

# In My Heart



**Composer:** Laura Snowden

**Nationality:** British/French

Guitarist and composer Laura Snowden was born in York to a French mother and English father, and grew up in Cornwall, Devon and Sussex with Celtic folk music. At the age of sixteen she was awarded a scholarship to study at the Yehudi Menuhin School, following a donation from the Rolling Stones. She then went on to study at the Royal College of Music, where she studied with Julian Bream, a hugely important figure in the world of classical guitar. While studying with Bream, she gave two concerts at Wigmore Hall featuring premieres of his recent commissions. This led to international recognition and festival debuts across Europe, China and the US. Her eclectic musical output has ranged from playing on Lorne Balfe's soundtrack for the Marvel film *Black Widow* to recording Lisa Streich's guitar concerto *Augenlider* with the Deutsches Symphonie Orchester.

As a composer, Laura's music has been performed at Royal Albert Hall, Wigmore Hall and Sadlers Wells, commissioned by the Park Lane Group, Birmingham Symphony Hall and International Guitar Foundation, and broadcast on BBC Radio 3, BBC Radio Scotland and Hong Kong Radio 4.

## Performance Notes



To perform this lovely piece, aim for clarity and richness in your tone. While accuracy in the fretting hand is key, the quality of the notes you produce will largely be shaped by your picking-hand technique. For a bold, rich sonority, opt for rest strokes and aim to alternate between your first (*i*) and second (*m*) fingers. With the fretting hand, you can use the 'one finger per fret' rule – but note that the fourth finger is given to the G (bar 3, beat 4), which follows the previous D (beat 3), played with the third finger. You can explore subtle dynamic rises and falls for each four-bar phrase in this piece, giving nuance and shape to your performance. Be sure to observe the *ritardando* (*rit.*) in the penultimate bar, as this subtly underpins the concluding A minor harmony, outlined by the beautiful arpeggio in the accompanying part.

# Lotus Flower

By Helen Sanderson

Delicately ♩ = 90

*i m a i i m*

*i m i m i a i*

*i m i m i a m i m i*

*n.h. XII*  
①  
②

*mp* *mf* *p* *mf* *p* *mf* *p*

# Technical Exercises

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There are three groups of technical exercises at Grade 1:

- Group A: Scales & Double-Stopped Exercise
- Group B: Arpeggios
- Group C: Technical Studies

For groups A and B, the examiner will request a selection of scales and arpeggios to be performed. For group C, you may choose **one** technical study to perform from the three listed in the grade book.

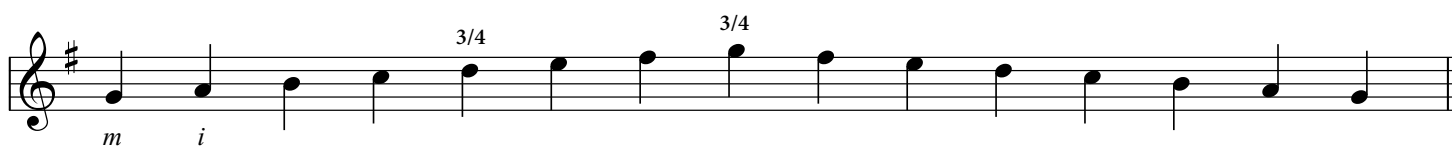
## Group A: Scales & Double-Stopped Exercise

All exercises in Group A must be played:

- Unaccompanied
- Ascending and descending across the number of octaves shown in each example
- At a minimum tempo of  $\text{♩} = 75 \text{ bpm}$

### Major Scales

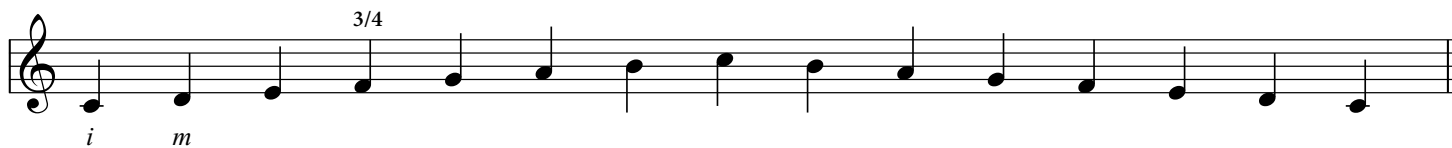
G major, *tirando* or *apoyando* (candidate choice), fingers only



F major, *tirando* or *apoyando* (candidate choice), fingers only



C major, *tirando* or *apoyando* (candidate choice), fingers only



# General Musicianship Questions

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In this part of the exam you will be asked five questions, divided between two topics as detailed below.

## Music Knowledge

At Grade 1 you will be asked three questions based on your choice of a piece of music that you have played in the exam.

The questions will be drawn from the following:

- identify the treble clef
- identify the time signature
- identify rhythm values from the following: semibreve (whole note), minim (half note), crotchet (quarter note) and quaver (8th note) values

You will also be asked one question on chord construction:

- explain the difference between a major and minor chord

## Instrument Knowledge

The examiner will also ask you one question regarding your instrument, drawn from the following:

- identify two of the following parts of your guitar: neck, fretboard, body, tuning-pegs, nut or bridge, sound hole
- identify the pitches of open strings (in standard tuning)