

PRSSV Institute of Performing Arts and Heritage

World Music and Dance Examinations Syllabuses – Steel Pan



PRSSV – Institute of Performing Arts and Heritage

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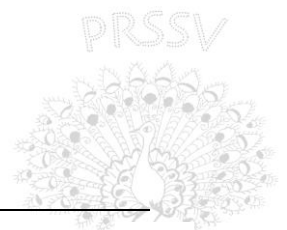
**INVESTORS
IN PEOPLE**

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PRSSV Institute of Performing Arts and Heritage

PRSSV is the leading examination board concerned with the support and the promotion of World Music and Dance and it has over 25 years of experience in providing graded examinations. Currently, the subjects provided are Indian classical music (both Carnatic and Hindustani subjects) and Steel Pan. The organisation is committed to expanding its provision for World Music and Dance as a part of its development process and is currently working on the syllabuses for Folk Dance, Dholak, Bouzouki and Djembe.

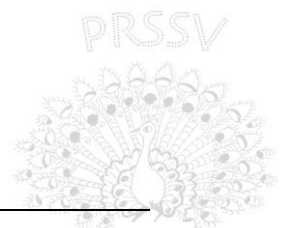
The suite of qualifications that PRSSV offers in World Music and Dance Performance include graded qualifications taking a candidate from beginner to advanced level, with performance and teaching qualifications up to Diploma Level. Also, PRSSV provides accredited qualifications in Heritage Skills including oral history, exhibition development, digitisation and care of collections.

All students who appear for these examinations will have studied in a unitised programme accredited by OCN Credit4Learning. This accreditation is evidence that PRSSV examinations are audited to the same standard, quality and expectations as for example a GCSE, an A Level or in Higher Education and are therefore recognised internationally.

Anyone interested in appearing for these examinations or teachers wishing to register their students for these examinations can contact the PRSSV office for further information.

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NB: Syllabuses for Hindustani subjects and for Carnatic subjects are available from the examinations office.



~ Examination Details ~

A: Timings and Marks

~ Practical Exam ~

~ Theory Exam ~

<i>Level</i>	<i>Grade</i>	<i>Time & weightage</i>		<i>Time & weightage</i>	
Entry	Initial	8 minutes	N/A	N/A	
Level 1	1	10 minutes	100%	-	-
	2	12 minutes	100%	-	-
	3	15 minutes	85%	30 minutes	15%
Level 2	4	18 minutes	80%	60 minutes	20%
	5	21 minutes	80%	90 minutes	20%
Level 3	6	25 minutes	80%	2 Hours	20%
	7	30 minutes	80%	2 Hours	20%
	8	40 minutes	75%	Paper A and Paper B: 2 hours each	25%

Distinction 85-100 Marks

Pass 50-69 Marks

Merit 70-84 Marks

Fail 0-49 Marks

PASS MARKS

In Grade 3 and Grade 4, candidates must score 50% in the practical examination as well as 50% in the Theory (written) examination to achieve a Pass.

From Grade 5 onwards, candidates must score 50% in the practical examination as well as 50% in each section of the Theory (written) examination to achieve a Pass.

For the details of Level 4 Certificate and Level 5 Diploma qualifications in performance and teaching, please contact the examinations office.



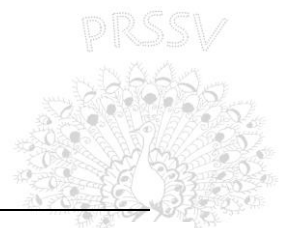
~ Important Notes ~

This syllabus has been written for the Tenor Pan. The same content will be available for the Double Second pan in the very near future. If there is demand, this work will be extended to cover other instruments of the Pan family.

Note for practical examinations: All scales and pieces should be played from memory. Notation for pieces is available from the board, as is a CD demonstrating the pieces for those learning aurally. A grade CD that demonstrates the strumming exercise for grades 1 – 5 will be provided upon registration.

Note for theory examinations: A separate written test, which includes multiple choice, true or false, diagram, notation, definitions, comparison etc. on all topics covered in the practical and theory prescribed syllabuses will be set for Grade 3 upwards. Candidates will be expected to have an understanding of the information required for all earlier examinations.

PLEASE NOTE: The term ‘prescribed syllabuses’ refers to the syllabuses of the Grade that the candidate is appearing in plus the syllabuses of all previous grades.



~ Steel Pan ~

- Entry Level - Grade Initial
- Foundation Level 1 - Grades 1, 2 and 3
- Intermediate Level 2 - Grades 4 and 5
- Advance Level 3 - Grades 6, 7 and 8

NB: It is the candidate's responsibility to read the examinations details, important notes etc. to ensure that they comply with the rules of the examinations.



**GRADE – Initial
TENOR PAN**

1. Scales and Chords from memory

Scales (in the following keys):	Staccato (notes to alternate between both hands): F and D major; one octave, F and D minor; 5 notes; ascending and descending.
Single chords	the tonic chord D major and D minor to be played in root position 3 notes thus: D F# A: or D F A: as requested by the examiner.
Strumming:	With two sticks (two notes) on the first beat of the bar. Sequence to be prepared as follows: C, (CE) A minor, (AC) D minor (DF) and G, (GB) as played on the recording. (This may be rehearsed with students preparing for later exams)

2. Pieces

3 pieces to be chosen from the Lists A and B (at least one from each list):

List A: Music from the Caribbean:

Brown Gal in the Ring	Caribbean Folk Tune: arr David Griffiths
Mango	Caribbean Folk Tune: arr David Griffiths
Kumbaya	Traditional

List B: Music from the European tradition

Ode to Joy	Beethoven
Jingle Bells	
The Moldau	Smetana

3. Sight-reading

Letter notation using stepwise motion and single note values, maximum 5 different note names, starting and finishing on D.

4. Aural

- Rhythm: Clap the first beat in the bar whilst the examiner is playing, 2 or 3 beats.
- Pitch: Identify whether a chord, played by the examiner is root position or 1st inversion (the tonic of the chord will be played by the examiner first).
- Sing back two related notes played by the examiner.
- Style: Recognise when the examiner is playing faster/slower; louder/ softer; one note/ two notes.
- Styles covered include: March; Calypso.

5. Viva

(Relevant information will be provided for teachers)

- Pieces: student will be asked questions about the pieces they have chosen (This will include questions about speed and where the piece comes from.
- The instruments: Be able to answer questions about what the pans and sticks are made of.
- History: knowledge of where pans originated and be able to say what kind of music they can play.
- Cultural Development: Know where the Caribbean is.
- Participants and their music: knowledge of a famous calypsonian of the past.



**GRADE – 1
TENOR PAN**

1. Scales and Chords from memory (mm 104)

Scales (in the following keys):	Staccato (notes to alternate between both hands): C and D major; C and D minor: one octave; ascending and descending.
Extended broken chord	The tonic chord of the above scales to be played in root or 1st position 4 notes thus: C E G C' or E G C E': the position as requested by the examiner.
Strumming:	The strum for grade 1, as learned from the CD, with two sticks (two notes) to the notes of the following chords, the examiner playing (or clapping) the beat - 8 bars long. Sequence to be prepared: C, A minor, D minor and G, as played on the recording.

2. Pieces (to be played from memory)

3 pieces to be chosen from the Lists A and B (at least one from each list):

List A: Music from the Caribbean

Brown Skin Girl	from Caribbean Folk Medley:	arr Robert Thompson
Mango	from Caribbean Folk Medley:	arr Robert Thompson
Miss Marian		Traditional

List B: Music from the European tradition

Surprise Symphony	Haydn
Largo, from 'New World Symphony'	Dvorak
Theme from Finlandia	Sibelius
Amazing Grace	'New Britain' folk tune

3. Sight-reading

Combined notation using stepwise motion and very simple basic note values.

4. Aural

- Rhythm: recognise how many beats in the bar examiner is playing, 2 or 3 beat. Clap back simple rhythmic phrase (two bar simple rhythms)
- Pitch: Identify whether a chord, played by the examiner is root position or 1st inversion (the tonic of the chord will be played by the examiner first).
- Sing back simple phrase (two bars – stepwise simple rhythms)
- Style: recognise when the examiner is playing faster/slower; louder/ softer; one note/ two notes; rolled/ short notes. Styles covered include: Waltz; March; Calypso

5. Viva

Candidates will be asked questions on the following:

- Pieces: basic information including theory (e.g. about note values) and on composers etc.
- The instruments: the care of pans and sticks.
- History: the early history of pan. (Country of origin; simple knowledge of Tamboo Bamboo, and why oil drums were first used).
- Cultural Development: how pan is taught traditionally; music played on steel pan originally.
- Participants and their music: knowledge of a famous calypsonian of the past; famous steel band of the past.



**GRADE – 2
TENOR PAN**

This Grade includes the Aural and Viva of Grade 1's prescribed syllabus.

1. Scales and Chords from memory (mm 120, for staccato, 60 for rolling)

Scales (in the following keys): One octave, ascending and descending staccato: E, Eb and F major; E minor: and rolling; C and D major; C and D minor. Ascending and descending two octaves staccato only: C and D major and C and D minor Scales that extend to more than one octave should be played rhythmically in groups of 4.

Extended broken chord The tonic chord of the above scales to be played in root, 1st position or 2nd position 4 notes thus: C E G C': or E G C E': or G C E G': the position as requested by the examiner. C dominant seventh: one octave, ascending and descending, staccato.

Strumming: The strum for Grade 2, as learned from the CD- with two sticks (two notes) to the notes of the following chords; the examiner playing (or clapping) the beat - 8 bars long. Sequence to be prepared: C, A minor, D minor and G.

2. Pieces (to be played from memory)

3 pieces to be chosen from the Lists A and B (at least one from each list):

List A: Music from the Caribbean:

Brown Girl in the Ring	Traditional
Tinga Layo	Caribbean folk song
Water Come a Me Eye	Trinidadian Folk Song

List B: Music from the European tradition

Scarborough Fair	English Folk Melody
House of the Rising Sun	English Folk Melody
Trepak (from Nutcracker Suite)	Tchaikovsky

3. Sight-reading

Combined notation including leaps of a third and adding shorter note values

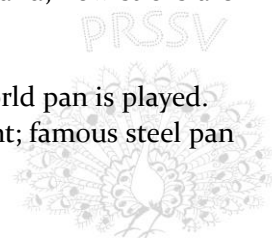
4. Aural

- Rhythm: recognise how many beats in the bar examiner is playing, 2, 3 or 4 beats. Clap back simple rhythmic phrase (two - bar including shorter note values).
- Pitch: Sing back simple phrase (two bar – stepwise and including leaps of a third etc. simple rhythms. Identify whether a broken chord, played by the examiner is Root position, 1st inversion, 2nd inversion (the tonic, i.e. 'home note' of the chord will be played first).
- Style: recognise when the examiner is playing faster/slower; louder/ softer; one note/ two notes; rolled/ short notes. Styles to be covered include: Waltz; March; Calypso; Lullaby.

5. Viva

Candidates will be asked questions on the following:

- Pieces: basic information including theory and details about composers etc.
- Instruments: names and descriptions of pans and their roles within a steel band; how sticks are made.
- History: materials used today in pan making.
- Cultural Development: range of music played nowadays; where else in the world pan is played.
- Participants and their music: knowledge of famous calypsonian of the present; famous steel pan band of the present.



GRADE – 3
TENOR PAN

This Grade includes Aural and Viva of Grades 1 and 2's prescribed syllabuses.

1. Scales and Chords from memory (mm: 138 for staccato, 60 for rolling)

Scales (in the following keys): One octave, ascending and descending staccato: G and Ab major and G and A minor: and rolling; E, Eb and F major; E minor. Ascending and descending two octaves staccato only; Eb and E major and E minor: eleven notes F major.

Extended broken chord In above keys; one octave ascending and descending in root position, 1st or 2nd inversion: 4 notes thus: F, A, C, F', A, C, F', A': or C, F, A, C' as requested by examiner. Bb dominant seventh: one octave, staccato.

Strumming: The strum for Grade 3, as learned from the CD- with two sticks (two notes) to the following chords; the examiner playing (or clapping) the beat – 8 bars long. Sequence to be prepared: F, D minor, G minor and C.

2. Pieces (to be played from memory)

3 pieces to be chosen from List A) and List B) at least one from each list:

List A: Music from the Caribbean:

Rhythmic Study in F

Banyan Tree

Mastifay

Robert Thompson

Caribbean waltz/mento

Trinidadian Calypso

List B: Music from the European tradition

Lullaby

Greensleeves

March Slav

Brahms

English traditional

Tchaikovsky

3. Sight-Reading

Combined notation including leaps of the chord and dotted rhythms (simple 6/8)

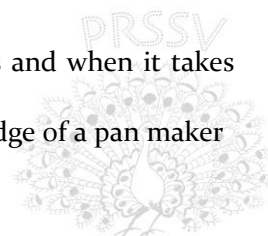
4. Aural

- Rhythm: recognise how many beats in the bar examiner is playing, 2, 3, 4 beats or compound time 6/8; Clap back phrase with dotted rhythms and including strumming patterns from grades 1 & 2
- Pitch: Sing back more complex phrases; play back simple phrases on pan (step wise motion, the starting note having been named); Identify whether an arpeggio played by the examiner is Root position or 1st inversion, (the tonic, i.e. 'home note' of the chord will be played first)
- Style: Recognise when the examiner is playing faster/slower; louder/ softer; one note/ two notes; rolled/ short notes. Styles to be covered include: Waltz; March; Calypso; Lullaby; Call and Response

Theory

Candidates will be asked questions on the following:

- Pieces: basic information including theory and details about composers etc.
- Instruments: basic knowledge of how made and tuned
- History: improvements made in pan construction
- Cultural Development: the history of Carnival in Trinidad; what Carnival is and when it takes place
- Participants and their music: introduction to 'Calypso'; early calypso; knowledge of a pan maker



GRADE – 4
TENOR PAN

This Grade includes Aural and Viva of Level 1's (Grade Initial, 1, 2 and 3) prescribed syllabus.

1. **Scales and Chords** from memory (mm: 152 for staccato, 66 for rolling)

Scales (in the following keys): One octave, ascending and descending staccato: Bb and A major; F# and F minor; and rolling; G and Ab major, G and A minor. Ascending and descending two octaves staccato; C major and D minor: eleven notes G and Ab major, G and A minor. Chromatic Scale (C: C#: D: D#: E: E# etc) one octave ascending and descending. To avoid 'cross over' of hands, chromatic scales should be played with each hand using one side of the pan only.

Extended broken chord In above keys; one octave ascending and descending in root, 1st or 2nd inversion; F dominant seventh: one octave, staccato.

Strumming: The strum for Grade 4, as learned from the CD- with two sticks (two notes) to the notes of the following chords, the examiner playing (or clapping) the beat – 8 bars long. Sequence to be prepared: G, E minor, A minor and D.

2. **Pieces** (to be played from memory)

3pieces to be chosen from List A) and List B) at least one from each list:

List A: Music from the Caribbean:

Day Oh	Jamaican 'Call and Response'
Linstead Market	Jamaican Folk Song
Calypso in Sequence	Robert Thompson

List B: Music from the European tradition

Arabesque	Burgmuller
Kerry Dance	Irish Traditional
Funeral March of a Marionette	Gounod

3. **Sight-reading**

Passage using combined notation and a simple one without note names.

4. **Aural**

- Rhythm: recognise how many beats in the bar examiner is playing, 2, 3, 4 beats or compound time 6/8. Improvise simple phrase in answer to phrase played by examiner. Clap back phrase, the rhythmic pattern now to include strumming and calypso rhythms.
- Pitch: Sing back phrase, increasing in complexity: play back phrase including thirds in the melody (the starting note having been named). Identify whether an arpeggio played by the examiner is Root position, 1st inversion, 2nd inversion (the tonic, i.e. 'home note' of the chord will be played first).
- Style: In addition to areas covered in earlier grades, students should now recognise if the music played by the examiner is in the major or the minor mode. Styles to be covered include: Waltz; March; Calypso; Lullaby; Call and Response; Mento.

5. **Theory**

Candidates will be asked questions on the following:

- Pieces: Pieces: detailed information including theory (e.g. about note values) and on composers etc.
- Instruments: detailed knowledge about one other pan; its range and its role.
- Cultural Development: the roots of Caribbean music, ability to discuss ONE cultural root (e.g. African; European melody or dance).
- Participants and their music: differences between early calypsos and those of today and early steel bands and those of today.

GRADE – 5
TENOR PAN

This Grade includes Aural and Viva of Level 1 (Grade Initial, 1, 2 and 3) and Grade 4's prescribed syllabus.

1. Scales and Chords from memory (mm: 164 for staccato, 60 for rolling and 104 for single hand)

Scales (in the following keys): Ascending and descending, two octaves staccato D, Eb, E major, C minor; eleven notes Bb and A major, F and F# minor and one octave rolling D, Eb, E major, C minor: Single hand scales: D major and F minor, one octave staccato. Chromatic Scale (C: C#: D: D#: E: E# etc) two octaves ascending and descending.

Extended broken chord In above keys; one octave ascending and descending in root; 1st or 2nd inversion; D dominant seventh and C dominant seventh: one octave, staccato.

Strumming: The strum for grade 5, as learned from the CD, with two sticks (two notes), the Examiner playing (or clapping) the beat – 8 bars long. Sequence to be prepared: G, E min, A min and major.

2. Pieces (to be played from memory)

3 pieces to be chosen from the Lists A and B (at least one from each list):

List A: Music from the Caribbean:

Jean and Dinah

Maria

Sparkling Water

Calypso

Calypso

Robert Thompson

List B: Music from the European tradition

Minuet

Ave Maria

William Tell Overture

Boccherini

Schubert

Rossini

3. Sight-reading

Passage using combined notation and notation without note names

4. Aural

- Rhythm: Impvise phrase to an increasingly complex phrase played by the examiner. Clap back rhythmic patterns now to include, calypso and 'swing' rhythms.
- Pitch: Sing back the lower part of a simple two part phrase played by the examiner; play back a more complex melody including notes of the chord.
- Style: be able to discuss a piece of music played by the examiner including aspects introduced in earlier exams, now including aspects of form e.g. repetition, sequence, riff.

5. Theory

Candidates will be asked questions on the following:

- Pieces: detailed information including theory (e.g. about note values) and on composers etc.
- Instruments: about all pans (range of notes, length etc) in a conventional steel band
- Cultural Development: description of one piece of European Classical music arranged for pan
- Participants and their music: a recent prize-winning calypso and a recent Panorama winning performance.



GRADE – 6
TENOR PAN

This Grade includes Aural and Viva of Level 1 (Grade Initial, 1, 2 and 3) and Level 2's (Grade 4 and 5) prescribed syllabuses.

1. **Scales and Chords** from memory

Scales (in the following keys): Staccato, in the following keys, ascending and descending;
One octave staccato G major, G and A minor;
Two octaves; Eb and E major and E minor,
Eleven notes; Bb major, B major and G# minor,
Rolling; one octave Eb, E and F major E minor

Single hand scales: C major and D minor, one octave, staccato

Chromatic scale: starting on F or G, one and a half octaves

Extended broken chord: Root, 1st or 2nd inversion; tonic chord of grade scales

Dom 7th: on Bb dom 7th (1 octave) ascending and descending.

Blues scale: C, D, F and A blues scale

2. **Pieces**

3 pieces to be chosen from the Lists A and B (at least one from each list):

List A: Music from West Indies:

Kathleen Robert Thompson

List B: Music from the European tradition

Sonatina in G major	Beethoven
Habanera from Carmen	Bizet
Air from Orchestral Suite in D major	J. S. Bach
1 st Mvt from Eine Kleine Nachtmusik k 525	Mozart

3. **Aural**

In Grades 6 Aural, the candidates will be given the opportunity to listen to a piece of music that will feature in the aural section, three times prior to the examination.

• **Rhythm and Harmonic Progression**

- Candidates must clap back a rhythmic feature recognized in Calypso genre, played by the examiner and taken from the piece studied prior to the examination.
- Candidates should be able to identify chords I, IV and V used in strumming patterns played to them, the key chord first being sounded.

• **Pitch and Relative Pitch**

- Candidates must sing back part of a melody taken from the piece studied prior to the examination it having then been played by the examiner.
- EITHER: Sing a stated note within a major arpeggio that appears in the practical syllabus for the grade after first hearing the key - note.
OR: Identify a note by name (within a similar arpeggio as above) played by the examiner after first hearing the key - note.

• **Style**

- Candidates must comment upon the positioning of melodic, rhythmic and harmonic features within a piece that they have had the opportunity to study prior to the examination. A series of questions concerning textural features, changes and differences, and their perceived effect upon the music, will be asked.

4. **Theory**

Candidates will be asked questions on the following:

- **Pieces**

The melodic structure and style of pieces studied for this grade in the practical examination including the type of composition and its characteristics, making use of some technical musical language; fundamental questions about the original versions__of these pieces, their instrumentation, historical context, etc.

- **Instruments**

Candidates will be required to make a study of, “Symphony in G” (Lord Kitchener) and bring to the exam a recording of their own arrangement for melody and bass lines, one verse and one chorus, and a short written description of how this was achieved.

- **Cultural Development**

Demonstrate knowledge of early calypso tradition including awareness of structure, subject matter, chords most often used and historical influences (African/European/Asian etc.); and be able to illustrate answers with reference to two early calypsonians and her/his work.



**GRADE – 7
TENOR PAN**

This Grade includes Aural and Viva of Level 1 (Grade Initial, 1, 2 and 3) and Level 2 (Grade 4 and 5) and Grade 6's prescribed syllabuses.

1. Scales and Chords: from memory

Scales (in the following keys): Staccato, in the following keys, ascending and descending;
One octave staccato Ab and A major, F minor;
Two octaves; Eb major and D minor,
Eleven notes; G, and F# major, G, A minor, and F# minor,
Rolling; one octave, G and Ab major, G and A minor,

Single hand scales: Bb major and A minor, 11 notes staccato

Chromatic scale: starting on any note above middle C (1 octave)

Extended broken chord Root 1st or 2nd position; tonic chord of grade scales

Dom 7th: Based on Dominant chord of grade scales.

Blues scale: B, E, C#, and G

Whole Tone scale: starting on C

2. Pieces

3 pieces to be chosen from the Lists A and B (at least one from each list)

List A: Music influenced by the West Indies:

Ginger Calypso

David Griffiths

List B: Music from the European tradition

Serenade from string quartet in F major

Hoffsteter

Overture from "The marriage of Figaro" k.492

Mozart

Rondeau from orchestral suite No 2 in B minor

Bach

Galop infernal from Orphee aux Enfers

Offenbach

Gavotte

Gossec

3. Aural

In Grades 7 Aural, the candidates will be given the opportunity to listen to a piece of music that will feature in the aural section, three times prior to the examination.

• **Rhythm and Harmonic progression**

- Candidates must clap back a rhythmic feature recognized in Calypso or Mainstream Jazz genres, played by the examiner and taken from the piece studied prior to the examination.
- Candidates must recognize chords I, IV and V and VI and identify root position or 1st inversion, used in strumming patterns played to them; the key chord first being sounded.

• **Relative Pitch**

- Candidates must sing back part of a melody taken from the piece studied prior to the examination it having then been played by the examiner.
- EITHER: Sing a given note within a major scale that appears in the practical syllabus for the grade after first hearing the key note.
OR: Identify a note (within a similar scale as above) played by the examiner after first hearing the key note.

- **Style**

- Candidates must comment upon the positioning of melodic, rhythmic and harmonic features within a piece, having had the opportunity to study it prior to the examination. A series of questions concerning textural features, changes and differences, and their perceived effect upon the music, will be asked.

- 4. **Theory**

Candidates will be asked questions on the following:

- **Pieces**

The structure and style of pieces studied for this grade in the practical exam including type of composition and its characteristics, making appropriate use of technical musical language; the original versions_of the pieces, their instrumentation, orchestration, melodic and harmonic features, historical context, etc.

- **Instruments**

Candidates will be required to make a study of, “Pan In Danger” (Merchant) and bring to the exam a recording of their own arrangement for three players: melody, harmony and bass, one verse and one chorus, PLUS a short written description of how this was achieved, illustrating their awareness of how they devised their arrangement and any influences that helped to produce it.

- **Cultural Development**

The development of Soul Calypso (SOCA) style and reasons for its popularity; the 12-bar blues structure and its influence upon calypso music; ability to illustrate answers with reference to two contrasting examples of these genres, its rhythmic features, use of chords, melodic phrasing, etc.



**GRADE – 8
TENOR PAN**

This Grade includes Aural and Viva of Level 1 (Grade Initial, 1, 2 and 3) and Level 2 (Grade 4 and 5) and Grade 6 and Grade 7's prescribed syllabuses.

1. Scales and Chords: from memory

Scales (in the following keys): Staccato, in the following keys, ascending and descending;
One octave; B minor
Two octaves; D, Eb and E major, C minor,
Eleven notes; Ab, Db and A major, F, F# minor and C# minor
Rolling; one octave D, Eb, and E major, C minor,

Single hand scales: F major and G minor, one octave staccato

Chromatic scale: starting on any note from low C upwards (longest scale available)

Extended broken chord Root 1st or 2nd inversion; tonic chord of grade scales

Dom 7th: Based on Dominant chord of grade scales.

Blues scale: F# (Gb), Eb, Bb and Ab

Whole Tone scale: starting on D

2. Pieces: To be played from memory.

3 pieces to be chosen from the Lists A and B (at least one from each list)

List A: Music influenced by the West Indies:

The Humming Bird Robert Thompson

List B: Music from the European tradition

Valse Op 64 No 2 Chopin
Le Coucou Daquin
Rondo from Piano Sonata no 8 in C minor op 13: "Pathetique" Beethoven

3. Aural

In Grades 8 Aural, the candidates will be given the opportunity to listen to a piece of music that will feature in the aural section, three times prior to the examination.

• **Rhythm and Harmonic progression**

- Candidates must clap back a complex rhythmic feature played by the examiner and taken from the piece studied prior to the examination. The piece could be from any musical style.
- Candidates must recognize chords I, IV and V and VI and identify them as root position, 1st and 2nd inversions, as used in strumming patterns played to them; the key chord first being sounded.

• **Relative Pitch**

- Candidates must sing back part of a melody taken from the piece studied prior to the examination it having then been played by the examiner.
- EITHER: Sing a given note within a major and/or minor scale that appears in the practical syllabus for the grade after first hearing the key note.
OR: Identify a note (within a similar scale as above) played by the examiner after first hearing the key - note.



- **Style**

- Candidates must comment upon the positioning of melodic, rhythmic and harmonic features within the piece that they have had the opportunity to study prior to the examination. A series of questions concerning textural features, changes and differences and their perceived effect upon the music, will be asked.

- **4. Theory**

Candidates will be asked questions on the following:

- **Pieces**

Structure and style of pieces studied for this grade in the practical exam and including type of composition and its characteristics, making appropriate use of advanced technical musical language; the original versions of the pieces, their instrumentation, orchestration, melodic and harmonic features, historical context, etc.

- **Instruments**

Candidates will bring to the exam their own arrangement of, “Pan Y2K” (Robbie Thompson) in 4 or more parts PLUS a short written description of how this was achieved, illustrating their awareness of how they devised their arrangement and any influences that helped to produce it.

- **Cultural Development**

Candidates will have chosen two contrasting calypso songs that demonstrate different social/political values (details of these to be submitted prior to examination). They will be prepared to answer questions that will display their knowledge, understanding and awareness of the calypso in Trinidad and surrounding culture; its use as voice for the people and the customs and traditions surrounding it each year (calypso tents, carnival, road march, etc.)

The candidate will be able to illustrate their answers with reference to the two prepared calypsos.

