

WEST AFRICAN SENIOR SCHOOL CERTIFICATE EXAMINATION  
MUSIC

**PREAMBLE AND OBJECTIVES**

Music is an aesthetic art which is valued and appreciated in every society. In West Africa, music permeates the way of life. It is performed on different occasions and during ceremonies connected with such events as birth, puberty, marriage, religious rites and death. The study of music for the West African Students must, therefore, include aspects of both Western (European) and African (Sub-Saharan) music.

The syllabus recognises that there should be the study of the historical, theoretical, creative and practical aspects of music. It will therefore test all these aspects and the candidate's ability to perform, compose, analyse, understand and appreciate music, and also test his potential for the pursuit of a career in Music at a higher level.

The candidates will be expected to:

- (i) perform reasonably well as soloists or in the alternative, demonstrate knowledge of instruments and instrumentation;
- (ii) compose short vocal/instrumental pieces;
- (iii) identify the major characteristics of pieces;
- (iv) know the historical, social and economic factors that have influenced composers, and their contributions to the development of music.

**SCOPE**

Areas to be tested will include

**A. PRACTICALS**

- (i) Aural Tests.
- (ii) Performance Test or Alternative to Performance Test.

**B. THEORY AND COMPOSITION**

- (i) Rudiments of Music.
- (ii) Harmony, Counterpoint and Composition.
- (iii) Form and Analysis.

**C. HISTORY AND LITERATURE OF MUSIC**

- (i) History and Literature of Music.
- (ii) Traditional and Contemporary African Music.
- (iii) Popular African Music and black Music in the Diaspora.

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**EXAMINATION SCHEME**

There will be two papers both of which must be taken.

**PAPER 1:** This will be a practical test consisting of

- (a) Aural Tests (of about 40 minutes duration) (50 marks)
- (b) **EITHER**
  - (i) A performance Test (of about 30 minutes duration)  
(Not available in Nigeria) (50 marks)

**OR**

- (ii) A practical-oriented Theory paper (Alternative to Performance Test) consisting of 5 compulsory questions for 1½ hours (Not available in Ghana) (50 marks)

**PAPER 2:** This will consist of 2 sections:

Section A: 40 multiple-choice questions for 1 hour (40 marks)

Section B: 5 questions on Theory and Composition as well as on History, Literature of Music, of which 3 will be answered for 2½ hours.

Question 1 on theory/Composition (Melody Writing and Harmony) and question 2 on analysis of prescribed set works will be compulsory. (60 marks)

**DETAILED SYLLABUS**

**1. AURAL TESTS**

Candidates will be required to write all seven tests. The Aural Tests will be administered by means of a cassette, a copy of which will be sent to each examination centre on the day of the examination.

(a) **Rhythmic Dictation**

A melody not exceeding 4 bars will be played four times: candidates will be required to write the rhythm on a monotone. Before playing the passage, the examiner will give the time signature and indicate the speed at which the pulse of the music moves. The passage will be in one of three time-signatures : -

$\frac{23}{4}$  or  $\frac{3}{8}$

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(b) **Melody Writing**

Candidates will be required to write from dictation a short melodic passage not exceeding 8 bars, and which may contain elements of African Music.

Before playing the passage, the examiner will indicate the speed at which the pulse of the music moves. Compound times will be restricted to  $\frac{6}{8}$ .

The piece which may be modal or in a major or minor key, will normally begin on the first beat of a bar. If the music is in a major or minor key, the key will be named and tonic chord sounded, followed by the key note. If in a mode, the tonal centre and the mode will be played.

The pulse will be given and the melody will first be played in its entirety. It will then be played twice in sections at short intervals of time, and finally it will be repeated in its entirety.

(c) **Writing the Upper or Lower part of a Two-Part phrase**

A two-part phrase in a major or minor key not exceeding 4 bars will be played. The candidate will be required to write out either the top or the lower part in full. The key and the time-signature will be given and the tonic chord sounded. The passage will be played 4 times. Compound time will be restricted to  $\frac{6}{8}$ .

(d) **Chords**

A passage in a named key containing not more than 8 chords will be played. The candidate will be required to identify chords employed in the progression by using the Roman numerals e.g. Ic, V, vii, etc, or a technical description of each chord, e.g. "dominant, first inversion; sub-dominant, root position" etc. The passage will be played 4 times at a reasonably slow pace. The key will be given and the tonic chord sounded before the passage is played through.

(e) **Cadences**

Candidates will be required to recognize and name any of the following cadences – perfect, imperfect, interrupted, plagal-occurring in a musical example in a major key. After the tonic chord has been sounded, the whole musical sentence will be played through 3 times with due deliberation at short intervals. Only three cadences will be given. These do not necessarily have to be different.

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(f) **Modulations**

Candidates will be required to recognize and name simple changes of key. Three examples will be given, each starting from the same tonic key and containing one modulation only.

Modulations will be limited to the dominant, subdominant, and relative major or minor keys. After the key has been named and the tonic chord sounded, each of the three examples will be played through 3 times. The test will not necessarily contain examples of modulations to three different keys: the same key-change may recur.

(g) **Identification/Description of Themes**

Candidates will be required to identify or describe the characteristics of 3 themes of excerpts taken from selected pieces, at least one of which will be African. Each theme/excerpt will be played three times. Before each passage is played, the examiner will tell candidates exactly what they are expected to do. Questions will be limited to form of theme, principal instrument playing, scale or mode employed and meter.

**NOTES ON THE CONDUCT OF AURAL TEST**

For Centres/Supervisors only.

Schools and centres at whose venues Aural Tests are held must provide a quiet, well-lit room, a good radio/cassette player, and a non-music teacher to assist the Supervisor. The Assistant's role would be to administer the test through the playing of the provided cassette for the examination. The cassette must be played once only.

2. **PERFORMANCE TEST**

(a) **Performance**

Every candidate will offer an instrument or voice for a practical examination (Not available in Nigeria) or otherwise take the written paper – Alternative to Performance Tests. (Not available in Ghana).

Sight-reading will form part of the examination for the Performance Test. A list of set-works for the practical examinations is annexed as appendix. Only works from that list may be selected for the performance test.

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(b) **Musical Instruments**

The current approved instruments for Performance Tests are:

Voice (Soprano, Alto, Tenor, Bass/Baritone), pianoforte, violin, recorder (descant and treble), selected wind instruments:(atenteben, flute, clarinet, saxophone and trumpet).

**NOTES ON THE CONDUCT OF PERFORMANCE TEST**

1. For Centres/Supervisors

- (a) The exact dates of performance tests at individual centres can be arranged only after the entries are completed.
- (b) There may be one or more examiners at the option of the West African Examinations Council. No other person will normally be allowed in the room with the candidates (except an accompanist) during the examination.
- (c) Although examiners, may at their discretion, take less time over the examination of separate candidates, the normal time for the performance test will be about 30 minutes per candidate.
- (d) Schools and Centres at whose premises performance tests are held must provide a quiet, well-lit room, a well-tuned pianoforte, a writing table and chair for the examiner, and someone to act as a steward outside the examination room.

2. For Candidates

- (a) Performing or playing from memory is optional. But candidates performing from memory must bring copies for the examiner's use.
- (b) A technical exercise or study as stipulated on a list of set works will be performed from memory.
- (c) The examiner may, at his discretion, stop the performance of any piece when he has heard enough to assess the candidate.
- (d) Candidates must perform pieces from the approved list, using the instrument for which the pieces were written.
- (e) Each candidate must provide his/her own accompanist (if needed) who may remain in the room only while actually engaged in accompanying. A teacher may act as an accompanist but the examiner will not.
- (f) Each candidate is to provide music stand if they are required.
- (g) Two sight-reading tests in simple time or  $\frac{6}{8}$  will be given.

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3. **ALTERNATIVE TO PERFORMANCE TEST**

Candidates will be required to answer practically-oriented theory questions on Voice, Violin or Guitar (acoustic) Piano, Organ and Recorder or Saxophone or Trumpet.

(a) Voice

- (i) General classification into Soprano, Alto, Tenor, Bass etc.
- (ii) Use of Clefs for voice parts.
- (iii) Range and capability of each voice part.
- (iv) Human physiology as related to singing.
- (v) Singing techniques, exercises and studies.
- (vi) Relationship of the Voice with other musical instruments, such as piano, guitar, orchestra, dance band, etc.
- (vii) Knowledge of works (pieces) for Voices: solo and choral.

(b) Violin or Guitar (acoustic)

- (i) Classification.
- (ii) Range and capabilities of the instruments
- (iii) Parts of the Violins/Guitar and functions.
- (iv) “Up” and “down”, bows, pizzicato, etc. Types of guitar, violin and techniques of playing.
- (v) Exercises and studies.
- (vi) Relationship with other musical instruments.
- (vii) Knowledge of works (pieces) for the Violin or Guitar.

(c) Piano

- (i) Classification and types.
- (ii) Use of G and F Clefs.
- (iii) Range and capabilities of the instrument.
- (iv) Parts of the piano and functions.
- (v) Playing techniques, exercises and studies.
- (vi) Pianistic writing and styles.
- (vii) Relationship with other musical instruments.
- (viii) Knowledge of works (pieces) for the Piano.

(d) Organ

- (i) Classification and types.
- (ii) Use of G and F clefs.
- (iii) Range and capabilities of the instrument.
- (iv) Parts of the Organ.
- (v) Knowledge of Stops and Registration on the various types.

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- (vi) Manuals and Pedals.
  - (vii) Playing techniques, exercises and studies.
  - (viii) Relationship with other musical instruments.
  - (ix) Knowledge of works (pieces) for the Organ.
- (e) Recorder or Saxophone or Trumpet
- (i) Classification
  - (ii) Members of the family:
    - Recorder - Descant, Treble, etc.
    - Saxophone - Soprano, Alto, Tenor and Baritone.
    - Trumpet - B flat, A, D, Cornet, Bugle, etc.
  - (iii) Range and capabilities of family members of the instruments.
  - (iv) Parts of the instrument.
  - (v) Playing techniques, exercises and studies.
  - (vi) Relationship with other musical instruments – transposition etc.
  - (vii) Knowledge of works (pieces) for the instrument.

4. **THEORY AND COMPOSITION**

- (a) Rudiments of music
- 1. Scales:
    - (i) Diatonic
    - (ii) Chromatic
  - 2. Modes:
    - (i) Pentatonic (5-tone) (as are observable)
    - (ii) Hexatonic (6-tone) (in traditional )
    - (iii) Heptatonic (7-tone) (African folk )  
(tones. )
  - 3. Cycle of keys.
  - 4. Intervals:
    - (i) Diatonic
    - (ii) Chromatic.
  - 5. Transposition, including writing for transposing instruments, knowledge of C Clef.
  - 6. Time-Signatures: Simple and Compound.
  - 7. Musical terms, Signs, ornaments and abbreviations.
- (b) Elementary Harmony and Counterpoint
- (1) Triads:
    - (i) Primary - I, IV, V and their inversions.
    - (ii) Secondary- i, iii, vi and their inversions.
    - (iii) Chord vii and its inversions.
    - (iv) Dominant 7<sup>th</sup> chord and its inversions.

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(2) Chord Progressions

- (i) Cadences (a) of finality: Perfect (V – 1); Plagal (IV – I),  
(b) of non-finality: Interrupted (V – vi);  
Imperfect (I-V), (ii – V).

- (ii) Other basic chord progressions:

Use of primary, secondary, diminished triads in harmonising a given melody.



- (iv) The use of non-harmonic tones:

- (a) passing (accented and unaccented)  
(b) auxiliary or neighbouring tones;  
(c) anticipation.

(3) Modulations – from a given key to its closely related key.

Keys:

- (i) Dominant;  
(ii) Sub-dominant;  
(iii) Relative major or minor.

(4) Two-part free Counterpoint – adding a part above or below a given melody.

(5) Four-part Harmony

(c) **COMPOSITION**

- (1) Continuing a melody, the opening of which is given, in either a major or minor key, of not less than 12 bars and not more than 16 bars in all, modulating to at least one specified related key.
- (2) Setting a given text in English to music.



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(d) **FORM AND ANALYSIS**

- (1) Simple forms, e.g. binary, ternary, rondo, etc.
- (2) Extended forms e.g. overture, oratorio, opera, cantata, suite, sonata, symphony, concerto, etc.
- (3) Form in traditional African music, e.g. the various forms of antiphony (Call and Response, Cantor/Chorus, Call and Refrain) Repetitive (Cyclic) forms, etc:
- (4) Form in contemporary African art music – with emphasis on compositional techniques, e.g. use of melody, rhythm, harmony, instrumentation, through – composed pieces, etc.
- (5) Prepared set-works recommended for each year.

The underlisted set - works (Western or African) to be chosen by the candidate from the list for each year, will be studied for a question in paper 2, Section B.

Year	Work	Composers
2008	(a) Sonatina in C (First and Second Movement) Op. 36 No. 1 or (b) Ojo Maa Ro	M. Clementi  Ayo Bankole
2009	(a) Dead March in ‘Saul’ or (b) Choba Nwa-mem (Igbo folksong)	G.F. Handel  Arr. Elsa Toffolon And Meki Nzewi
2010	(a) Gavotte and Musette  Or (from Third English Suite)  (b) Saasa Kroma (Ghanaian folksong)	J.S. Bach  Arr. James A. Yankee
2011	(a) Ballade in C minor Op 100. No. 15  Or  (b) Idegbeani (Igbo folksong) For Vice and Piano	Burgmuller, J.F.  Adam Fiberesima
2012	(a) Praeludium  Or  (b) Yo Yama o (Ijaw foiksong)	James Hook  Arr. Sam. Ojukwu.

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**HISTORY AND LITERATURE**

General historical backgrounds, works and contributions made by composers as outlined below. Only a general (non-specialist) knowledge of the composers, periods, works and forms will be expected.

(1) **Western Composers**

- (i) Palestrina, Purcell, Bach, Handel, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, Chopin, Tchaikovsky and Wagner.
- (ii) The following forms, as associated with all the above composers, should also be studied: Masses, Keyboard Music, Concerto Grosso, Oratorio, Opera, Sonata, Symphony, Chamber Music, Concerto and Nationalism in music.

(2) (i) Contemporary Nigerian Art Music Composers:

T.K.E. Phillips, Fela Sowande, Ayo Bankole, W.W.C. Echezona, Adam Fiberesima, Dayo Dedeke, Akin Euba, Sam Akpabot, Harcourt Whyte, Laz Ekwueme, Okechukwu Ndubuisi, Sam Ojukwu.

(ii) Contemporary Ghanaian Art Music Composers:

Ephraim Amu, Otto Boateng, Pappoe-Thompson, N.Z. Nayo, M.K. Amissah, Kenn Kafui, J.H. K. Nketia, R.K. Ndo, A.A. Mensah, Geoffrey Boateng, James Yankey, J.M.T. Dosso, A. Adu-Safo.

(3) (i) Traditional Nigerian Musicians:

Ezigbo Obiligbo, Dan Maraya, Haruna Ishola, Ayinla Omowura, Hubert Ogunde, Israel Nwoba, Mamman Shata, Sikiru Ayinde Barrister, etc.

(ii) Traditional Ghanaian Musicians:

Vinoko Akpalu, Daniel Amponsah (Koo Nimo), Efua Basa, Kwaa Mensah.

(4) (i) Nigerian Highlife Musicians:

Victor Olaiya, Celestine Ukwu, Inyang Henshaw, Zeal Onyia, Roy Chicago, Rex Jim Lawson, Bobby Benson, Stephen Osita Osadebey, Eddie Okonta, Adeolu Akinsanya.

(ii) Ghanaian Highlife Musicians:

E.T. Mensah, Kwabena Onyina, Jerry Hansen, Kakiku, E.K. Nyame, Nana Ampadu, C.K. Mann, Pozo Hayes, etc.

(Candidates should note that alternative questions will be set on topics under (2) – (4) above to suit their respective nationalities).

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- (5) **Black Music in the Diaspora**  
The music of such exponents as Louis Armstrong, James Brown, Diana Ross, Duke Ellington, Charly Parker, John Coletraine, Aretha Franklin, Lord Kitchener, Mighty Sparrow, Jimmy Cliff, Bob Marley, Michael Jackson, Hugh Masakela, Mirian Makeba, Fela Anikulapo-Kuti, Sonny Okosun and such forms as Spiritual, Jazz, Blues, Gospel, Soul, Calypso, Reggae and Afrobeat.

Questions may also be asked on current and very widely known musicians of black origin.

(6) **TRADITIONAL AND CONTEMPORARY AFRICAN MUSIC**

- (i) The role of music in traditional African Society
- (ii) Musical Instruments: (a) names and description  
(b) classification  
(c) function – musical and non-musical.
- (i) General Characteristics:
- (a) Scales/Modes.
- (b) Rhythm – metrical and non-metrical, cross rhythm, hemiola, syncopation, polyrhythm.
- (c) Polyphony.
- (d) Form – antiphony, strophic, through – composed etc.
- (e) Vocal styles – recitative song mode, yodelling, ululation, holler, nasalisation.
- (f) Texture – monophonic, homophonic, polyphonic.
- (g) Instrumentation.
- (ii) Categories and types:
- (a) Dirges.
- (b) Cradle songs/lullabies.
- (c) Ritual songs.
- (d) Folk songs.
- (e) Satirical songs.
- (f) Other types of traditional vocal genres. eg. Praise songs etc.
- (iii) Relationship of music to other arts e.g. dance, drama, festival etc.

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- Simpson Kenneth: Let's Sing Novello, Novello and Company Limited, 1970.
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Basic Music Knowledge – Longman.  
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## APPENDIX

**INFORMATION AND GUIDELINES ON THE LIST OF STUDIES  
PIECES AND OTHER TECHNICAL EXERCISES FOR THE  
PERFORMANCE TEST (PAPER IB UNDER PRACTICALS)  
(NOT TESTABLE IN NIGERIA)**

### INTRODUCTION

The separate lists embodying the requirements for the performance tests; technical exercises, scales, arpeggios, are published here along with the pieces for the musical instruments that are testable at the moment. The instruments are Voice, Soprano, Alto, Tenor, Baritone/Bass Pianoforte, Violin, Recorder (Descant and treble), selected wind - instruments (atenteben, flute, clarinet, trumpet and saxophone). Other musical instruments can be added later.

The present lists are subject to review from time to time depending on availability of new pieces and fresh works for musical instruments that have not yet had approved works for testing.

### PERFORMANCE TESTS

- (a) Candidates may use any edition of music, except where a particular arrangement or transcription is specified. Candidates and teachers are reminded that the Copyright Act does not permit the making or use of photocopies of copyright works.
- (b) Where no metronome or expression marks are indicated in the music, candidates should use their discretion to achieve a musical performance. Candidates may also use their discretion regarding suggested metronome marks (which need not be strictly observed), fingering, bowing and phrasing, and the interpretation of ornaments, provided that any alternative rendering is appropriate to the style of the music.
- (c) Discretion should be used in choosing works from different lists, i.e. A and B so as to display variety and contrast of style and mood.

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**VOICE**

Schedule of Marks	
Technical Exercises etc.	10
One piece from list A	15
One piece from list B	15
Singing at sight	<u>10</u>
	<u>50</u>

- (a) Candidates should note that purity of vowels and tone production, breath control, flexibility, intonation, articulation, diction, presentation and memory will be taken into account in the marking.
- (b) All songs must be sung from memory.
- (c) Candidates must provide their own accompanist who may remain in the room whilst actually engaged in accompanying. A teacher may act as an accompanist but the examiner will not. The candidate should bring a copy of each of the chosen songs for the examiner's use.
- (d) The test of singing at sight will not be accompanied. It may be sung on any of the syllables, ah, oh etc, or in tonic solfa.
- (e) The chord and the key-note will first be sounded for the candidate before each sight-singing test. If in a mode, the tonic centre and the notes of the mode will first be played.

**Technical Exercises**

Each of the following exercises could be sung to any of the syllables **ah oh, oo** or in tonic solfa, legato or staccato as requested by the examiner.

For Technical Exercise Soprano and Tenor will sing in C major, Alto and Bass in A flat major.



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**Soprano/Tenor**

Two songs to be sung from memory; one chosen by the candidate from each of the lists A and B.

**List A**

- |     |   |   |             |
|-----|---|---|-------------|
| (1) | Come, let us all this day   | - | J. S. Bach  |
| (2) | Angels, ever bright and fair<br>(from Oratorio 'Theodora')<br>Recitative Aria | - | G.F. Handel |
| (3) | If with all hearts  | - | Mendelssohn |

**List B**

- |     |                      |   |                |
|-----|----------------------|---|----------------|
| (1) | Oguaa Aban           | - | A.A. Mensah    |
| (2) | Maye Dzea Mobotum    | - | Entsuah Mensah |
| (3) | Akwaabadwom          | - | E. Amu         |
| (4) | Nofe Nyuina Wodea do | - | M. Q. Adjahoe  |

**Contralto/Baritone (Alto/Bass)**

Two songs to be sung from memory; one chosen by the candidate from each of the list A and B.

**List A**

- |     |   |   |             |
|-----|---|---|-------------|
| (1) | Where'er you walk<br>(From Opera Semele') | - | G.F. Handel |
| (2) | The Sailor's Song                         | - | J.F. Haydn  |
| (3) | O Rest in the Lord<br>(From Elijah)       | - | Mendelssohn |
| (4) | To Music                                  | - | F. Schubert |
| (5) | 'Whither'<br>(From the Maid of the Mill)  | - | F. Schubert |

**List B**

- |     |              |   |              |
|-----|--------------|---|--------------|
| (1) | Wo he te sen | - | J.H. Nketia  |
| (2) | Wonya amane  | - | J.H. Nketia  |
| (3) | Mawue naa'me | - | E. Amu       |
| (4) | Nyebaa Minoo | - | E.N.A. Adjei |

Singing at sight; two short tests in a major, minor or modal key. One of the tests will be on African rhythm.



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TECHNICAL EXERCISE 1

ALTO/BASS

*Allegretto*

Musical score for Technical Exercise 1, Alto/Bass part, *Allegretto* tempo. The score consists of four staves of music in 4/4 time, key of B-flat major. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The music is written in a single melodic line with a long slur over the first two staves. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, 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G-272, F-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F-291, E-291, D-291, C-291, Bb-292, A-292, G-292, F-292, E-292, D-292, C-292, Bb-293, A-293, G-293, F-293, E-293, D-293, C-293, Bb-294, A-294, G-294, F-294, E-294, D-294, C-294, Bb-295, A-295, G-295, F-295, E-295, D-295, C-295, Bb

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**2. VIOLIN**

Two pieces to be played; one chosen by the candidate from each of List A and B.

**Schedule of Marks.**

Scale and Arpeggios	10	marks
One piece from List A	15	marks
One piece from List B	15	marks
Playing at sight	10	marks
-----		
	50	marks
-----		

- a) The teacher or accompanist may help to tune the instrument before the examination begins. The teacher may act as accompanist. The examiner will not accompany any candidate.
- b) Candidates should provide themselves with music stands or stools if they require them.
- c) Intonation, production and quality of tones, bowing and finger action, and position will be taken into account in the marking of pieces and studies, scales and arpeggios. Candidates are not compelled to adhere to the fingering and bowing marks indicated in the edition: any practical fingering and bowing will be accepted.
- d) The test of playing at sight will be given without accompaniment.

**SCALES**

C, D, E, F, Majors and Minors (two octaves)

(i) Scales - Separate bows



slurred bowing



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**(ii) ARPEGGIOS**

separate

slurred

Two pieces to be played; one chosen by the candidates from each of the Lists A and B.

**List A**

- (1) Handel Largo from the Opera Xerxes
- (2) J. S. Bach Sarabande in D (from suite for C. H. Lloyd)
- (3) Mozart Sonatina (arr. Waldenme Woehl)

**List B**

- (1) A. A. Mensah Beach Fantasy
- (2) N. Z. Nayo Forum Special 1<sup>st</sup> Movement
- (3) N. Z. Nayo Overture Reconciliation

**Piano**

**Schedule of Marks.**

Scales, Broken Chords/ Arpeggios	10	marks
One piece from List A	15	marks
One piece from List B	15	marks
Playing at Sight	10	marks
-----		
TOTAL	=	50 marks
-----		

- (a) The examiners, in marking, will pay attention not only to accuracy of notes and time, but also other things inherent in good performance. For example, quality of touch, variety of graduation of tones, choice of tempo, observance of marks of expression, rhythm, phrasing and accent and the use of practical fingering.
- (b) Scales, arpeggios and broken chords should be played from memory; ascending and descending throughout the prescribed compass, at an appropriate pace, consistent with accuracy and distinctiveness, and without undue accentuation.

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**Scales and Arpeggios (from memory)**

Scales; major and minor (melodic or harmonic at candidate's choice): hands together in similar motion, one octave apart, in keys employing not more than 4 sharps or flats (three octaves). In contrary motion with both hands beginning and ending on the key-note (unison), in the major keys of D, A, E and E flat (two octaves). CHROMATIC SCALES: hands together in similar motion, one octave apart, beginning of any note named by the examiner (three-octaves).

ARPEGGIOS : the major and minor common chords in keys employing not more than 4 sharps or flats in root position only, with hands together in similar motion, an octave apart (two octaves).

**PIANO**

**List A**

- Bach - any one of the Two-Part Inventions  
Haydn - Sonata in C, last movement  
or  
Sonata in E, first movement  
Tchailovsky - Reverie Easy classics to moderns

**List B**

- Kafui - A successful Day  
Kafui - Nos. 3 and 4 from Six Easy African Pieces for piano.  
Kofie - Akan Fughetta  
Boateng - Legon Chimes



**Descant recorder**

**Technical Exercises**

- (1) The scale of C major: 2 octaves, ascending and descending
- (2) The major scales of D, F, G and B, one octave, ascending and descending
- (3) The minor scales of E, A and D.
- (4) Arpeggios – one octave of each of the above keys.

**List A**

- (1) Handel: arr. Amorelle Inanga – Sonata VIII
- (3) Matheson: arr. Logie Wright – Jig from suite for 3 Descant Recorders – Top Part Only
- (3) Norman Gilbert arr. Akwaa – Harrison – A Frame went trotting.

**List B**

- Nketia – Nantsele  
Ajibola arr. Awaa – Harrison – “E gb’ohun didun soke” from Yoruba Songs

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**WIND INSTRUMENTS**

**Schedule of Marks.**

Technical exercises	10 marks
One piece from List A	15 marks
One piece from List B	15 marks
Playing at Sight	<u>10 marks</u>
	<u>50 marks</u>

**Available instruments**

The following wind instruments are offerable for performance Test:

- A. attenteben
- B. flute
- C. trumpet
- D. saxophone
- E. clarinet

**TECHNICAL EXERCISES**

The technical exercises are for all wind instruments. Candidates will be required to play in keys of their own choice, legato or staccato as requested by the examiner.

**TECHNICAL EXERCISE 1**

*Allegreto Giocoso*

The musical notation for Technical Exercise 1 consists of three staves of music in treble clef with a common time signature. The first staff contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff contains a sequence of eighth notes: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The third staff contains a sequence of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1.

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TECHNICAL EXERCISE 2

*Larghetto*

Two pieces to be played; one chosen by the candidate from each of Lists A and B.

**A. ATTENTEBEN**

**List A**



- (2) J.H. Nketia - Prelude in C
- (3) C.W.K. Mereku arranged

**List B**

- (1) E. Amu - Kofi S'rantee
- (2) J.H. Nketia - Quartet Melody Arr. For Atenteben & Piano  
from Quartet No. 1) by C.W.K. Mereku
- (3) A.A. Mensah - Da Tuu

**B. FLUTE**

**List A**

- (1) J. Haydn - Allegretto
- (2) L.V. Beethoven - Bagatelle
- (3) P. Tchaikovsky - Reverie

**List B**

- (1) E. Amu - Kofi S'rantee
- (2) J.H. Nketia - Quartet Melody Arr for attenteben & Piano  
(from Quartet No. 1) by C.W.K. Mereku
- (3) A. A. Mensah - Da Tuu

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**C. TRUMPET**

**List A**

- |     |          |   |   |
|-----|----------|---|---|
| (1) | Handel   | - | March<br>(from overture to the Occasion Oratorio) |
| (2) | Handel   | - | That God is Great<br>(from the Chandos Anthem)    |
| (3) | J. Haydn | - | Trumpet Concerto (2 <sup>nd</sup> Movement)       |

**List B**

- |     |              |   |   |
|-----|--------------|---|---|
| (1) | E. Amu       | - | Kofie S'rantee  |
| (2) | J.H. Nketia  | - | Quartet Melody Arr by C.W.K. Mereku<br>(from Quartet No. 1) |
| (3) | A. A. Mensah | - | Da Tuu  |

**D. SAXOPHONE (Transposition allowed to suit the type of instrument).**

**List A**

- |     |                |   |   |
|-----|----------------|---|---|
| (1) | J.S. Bach      | - | Bist du bei mir – Pg. 22                              |
| (2) | J.S. Bach      | - | Sicilienne<br>(from Sonata No. 2 in E flat for flute) |
| (3) | P. Tchaikovsky | - | Chanson triste<br>(Op. 40. No. 2)                     |

**List B**

- |     |              |   |   |
|-----|--------------|---|---|
| (1) | E. Amu       | - | Kofi S'rantee   |
| (2) | J.H. Nketia  | - | Quartet Melody Arr by C.W.K. Mereku<br>(from Quartet No. 1) |
| (3) | A. A. Mensah | - | Da Tuu  |

**E. CLARINET IN B FLAT**

**List A**

- |     |                  |   |   |
|-----|------------------|---|---|
| (1) | Mozart           | - | Sonatina in C   |
| (2) | A. Gretchaninoff | - | Une Journee Grise   |
| (3) | J. Haydn         | - | Minuet and Trio (arranged from clarinet and<br>Piano from "first Classics for the clarinet")<br>(No. 9) |

**List B**

- |     |             |   |  |
|-----|-------------|---|--|
| (1) | E. Amu      | - | Kofi S'rantee                            |
| (2) | J.H. Nketia | - | Quartet Melody Arranged by C.W.K. Mereku |
| (3) | C.K. Adom   | - | Good Luck                                |