国家——截止到2015年的12月31日

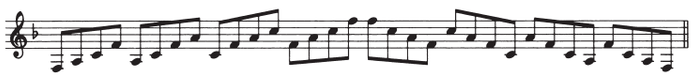
该曲集中的作品来源广泛。这些作品均与原始资料进行了核对，有些地方经重新编辑以便于演奏者弹奏。装饰音的实际演奏方式已由编者标出，节拍器速度标记在方括号内。编者在一些必要的地方修订了指法，以确保该曲集的统一性。其他一些编者的修订细节和演奏提示都在脚注中给予说明。指法和所有编者的附加信息仅供参考，并不全面，也非强制性。

其他要求

音阶、琶音和分解和弦

下列要求根据2013—2014钢琴考试大纲制定。

音阶（同向）		
G、D、A、F大调	双手和分手弹奏	2个八度
E、D、G小调 （由考生选择旋律或和声小调）		
反向音阶		
C、E大调	双手从主音（同音）开始弹奏	2个八度
半音音阶		
从D音开始	分手弹奏	1个八度
琶音		
G、D、A大调	双手弹奏	2个八度
D、G小调		
分解和弦		
F大调	以下音型，分手弹奏：	2个八度
E小调		



视奏（参见2013—2014钢琴考试大纲）

听觉测试（参见2013—2014钢琴考试大纲）

其他重要信息

当计划报名参加考试时，请务必参阅下列出版物：

- 现行的钢琴考试大纲（2013—2014）
- 现行的《考试信息与章程》（每年公布一次）
- 《音乐考试面面观》（包括给考生、教师和家长的实用性建议）

上述出版物包含了考试的所有相关信息，从报名详情到弹奏要求，如反复记号的遵循等。更多信息可从www.abrsm.org/cn网站获得。

Gangqin Kaoji Zuopin Di 2 ji

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钢琴考级作品

第 二 级

选自 2013 & 2014 大纲

姓名

考试日期

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Piano Exam Pieces

ABRSM Grade 2

Selected from the 2013 & 2014 syllabus

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Editor for ABRSM: Richard Jones

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† This arrangement only

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Music origination by Julia Bovee
Cover by Kate Benjamin & Andy Potts

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ABRSM Piano exams

Pieces

This album contains nine pieces from ABRSM's 2013 & 2014 Grade 2 Piano syllabus. In the exam, candidates must play three pieces, one chosen from each of the three syllabus lists (A, B and C). Candidates are free to choose from the pieces printed in this album and/or from the other pieces set for the grade: a full list is given on the content page as well as in the 2013 & 2014 syllabus. All the pieces are valid from 1 January 2013 until 31 December 2014, with a permitted overlap into 2015 as follows:

UK & Republic of Ireland – until the end of Period A (spring exams) 2015
All other countries – until 31 December 2015

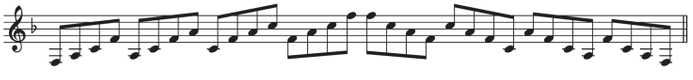
The pieces in this album have been taken from a variety of different sources. Where appropriate, they have been checked with original source material and edited to help the player when preparing for performance. The fingering has been amended by the editor where necessary to ensure a consistent approach within the album. Ornament realizations have been added by the editor, as have the metronome marks shown within square brackets. Details of other editorial amendments or suggestions are given in the footnotes. Fingering and all editorial additions are for guidance only; they are not comprehensive or obligatory. Descriptive titles are given in their original language, and translations into English appear above the footnotes. In the case of titles in a non-Roman alphabet, transliterations are provided to help with pronunciation.

Other requirements

Scales and arpeggios

The following requirements are reproduced from the 2013 & 2014 Piano syllabus. For further details, see also p. 6 of the syllabus booklet.

Scales (similar motion)		
G, D, A, F majors E, D, G minors (natural *or* harmonic *or* melodic at candidate's choice)	hands together *and* separately	2 octaves
Contrary-motion scales		
C, E majors	hands beginning on the key-note (unison)	2 octaves
Chromatic scale		
beginning on D	hands separately	1 octave
Arpeggios		
G, D, A majors D, G minors	hands separately	2 octaves
Broken chords		
F major E minor	hands separately, as pattern below:	2 octaves



Sight-reading (see 2013 & 2014 Piano syllabus)

Aural tests (see 2013 & 2014 Piano syllabus)

ADDITIONAL IMPORTANT INFORMATION

When planning an exam entry, it is important to refer to the following publications:

- the current Piano syllabus (2013 & 2014)
- the current *Exam Information & Regulations* (published annually)
- *These Music Exams* (containing practical advice for candidates, teachers and parents)

These contain information on all aspects of the exam, from entry details to performance requirements such as the observance of repeats. All three publications are available free of charge from music retailers and as downloads from www.abrsm.org/exams.

A:1

Hornpipe

from *Abdelazer*, Z. T683

English music of the Restoration period is dominated by the figure of Henry Purcell, one of the greatest composers the country has ever produced. He wrote incidental music and songs for over 40 plays, one of which is *Abdelazer, or The Moor's Revenge* by Aphra Behn. The hornpipe selected here is a keyboard transcription of a hornpipe for strings from Purcell's incidental music for *Abdelazer*. The hornpipe was, at that time, a popular British dance, related to the jig and to certain types of country dance.

The first repeat should be played in the exam. All slurs and dynamics are editorial suggestions only. In the source, trills are given in the form of two sloping strokes: .

Source: London, British Library, Add. MS 22099

A:2

Très vite

Third movement from Fantaisie in E minor, TWV 33:21

Très vite Very quick

Georg Philipp Telemann published three sets of *Fantaisies pour le clavessin* (Fantasies for the Harpsichord), each containing a dozen pieces. Like J. S. Bach's *Italian Concerto* and *French Overture*, written around the same time, these pieces were designed to illustrate the differences between the fashionable French and Italian styles of the day. The 'second dozen', from which this piece is selected, is written in the French style, whereas the first and third dozen are Italian.

This piece has an indeterminate dance rhythm, rather like the *bourrée*. Unslurred crotchets might be lightly detached. All slurs and dynamics are editorial suggestions only. Players with small hands could omit the bottom E in the last chord.

Source: *Fantaisies pour le clavessin*, TWV 33 (Hamburg, 1732/3)

A:3

Allegro

First movement from Sonatina No. 2 in C

The English organist and composer Thomas Attwood enjoyed royal patronage throughout his life. In his early years he studied in Naples and then in Vienna, where he received composition lessons from Mozart, who said of him: 'He partakes more of my style than any scholar I ever had; and I predict that he will prove a sound musician.'

This piece is selected from Attwood's *Easy Progressive Lessons* – a set of four sonatinas for keyboard students. All dynamics and slurs are editorial suggestions only.

Source: *Easy Progressive Lessons Fingered for Young Beginners on the Piano Forte or Harpsichord* (London, *c.*1795)

B:1

Bear Dance

from *Nicolai Podgornov's Graded Pieces for Piano*, Vol. 1

Nicolai Podgornov was born in Leningrad (now St Petersburg), but since 1991 has lived and worked in Germany. He has much experience of performing rock, jazz and pop music, as well as composing for the cinema, theatre and television.

A suitably 'bearish' performance of this dance would sound rather ungainly and ponderous, but with an unmistakable touch of the comic.

B:2

Lullaby

No. 5 from *Six Sketches*

The Irish-born composer Charles Stanford studied at Cambridge University, where he was an organ scholar at Queens' College, and then the organist of Trinity College. He became professor of music of the university in 1887. Earlier, in 1883, he had been appointed professor of composition at the Royal College of Music, and remarkably he managed to keep both positions going at the same time. He was not only a highly prolific composer but a very influential teacher, whose pupils included Vaughan Williams, Holst, Ireland and Howells.

Stanford's *Six Sketches* for piano, from which this piece is selected, date from 1918. A way to approach this charming lullaby would be to bring out its slow lilt, which is no doubt intended to imitate the rocking of the cradle. All slurs are original, except those in the left hand of bb. 17–18, which are editorial suggestions only. The ties in the left hand of bb. 17–18 are also editorial.

Source: *Six Sketches for Pianoforte* (London: Joseph Williams, 1918)

B:3

Xiong mao

No. 1 from *Dong Wu Yuan zu qu*

Xiong mao The Panda; **Dong Wu Yuan zu qu** The Zoo Suite

Li Yinghai composed his suite *The Zoo*, from which this piece is taken, in 1985. It is included in *Selection from Chinese Classical Music for Piano*, Book 4 (Shi Dai Wen Yi Publishing House, China).

The title refers to the giant panda, with its black and white fur and black eye patches, which is native to north-west China and Tibet. The quiet, gentle tone of the piece suggests that the panda is engaged in its main activity – feeding on bamboo shoots, which it does about 12 hours per day.

C:1

Meet the Flintstones

The Flintstones is a cartoon situation comedy about a Stone Age family that originally ran on American television from 1960 to 1966. It was created and directed by William Hanna and Joseph Barbera. The theme music was by the American composer and arranger Hoyt Curtin, who also wrote the music for other Hanna-Barbera cartoons, such as *Scooby-Doo* and *Top Cat*.

In this piano arrangement, it is equally acceptable in the exam to play the last right-hand chord down an octave.

C:2

Polka

from *Leichte Tänze*, Book 2

Leichte Tänze Easy Dances

The Hungarian composer Mátyás Seiber studied with Kodály at the Budapest Academy (1919–24), but in 1935 he settled in England, where he became a lecturer at Morley College, London (1942–57) and established a fine reputation as a teacher of composition.

The *polka* is a Bohemian dance for couples in a moderately fast 2/4 time. It became very popular throughout Europe and America in the 19th century.

The paired semiquavers in bb. 12–13 are unmarked, so it might be effective to slur them as a contrast to the prevailing staccato. All dynamics are editorial suggestions only.

C:3

Strange Things Happen

Sarah Watts was a student at the Royal College of Music, where she studied bassoon and piano. She was inspired at an early age by her mother who played jazz at home, and who encouraged her to improvise. Nowadays one of her main musical activities is composition. As well as writing piano music, she has published musicals, choral works, and several books of educational music for woodwind instruments, including the *Red Hot Recorder* and *Razzamajazz* series.

Strange Things Happen is written in the style of 1930s swing. For a stylistic performance, try to imagine the left hand as a pizzicato double bass, keeping a solid rhythm throughout.

A:1

号 角 舞 曲

选自《阿布德拉扎尔》 Z. T683

Hornpipe

from *Abdelazer*, Z. T683

亨利 · 珀塞尔
Henry Purcell
(1659—1695)

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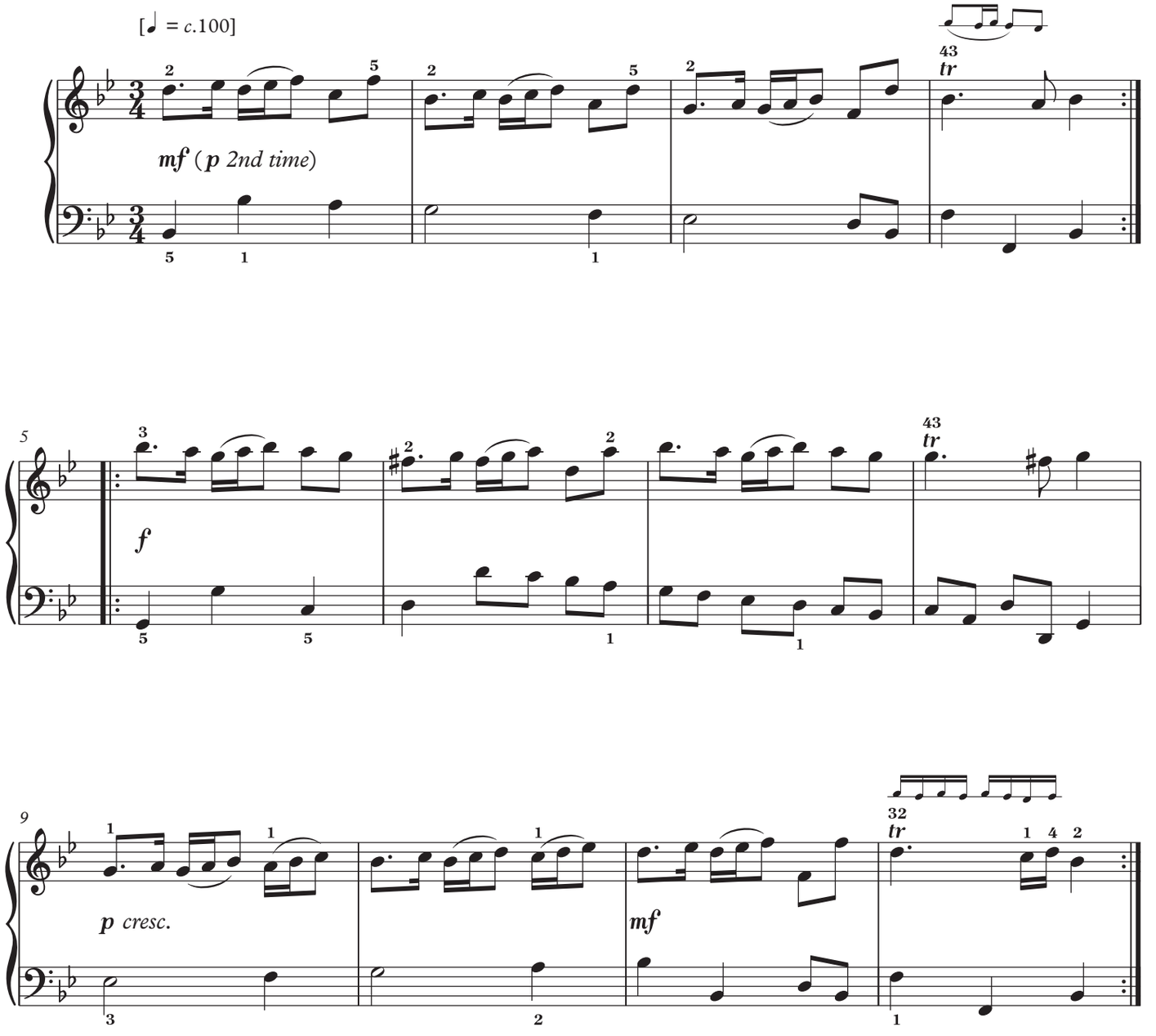

亨利 · 珀塞尔在英国音乐复兴时期占有重要地位，他是这个国家有史以来最重要的作曲家之一。他为40多部戏剧写了配乐和歌曲，其中之一就是阿弗拉 · 班恩的《阿布德拉扎尔》，又叫《摩尔人的复仇》。这里选用的号角舞曲是珀塞尔为《阿布德拉扎尔》的配乐中弦乐号角舞曲的钢琴改编版。号角舞曲和吉格舞曲及其他几种乡村舞曲一样，是一种当时流行的英国舞曲。

考级时须演奏第一段的反复记号。所有的连线和力度记号仅为编者的建议。在原文献中，颤音是以两条斜线来标示的：𝄐 。

乐谱来源：伦敦大英图书馆，Add. MS 22099

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急　　板

A:2

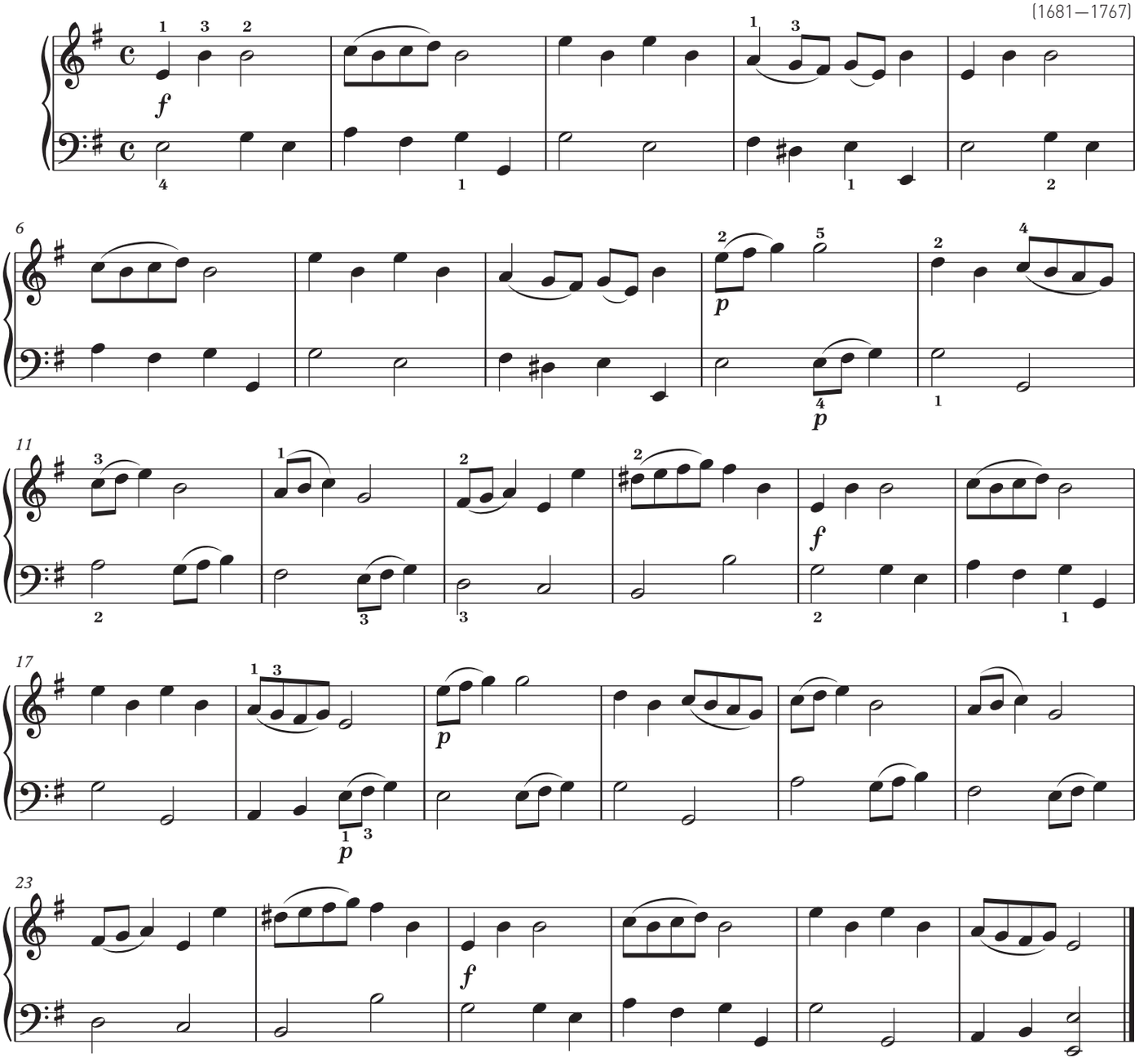
《E小调幻想曲》TWV 33:21，第3乐章

Très vite

Third movement from Fantaisie in E minor, TWV 33:21

G. P. 泰勒曼
G. P. Telemann
(1681—1767)

Très vite [𝅗𝅥 = *c.*92]



格奥尔格·菲利普·泰勒曼出版过3套《羽管键琴幻想曲》，每套各含12首乐曲。与同时期J.S.巴赫所作的《意大利协奏曲》和《法国序曲》一样，这些作品是为了阐明当时流行的法国风格和意大利风格的不同。这首乐曲选自用法国风格而作的第2套作品，而第1套和第3套作品则以意大利风格而作。

和布列舞曲很像，这首曲子有着不明确的舞蹈节奏。没有连线的四分音符可以稍微断开地演奏。所有的连线和力度记号仅为编者的建议。手小的演奏者可以省略不弹最后一个和弦的最低音E。

乐谱来源：《羽管键琴幻想曲》TWV 33（汉堡，1732/3）

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选自泰勒曼《幻想曲》 第2套，理查德·琼斯编辑（ABRSM出版）

A:3

快　　板

《C大调第2小奏鸣曲》第1乐章

Allegro

First movement from Sonatina No. 2 in C

托马斯 · 阿特伍德
Thomas Attwood
(1765—1838)

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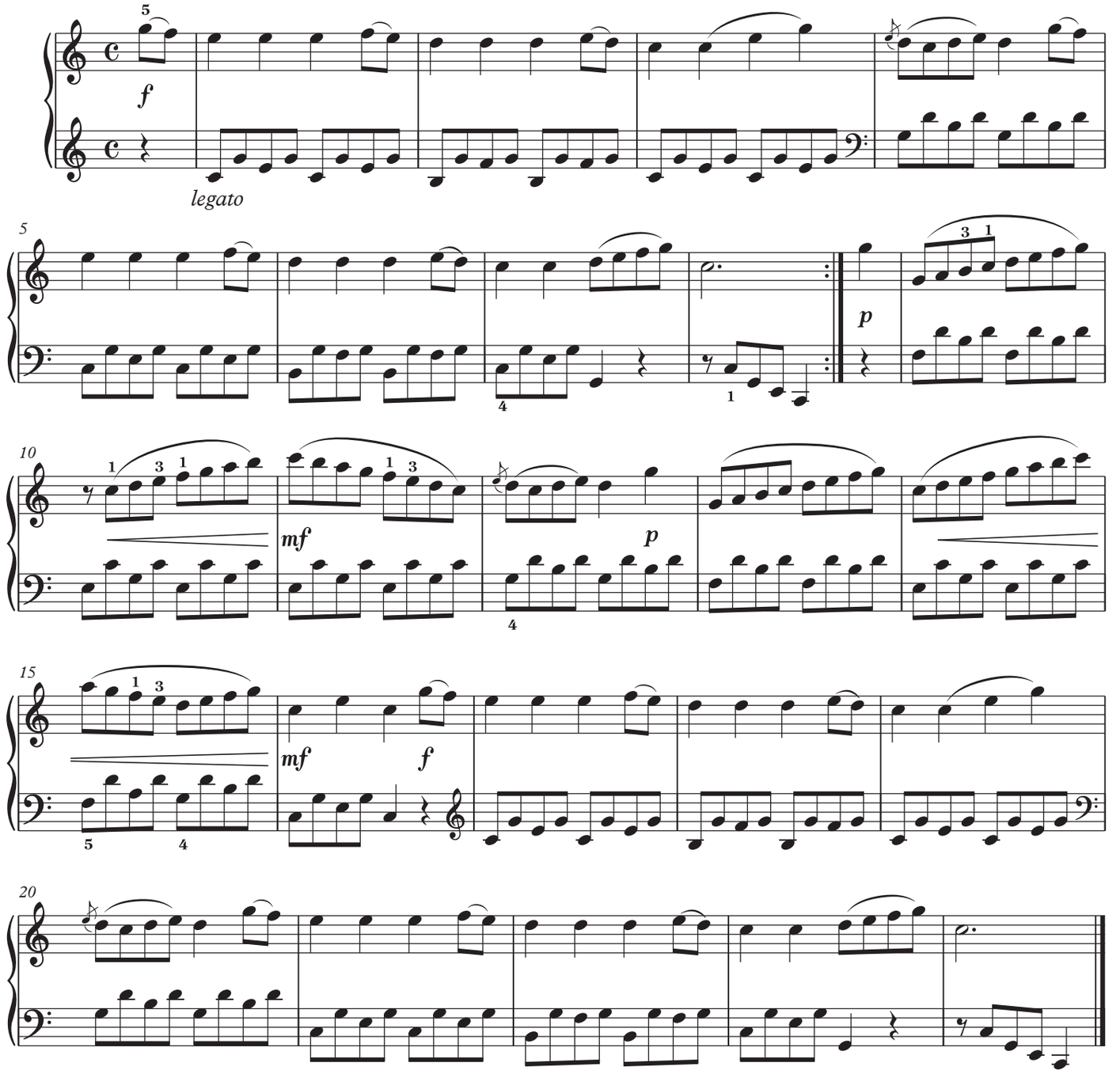

英国管风琴师兼作曲家托马斯 · 阿特伍德一生享有皇家赞助。他早年在那不勒斯学习，之后前往维也纳，跟随莫扎特学习作曲。莫扎特评价说："比起我的任何其他学生来，他学到了更多我的风格。可以预言他将成为一个全面的音乐家。"

这首乐曲选自阿特伍德为键盘学生所作的4首小奏鸣曲集《简易进阶教程》。所有的力度记号和连线仅为编者的建议。

乐谱来源：《为钢琴或羽管键琴初学者的简易进阶教程》（伦敦，*c.*1795）

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选自阿特伍德《简易进阶教程》，理查德 · 琼斯编辑（ABRSM出版）

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熊 之 舞

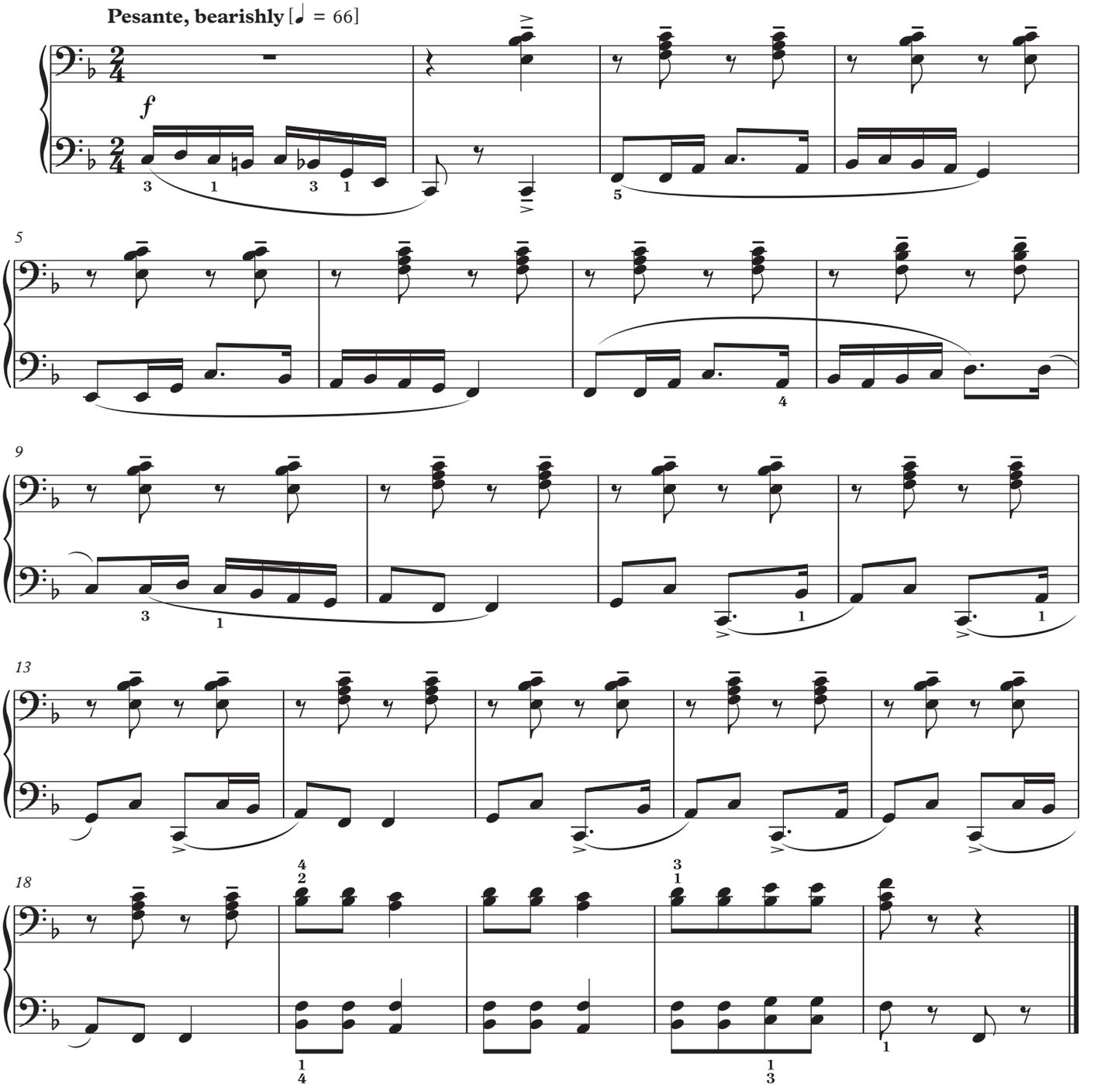
选自《尼古拉 · 波德戈尔诺夫钢琴分级曲集》第1卷

B:1

Bear Dance

from *Nicolai Podgornov's Graded Pieces for Piano*, Vol. 1

尼古拉 · 波德戈尔诺夫
Nicolai Podgornov
(1950—)



尼古拉 · 波德戈尔诺夫生于列宁格勒（现圣彼得堡），1991年移居德国。他在摇滚乐、爵士乐和流行音乐演出以及为影院、剧院和电视台作曲方面有着丰富的经验。

适当地“熊一样地”表现这首舞曲听起来会相当笨拙和呆板，但会有明显的滑稽感。

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B:2

摇 篮 曲

《6首小曲》第5首

Lullaby

No. 5 from *Six Sketches*

C. V. 斯坦福
C. V. Stanford
(1852—1924)

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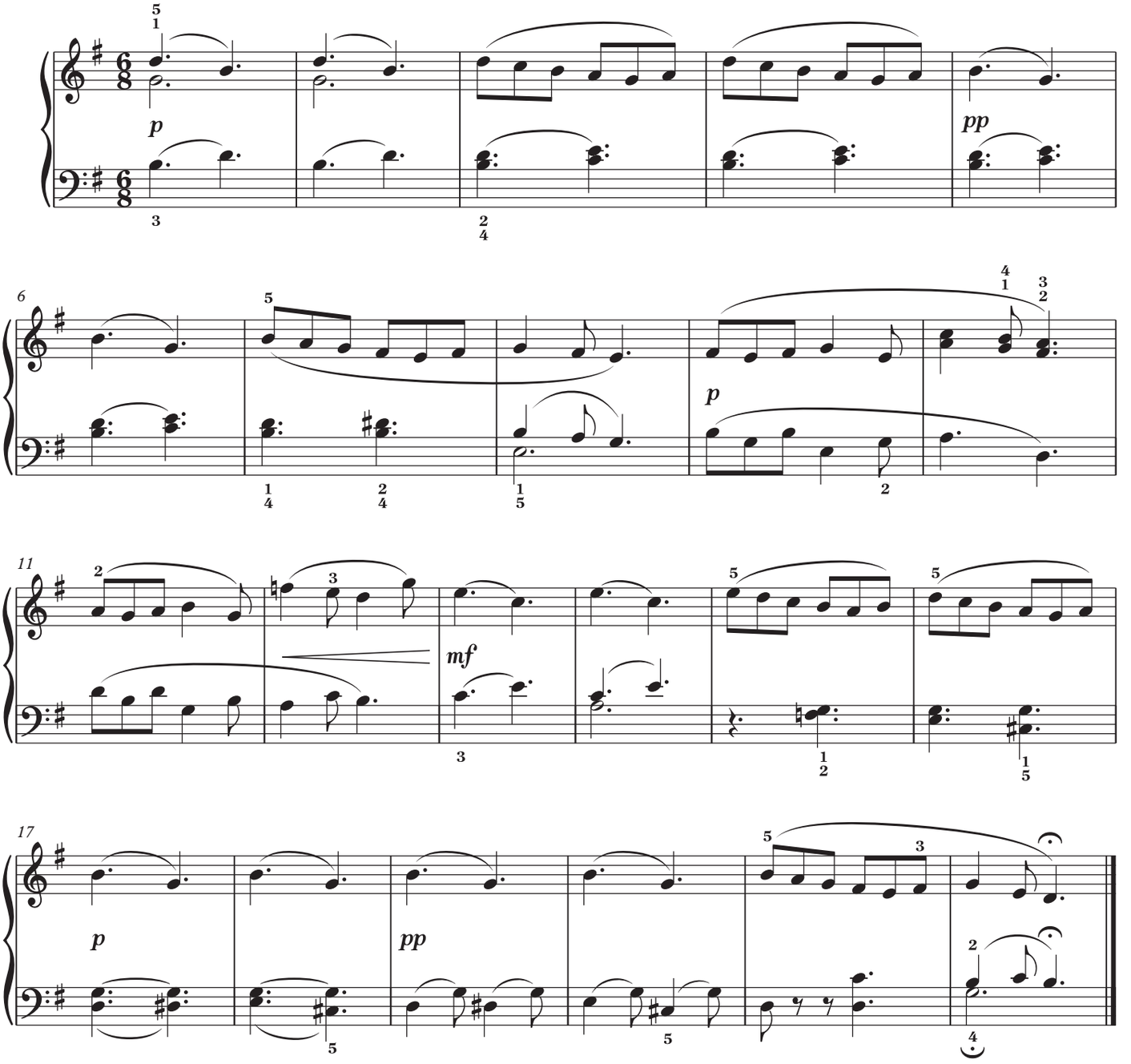
Andante [♩. = *c.*60]



爱尔兰出生的作曲家查尔斯·斯坦福曾就读于剑桥大学，他是女王学院的管风琴奖学金学生，之后又担任了圣三一学院的管风琴手。1887年他受聘为剑桥大学音乐教授。此前，在1883年，他已经是皇家音乐学校的作曲教授。值得关注的是他同时胜任了这两个职位。他不仅是一个很多产的作曲家，也是一个非常有影响力的教师。他的学生包括沃恩·威廉斯、艾尔兰和豪厄尔斯。

这首乐曲选自斯坦福1918年起所作的《6首小曲》。处理这首动听的摇篮曲时，要发挥出旋律中旨在模仿摇篮摇摆的缓慢而轻快的节奏。第17—18小节左手的连线仅为编者的建议，其他所有连线都属原作。第17—18小节左手的延音线也是编者的建议。

乐谱来源：《6首小曲》（伦敦：约瑟夫·威廉斯, 1918）

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B:3

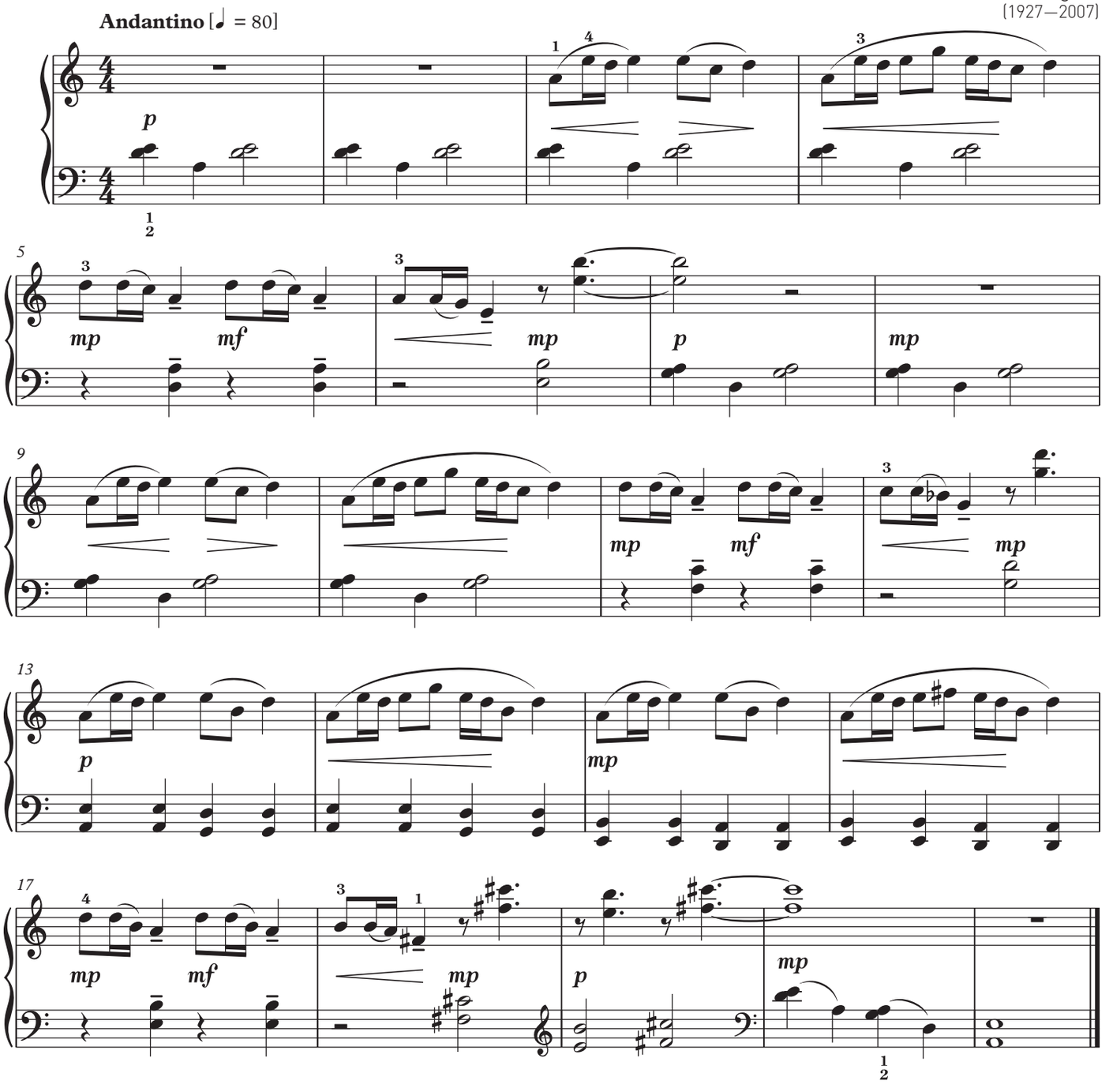
熊　　猫

《动物园组曲》第1首

Xiong mao

No. 1 from *Dong Wu Yuan zu qu*

黎英海
Li Yinghai
(1927—2007)



这首乐曲选自黎英海1985年创作的组曲《动物园》。这套曲子被收入《中国钢琴名曲曲库》第4册（中国时代文艺出版社出版）。

题目意指皮毛黑白相间、有着黑眼圈、生活在中国西北和西藏地区的大熊猫。这首曲子安静温和，表现了熊猫的主要日常活动——每天大约有12小时在吃竹笋。

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C:1

遇见石头族

Meet the Flintstones

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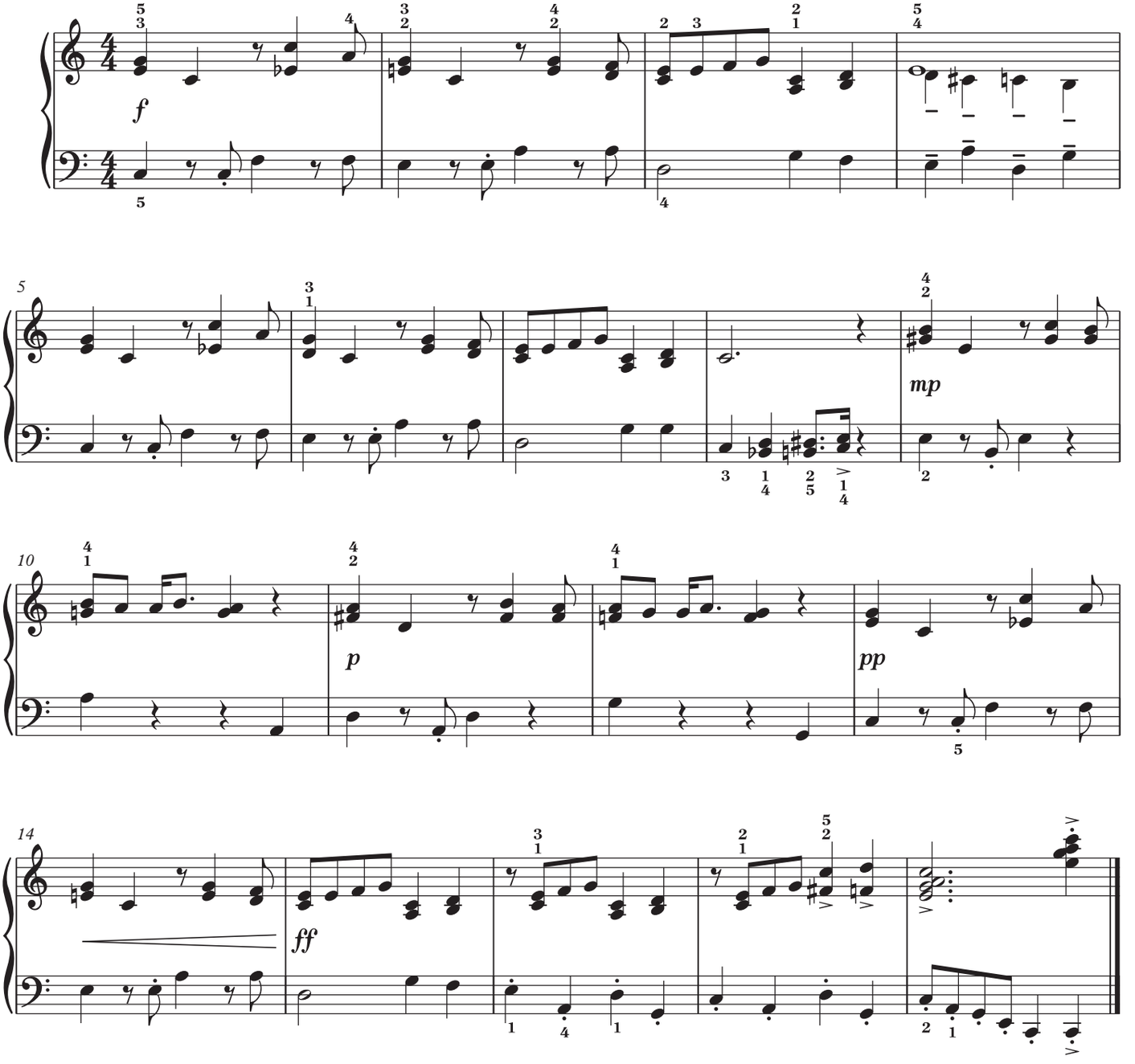
威廉 · 汉纳 William Hanna (1910—2001)
约瑟夫 · 巴贝拉 Joseph Barbera (1911—2006)
和霍伊特 · 科廷 Hoyt Curtin (1922—2000)

尼古拉 · 斯科特-布特改编

Up tempo [♩ = *c.*126]



《石头族乐园》是一部关于一个石器时代家庭的卡通情景喜剧，最初于1960至1966年间在美国电视上连续播出。它由威廉 · 汉纳和约瑟夫 · 巴贝拉创作并导演。主题音乐是美国作曲家兼编曲家霍伊特 · 科廷所作，他也为《史酷比》、《猫老大》等汉纳-巴贝拉公司的其他卡通剧谱曲。

考级中也可以将这个钢琴改编版中的右手最后一个和弦降低八度弹奏。

威廉 · 汉纳、约瑟夫 · 巴贝拉、霍伊特 · 科廷作词作曲。
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《石头族乐园》*(The Flintstones)* 是 Hanna-Barbera Productions, Inc.版权所有商标。保留所有权利。经许可使用。对此作品与考试无直接关系的所有查询，请联系：Alfred Music Publishing Co., Inc., 16320 Roscoe Boulevard, Suite 100, P.O. Box 10003, Van Nuys, CA 91410-0003, U.S.A.

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C:2

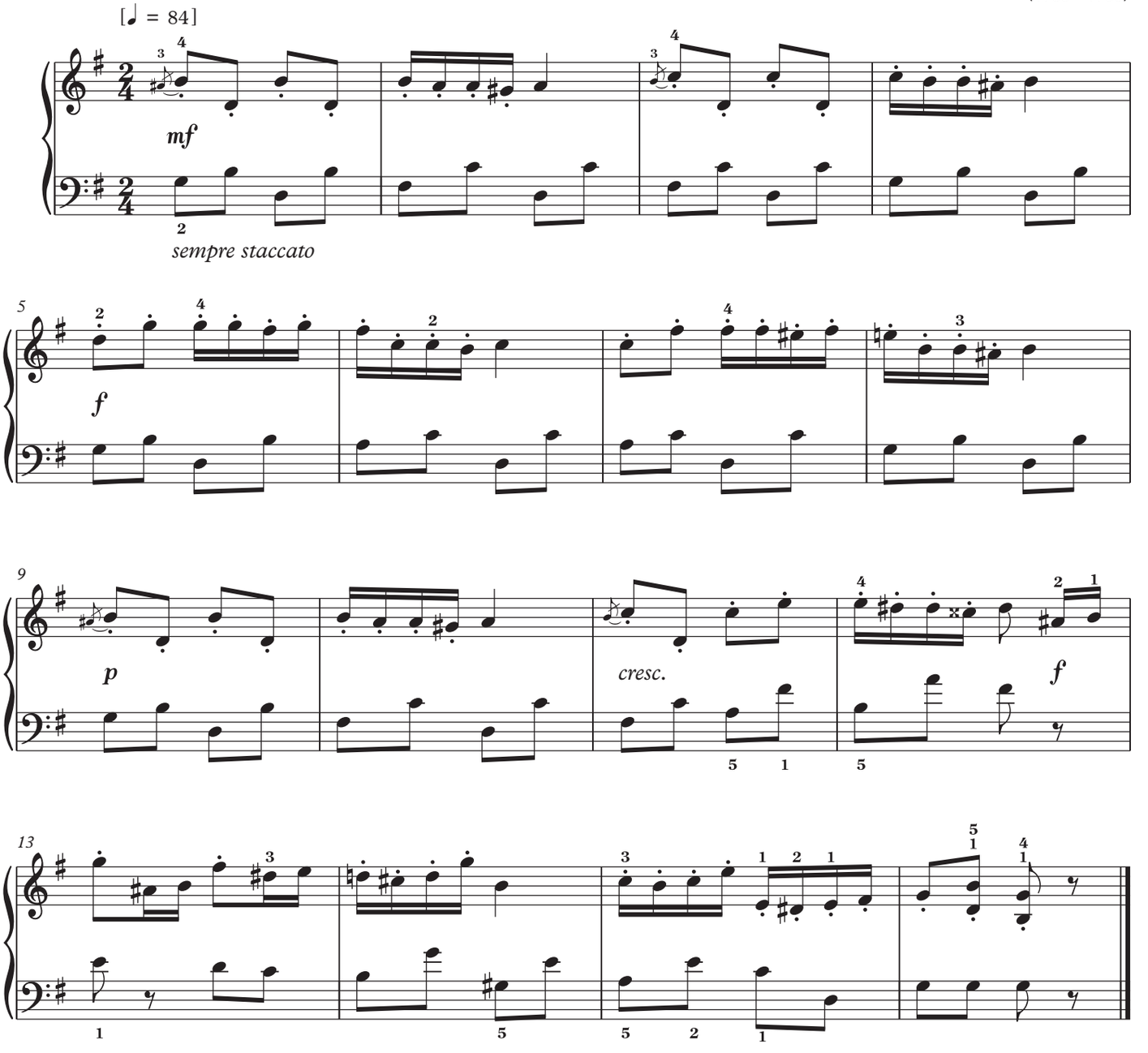
波尔卡舞曲

选自《简易舞曲》第2册

Polka

from *Leichte Tänze*, Book 2

麦塔斯·希伯
Mátyás Seiber
(1905—1960)



匈牙利作曲家麦塔斯·希伯曾在布达佩斯学院师从柯达伊学习（1919—1924），1935年他移居英格兰，之后就任伦敦莫利学院讲师（1942—1957），是公认的作曲名师。

波尔卡舞曲是一种快速适中的四二拍子波希米亚舞曲，在19世纪盛行于欧美各地。

第12—13小节中没有标记的一对十六分音符可以处理成连奏，从而和之前的顿音形成对比。所有的力度记号仅为编者的建议。

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C:3

奇怪的事情发生

Strange Things Happen



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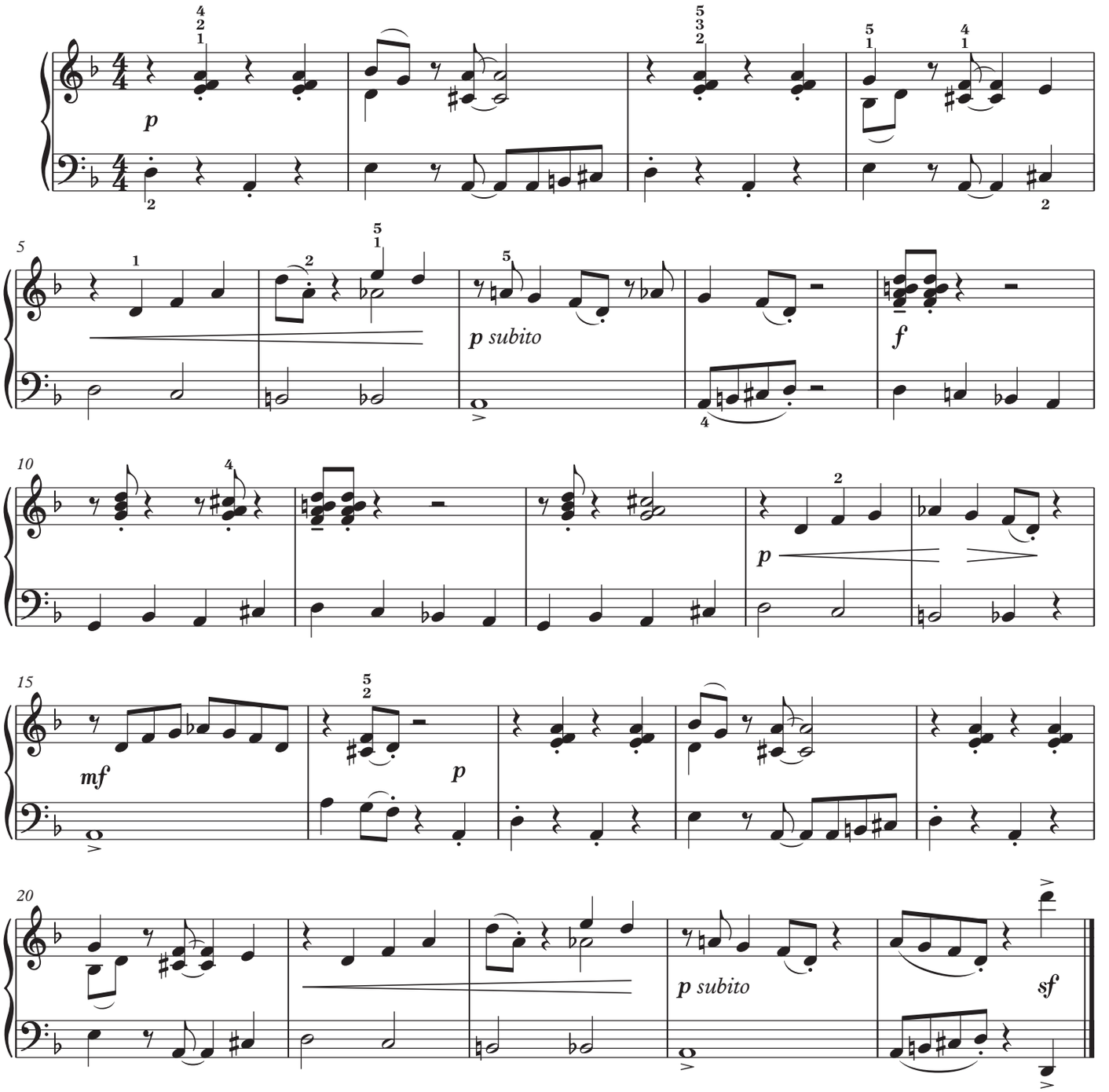
萨拉 · 沃茨
Sarah Watts

With a swing [♩ = *c.*120] (♫ = ♩³♪)



萨拉 · 沃茨曾就读于皇家音乐学校，学习巴松管和钢琴。从小，她在家弹爵士乐的妈妈就启发并鼓励她即兴创作。现在她的主要音乐活动之一是作曲。除了写钢琴曲，她还出版过《炽热的竖笛》和《欺人之谈》系列等音乐剧、合唱曲及一些木管乐器音乐教育书籍。

《奇怪的事情发生》以1930年代的摇摆乐风格而作。可以试着想象左手是通篇保持了坚实节奏的低音提琴拨奏，以便能够实现风格性的演奏。

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