

# Prélude No. 3



**Composer:** Heitor Villa-Lobos (1887–1959)

**Nationality:** Brazilian

**Source:** *Cinq Préludes*, W419 (1940)

'Prélude No. 3' was written in 1940 by Brazilian composer, conductor and multi-instrumentalist Heitor Villa-Lobos. The piece was originally published with the subtitle 'Homenagem a Bach' ('Homage to Bach'), dedicated to the renowned baroque composer who had a great influence on Villa-Lobos' musical development since he first studied cello as a child, and several of his compositions take direct inspiration from Bach's works.

Villa-Lobos started learning music in his childhood, studying cello at the age of 6. He grew up in a time of great social and political change in Brazil, which led to a greater prominence of folk music within Brazilian society. Brazilian folk music became a primary interest of Villa-Lobos', and from the age of 18 he decided to spend several years travelling around South America, exploring the diverse range of folk traditions while playing cello to support himself. When he returned to his home city of Rio de Janeiro, he had developed an in-depth knowledge of musical traditions and cultures throughout Brazil, which greatly influenced his music compositions. Villa-Lobos' distinctive music was known for blending together European classical music with Brazilian folk music, giving his music a recognisable style that continues to be popular with guitarists to this day.

## Performance Notes



The connection with Bach is particularly evident in the descending melodic passages found within the second section of this prelude, which should be played at a steady pace and with expression, using the full palette of dynamic colour as indicated on the score and keeping a keen eye on tempo directions. A relaxed and flexible picking hand will be beneficial throughout the piece, enabling the performer to execute the chords clearly with *p* in-between the ascending passages in the opening bars. The second section is built on a series of descending melodic passages and some *rubato* could be introduced to add shape and direction.

# Ticklin' Toes

By Florence Price

Allegretto ♩ = 72

mf

To Coda ☐

p

f mf

p

f mf

# Technical Exercises

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There are three groups of technical exercises at Grade 7:

- Group A: Scales
- Group B: Arpeggios and Broken Chords
- Group C: Technical Studies

For groups A and B, the examiner will request a selection from each group 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

**All Scales** must be played:

- Unaccompanied
- At a minimum tempo of ♩=144
- Ascending and descending across the number of octaves as shown in each example
- *Tirando* or *apoyando* (examiner choice – candidates must prepare for both technical requirements)
- Fingers only

### Two-octave scales:

Root 6 major and minor scales need to be prepared in the keys of G-B (chromatically)

Root 5 major and minor scales need to be prepared in the keys of C-E (chromatically)

Chromatic scale is played starting on A only

### Three-octave scales:

Need to be prepared in the keys shown only

## Two-Octave Scales

Major scale, root 6th, two octaves (B major shown)



Major scale, root 5th, two octaves (D<sup>b</sup> major shown)



Group C: Technical Studies

In this section, you will need to perform your choice of one of the following three studies below. The examiner will ask you which study you have prepared.

Study 1: Time signature changes

Moderato

III  
I  
IV

l.v. *p*  
*mp*

*p* *i* *m* *i* *p* *i*

*p* *i* *p* *i* *p* *i*

CIII  
V

5  
*p* *p* *i* *a* *m* *i* *a* *i* *p* *p* *i* *m* *i* *m* *i* *p* *i*

⑥

9  
*mp*

IV  
II  
IV

13  
*mf*

17  
*mp*