

# Unisa

## Electronic Keyboard syllabus

2013 until further notice

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# Unisa

## Electronic Keyboard Syllabus

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# General Information

## Grade Examinations and Performance Level Assessments (PLAs) in

- Electronic Keyboard

### 1 Prescribed Repertoire

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- 1.1 The prescribed repertoire lists for each grade appear from page 12 in this publication. All Electronic Keyboard pieces for all grades/levels must be chosen from these lists.
- 1.2 Candidates must perform a balanced programme which should be diverse in character and tempo.
- 1.3 An Electronic Keyboard Examination Album for Grade 1 to Grade 5 examinations is published by Unisa. This album may be ordered directly from Unisa by using the official order form. This album may also be purchased from various sheet music dealers. Under no circumstances will candidates be allowed to use photocopies of the official examination albums in the examination room, with the exception of one or two pages to facilitate page-turning.
- 1.4 Prescribed music not published in Unisa albums is not stocked or sold by Unisa. Candidates are expected to buy the required sheet music from sheet music dealers or via the internet, and to use the original printed music in the examination room. Copies of all these works must be submitted to the examiner at the examination and will be destroyed afterwards.
- 1.5 Candidates must take cognisance of the fact that photocopying of music, without written permission from the publishers, is strictly prohibited by the Copyright Act (Act 98 of 1978, as amended). Examiners may refuse to conduct the examination if the original works are not present in the examination room. In such cases the examination will be downgraded to an Evaluation.
- 1.6 Examiners may listen to either an entire work or only part of it. Repeats [II: :II] need not be played unless requested by the examiner, indicated as compulsory in the sheet music or if the section is repeated in ornamented form. Da Capo sections should, however, be performed unless the examiner requests the candidate not to do so.
- 1.7 Candidates may use any edition of the prescribed works.
- 1.8 It is not essential to follow performance indications such as articulation, dynamics, phrasing, pedalling, metronome indications, etc, appearing in a specific edition unless they have obviously been inserted by the composer and not by the editor. When candidates use an edition with different editing, they should bring this to the examiner's attention.
- 1.9 Works by South African composers are marked with an asterisk (\*) in the repertoire lists.

## 2 Alternative and Own Choice Works

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- 2.1 Candidates may not make use of any own choice works.
- 2.2 Alternative works from the Jazz Piano Syllabus are indicated in this syllabus and permission to use these alternative works need not be obtained.

## 3 Specific requirements

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- 3.1 **Page turners:**  
No page turners are allowed in the examination venue for up to and including Grade 7 examinations. Grade 8 candidates may make use of a page turner without prior permission from the University. This person may not be the candidate's teacher or the examiner.
- 3.2 **Equipment**
- 3.2.1 A candidate must bring his/her own keyboard and extension chord to the examination room.
- 3.2.2 The keyboard must have a minimum of 4 octaves, with full-sized keys. A 5-octave keyboard is recommended. (Gr 1 – 5). For Gr 6 – 8 the keyboard must have a minimum of 7 octaves, with full-sized keys. An 8-octave keyboard is recommended.
- 3.2.3 The keyboard should have internal speakers. At centres where there are a number of keyboard candidates, external speakers may be used, provided they are set up before the beginning of the examination session and are left in place until the end of the session. At Grade 6 – 8 level amplification of keyboards are allowed, and stereo effects could enhance performance.
- 3.2.4 The instrument must contain a range of voices and be polyphonic, with a minimum of 16-note polyphonic capacity.
- 3.2.5 Candidates should use an instrument incorporating features appropriate to the repertoire being performed, e.g. touch response, sustain and expression/volume pedals, registration memories, intros and playoffs, fill-ins, etc.
- 3.2.6 Candidates playing Gr 6 – 8 are allowed to use more than one keyboard/electronic piano/synthesizer in the practical examination.
- 3.3 **Setting up of equipment**
- 3.3.1 Examiners will not assist with the setting up (including registration) of the instrument.
- 3.3.2 Efficient setting up is a major part of the performance skill and is expected to be carried out quickly and fluently at all levels.
- 3.4 **Single-fingered/Fingered chords**
- 3.4.1 The use of chords generated from a single note (“single fingered chords”) is not permitted.
- 3.4.2 Full fingered chords have to be used from Level 1.
- 3.5 **Pedals (Sustaining and Expression)**
- 3.5.1 Sustaining pedals must be used from Level 2 onwards. Expression pedals can be used from any Level.

### 3.6 **Backing tracks/Midi files**

- 3.6.1 The use of commercially available MIDI files is not accepted under any circumstances.
- 3.6.2 For List A pieces the use of disks, flash memory etc. is strictly limited to the purpose of registration setting only. No pre-recorded material may be used.
- 3.6.3 For List B and C pieces, candidates may make full use of available technology, including sequencing (multi-tracking), drum and accompaniment programming, and performance (multi) pads.

### 3.7 **Prescribed Styles and Voices**

- 3.7.1 Instruments vary and therefore the voices and styles are varied. If a candidate feels that the specified voices and styles are not appropriate on his/her instrument, (s)he may use any musically acceptable alternative, as long as this change does not substantially alter the character of the piece.

### 3.8 **Auto Intros/Endings**

- 3.8.1 Pre-set and originally composed auto intros and play-offs, regarded as an integral part of the performance, should be employed, but must evidently be the work of the candidate. Candidates are encouraged to improvise or play along with these intros and play-offs in order to remain actively involved for the duration thereof.
- 3.8.2 The length of the intros and endings should correspond with the length of the piece, and should never exceed four bars in length.

### 3.9 **Registration**

- 3.9.1 Registration changes are expected, particularly where there is a second chorus or verse.
- 3.9.2 Registration changes should not hold up the pulse and the flow of the music and may be pre-programmed.

## **4 Technical work**

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- 4.1 All technical work must be played:
- from memory
  - ascending and descending according to the specified range
- 4.2 Any practical and systematic fingering which produces a good result will be accepted.
- 4.3 The following abbreviations will be used to distinguish between the hands:  
LH = left hand  
RH = right hand.
- 4.4 The compass of the prescribed scales is indicated with Roman numerals which are to be interpreted as follows:
- I one octave
  - II two octaves
  - III three octaves
  - IV four octaves.

## 5 Sight-reading

Candidates must play one sight-reading test. Sufficient time will be allowed to study the piece without playing it. In preparation to play the sight-reading test, candidates will be permitted to silently finger the notes without making a sound.

## 6 Practical Musicianship

- 6.1 The requirements for each grade appear in a separate publication, available from the Directorate Music, free of charge.
- 6.2 The practical musicianship requirements per grade are the same for all instruments.
- 6.3 The examiner will play all practical musicianship tests on the piano.
- 6.4 The candidate must play the visualisation test on the Electronic Keyboard.

## 7 Theory of Music requirements and prerequisites

- 7.1 There are no theoretical requirements for Performance Level Assessments (PLAs).
- 7.2 The Theory of Music examinations required for the various practical grade examinations are as follows:

Grade Examinations	
Practical examination	Theory of Music requirement
Pregrade 1 to Grade 3	None
Grade 4	Grade 3
Grade 5	Grade 4
Grades 6, 7 & 8	Grade 5

- 7.3 If a Theory of Music examination is a requirement for a practical examination, and the candidate has not passed the required Theory of Music examination before the practical examination is played, the candidate must enter and pass the required Theory of Music examination by the third (October) session of 2019.
  - 7.3.1 A candidate who passes a practical examination before the required Theory of Music examination will only receive the certificate once the relevant Theory of Music examination has been passed.
  - 7.3.2 If a candidate passed the required Theory of Music examination at the same or an earlier examination session, the practical certificate will be issued without delay.
  - 7.3.3 If a candidate only meets the Theory of Music requirement by the end of 2019, the Directorate Music must be contacted and requested to issue the practical certificate.
  - 7.3.4 If a candidate does not meet the Theory of Music requirement by the end of 2019, the candidate must re-enter for the practical examination and play again.

- 7.4 Grade 8 practical candidates who do not yet meet the Theory of Music requirement must register for the practical and theory components in the same calendar year. (Theory of Music may be written earlier.) The Grade 5 Theory of Music paper must have been passed by the end of 2019.
- 7.5 Theory of Music Grades 6 and 7 examinations consist of two papers each. Candidates may enter for one or both papers (in any order) at any time and will retain credit for individual papers passed.
- 7.6 Candidates entering for the Grade 7 and 8 Theory of Music will have to pass both the examination papers in order for the Theory of Music qualification to be awarded. Grade 7 and 8 Theory of Music examinations are presented in the third (October) session of each year only.
- 7.7 Please do not contact Unisa to enquire about certificates if the candidate has not yet passed the required Theory of Music examination.

## 8 Exemptions

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- 8.1 Grade 5 Theory of Music is the COMPULSORY Theory of Music examination for students entering for the Grade 8 Practical examination.
- 8.2 **International music qualifications**  
Students in possession of international qualifications may apply for exemption from Grade 5 Theory of Music. These exemptions will be evaluated by the professional staff of the Directorate Music.
- 8.3 **Application procedure**  
Please use the official *Request for Exemption* form (FORM B), obtainable from the internet or the Directorate Music. A certified copy of the candidate's academic record on an official letterhead of the Conservatoire/School/University where the student is studying must accompany the application.

## 9 Duration

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Performance Level Assessments	
Level 1	10 minutes
Level 2	10 minutes
Level 3	10 minutes
Level 4	15 minutes
Level 5	20 minutes
Level 6	20 minutes
Level 7	25 minutes
Level 8	30 minutes
Performer's Assessment	45 minutes



<b>Grade examinations</b>	
Grade 1	20 minutes
Grade 2	20 minutes
Grade 3	20 minutes
Grade 4	25 minutes
Grade 5	30 minutes
Grade 6	35 minutes
Grade 7	40 minutes
Grade 8	50 minutes

## **10 Participation in the Unisa Music Scholarship Competitions**

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### **10.1 Age Restrictions**

10.1.1 Candidates qualifying for the Unisa South African Music Scholarship Competition for Grade 8 should not be older than 21 years (Instrumentalists) or 23 years (Singers) on 31 October of the competition year and must have passed the required Grade 5 Theory of Music examination by the June session of that particular year. Candidates who only write the required Theory of Music Grade 5 examination in the October session of the relevant year, will not be eligible for participation as the results will not yet be available at the time of the competition.

### **10.2 Requirements for participation**

The following requirements must be fulfilled in order to qualify for participation in the scholarship competitions:

#### **10.2.1 Mark allocation**

Grade 8

- achieve at least 85% in the examination as a whole
- achieve an average of at least 85% for the prescribed pieces.

#### **10.2.2 Memorisation**

Memorisation is not a requirement for participation in the South African Competitions.

#### **10.2.3 No deferred participation**

Candidates must participate in the scholarship competitions in the same year that they play the examination and qualify. Participation will not be deferred to the following year.

# Basic Requirements and Allocation of Marks

## 1 Electronic Keyboard Grade Examinations

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### 1.1 General

- 1.1.1 Candidates will be allowed to enter at any grade for a grade examination.
- 1.1.2 Candidates will be allowed to switch from a grade examination to a Performance Level Assessment (PLA) or Evaluation. No excess fees will be returned.
- 1.1.3 One work must be chosen from each list: A, B and C. Pieces from three different composers must be included in the performance.
- 1.1.4 No alternative work may be presented.
- 1.1.5 A certificate will be issued upon successful completion of an exam and, where applicable, its theory requirement.

### 1.2 Technical Work

As prescribed.

### 1.3 Performance

Candidates must play three pieces, one selected from each of the prescribed lists. Pieces from three different composers must be included in the performance. Playing from memory is not compulsory

### 1.4 Sight-reading

Candidates will be required to play a piece at sight.

### 1.5 Practical Musicianship

As prescribed in the Practical Musicianship syllabus.

## 2 Performance Level Assessments (PLAs)

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### 2.1 General

- 2.1.1 Candidates will be allowed to enter at any level for a Performance Level Assessment.
- 2.1.2 Candidates will be allowed to change from a Performance Level Assessment to an Evaluation.
- 2.1.3 No Theory of Music requirements need to be met.
- 2.1.4 Pieces from three different composers must be included in the performance.
- 2.1.5 No own choice work may be presented.
- 2.1.6 A single overall symbol with commentary will be given. No individual marks will be allocated.
- 2.1.7 A statement and not a certificate will be issued upon successful completion of a particular level.
- 2.1.8 The Roll of Honour is not applicable to Performance Level Assessments.

### 2.2 Technical Work

No technical work is required.

### 2.3 Performance

Level 1 to Level 8

The prescribed pieces from the existing graded examinations will apply. Candidates must play three pieces, one selected from each of the prescribed lists A, B and C.

#### 2.4 **Sight-reading**

No sight-reading is required.

#### 2.6 **Practical Musicianship**

No Practical Musicianship is required.

### 3 **Evaluations**

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3.1 The purpose of an evaluation is to encourage inadequately prepared candidates to play, rather than withdraw from a grade examination or Performance Level Assessment.

3.2 Candidates may change from a grade examination or Performance Level Assessment to an evaluation. This may be done up to the day of the examination, but excess fees will not be refunded. Please note that candidates cannot enter for an Evaluation specifically.

3.3 Any combination of work may be presented for an Evaluation and may include any of the three pieces, sight-reading, technical work or practical musicianship.

3.4 No marks or symbols are awarded, only commentary.

3.5 No certificate or special report is issued. The examiner report serves as confirmation of the evaluation.

3.6 One teacher or parent may be present at the evaluation.

### 4 **Allocation of marks**

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**Marks or symbols allocated by the examiners are final. No correspondence will be entered into regarding the outcome of an assessment or examination.**

<b>Performance Level Assessment</b>			
A++	90-100%	C+	65-69%
A+	85-89%	C	60-64%
A	80-84%	D+	55-59%
B+	75-79%	D	50-54%
B	70-74%	E	49% and below

Grade Examinations		
	Grade 1 to Grade 7	Grade 8
Technical work	20	15
Sight-reading	10	10
Practical Musicianship	10	10
Performance List A	20	20
List B	20	25
List C	20	20
<i>Total 100; Pass 50; Merit 70; Distinction 80; Roll of Honour 90 (pre-Grade 1 to Grade 7), Roll of Honour 85 (Grade 8)</i>		

## 5 Marks categories

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For the marks categories please refer to Annexure 1 on page 31.

# Technical work and Repertoire

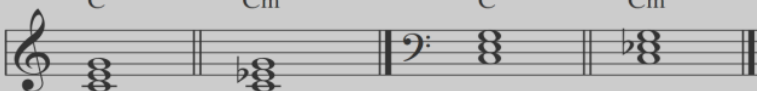
## Tegniese werk en Repertorium

# ELECTRONIC KEYBOARD ELEKTRONIESE KLAWERBORD

### Grade 1

### Graad 1

#### Technical work/Tegniese werk

	Key Toonsoort	Motion Rigting	Hands Hande	Interval distance Interval- afstand	Compass Omvang	Articu- lation Artiku- lasie	Minimum Tempo
<b>Major scales</b> Majeurtoonlere	C, G	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Separately: 2 octaves Together: 1 octave  Afsonderlik: 2 oktawe Tegelyk: 1 oktaaf	Legato	♩ = 92
	C, G	Contrary motion, from the middle  Teenoorge- stelde rigting, vanaf die middel	Together  Tegelyk	Begin and end in unison  Begin en eindig in eenklank	1 octave  1 oktaaf	Legato	
<b>Natural and Harmonic minor scales</b> Natuurlike en Harmoniese mineurtoonlere	a	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Separately: 2 octaves Together: 1 octave  Afsonderlik: 2 oktawe Tegelyk: 1 oktaaf	Legato	♩ = 92
<b>Pentatonic scales</b> Pentatoniese toonlere	C, a	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		1 octave  1 oktaaf	Legato	♩ = 88
<b>Triads</b> Drieklanke	C, c (Separately/Afsonderlik)						
	<div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">C</div> <div style="text-align: center;">C<sub>m</sub></div> <div style="text-align: center;">C</div> <div style="text-align: center;">C<sub>m</sub></div> </div> 						

## Repertoire/Repertorium

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Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

<b>Norton C</b>	<i>After the Battle</i> , <u>Microjazz Collection 1</u> (B&H ISMN M-060-10646-0)
<b>Norton C</b>	<i>Cross-over</i> , <u>Microjazz Collection 1</u> (B&H ISMN M-060-10646-0)
<b>Norton C</b>	<i>Questions</i> , <u>Microjazz Collection 1</u> (B&H ISMN M-060-10646-0)
<b>Norton C</b>	<i>Sprightly</i> , <u>Microjazz Collection 1</u> (B&H ISMN M-060-10646-0)
<b>Stockton N*</b>	<i>Cool Minor</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Rocksy</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Waltzing Wendy</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Ring-a-Ding</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)

### List B Lys B

<b>Du Plessis C*</b>	<i>Strollin' On</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Norton C</b>	<i>Down South (Rock Ballad)</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Stockton N*</b>	<i>Bugle Boy Blues</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Just do it</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Sommer So</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Traditional</b>	<i>Go tell it on the mountain</i> , <u>Unisa Keyboard Collection 1</u> , arr Van Rensburg (Unisa)
<b>Traditional</b>	<i>Standin' in the need of prayer</i> , <u>Unisa Keyboard Collection 1</u> , arr Van Rensburg (Unisa)

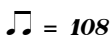
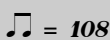
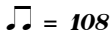
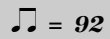

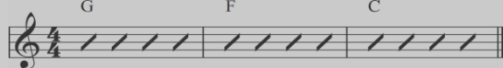
### List C Lys C

<b>Mees M</b>	<i>Tanguito</i> , <u>Unisa Keyboard Collection 1</u> , arr Van Rensburg (Unisa)
<b>Norton C</b>	<i>Fax Blues</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>A day in Majorca</i> , <u>Microjazz Collection 1</u> (B&H ISMN M-060-10646-0)
<b>Stockton N*</b>	<i>Special Girl</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Funky Monkey</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Van Rensburg R*</b>	<i>Jazzamatazz Waltz</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)

## Grade 2

## Graad 2

## Technical work/Tegniese werk

	<b>Compass and Key</b> Omvang en Toonsoort	<b>Motion Rigting</b>	<b>Hands Hande</b>	<b>Interval distance</b> Interval-afstand	<b>Articulation</b> Artikulasie	<b>Minimum Tempo</b>
<b>Major scales</b> Majeurtoonlere	II: D, F	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 108
<b>Natural minor scales</b> Natuurlike mineurtoonlere	II: a, d	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 108
<b>Harmonic and melodic minor scales</b> Harmoniese en Melodiese mineurtoonlere	II: a, d	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 108
<b>Pentatonic scales</b> Pentatoniese toonlere	I: D, d	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 92
<b>Triads</b> Drieklanke	D, F, d, a		Separately  Afsonderlik			
<b>Progressions</b> Progressies	C	V – IV – I	Together  Tegelyk			

## Repertoire/Repertorium

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Three pieces from different composers, one selected from each of List A, List B and List C  
 Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

<b>Bezuidenhout S*</b>	<i>Waltz for Wendy</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Norton C</b>	<i>Cloudy Day</i> , <u>Microjazz Collection 2</u> (B&H ISMN M-060-10647-7)
<b>Norton C</b>	<i>Disco Drive</i> , <u>Microjazz Collection 2</u> (B&H ISMN M-060-10647-7)
<b>Norton C</b>	<i>Inter-city Stomp</i> , <u>Microjazz Collection 2</u> (B&H ISMN M-060-10647-7)
<b>Stockton N*</b>	<i>Rote-8</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Ku Mnyama</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Rocking Clock</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)

### List B Lys B

<b>Du Plessis C*</b>	<i>What's Up?</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Du Plessis C*</b>	<i>Peace</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Johnson AF*</b>	<i>A Snowy Afternoon</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>A Groovy Move</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Ballad for Devesh</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Van Rensburg R*</b>	<i>A minimalistic encounter</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)

### List C Lys C







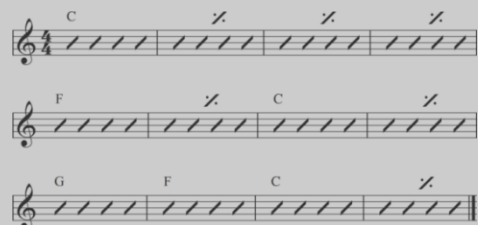
<b>Mees M</b>	<i>Tango Apasionado</i> , arr Van Rensburg (Unisa)
<b>Norton C</b>	<i>Feeling Lazy</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Hideaway</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Stockton N*</b>	<i>Blu-too-doo</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)
<b>Stockton N*</b>	<i>Latin Lullaby</i> , <u>Unisa Jazz Piano Book 1</u> (Unisa)



## Grade 3

## Graad 3

## Technical work/Tegniese werk

	<b>Compass and Key</b> <b>Omvang en Toonsoort</b>	<b>Motion</b> <b>Rigting</b>	<b>Hands</b> <b>Hande</b>	<b>Interval distance</b> <b>Interval-afstand</b>	<b>Articulation</b> <b>Artikulasie</b>	<b>Minimum Tempo</b>
<b>Major scales</b> <b>Majeurtoonlere</b>	II: C, G	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Natural minor scales</b> <b>Natuurlike mineurtoonlere</b>	II: c, g	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Harmonic and melodic minor scales</b> <b>Harmoniese en Melodiese mineurtoonlere</b>	II: c, g	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Pentatonic scales</b> <b>Pentatoniese toonlere</b>	I: c, g	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 108
<b>Major arpeggios</b> <b>Majeurarpeggio's</b>	II: C, G	From the lowest note  Vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 84
<b>Minor arpeggios</b> <b>Mineurarpeggio's</b>	II: c, g	From the lowest note  Vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 84
<b>Chords</b> <b>Akkoorde</b>	D7, G7, C7		Together  Tegelyk			
<b>Progressions</b> <b>Progressies</b>	C	Basic 12-bar blues  Basiese 12-maat blues				

## Repertoire/Repertorium

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Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

<b>Bezuidenhout S*</b>	<i>Things in Thirds</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Bezuidenhout S*</b>	<i>Weekend Waltz</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Louw C*</b>	<i>Come on Home</i> , <u>Cape Jazz Collection</u> , compiled by Colin Miller (Jazz.co.za)
<b>Norton C</b>	<i>A Chromatic Outing</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Conversation Piece</i> , <u>Microjazz Collection 2</u> (B&H ISMN M-060-10647-7)
<b>Norton C</b>	<i>Hard Rock Blues</i> , <u>Microstyles 3</u> (B&H)

### List B Lys B

<b>Beekman L*</b>	<i>Draadkar oor die see</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Du Plessis C*</b>	<i>Mbuso's Groove</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Du Plessis C*</b>	<i>Speak Up!</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Moss K*</b>	<i>Rainy Day</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Norton C</b>	<i>Metal Merchant</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Rhapsody</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Face in the Crowd</i> , <u>Microjazz Collection 2</u> (B&H ISMN M-060-10647-7)
<b>Stockton N*</b>	<i>Borwa</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)

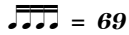
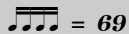
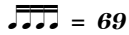
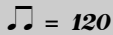
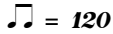
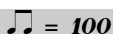
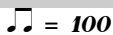
### List C Lys C

<b>Cornick M</b>	<i>Just Cruisin'</i> , <u>Easy Blue Piano</u> (Universal UE 21260)
<b>Johnson AF*</b>	<i>Berceuse</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Mees M</b>	<i>El domingo de la passion</i> , arr Van Rensburg (Unisa)
<b>Stockton N*</b>	<i>Smooth Groove</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Stockton N*</b>	<i>Walking Blues</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Stockton N*</b>	<i>Funky Fun</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Stockton N*</b>	<i>Braziliana</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Stockton N*</b>	<i>Latin Lullaby</i> , <u>Unisa Jazz Piano Book 2</u> (Unisa)
<b>Van Rensburg R*</b>	<i>Tangotino</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)

# Grade 4

# Graad 4

## Technical work/Tegniese werk

	<b>Compass and Key</b> <b>Omvang en Toonsoort</b>	<b>Motion</b> <b>Rigting</b>	<b>Hands</b> <b>Hande</b>	<b>Interval distance</b> <b>Interval-afstand</b>	<b>Articulation</b> <b>Artikulasie</b>	<b>Minimum Tempo</b>
<b>Major scales</b> <b>Majeurtoonlere</b>	II: E, F	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 69
<b>Natural minor scales</b> <b>Natuurlike mineurtoonlere</b>	II: e, f	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 69
<b>Harmonic and melodic minor scales</b> <b>Harmoniese en Melodiese mineurtoonlere</b>	II: e, f	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 69
<b>Pentatonic scales</b> <b>Pentatoniese toonlere</b>	II: e, f	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 120
<b>Blues (swing)</b> <b>Blues (swing)</b>	I: C, G	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk		Legato	 = 120
<b>Major arpeggios</b> <b>Majeurarpeggio's</b>	II: E, F Root position Grondposisie	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 100
<b>Minor arpeggios</b> <b>Mineurarpeggio's</b>	II: e, f Root position Grondposisie	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik	1 octave  1 oktaaf	Legato	 = 100

<b>Triads Drieklanke</b>	Min 7 <sup>th</sup> /de, e, f		Together, any voicing  Tegelyk, enige stem
<b>Progressions Progressies</b>	G	Basic 12-bar blues  Basiese 12-maat blues	

## Repertoire/Repertorium

Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

- Bezuidenhout S\*** *African Kwela*, Unisa Keyboard Collection 1 (Unisa)  
**Bezuidenhout S\*** *Funky Fanie*, Unisa Keyboard Collection 1 (Unisa)  
**Mier M** *Swirling Winds*, Bravo! Book 1 (Alfred Music Publishing ISBN 0-7390-1179-0)  
**Norton C** *Piano Exchange Rag*, The Microstyles Collection (B&H ISMN M-060-11579-0)  
**Stockton N\*** *Blue Chats*, Unisa Jazz Piano Book 2 (Unisa)

### List B Lys B

- Du Plessis C\*** *Ayoba Blues*, Unisa Jazz Piano Book 2 (Unisa)  
**Du Plessis C\*** *Keepin' it Up*, Unisa Jazz Piano Book 2 (Unisa)  
**Jenkins K** *Adiemus*, The Best of Adiemus (B&H ISMN M-060-11344-4)  
**Norton C** *Misty-Eyed*, The Microstyles Collection (B&H ISMN M-060-11579-0)  
**Stockton N\*** *Leedle Dee*, Unisa Jazz Piano Book 2 (Unisa)  
**Stockton N\*** *Bafana Blue*, Unisa Jazz Piano Book 2 (Unisa)

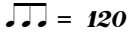
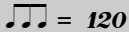
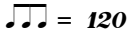
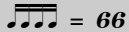
### List C Lys C

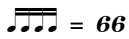
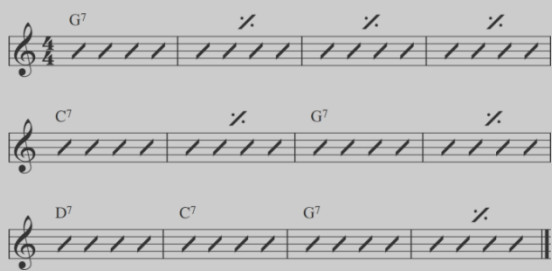
- Johnson AF\*** *Mouse Waltz for Tinny*, Unisa Jazz Piano Book 2 (Unisa)  
**Norton C** *Giveaway*, The Microstyles Collection (B&H ISMN M-060-11579-0)  
**Norton C** *Early Evening*, Microswing (B&H M-060-12049-7)  
**Norton C** *A Charmer*, The Microstyles Collection (B&H ISMN M-060-11579-0)  
**Norton C** *Latin Night*, The Microstyles Collection (B&H ISMN M-060-11579-0)  
**Stockton N\*** *Lightly Latin*, Unisa Jazz Piano Book 2 (Unisa)

## Grade 5

## Graad 5

## Technical work/Tegniese werk

	<b>Compass and Key</b> Omvang en Toonsoort	<b>Motion</b> Rigting	<b>Hands</b> Hande	<b>Interval distance</b> Interval-afstand	<b>Articulation</b> Artikulasie	<b>Minimum Tempo</b>
<b>Major scales</b> Majeurtoonlere	III: A <sup>b</sup> , B	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Natural minor scales</b> Natuurlike mineurtoonlere	III: a <sup>b</sup> , b	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Harmonic and melodic minor scales</b> Harmoniese en Melodiese mineurtoonlere	III: a <sup>b</sup> , b	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 120
<b>Dorian</b> Dories	II: on/op D, E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 66
<b>Mixolydian</b> Miksolidies	II: on/op G, B	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 66
<b>Blues (swing)</b> Blues (swing)	II: E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik		Legato	 = 66

<b>Major arpeggios</b> <b>Majeurarpeggio's</b>	III: A <sup>b</sup> , B Root position Grondposisie	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	
	<b>Minor arpeggios</b> <b>Mineurarpeggio's</b>	III: a <sup>b</sup> , b Root position Grondposisie	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato
<b>Chords</b> <b>Akkoorde</b>	Min 7 <sup>th</sup> /de, e, f, Maj 7 <sup>th</sup> /de		Together, any voicing Tegelyk, enige stem			
<b>Progressions</b> <b>Progressies</b>	G	Basic 12-bar blues, using I7, IV7, V7  Basiese 12-maat blues met I7, IV7, V7				

## Repertoire/Repertorium

Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

<b>Bezuidenhout S*</b>	<i>Tripletty Triads</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Bezuidenhout S*</b>	<i>X-citing Rhythms</i> , <u>Unisa Keyboard Collection 1</u> (Unisa)
<b>Mier M</b>	<i>Golden Reflections</i> , <u>Martha Mier's Favorite Solos</u> (Alfred Publishing Co. ISBN 0-7390-3933-4)
<b>Mier M</b>	<i>Gypsy Folk Dance</i> , <u>Bravo! Book 1</u> (Alfred Publishing Co. ISBN 0-7390-1179-0)
<b>Norton C</b>	<i>Five to Eleven</i> , <u>The Microstyles Collection</u> (B&H ISMN M-060-11579-0)
<b>Sepuru P*</b>	<i>Maphutadichaba</i> , <u>Unisa Jazz Piano Book 3</u> (Unisa)
<b>Stockton N*</b>	<i>Palindromic Blues</i> , <u>Unisa Jazz Piano Book 3</u> (Unisa)

**List B Lys B**

<b>Burgess N*</b>	<i>Last Summer, <u>Unisa Jazz Piano Book 3</u></i> (Unisa)
<b>Du Plessis C*</b>	<i>At Night, <u>Unisa Jazz Piano Book 3</u></i> (Unisa)
<b>Du Plessis C*</b>	<i>Keeping the Faith, <u>Unisa Jazz Piano Book 3</u></i> (Unisa)
<b>Glass P</b>	<i>Metamorphosis One, <u>Solo Piano</u></i> (Chester DU 10527)
<b>Mier M</b>	<i>Baroque Expressions, <u>Bravo! Book 1</u></i> (Alfred Publishing Co ISBN 0-7390-1179-0)
<b>Mier M</b>	<i>Music Box Delight, <u>Bravo! Book 1</u></i> (Alfred Publishing Co ISBN 0-7390-1179-0)
<b>Traditional Vangelis</b>	<i>Gospel Train, <u>Unisa Keyboard Collection 1</u>, arr Van Rensburg</i> (Unisa) <i>Conquest of Paradise, <u>The Best of Vangelis</u></i> (Carisch ISBN 978-88-50700-34-9)

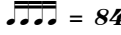
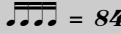
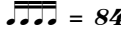
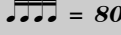
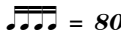
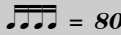
**List C Lys C**

<b>McGregor C*</b>	<i>Country Cooking, <u>Cape Jazz Collection</u>, compiled by Colin Miller</i> (Jazz.co.za)
<b>Mier M</b>	<i>Jazzin' Jesse, <u>Martha Mier's Favorite Solos</u></i> (Alfred Publishing Co. ISBN 0-7390-3933-4)
<b>Mier M</b>	<i>Sunshine Jamboree, <u>Martha Mier's Favorite Solos</u></i> (Alfred Publishing Co. ISBN 0-7390-3933-4)
<b>Mrubata M*</b>	<i>Cape Samba, <u>Cape Jazz Collection</u>, compiled by Colin Miller</i> (Jazz.co.za)
<b>Norton C</b>	<i>Habanera, <u>The Microstyles Collection</u></i> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Cha Cha, <u>The Microstyles Collection</u></i> (B&H ISMN M-060-11579-0)
<b>Stockton N*</b>	<i>Cornucopia, <u>Unisa Jazz Piano Book 3</u></i> (Unisa)
<b>Van der Watt N*</b>	<i>Leaving School Blues, <u>Unisa Keyboard Collection 1</u></i> (Unisa)

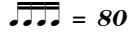
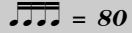
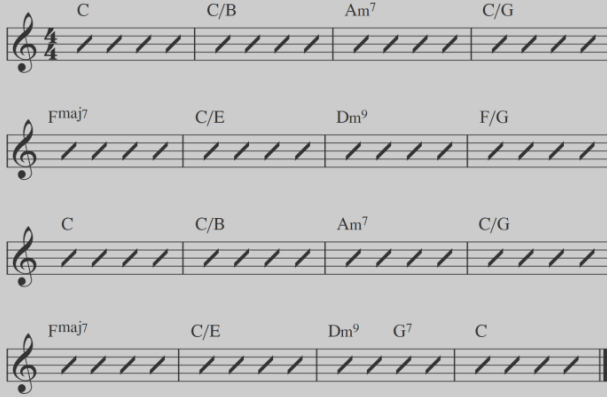
# Grade 6

# Graad 6

## Technical work/Tegniese werk

	<b>Compass and Key</b> <b>Omvang en Toonsoort</b>	<b>Motion Rigting</b>	<b>Hands Hande</b>	<b>Interval distance</b> <b>Interval-afstand</b>	<b>Articulation</b> <b>Artikulasie</b>	<b>Minimum Tempo</b>
<b>Major scales</b> <b>Majeurtoonlere</b>	IV: C <sup>♯</sup> , B <sup>♭</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 84
<b>Natural minor scales</b> <b>Natuurlike mineurtoonlere</b>	IV: d, e	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 84
<b>Harmonic and melodic minor scales</b> <b>Harmoniese en Melodiese mineurtoonlere</b>	IV: d, e	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 84
<b>Dorian</b> <b>Dories</b>	IV: on/op D, E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 80
<b>Mixolydian</b> <b>Miksolidies</b>	IV: on/op D, E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 80
<b>Blues (swing)</b> <b>Blues (swing)</b>	IV: D, E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik	1 octave  1 oktaaf	Legato	 = 80



<b>Major arpeggios</b> <b>Majeurarpeggio's</b>	IV: C#, B <sup>b</sup>	Similar motion, from the lowest note	Separately and together	1 octave	Legato	 = 80
	Root position, and inversions Grondposisie en omkerings	Dieselfde rigting, vanaf die laagste noot	Afsonderlik en tegelyk	1 oktaaf		
<b>Minor arpeggios</b> <b>Mineurarpeggio's</b>	II: c#, b <sup>b</sup>	Similar motion, from the lowest note	Separately and together	1 octave	Legato	 = 80
	Root position and inversions Grondposisie en omkerings	Dieselfde rigting, vanaf die laagste noot	Afsonderlik en tegelyk	1 oktaaf		
<b>Diminished sevenths</b> <b>Verminderde vierklanke</b>	D, G	Similar motion, from the lowest note				
		Dieselfde rigting, vanaf die laagste noot				
<b>Progressions</b> <b>Progressies</b>	 <p>Progressions has to be played twice, with a turnaround chord/progression at the end of the first time. Progressies moet twee keer gespeel word, met 'n akkoord /progressie aan die einde van die eerste keer.</p>					

## Repertoire/Repertorium

Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

- Burgess N\*** *Stillness Within* (UNISA Jazz Piano)  
**Gardes AR** *Preludio Cubano* Piano Music of Africa and the African Diaspora, Vol 2  
(OUP)  
**Mancini H (arr Babst H)** *Moon River* (UNISA Jazz Piano)  
**Menken A (arr Kevern P)** *Colors of the Wind from Walt Disney's Pocahontas* (Music Notes  
Internet Shop)

<b>Norton C</b>	<i>Moving Along, <u>Microstyles Collection</u></i> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Piano Exchange Rag, <u>Microstyles Collection</u></i> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	No 8, <i>Without You, <u>Jazz Preludes Collection</u></i> (B&H ISMN M-060-11772-5)
<b>Norton C</b>	<i>Martinet, <u>The Microstyles Collection</u></i> (B&H ISMN M-060-11772-5)

### List B Lys B

**6 – 9 min: Arranged, linked and sequenced by candidate to form a medley/set of works differing in style/character**

6-9 minute verwerking deur kandidaat, opeenvolgend gespeel om 'n medley daar te stel wat verskil in styl/karakter

<b>Abba</b>	<i><u>Abba Gold</u></i> (Alfred Music Publishing ISBN 0757906516)
<b>Adele</b>	<i><u>Adele for Piano Solo</u></i> (Hal Leonard ISBN 1458434141)
<b>Bock J/Harnick S</b>	<i><u>Fiddler on the Roof</u></i> (Hal Leonard ISBN 1423410181)
<b>Carmen E/Pitchford D</b>	<i><u>Footloose</u></i> (Hal Leonard ISBN 0634005138)
<b>Jenkins K</b>	<i><u>The Best of Adiemus</u></i> (B&H ISMN M-060-11344-4)
<b>John E/Zimmer H</b>	<i><u>Lion King</u></i> (Hal Leonard ISBN 079353416X)
<b>Simon P</b>	<i><u>Paul Simon Compact Collection</u></i> (Music Sales Limited ISBN 0-949789-16-X)

### List C Lys C






**Bubl  M/Chang A/Foster A** *Haven't met you yet, Michael Bubl  Crazy Love* (Hal Leonard ISBN 978-1-4234-9099-9)

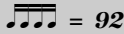
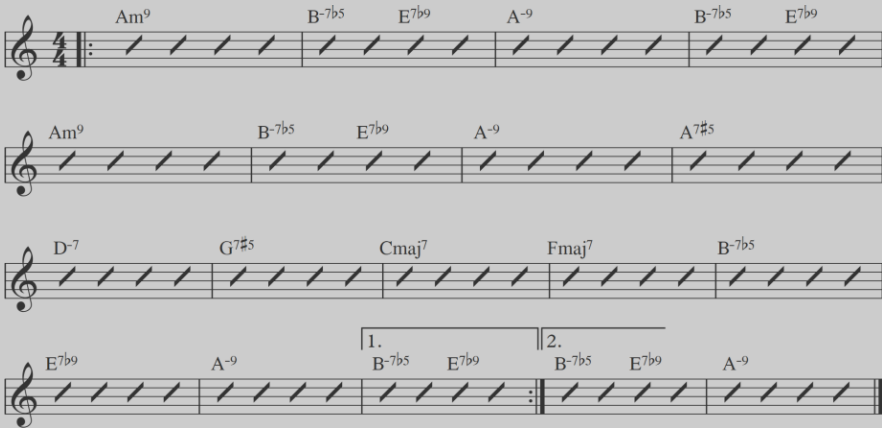
<b>Norton C</b>	No 2, <i>Rumba, <u>Latin Preludes</u></i> (B&H)
<b>Norton C</b>	No 5, <i>Bossa Nova, <u>Latin Preludes</u></i> (B&H)
<b>Norton C</b>	No 6, <i>Blue April, <u>Jazz Preludes Collection</u></i> (B&H ISMN M-060-11579-0)
<b>Norton C</b>	<i>Last Tango, <u>The Microstyles Collection</u></i> (B&H ISMN M-060-11772-5)

## Grade 7

## Graad 7

## Technical work/Tegniese werk

	<b>Compass and Key</b> Omvang en Toonsoort	<b>Motion Rigting</b>	<b>Hands Hande</b>	<b>Interval distance</b> Interval-afstand	<b>Articulation</b> Artikulasie	<b>Minimum Tempo</b>
<b>Major scales</b> Majeurtoonlere	IV: F, A <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Thirds  Derdes	Legato	 = 108
<b>Natural minor scales</b> Natuurlike mineurtoonlere	IV: f#, f	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Thirds  Derdes	Legato	 = 108
<b>Harmonic and melodic minor scales</b> Harmoniese en Melodiese mineurtoonlere	IV: f#, f	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Thirds  Derdes	Legato	 = 108
<b>Dorian</b> Dories	IV: on/op B, F	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Thirds  Derdes	Legato	 = 100
<b>Mixolydian</b> Miksolidies	IV: on/op G, B <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Thirds  Derdes	Legato	 = 100
<b>Blues (swing)</b> Blues (swing)	IV: F, G	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately  Afsonderlik	Thirds  Derdes	Legato	 = 100
<b>Major arpeggios</b> Majeurarpeggio's	IV: F, A <sup>b</sup> Root position, and inversions Grondposisie en omkerings	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 92

<b>Minor arpeggios</b> <b>Mineurarpeggio's</b>	II: f#, f Root position and inversions Grondposisie en omkerings	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 92
<b>Diminished sevenths</b> <b>Verminderde vierklanke</b>	F, A <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk			
<b>Progressions</b> <b>Progressies</b>						
<p>Progressions has to be played twice, with a turnaround chord/progression at the end of the first time. Progressies moet twee keer gespeel word, met 'n akkoord/progressie aan die einde van die eerste keer.</p>						

## Repertoire/Repertorium

Three pieces from different composers, one selected from each of List A, List B and List C  
Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

- Faltermeyer H** *Beverly Hills Cop, The 1980s Essential Songs* (Hal Leonard ISBN 0-634-09101-8)
- Jackson J** *Steppin' Out, The 1980s Essential Songs* (Hal Leonard ISBN 0-634-09101-8)
- Norton C** No 5, *Latin Preludes 2* (B&H ISBN 085162474X)
- Norton C** No 10, *The Moonlit Sky, Jazz Preludes Collection* (B&H ISMN M-060-11772-5)
- Roth DL/Van Halen E/Van Halen A/Anthony M** *Jump* (Hal Leonard ISBN 0-634-09101-8)
- Solal** No 5, *Jazz Preludes*

**List B Lys B**

**9-12 min: Arranged, linked and sequenced by candidate to form a medley/set of works differing in style/character**

**9-12 minute verwerking deur kandidaat, opeenvolgend gespeel om 'n medley daar te stel wat verskil in styl/karakter**

<b>John E</b>	<u>Elton John Anthology</u> (Hal Leonard ISBN 0793503698)
<b>Lloyd Webber A</b>	<u>Phantom of the Opera</u> (Hal Leonard ISBN 0793516579)
<b>Nyman M</b>	<i>The Piano</i> (Music Sales ISBN 0711933227)
<b>Queen</b>	<u>The Best of Queen</u> (Hal Leonard ISBN 0793535891)
<b>Sondheim S</b>	<i>Sweeney Todd</i> (Hal Leonard ISBN 0739051547)
<b>Various</b>	<i>James Bond Movie Themes, James Bond 007 Collection</i> (Alfred Music Publishing ISBN 0757902189)









**List C Lys C**

<b>Hamilton A</b>	<i>Cry me a river, Michael Bublé Crazy Love</i> (Hal Leonard ISBN 978-1-4234-9099-9)
<b>Norton C</b>	No 6, <i>Beguine, Latin Preludes</i> (B&H ISBN 085162474X)
<b>Norton C</b>	No 7, <i>Mambo, Latin Preludes</i> (B&H ISBN 085162474X)
<b>Norton C</b>	<i>Mechanics Rag, Microjazz Collection 3</i> (B&H ISBN 0851626203)
<b>Norton C</b>	<i>Dreaming, Microjazz Collection 3</i> (B&H ISBN 0851626203)
<b>Norton C</b>	No 5, <i>Tough Love, Jazz Preludes Collection</i> (B&H ISMN M-060-11772-5)
<b>Norton C</b>	No 9, <i>New Kid, Jazz Preludes Collection</i> (B&H ISMN M-060-11772-5)
<b>Setzer B</b>	<i>Stray Cat Strut, The 1980s Essential Songs</i> (Hal Leonard ISBN 0-634-09101-8)
<b>Solal</b>	No 4, <i>Jazz Preludes</i>

## Grade 8

## Graad 8

## Technical work/Tegniese werk

	<b>Compass and Key</b> Omvang en Toonsoort	<b>Motion Rigting</b>	<b>Hands Hande</b>	<b>Interval distance</b> Interval-afstand	<b>Articulation</b> Artikulasie	<b>Minimum Tempo</b>
<b>Major scales</b> Majeurtoonlere	IV: G, B <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 120
<b>Natural minor scales</b> Natuurlike mineurtoonlere	IV: g, b <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 120
<b>Harmonic and melodic minor scales</b> Harmoniese en Melodiese mineurtoonlere	IV: g, b <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 120
<b>Dorian</b> Dories	IV: on/op G, B <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 108
<b>Mixolydian</b> Miksolidies	IV: on/op F, A <sup>b</sup>	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 108
<b>Blues (swing)</b> Blues (swing)	IV: B <sup>b</sup> , E	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	Sixth: tonic in RH Sesde: tonika in RH	Legato	 = 108
<b>Major arpeggios</b> Majeurarpeggio's	IV: G, B <sup>b</sup> Root position, and inversions Grondposisie en omkerings	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 92
<b>Minor arpeggios</b> Mineurarpeggio's	IV: g, b <sup>b</sup> Root position and inversions Grondposisie en omkerings	Similar motion, from the lowest note  Dieselfde rigting, vanaf die laagste noot	Separately and together  Afsonderlik en tegelyk	1 octave  1 oktaaf	Legato	 = 92

**Diminished  
sevenths  
Verminderde  
vierklanke**

C, G, A<sup>b</sup>Similar motion, from  
the lowest noteSeparately  
and togetherDieselfde rigting,  
vanaf die laagste  
nootAfsonderlik  
en tegelyk

**Progressions  
Progressies**

Progressions has to be played twice, with a turnaround chord/progression at the end of the first time.  
Progressies moet twee keer gespeel word, met 'n akkoord/progressie aan die einde van die eerste keer.

## Repertoire/Repertorium

Three pieces from different composers, one selected from each of List A, List B and List C

Drie stukke van verskillende komponiste, een gekies uit elk van Lys A, Lys B en Lys C

### List A Lys A

<b>Glass P</b>	<i>Dance from Akhnaten</i> , Act 2 Scene 3 (Hal Leonard - Digital Sheet Music HX.19900)
<b>Norton C</b>	<i>Hungarian Stomp</i> , <u>Microjazz Collection 3</u> (B&H ISBN 0851626203)
<b>Norton C</b>	No 14, <i>Rollicking</i> , <u>Jazz Preludes Collection</u> (B&H ISMN M-060-11772-5)
<b>Norton C</b>	No 11, <i>Chicken Feed</i> , <u>Jazz Preludes Collection</u> (B&H ISMN M-060-11772-5)
<b>Piazzolla A</b>	<i>Primavera Portena</i> or/of <i>Verano Porteno</i> or/of <i>Otona Porteno</i> or/of <i>Invierno Porteno</i> , <u>Cuatro Estaciones Portenas</u> (Tonos Music ISBN M-2015-0029-4)

### List B Lys B

12-15 min: Arranged, linked and sequenced by candidate to form a medley/set of works differing in style/character

12-15 minute verwerking deur kandidaat, opeenvolgend gespeel om 'n medley daar te stel wat verskil in styl/karakter

<b>Bellamy M</b>	<i>Muse, The Resistance</i> (Faber Music ISBN 0-571-53393-0)
<b>Boublil A &amp; Schönberg</b>	<i>Les Misérables</i> (Hal Leonard ISBN 0881885770)
<b>Lloyd Webber A</b>	<i>Cats</i> (Hal Leonard ISBN 0881884472)

**Michael Jackson**      *Simply Michael Jackson* (Alfred Music Publishing ISBN 073906715X)  
**Vangelis**                *Best of Vangelis* (Carisch ISBN 978-88-50700-34-9)  
**Various**                  *The Firm* (Hal Leonard ISBN 0793530431)

### List C Lys C

**Corea C**                  *Spain* (Sher Music)  
**Evans B**                 *Waltz for Debby* (Sher Music)  
**Keveren P**              *Digital Dance* (Susan Ogilvy Music)  
**Norton C**                *Love Song, Microjazz Collection 3* (B&H ISBN 0851626203)  
**Norton C**                No 12, *Latinate, Jazz Preludes Collection* (B&H ISMN M-060-11772-5)  
**Souther JD/Henley D/Frey G/Seeger B** *Heartache tonight, Michael Bublé Crazy Love* (Hal Leonard ISBN 978-1-4234-9099-9)



## **Annexure 1: Marks Categories for Graded Exam and Performance Level Assessments across all instruments**

### **Bylaag 1: Puntekategorieë vir Graadeksamens en Voordragvlakassesserings vir alle instrumente**

#### **Roll of Honour / Ererol 90-100% (85-100%\*)**

An excellent exam showing perfect grasp of technical work, consistently high level of technical control in the repertoire, an outstanding rendition of various styles and from Gr 5 onwards enormous skill in musical communication.

'n Uitmuntende eksamen wat 'n onbesproke beheersing van tegniese werk, 'n konsekwente hoë vlak van tegniese beheer in die repertorium, 'n besondere vertolking van verskillende style en vanaf Gr 5, 'n buitengewoon groot musikale kommunikasievaardigheid toon.

#### **Distinction / Lof 80-88% (80-83%\*)**

Ranging from an excellent to a very well prepared exam showing fluent grasp of technical work, consistently good technical control in the repertoire, a good rendition of various styles and from Gr 5 onwards skill in musical communication.

Wissel van 'n uitstekende tot baie goed voorbereide eksamen wat op vlot beheersing van tegniese werk, volgehoue tegniese beheer van repertorium, uitstekende weergawe van die onderskeie style en vanaf Gr 5, vaardige musikale kommunikasie dui.

#### **Merit / Eervolle vermelding 70-78%**

A well prepared exam showing a convincing grasp of technical work, overall technical control in the repertoire with occasional slips, ability to present various styles and from Gr 5 onwards a feeling for musical communication.

'n Goed voorbereide eksamen wat op oortuigende beheersing van tegniese werk, omvattende tegniese beheer van repertorium met enkele vergissings, die vermoë om onderskeie style weer te gee en vanaf Gr 5, 'n aanvoeling vir musikale kommunikasie dui.

#### **Pass / Slaag 50-68%**

Ranging from an adequately prepared to a reasonably well prepared exam that shows sufficient control of technical work, some technical grasp in the repertoire, a fair ability to project different styles and from Gr 5 onwards some sense of basic musical shape.

Wissel van 'n genoegsaam voorbereide tot 'n redelik goed voorbereide eksamen wat op voldoende beheer van tegniese werk, 'n mate van tegniese beheer van repertorium, 'n redelike vermoë om die onderskeie style te projekteer en vanaf Gr 5, 'n mate van musikale kommunikasie dui.

#### **Fail / Druip 20-47%**

Ranging from a totally unprepared to an inadequately prepared exam that shows little or no control over technique in either technical work or repertoire, no variety in styles, lack of confidence and from Gr 5 onwards little or no musical insight.

Wissel van 'n total onvoorbereide tot 'n ontoereikend-voorbereide eksamen wat op min of geen tegniese beheer in óf die tegniese werk óf repertorium, geen afwisseling in style, gebrek aan selfvertroue en vanaf Gr 5, min of geen musikale insig dui.

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\* Grade 8 Graad 8