

ABRSM Flute Grade 1

The Pelican from Heligan B3

You will find this piece in the ABRSM grade 1 Flute book. It is the 3rd piece on list B. There is a link and a picture below to show you which book you will need if you are unsure.

Remember to purchase the 'Exam pack' edition, as this contains the flute part, Piano part, Scales, Sight reading and Audio tracks for you to practice along with!

https://www.amazon.co.uk/Flute-Exam-2018-2021-ABRSM-Grade/dp/1848497741/ref=sr_1_1?dchild=1&keywords=abrs+flute+exam+pack+grade+1&qid=1588189676&sr=8-1



Where to start!?!?

It can feel like quite a challenge to get going on a new exam piece without any face to face help from your teacher. Hopefully everything you will need will be contained in this worksheet!

Key signature

The very first thing to do is recognise the key signature. The Key signature for this piece is C major. You will have played lots of things in C Major, probably without even realising! Remember, C Major has no sharps or flats in the key signature, so it looks like this;



Time Signature

The time signature of this piece is 4/4.

Here is a link to the piece on YouTube. Why not put it on and clap the pulse along with it, or even have a go walking around the room to the pulse! You should have a loud clap or stomp on beats 1 and 3 of the bar, as they are the strongest beats. Think about it like this;

1, 2, 3, 4, 1, 2, 3, 4, etc.

<https://www.youtube.com/watch?v=7lckwKmNS-8>

Split the piece up!

Don't put pressure on yourself to learn all of the piece in one go! Mark out some suitable sections that you could start with, that won't feel overwhelming.

This is the 1st line of the piece, and the notes and rhythm you see here are quite repetitive.

Make sure you listen carefully to the YouTube video, or Download the free Audio downloads when you get your exam pack, and clap along with the rhythm first, to make sure you get the correct timing.



The image shows a musical staff in 4/4 time, marked 'Brass' and '♩ = 138'. The notation consists of four measures. The first measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The second measure contains a quarter note D5, followed by eighth notes C5, B4, and A4. The third measure contains a quarter note G4, followed by eighth notes A4, B4, and C5. The fourth measure contains a quarter note D5, followed by eighth notes C5, B4, and A4. The composer's name 'Mark Tanner (born 1962)' is written in the top right corner.

Then just like any other piece, I would go through the notes, saying them to yourself and doing the fingers on your flute. This will highlight any finger changes that you may find tricky.

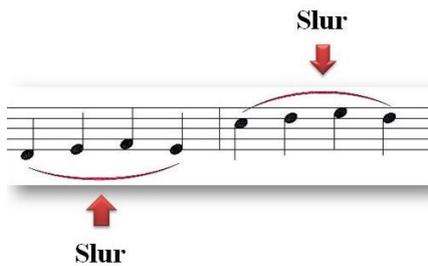
You can then start putting the rhythm and notes together! Make sure you go back and correct any mistakes, and ensure that if there is a certain bar that you find hard, you work on that separately.

Next, identify where the rhythm/notes may be the same. This will make another section of the piece feel familiar to you. For example; in this piece, bars 1 and 2 are exactly the same as bars 5 and 6!

Articulation

There are a few different articulations to pay attention to in this piece, some you will be familiar with, some you may not;

- **Slurred Notes:** Not having a break between notes



- **Staccato-** A note that is played short and sharply detached



- **Accent-** A note that is played with attack at the start, longer than a staccato note.



- **Legato** – A note held for its full time value or slightly more (so make it nice and long, but still in time!)

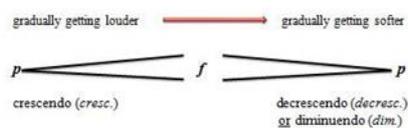


Dynamics

There is a range of dynamics in this piece, just like you will have seen in previous pieces. Below is a table to help you work out any dynamics that you may not be familiar with.

Music Dynamics Chart

<i>ppp</i>	<i>pianississimo</i>	Very, very soft.
<i>pp</i>	<i>pianissimo</i>	Very soft.
<i>p</i>	<i>piano</i>	Soft.
<i>mp</i>	<i>mezzo piano</i>	Moderately soft.
<i>mf</i>	<i>mezzo forte</i>	Moderately loud.
<i>f</i>	<i>forte</i>	Loud.
<i>ff</i>	<i>fortissimo</i>	Very loud.
<i>fff</i>	<i>fortississimo</i>	Very, very loud.



- Don't rush to add your dynamics in straight away, but when you feel confident to do so, follow some of the following steps;
- Play through the first section at the starting dynamic, so for this piece that is *MF*.
- Physically feel what you have to do, to produce this dynamic. It doesn't want to be too loud, or you will have nowhere to go if you reach a louder dynamic.
- You can then start to add in some of the other dynamics, such as the crescendo in bar 7.
- Add the dynamics in one by one, so they become really natural and happen without you thinking about them.

Tempo

Tempo is usually the last thing that you will work on. Getting your piece up to speed for an exam or performance, requires you to feel super confident with all of the other elements of the piece first.

You will probably have a good steady 'practice speed', of around 90 BPM. Make sure that you can play the piece all the way through at this speed, and then you can work through the following tempos. If you have a metronome at home, set it to this speed (remember this piece has 4 beats per bar so needs to be in 4/4!). Listen to the beat and hear how the piece will fit into this faster pulse. You can always have a go at clapping the rhythm along with it. If you do not have a metronome you can download them for free on a smart phone or there are lots of websites you can access which has a free metronome for you to use!

