

THE WEST AFRICAN EXAMINATIONS COUNCIL

TEST DEVELOPMENT DIVISION

ACCRA

WASSCE MUSIC

**2018 - 2022**

1. INFORMATION AND GUIDELINES ON THE LIST OF STUDIES AND PIECES AND OTHER TECHNICAL EXERCISES FOR THE PERFORMANCE TEST (PAPER 3B) UNDER PRACTICAL
  
2. SET WORK FOR QUESTION 2 IN PAPER 2

## INTRODUCTION

The separate list embodying the requirements for the performance test, technical exercises, scales, arpeggios etc. are published here along with the pieces for the musical instruments that are testable at the moment. The instruments are Voice, (soprano/tenor and contralto/baritone), pianoforte, violin, recorder (descant and treble), selected wind instruments (atenteben, flute, trumpet and saxophone (alto in E flat). Other musical instruments will be added later. The present lists are subject to review from time to time depending on availability of new pieces and also fresh works for musical instruments that has not yet had approved works for testing.

Composers/arrangers are hereby encouraged to compose works comparable to grade V of the ABRSM standard for these other instruments in the syllabus and forward such to WAEC for consideration and adoption. Preference will be given to those written in an African idiom. Accepted works attract adequate setting fees.

The additional information also intends to shed more light on the specific set works to be studied for Question 2 in Paper 2 for 2018 to 2022

## MUSIC PRACTICAL EXAMINATION REQUIREMENTS

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

## **VOICE**

### Schedule of Marks

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

- (a) Candidates should note that purity of vowels and tone production, breath control, flexibility, intonation, articulation and diction will be taken into account in the marking.
- (b) The candidate should bring a copy of each of the chosen songs for the accompanist's use.
- (c) The test of singing at sight will not be accompanied. It may be sung on any of the syllables, ah, oh, as legato or staccato.
- (d) The chord and the keynote will first be sounded for the candidate before each Sight-singing test. If in a mode, the tonal centre and the notes of the mode will first be played.
- (e) **Technical Exercises**  
Each of the following exercises could be sung to any of the syllables ah, oh, oo or in tonic solfa, legato or staccato.

1. 

2. 

**(I). Soprano/Tenor**

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

**List A**

- |                             |   |                                  |
|-----------------------------|---|----------------------------------|
| 1. G. F. Handel             | - | How beautiful are the feet (Air) |
| 2. F. Mendelssohn Bartholdy | - | O for the wings of a dove        |
| 3. Charles Gounod           | - | Ave Maria                        |

**List B (Ghana)**

- |                    |   |                              |
|--------------------|---|------------------------------|
| 1. Dr E. Amu       | - | Mawue na 'me                 |
| 2. Timothy Mensah  | - | Taabanyiriba (Accompaniment) |
| 3. Joshua A. Amuah | - | Bone Ben                     |
| 4. J. H. Nketia    | - | Mo! Agya no a Ɔko            |

**List B (Nigeria)**

- |                    |   |                      |
|--------------------|---|----------------------|
| 1. Laz Ekwueme     | - | Oge (Time)           |
| 2. Akin Euba       | - | O Se Gbe Na?         |
| 3. Adam Fiberesima | - | Idegbeni             |
| 4. David Aina      | - | Bi Koko Ba Feni Lefe |

**(II). Contralto/Baritone**

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

**List A**

- |                     |   |   |
|---------------------|---|---|
| 1. Henry Purcell    | - | If Music be the food of love (Arr. By Lawrence Henry) |
| 2. L. van Beethoven | - | Ich Liebe dich (I love you Dear)                      |
| 3. Franz Schubert   | - | To Music  |

**List B (Ghana)**

- |                 |   |                           |
|-----------------|---|---------------------------|
| 1. Faustina Amu | - | Gyae Nsem keka yi         |
| 2. J. H Nketia  | - | Dwabenhene ba Foriwa      |
| 3. J. H Nketia  | - | Wo ho te sen Wo ho te sen |

**List B (Nigeria)**

- |                |   |                  |
|----------------|---|------------------|
| 1. Ayo Bankole | - | Adura Fun Alafia |
| 2. Laz Ekwueme | - | Olele            |
| 3. Ayo Bankole | - | Iya              |

**Singing at Sight:** Two short tests in a major, minor or modal key. One of the tests will be on African rhythm.

## **VIOLIN**

### Schedule of Marks

Technical Exercise etc.	10
One piece from list A	15
One piece from list B	15
Singing at sight	10
Total	50

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

### **(a) Scales**

- (i) Scales – separate bows

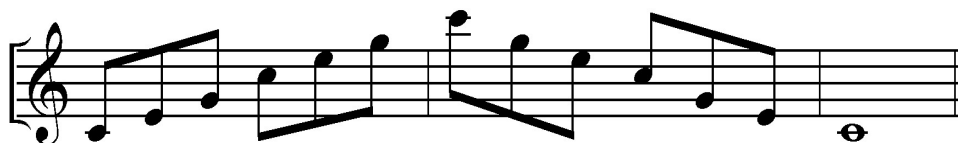


- (ii) Slurred bowing



### **(b) Arpeggios**

- (i)



- (ii)

Slurred



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

### **List A**

- |                              |   |   |
|------------------------------|---|---|
| 1. G. F. Handel              | - | Lord of our being                       |
| 2. Stephen Dodgson pg. 34-35 | - | Serenade                                |
| 3. Antonio Vivaldi           | - | Spring ( <i>from the four seasons</i> ) |

### **List B**

- |                 |   |                                 |
|-----------------|---|---------------------------------|
| 1. C.W.K Mereku | - | Atentenatta in C (Opus 3 No. 1) |
| 2. J. H. Nketia | - | Prelude                         |
| 3. G. E. Kwame  | - | Ibibio Folk Tune                |

### **PIANO**

#### Schedule of Marks

Scales, Broken Chords/Arpeggios	10 marks
One piece from list A	15 marks
One piece from list B	15 marks
Playing at Sight	<u>10</u> marks
Total	<b><u>50</u></b> marks

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

#### **Scales and Arpeggios (from memory)**

**Scales:** Major and minor (melodic or harmonic at candidate's choice): hands together in similar motion one octave apart, in all keys (three octaves). In contrary motion with both hands beginning and ending on the keynote (unison), in the major keys of C, G, D, F, B-flat (two octaves)

**Chromatic scales:** Hands together in similar motion, one octave apart, beginning on any note named by the examiner (two octaves).

**Arpeggios:** The major and minor common chords of C, G, D, F, B-flat in root position only, with hands together in similar motion an octave apart (two octaves).

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

### **List A**

- |                            |   |                      |
|----------------------------|---|----------------------|
| 1. Wolfgang Amadeus Mozart | - | Sonata 1             |
| 2. Ludwig van Beethoven    | - | Minuet in G          |
| 3. J S Bach                | - | 2-part Inventio No 8 |

### List B

- |                 |   |                |
|-----------------|---|----------------|
| 1. N. N. Kofie  | - | Akan Fughetta  |
| 2. J. H. Nketia | - | Play Time      |
| 3. J. H. Nketia | - | Bulsa Worksong |

### WIND INSTRUMENTS

- A Recorder
- B. Atenteben
- C. Flute
- D. Trumpet
- E. Saxophone (Alto in E flat)

#### Schedule of Marks

Technical Exercise	--	10
One piece from list A	--	15
One piece from list B	--	15
Singing at sight	--	<u>10</u>
Total	=	<u>50</u>

#### Technical Exercises

The Technical Exercises are for all wind instruments. Candidates will be required to play the exercises legato or staccato.

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



### DESCANT RECORDER

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

#### List A

- |                         |   |  |
|-------------------------|---|--|
| 1. Ludwig van Beethoven | - | Melody ( <i>from the Sorp. 'Ich Liebe Dich'</i> )                                  |
| 2. Francis Piggott      | - | Minuet ( <i>from a choice collection of Ayres for the Harpsichord or Spinnet</i> ) |
| 3. Jeremiah Clarke      | - | The Prince of Denmark 's March   |

**List B**

- |                 |   |                                 |
|-----------------|---|---------------------------------|
| 1. J. H. Nketia | - | Quartet No. 1                   |
| 2. C.W.K Mereku | - | Atentenatta in C (Opus 3 No. 1) |
| 3. J. H. Nketia | - | Yaanom Montie                   |

**ATENTEBEN**

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

**List A**

- |                 |   |                                      |
|-----------------|---|--------------------------------------|
| 1. Kojo Tibu    | - | Ghana Nyingba (Arr. E. Obed Acquah). |
| 2. C.W.K Mereku | - | Atentenatta in C (Opus 3 No. 1)      |
| 3. Ebeli Eva    | - | Journey of Hope                      |

**List B**

- |                   |   |                                     |
|-------------------|---|-------------------------------------|
| 1. J H Nketia     | - | Quartet No 1 (Arr. C. W. K. Mereku) |
| 2. E. Obed Acquah | - | Ama Adoma                           |
| 3. J. H. Nketia   | - | Yaanom Montie                       |

**FLUTE**

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

**List A**

- |                    |   |   |
|--------------------|---|---|
| 1. Carl Reinecke   | - | Gavotte (From Five serenades for the young) |
| 2. Justin Connolly | - | The Purple Chorale                          |
| 3. Timothy Baxter  | - | Waltz Interlude                             |

**List B.**

- |                 |   |                                      |
|-----------------|---|--------------------------------------|
| 1. C.W.K Mereku | - | Atentenatta in C (Opus 3 No. 1)      |
| 2. Eva Ebeli    | - | Dambai                               |
| 3. Kojo Tibu    | - | Ghana Nyingba (Arr. E. Obed Acquah). |

**TRUMPET**

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

**List A**

- |                  |   |                   |
|------------------|---|-------------------|
| 1. John Barrett  | - | The St. Catherine |
| 2. William Croft | - | Sarabande         |
| 3. Lully         | - | Lonely Woods      |

**List B.**

- |                 |   |                                      |
|-----------------|---|--------------------------------------|
| 1. J.H.K Nketia | - | Mmoboro Asem (Arr. E. Obed Acquah)   |
| 2. Kojo Tibu    | - | Ghana Nyingba (Arr. E. Obed Acquah). |
| 3. Ebeli Eva    | - | Enyonam                              |

## **E-FLAT ALTO SAXOPHONE**

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

### **List A**

- |                    |   |           |
|--------------------|---|-----------|
| 1. Jeremiah Clarke | - | Gavott    |
| 2. Henry Purcell   | - | Rigadoon  |
| 3. Franz Schubert  | - | Ave Maria |

### **List B.**

- |                 |   |                                      |
|-----------------|---|--------------------------------------|
| 1. J.H.K.Nketia | - | Onipa beyee bi                       |
| 2. Kojo Tibu    | - | Ghana Nyingba (Arr. E. Obed Acquah). |
| 3. J.H.K Nketia | - | Mmoboro Asem (Arr. E. Obed Acquah)   |

## **APPENDIX A – APPROVED MUSIC SET PIECES FOR 2018 - 2022**

<b>Year</b>	<b>Title of work</b>	<b>Composer</b>
<b>2018</b>	Allegro (sonata No.7 in E)	Pergolesi
	OR Monkamfo No	J H K Nketia
<b>2019</b>	Menuetto and Trio (Divertimento in C)	Haydn
	Or Ire Gbogbo	Arr. Debo Akinwumi Piano Arr. Olumide Shobowale
<b>2020</b>	Bagatelle in F	Beethoven Op 33, No. 3
	OR Victory	E. K Boamah
<b>2021</b>	Serenata	Enrico Toselli
	Or Moremi (Conductor's Score)	Myke Olatunji
<b>2022</b>	Waltz from 'FAUST'	C. Gounod (1818 – 1893) Arr. Maxwell Eckstein
	Or Ɔbɔbɔ Adze	Joshua A. Amuah