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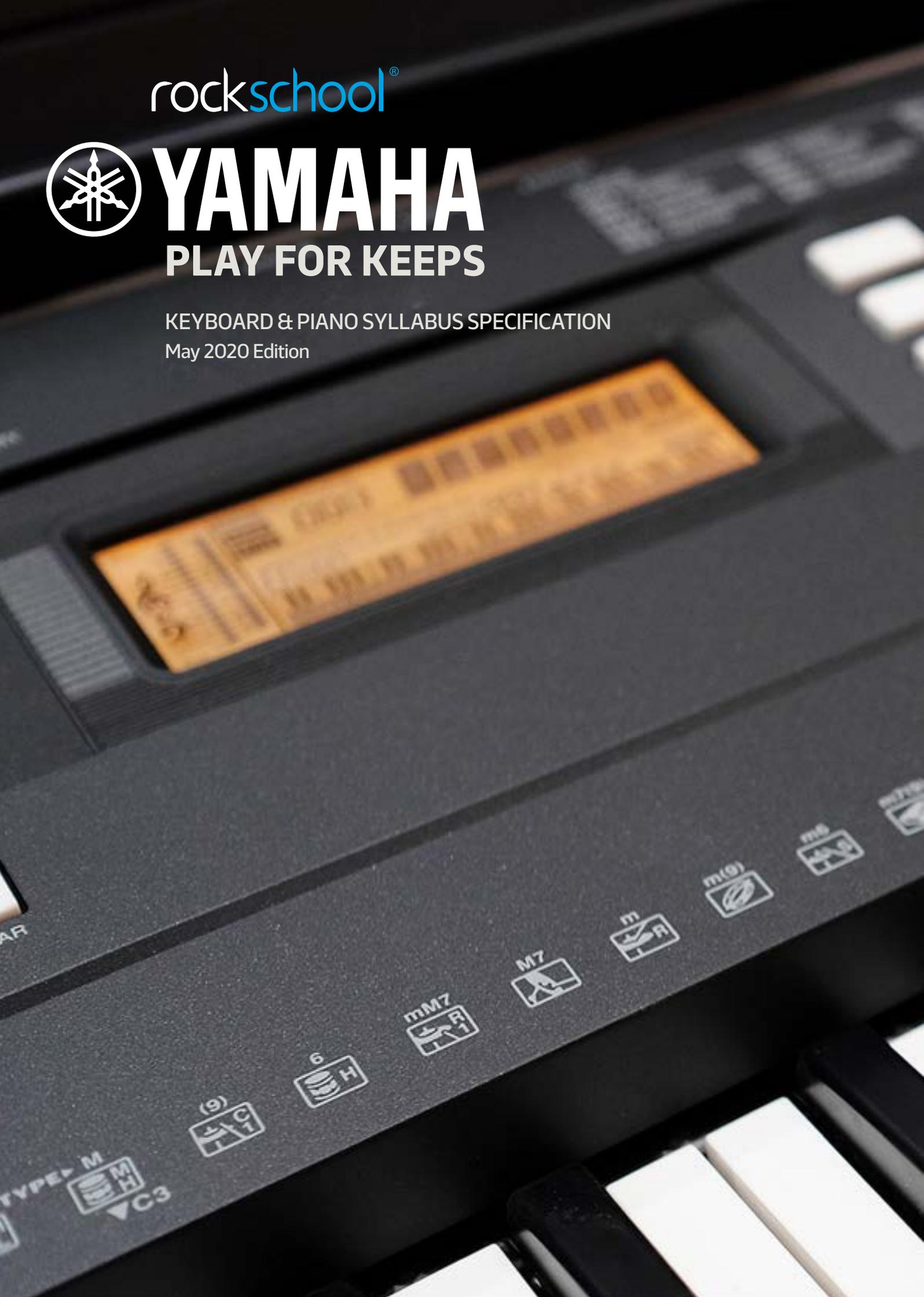


# YAMAHA

## PLAY FOR KEEPS

KEYBOARD & PIANO SYLLABUS SPECIFICATION

May 2020 Edition



rockschool<sup>®</sup>

# Yamaha Play For Keeps

Keyboards & Piano Syllabus Specification

May 2020 Edition

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# Introduction

# Introduction

This specification is designed to accompany the relevant Yamaha Play For Keeps Keyboards books and give teachers and students clear information relating to the requirements of each graded music examination offered by Rockschool in conjunction with Yamaha. All candidates are required to read the Rockschool Exam Regulations before entering for a Rockschool exam, which can be found via the following link: [www.rslawards.com/about-us/policies-and-regulations](http://www.rslawards.com/about-us/policies-and-regulations)

## QUALIFICATIONS AT A GLANCE

QUALIFICATION TITLE	TOTAL NO. OF UNITS	GUIDED LEARNING HOURS	CREDIT VALUE	TOTAL QUALIFICATION TIME
Level 1 Award in Popular Music Performance (Yamaha): Grade 1	1	12	6	60
Level 1 Award in Popular Music Performance (Yamaha): Grade 2	1	18	9	90
Level 1 Award in Popular Music Performance (Yamaha): Grade 3	1	18	12	120
Level 2 Certificate in Popular Music Performance (Yamaha): Grade 4	1	24	15	120
Level 2 Certificate in Popular Music Performance (Yamaha): Grade 5	1	24	18	120
Level 3 Certificate in Popular Music Performance (Yamaha): Grade 6	1	36	22	220
Level 3 Certificate in Popular Music Performance (Yamaha): Grade 7	1	48	27	270
Level 3 Certificate in Popular Music Performance (Yamaha): Grade 8	1	54	32	320

## ASSESSMENT

ASSESSMENT	
Form of Assessment	All assessments are carried out by external examiners. Candidates are required to carry out a combination of practical tasks and underpinning theoretical assessment.
Unit Format	Unit specifications contain the Title, Unit Code, Credit Level, Credit Value, Learning Outcomes, Assessment Criteria, Grade Descriptor, and types of evidence required for the unit.
Bands of Assessment	There are four bands of assessment (Distinction, Merit, Pass and Unclassified) for the qualification as a whole.
Quality Assurance	Quality Assurance ensures that all assessments are carried out to the same standard by objective sampling and re-assessment of candidates' work. A team of external examiners is appointed, trained and standardised by RSL.

## THE VALUE OF RSL QUALIFICATIONS

RSL advocates an open access approach to qualifications, providing a range of syllabi, designed to accommodate a wide variety of candidates of different ages, experience and levels of achievement. RSL qualifications are listed on the Regulated Qualifications Framework (RQF) in England and Northern Ireland by the Office of Qualifications and Examinations Regulation (Ofqual). RSL is committed to maintaining and improving its reputation for excellence by providing high quality education and training through its syllabi, examinations, music and resources.

## PERIOD OF OPERATION

This Syllabus Specification covers Yamaha Keyboard Examinations from January 2018.

## EXAMINATIONS STRUCTURE

Rockschool's Yamaha Keyboard/Piano Syllabus is available at three levels, in line with Ofqual's Regulated Qualifications structure:

- Level 1 – Grades 1, 2, & 3
- Level 2 – Grades 4 & 5
- Level 3 – Grades 6, 7 & 8

## GUIDANCE FOR GRADE EXAMINATIONS

Yamaha Play For Keeps Grade Examinations are available from Grade 1 to Grade 8 and consist of the following elements:

- **3 Performance Pieces** – these account for 60% of the exam marks
- **Technical Exercises** – these account for 15% of the exam marks
- **Sight Reading Tests** – these account for 10% of the exam marks
- **Ear Tests** – these account for 10% of the exam marks
- **5 General Musicianship Questions** – these account for 5% of the exam marks

## PERFORMANCE PIECES

The pieces from the relevant Yamaha books have been chosen as they allow demonstration of suitable technical and performance elements appropriate for the level of qualification. Candidates are reminded that all musical interpretation should be stylistically appropriate.

## TECHNICAL EXERCISES

At Grade 1, there is one type of technical exercise in the Rockscool/Yamaha keyboards grade examinations:

- **Group A** – Finger Jogging

The Finger Jogging exercises need to be played with a backing track.

At Grades 2 & 3, there are two types of technical exercise in the Rockscool/Yamaha keyboards grade examinations:

- **Group A** – Finger Jogging (*including chord jogging at Grade 3*)
- **Group B** – Scales & Broken Chords (*including arpeggios at Grade 3*)

**Group A** needs to be played with a backing track. **Group B** needs to be played to a compulsory metronome click. The book can be used in the exam for **all groups**.

At Grades 4–8 there is an improvisation test where candidates can demonstrate their technical abilities to improvise melodic and harmonic elements. This will be performed to a backing track.

## SIGHT READING (GRADES 1–8)

Candidates will be presented with a short test, assessing their ability to sight read an excerpt of music and play it back. These are as follows:

### Grades 1 & 2:

#### Chordal rhythm (two parts):

- Fingered chord test  
A five bar chord progression in fingered mode.
- Normal play chord test (to backing track)  
A chordal rhythm in normal play mode

### Grade 3:

#### A chordal rhythm test and a melodic test (to backing track):

- Normal play chord test  
A chordal rhythm in normal play mode
- Melody  
A right-handed melody in treble clef

### Grade 4:

#### Melody & fingered chords:

A four bar treble clef melody with chord symbols above, hands together, in the key of C major or A minor, performed to backing track

### Grade 5:

#### Bass part:

An 8-bar bass line in bass clef (performed to backing track)

**Grade 6:****Melodic part:**

An 8-bar melodic part in treble clef (performed to backing track)

**Grade 7:****Bass part:**

An 8-bar bass line in bass clef (performed to backing track)

**Grade 8:****2-handed part:**

A rhythmic 8-bar independent hands piece (treble and bass clef - performed to backing track)

i. RH: Chords and melodic phrases

ii. LH: Rhythmic, melodic bass part

For all exercises, candidates will have 30 seconds to practise before the test begins.

**EAR TESTS**

Candidates need to complete two aural tests. Examples can be found in the accompanying guide.

**GENERAL MUSICIANSHIP QUESTIONS****GRADE 1–5:**

Candidates will be asked five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values (both classical terminology [crotchets, quavers] and US terminology [quarter notes, 8th notes])
- Pitch (solfege and pitch names up to Grade 2, pitch names only from Grade 3 upwards)

**GRADE 6–8:**

Candidates will be asked five questions. The first will be a question relating to their own arrangement piece. The other four questions will be on musical theory and notation topics, relating to the other performance pieces.

Candidates can choose the piece on which basis the questions will be asked. It must be one of the pieces performed in the examination. However, from Grade 6 upwards, one of the five questions chosen by the examiner will relate to the candidate's own arrangement piece (from list C). The exact bars or phrases will be chosen by the examiner.

## MARKING SCHEMES

The following table details the allocation of marks for each element of the examination across each band of attainment.

GRADE EXAMS: GRADES 1–8			
Element	Pass	Merit	Distinction
Performance Piece 1 (List A)	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 2 (List B)	12–14 out of 20	15–17 out of 20	18+ out of 20
Performance Piece 3 (List C)	12–14 out of 20	15–17 out of 20	18+ out of 20
Technical Exercises	9–10 out of 15	11–12 out of 15	13+ out of 15
Ear Tests	6 out of 10	7–8 out of 10	9+ out of 10
Sight Reading	6 out of 10	7–8 out of 10	9+ out of 10
General Musicianship Questions	3 out of 5	4 out of 5	5 out of 5
Total Marks	60%+	74%+	90%+

## GENERAL NOTES

At the beginning of a Grade Examination, the Examiner will ask the candidate if they wish to begin with Performance Pieces or Technical Exercises.

Candidates may perform any or all of their pieces from memory. This is not compulsory at any level and no additional marks are given for this.

**Note:** It is not permitted to make any notes at any time during the exam.

For General Musicianship Questions, the Examiner may use his or her version of the selected piece as the basis to ask the questions if such notes contained on the candidate's version are deemed sufficiently extensive or might assist the candidate when answering the questions.

The Examiner will not facilitate page turning for candidates. Candidates are allowed to photocopy relevant sheet music as necessary to alleviate page turns but all copied materials must be handed into the Examiner at the end of the examination.

All tempo markings are to be observed unless otherwise stated. Each piece is designed carefully to achieve a number of outcomes appropriate for the grade.

# Grade 1

# Grade 1

<b>TITLE</b>	RSL Entry Level Award in Popular Music Performance (Yamaha): Grade 1
<b>QUALIFICATION NO.</b>	603/3869/6
<b>UNIT NO.</b>	L/617/3548
<b>LEVEL</b>	1
<b>CREDIT VALUE</b>	6
<b>GUIDED LEARNING HOURS</b>	12
<b>TOTAL QUALIFICATION TIME</b>	60

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces and **two** technical exercises ('Finger Jogging').

## UNPREPARED WORK

Candidates are required to complete **one** sight reading test (in two parts), and **two** Ear Tests that begin to develop melodic and rhythmic recall.

The final part of the exam comprises **five** questions which are designed to explore simple technical and theoretical knowledge.

## EXAM STRUCTURE

The Grade 1 exam is taken in the following order:

- **Performance Pieces \***
- **Technical Exercises \***
- **Sight Reading:** Candidates are given an unseen test in two parts to prepare and perform
- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is rhythmic
- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed

*\*These elements can be taken first or second at the candidate's request.*

## PIECES

The pieces in the relevant books from the Yamaha Play For Keeps and Junior Play For Keeps series can be used for the grade exam, and must be chosen from lists A, B and C below (one piece from each). Please note there is no free choice option, but pieces in list C are intended to allow candidates to demonstrate imagination and flair.

## SETTING THE LEVEL OF THE BACKING TRACK

At the beginning of the exam, the examiner will conduct a sound check by asking the candidate to play the first few bars of one of the 'finger jogging' exercises. Please note this won't be part of the assessment. This will set the levels for the exam and will take place alongside the backing track.

**Note:** *the sound check is undertaken for the first piece only.*

# PERFORMANCE PIECES

Candidates must choose three pieces, one from each list:

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Cream Tea in 3'	<i>Play For Keeps</i> , Book1 (2017)
'Jumping 3rds'	<i>Play For Keeps</i> , Book1 (2017)
'Blue Blues'	<i>Play For Keeps</i> , Book1 (2017)
'Grand Prix'	<i>Junior Play For Keeps</i> , Book 3
'Drive in the Country'	<i>Junior Play For Keeps</i> , Book 3
'My First Car'	<i>Junior Play For Keeps</i> , Book 3

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Budapest'	<i>Play For Keeps</i> , Book1 (2017)
'Run'	<i>Play For Keeps</i> , Book1 (2017)
'Lazy Song'	<i>Play For Keeps</i> , Book1 (2017)
'Nodding Dog Song' (melody and chords)	<i>Junior Play For Keeps</i> , Book 3
'Parisienne Café'	<i>Junior Play For Keeps</i> , Book 4
'Orient Express'	<i>Junior Play For Keeps</i> , Book 4

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Monday Blues'	<i>Play For Keeps</i> , Book1 (2017)
'When the Saints'	<i>Play For Keeps</i> , Book1 (1997)
'Little Brown Jug'	<i>Play For Keeps</i> , Book1 (1997)
'Scarborough Fair'	<i>Junior Play For Keeps</i> , Book 4
'Marionette's March'	<i>Junior Play For Keeps</i> , Book 3
'A Lost Coin'	<i>Junior Play For Keeps</i> , Book 3

# TECHNICAL WORK

## GROUP A: FINGER JOGGING

The examiner will select **two** of the following jogging exercises, to be performed with a backing track. The candidate may use the book in the exam.

- **Jogging No. 9** – *PFK1* (1997)
- **Jogging No. 10** – *PFK1* (1997)
- **Jogging No. 11 (RH)** – *PFK1* (1997)
- **Jogging No. 7** – *PFK1* (2017)
- **Jogging No. 12** – *PFK1* (2017)

# SIGHT READING

At Grade 1, the sight reading test is a harmonic test in two parts:

## 1. Chords & Rhythm: Fingered Chord Test

- **Duration:** 5 bars
- **Technique:** Fingered chords
- **Chord types:** C, D7, F, G and G7

The candidate will be asked to read and play each chord in fingered mode. The examiner will point to each chord in turn (there is no requirement to maintain a steady beat at this grade)

## 2. Chords & Rhythm: Normal Play Chord Test

- **Tempo:** 70bpm
- **Time signature:** 4/4
- **Key:** C Major (as above)
- **Rhythms:** Whole notes, half notes, quarter notes and associated rests
- **Duration:** 5 bars (as above)
- **Technique:** 'Normal Play' chords
- **Chord types:** C, D7, F, G and G7

The candidate will be asked to set up for 'Normal Play' chords. The examiner will show candidates a rhythmic pattern, and candidates will be required to read and play the given rhythm to the chord sequence given in Test 1.

They will then have 30 seconds to practise. During this time, the candidate can practise with or without a click.

The examiner will then play the backing track. The candidate will hear the test backing twice.

The first time is to practise and the second time is to perform the final version for the exam. There will be four clicks into the practise version, and four counts into the test version.

The backing track is continuous so once the first playthrough has finished the count-in of the second playing will start immediately.

## EAR TESTS

At Grade 1, there are two ear tests: Melodic Recall and Rhythmic Recall. Both are previously unseen and an example of each is shown in the accompanying guide.

### MELODIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Whole, half notes
- **Duration:** 2 bars

The examiner will play three notes one after the other. Candidates are to state whether the second note is higher or lower in pitch than the first and whether the third note is higher or lower in pitch than the second. The test will be played twice, each time preceded by four clicks. There will also be a C root note at the beginning of the test for reference. For this exercise, candidates are to use the words 'higher' or 'lower'. The candidate will need to state both answers after the three notes are played for the second time.

### RHYTHMIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Half notes, quarter notes
- **Duration:** 2 bars

The examiner will play a backing track featuring a 2-bar rhythm on a single C note (one octave above middle C).

The test will be played twice to the candidate with a drum backing, each time being preceded by four clicks, after which they must play back the rhythm at the same pitch for the examination.

The click will continue for the duration of playback.

## GENERAL MUSICIANSHIP QUESTIONS

Candidates can choose the piece on which basis the questions will be asked. It must be one of the pieces performed in the exam. The exact bars or phrases will be chosen by the examiner.

There will be five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values. Please note – candidates can give traditional (crotchet) or American (quarter note) answers
- Pitch (NB – candidates can give solfege or A-G as answers)

# Grade 2

# Grade 2

<b>TITLE</b>	RSL Level 1 Award in Popular Music Performance (Yamaha): Grade 2
<b>QUALIFICATION NO.</b>	603/3870/2
<b>UNIT NO.</b>	L/617/3548
<b>LEVEL</b>	1
<b>CREDIT VALUE</b>	9
<b>GUIDED LEARNING HOURS</b>	18
<b>TOTAL QUALIFICATION TIME</b>	90

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces and **two** technical exercises ('Finger Jogging').

## UNPREPARED WORK

Candidates are required to play **one** sight reading test (in two parts), and **two** Ear Tests that continue to develop melodic and rhythmic recall.

The final part of the exam comprises **five** questions which are designed to explore growing technical and theoretical knowledge.

## EXAM STRUCTURE

The Grade 2 exam will be taken in the following order:

- **Performance Pieces \***
- **Technical Exercises \***
- **Sight Reading:** Candidates are given an unseen test in two parts to prepare and perform.
- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is rhythmic
- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed

*\*These elements can be taken first or second at the candidate's request*

## PIECES

The pieces in the relevant books from the Yamaha Play For Keeps and Junior Play For Keeps series can be used for the grade exam, and must be chosen from lists A, B and C below (one piece from each). Please note there is no free choice option, but pieces in list C are intended to allow candidates to demonstrate imagination and flair.

## SETTING THE LEVEL OF THE BACKING TRACK

At the beginning of the exam, the examiner will conduct a sound check by asking the candidate to play one of the 'finger jogging' exercises. Please note this won't be part of the assessment.

**Note:** *the sound check is undertaken for the first piece only.*

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Winner Takes It All'	<i>Play For Keeps</i> , Book 2 (2018)
'The James Bond Theme'	<i>Play For Keeps</i> , Book 2 (2018)
'Awakening'	<i>Play For Keeps</i> , Book 2 (2018)
'Skeleton Crew'	<i>Junior Play For Keeps</i> , Book 5
'Baggage Handler Blues'	<i>Junior Play For Keeps</i> , Book 5
'Through the Channel Tunnel'	<i>Junior Play For Keeps</i> , Book 4

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Precious'	<i>Play For Keeps</i> , Book 2 (2018)
'The Final Countdown'	<i>Play For Keeps</i> , Book 2 (2018)
'Let It Be'	<i>Play For Keeps</i> , Book 2 (1997)
'Over the Andes'	<i>Junior Play For Keeps</i> , Book 5
'In the Caribbean Sun'	<i>Junior Play For Keeps</i> , Book 5
'Scotland the Brave'	<i>Junior Play For Keeps</i> , Book 5

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Moonlight Shadow'	<i>Play For Keeps</i> , Book 2 (1997)
'Imagine'	<i>Play For Keeps</i> , Book 2 (1997)
'Prelude'	<i>Play For Keeps</i> , Book 2 (1997)
'Hot Air Ballooning'	<i>Junior Play For Keeps</i> , Book 5
'The Space Adventurer'	<i>Junior Play For Keeps</i> , Book 5
'The Minstrel Boy'	<i>Junior Play For Keeps</i> , Book 5

# TECHNICAL WORK

At Grade 2, there are two groups of technical work: finger jogging and scales & arpeggios.

**Group A** needs to be played with a CD backing track. **Groups B & C** need to be played to a compulsory metronome click.

The book can be used in the exam for **all groups**.

## GROUP A: FINGER JOGGING

The examiner will ask for **two** of the following, to be played with a backing track.

- **Jogging No. 2 (LH)** – *PFK 2* (1997)
- **Jogging No. 5** – *PFK 2* (1997)
- **Jogging No. 6** – *PFK 2* (1997)
- **Jogging No. 5** – *PFK 2* (2018)
- **Jogging No. 8** – *PFK 2* (2018)

## GROUP B: SCALES & ARPEGGIOS

The examiner will ask for one scale and one arpeggio from the following, to be played to a metronome click.

**Scales:** *PFK 2* (2018), page 52

**Tempo:** 116bpm

**Technique:** Hands separately, legato, straight feel, ascending and descending, two octaves

- C major
- G major
- A harmonic minor

**Arpeggios:** *PFK 2* (2018), page 53

**Tempo:** 75bpm

**Technique:** Hands separately, legato, straight feel, ascending and descending, one octave

- C major
- A minor
- G major

# SIGHT READING

At Grade 2, the sight reading test is a harmonic test in two parts:

## 1. Chords & Rhythm: Fingered Chord Test

- **Key:** C Major
- **Duration:** 5 bars
- **Technique:** Fingered chords
- **Chord types:** see *Play for Keep* book 2 – fingered chord glossary

The candidate will be asked to read and play each chord in fingered mode. The examiner will point to each chord in turn (there is no requirement to maintain a steady beat at this grade)

## 2. Chords & Rhythm: Normal Play Chord Test

- **Tempo:** 60–95bpm
- **Time signature:** 4/4; 3/4
- **Key:** C Major (as above)
- **Rhythms:** Whole notes, half notes, dotted half notes, quarter notes, dotted quarter notes and associated rests
- **Duration:** 5 bars (as above)
- **Technique:** 'Normal Play' chords
- **Chord types:** Am, D, Dm, D7, Em, E7

The candidate will be asked to set up for 'Normal Play' chords. The examiner will show candidates a rhythmic pattern, and candidates will be required to read and play the given rhythm to the chord sequence given in Test 1.

They will then have 30 seconds to practise. During this time, the candidate can practise with or without a click.

The examiner will then play the backing track. The candidate will hear the test backing twice.

The first time is to practise and the second time is to perform the final version for the exam. There will be four clicks into the practise version, and four counts into the test version.

The backing track is continuous so once the first playthrough has finished the count-in of the second playing will start immediately.

## EAR TESTS

At Grade 2 there are two ear tests: Melodic Recall and Rhythmic Recall. Both are previously unseen and an example of each is shown in the accompanying guide.

### MELODIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4, 3/4
- **Rhythms:** Whole, half, quarter notes
- **Duration:** 2 bars
- **Key:** C major, range up to a fourth

The Examiner will play a 2 bar diatonic melody in the key of C major with intervals of up to a fourth. The first note will be the root note. The test will be played twice, each time preceded by four clicks. There will also be a root note at the beginning of the test.

The candidate will then hear a one bar count-in, after which they must play back the melody. At this stage, the click will continue for the duration of playback..

### RHYTHMIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Half notes, quarter notes, rests
- **Duration:** 2 bars

The examiner will play a backing track featuring a 2-bar rhythm on a single C note (one octave above middle C).

The test will be played twice to the candidate with a drum backing, each time being preceded by four clicks, after which they must play back the rhythm at the same pitch for the examination. The click will continue for the duration of playback.

## GENERAL MUSICIANSHIP QUESTIONS

Candidates can choose the piece on which basis the questions will be asked. It must be one of the pieces performed in the exam. The exact bars or phrases will be chosen by the examiner.

There will be five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values. Please note – candidates can give traditional (crotchet) or American (quarter note) answers
- Pitch (NB – candidates can give solfege or A-G as answers)

# Grade 3

# Grade 3

<b>TITLE</b>	RSL Level 1 Award in Popular Music Performance (Yamaha): Grade 3
<b>QUALIFICATION NO.</b>	603/3871/4
<b>UNIT NO.</b>	R/617/3549
<b>LEVEL</b>	1
<b>CREDIT VALUE</b>	12
<b>GUIDED LEARNING HOURS</b>	18
<b>TOTAL QUALIFICATION TIME</b>	120

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play three Performance Pieces, Technical Exercises, Finger & Chord Jogging, Scales, Arpeggios & Broken Chords.

## UNPREPARED WORK

Candidates are required to play **two** Sight Reading tests and **two** Ear Tests that continue to develop melodic recall and chord recognition. The final part of the exam comprises **five** questions which are designed to explore harmony, melody, rhythmic, technical and stylistic knowledge at Grade 3 level.

## EXAM STRUCTURE

The Grade 3 exam will be taken in the following order:

- **Performance Pieces** \*

- **Technical Exercises** \*

- **Sight Reading:** Candidates are given two unseen tests (one melodic and one rhythmic) to prepare and perform

- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is rhythmic.

- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed.

*\* These elements can be taken first or second at the candidate's request*

## PIECES

The pieces in the Yamaha *Play for Keeps* (book 3) can be used for the grade exam, and must be chosen from lists A, B and C below (one piece from each). Please note there is no free choice option, but pieces in list C are intended to allow candidates to demonstrate imagination and flair.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Baroque 'n' Roll'	<i>Play For Keeps</i> , Book 3
'Lady Madonna'	<i>Play For Keeps</i> , Book 3

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Killing Me Softly'	<i>Play For Keeps</i> , Book 3
'Night Fever'	<i>Play For Keeps</i> , Book 3
'Every Breath You Take'	<i>Play For Keeps</i> , Book 3
'Candle In the Wind'	<i>Play For Keeps</i> , Book 3
'Jenny Pluck Pears'	<i>Play For Keeps</i> , Book 3

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'House of the Rising Sun'	<i>Play For Keeps</i> , Book 3
'Dumb'	<i>Play For Keeps</i> , Book 3
'The Water is Wide'	<i>Play For Keeps</i> , Book 3

# TECHNICAL WORK

At Grade 3 there are three groups of technical work: chord & finger jogging and scales, arpeggios & broken chords. All technical exercises can be found in *Play for Keeps* book 3.

The examiner will ask for one scale, one arpeggio and one broken chord from from each group. **Group A** needs to be played with a CD backing track. **Groups B & C** need to be played to a compulsory metronome click. The book can be used in the exam for **all groups**.

## GROUP A: CHORD & FINGER JOGGING

- **Chord Jogging No.4** – page 26 track 22
- **Finger Jogging No.3** – page 15 track 13 (LH or RH may be requested)
- **Finger Jogging No.5** – page 27 track 25
- **Finger Jogging No.6** – page 38 track 35

## GROUP B: SCALES, ARPEGGIOS & BROKEN CHORDS

The examiner will ask for one scale, one arpeggio and one broken chord, to be played to a metronome click.

### SCALES

**Tempo:** 85bpm

**Technique:** 2 octaves hands together, legato

- **Major Scales:** D, G, A – page 37 (Scales Workout No.3)
- **Harmonic minor scales:** A, D and E – page 16 (Scales Workout No1)

### ARPEGGIOS

**Tempo:** 68bpm

**Technique:** 2 octaves hands separately, legato

- **Minor Arpeggios:** A, D, E minor – page 16 (arpeggios)

### BROKEN CHORDS

**Tempo:** 72bpm

**Technique:** 2 octaves hands separately, legato

- **Majors:** C, F, B<sup>b</sup> – page 28

# SIGHT READING

At Grade 3, the sight reading test is in two parts:

## 1. Chords & Rhythm: Normal Play Chord Test

- **Tempo:** 60–95bpm
- **Time signature:** 4/4 or 3/4
- **Rhythms:** Eighth notes, quarter notes, half notes, dotted half notes and whole notes
- **Duration:** 5 bars
- **Technique:** Normal play chords
- **Chord types:** See *Play for Keeps* book 3 – ‘normal play’ chord glossary

The candidate will be asked to set up for ‘Normal Play’ chords. The examiner will show candidates a rhythmic pattern, and candidates will be required to read and play the given rhythm to the chord sequence.

They will then have 30 seconds to practise. During this time, the candidate can practise with or without a click.

The examiner will then play the backing track twice.

The first time is to practise and the second time is to perform the final version for the exam. There will be four clicks into the practise version, and four counts into the test version.

The backing track is continuous so once the first playthrough has finished the count-in of the second playing will start immediately.

## 2. Melody

- **Tempo:** 60–95bpm
- **Time signature:** 4/4 or 3/4
- **Key:** C Major
- **Rhythms:** Whole notes, half notes, eighth notes, quarter notes, eighth note syncopation and associated rests
- **Duration:** 4 bars

The candidate will be given a RH melody written in treble clef. They will be asked to set up for a piano sound and play the melody back.

They will then have 30 seconds to practise. During this time, the candidate can practise with or without a click.

The examiner will then play the backing track twice.

The first time is to practise and the second time is to perform the final version for the exam. There will be four clicks into the practise version, and four counts into the test version.

The backing track is continuous so once the first playthrough has finished the count-in of the second playing will start immediately.

## EAR TESTS

At Grade 3 there are two ear tests: Melodic Recall and Rhythmic Recall. Both are previously unseen and an example of each is shown in the accompanying guide.

### MELODIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4, 3/4
- **Rhythms:** Whole, half, quarter notes
- **Duration:** 2 bars
- **Key:** C major, range up to a fifth

The examiner will play a 2 bar diatonic melody in the key of C major with a range up to a fifth. The first note will be the root note. The test will be played twice, each time preceded by four clicks. There will also be a root note at the beginning of the test.

There will be 10 second break to practise and then the candidate will have a one bar count-in, after which they must play back the melody. The click will continue for the duration of playback.

### RHYTHMIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Half notes, quarter notes, eighth notes and rests
- **Duration:** 2 bars

The examiner will play a backing track featuring a 2-bar rhythm on a single C note (one octave above middle C).

The test will be played twice to the candidate with a drum backing, each time being preceded by four clicks.

There will be a short break to practise and then the candidate will hear a one bar count-in, after which they must play back the rhythm at the same pitch for the examination.

At this stage, the click will continue for the duration of playback.

## GENERAL MUSICIANSHIP QUESTIONS

Candidates can choose the piece on which basis the questions will be asked. It must be one of the pieces performed in the exam. The exact bars or phrases will be chosen by the examiner.

There will be five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values. Please note – candidates can give traditional (crotchet) or American (quarter note) answers
- Pitch

# Grade 4

# Grade 4

<b>TITLE</b>	RSL Level 2 Certificate in Popular Music Performance (Yamaha): Grade 4
<b>QUALIFICATION NO.</b>	603/3872/6
<b>UNIT NO.</b>	J/617/3550
<b>LEVEL</b>	2
<b>CREDIT VALUE</b>	15
<b>GUIDED LEARNING HOURS</b>	24
<b>TOTAL QUALIFICATION TIME</b>	120

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play three Performance Pieces and a Technical Improvisation test. Please note there is no requirement for Chord or finger jogging exercises from Grade 4 upwards.

## UNPREPARED WORK

Candidates are required to play **two** Sight Reading tests and **two** Ear Tests. The final part of the exam comprises **five** questions which are designed to explore technical and theoretical knowledge at Grade 4 level.

## EXAM STRUCTURE

The Grade 4 will be taken in the following order:

- **Performance Pieces** \*

- **Technical Exercises** \*

- **Sight Reading:** Candidates are given an unseen test combining melody & fingered chords to prepare and perform.

- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is harmonic.

- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed.

*\* These elements can be taken first or second at the candidate's request*

## PIECES

The pieces in the *Play for Keeps* (Book 4) can be used for the Grade exam. Please note there is no free choice option.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'It Ain't Necessarily So'	<i>Play For Keeps</i> , Book 4
'Sticks and Stones'	<i>Play For Keeps</i> , Book 4

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Against All Odds'	<i>Play For Keeps</i> , Book 4
'Night Birds'	<i>Play For Keeps</i> , Book 4
'The Tender Trap'	<i>Play For Keeps</i> , Book 4
'Vincent'	<i>Play For Keeps</i> , Book 4

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Your Latest Trick'	<i>Play For Keeps</i> , Book 4
'Rocket Man'	<i>Play For Keeps</i> , Book 4
'Hot Stuff'	<i>Play For Keeps</i> , Book 4
'Love Is All Around'	<i>Play For Keeps</i> , Book 4

## TECHNICAL WORK

At Grade 4 there is one technical element, in the form of an improvisation test.

- Genre: Pop
- Tempo: 120bpm
- Scale types: A, D or E minor pentatonic

This test will show the candidate's ability to:

- Improvise a chordal accompaniment (normal play) over the first pass of an 8-bar sequence (using a Piano voice), then, on the second pass;
- Improvise a right hand melody solo using a suitable solo voice (e.g. synth lead, distortion guitar, sax) tending towards an 8th note feel. (The candidate is advised to save his/her chosen voices in the registration memory).

The examiner will show the candidate a chord sequence and single scale to be used for the melody improvisation.

The candidate will have 30 seconds to practise. The examiner will then play the backing track for the first time.

The candidate may practise during playback.

The examiner will ask the candidate to take a further 30 seconds to try out ideas.

The examiner will then play the backing track for the final performance. After the count in, the candidate should provide a normal play chordal accompaniment for the first 8 bars, and a right hand melody improvisation during the repeat.

## SIGHT READING

The sight-reading test at Grade 4 is combines fingered chords and melodic playing:

- **Tempo:** 60–95 bpm
- **Time Signature:** 4/4, 3/4 straight or swung feel
- **Rhythms:** Whole notes, half notes, eighth notes, quarter notes, eighth note syncopation and associated rests
- **Duration:** 4 bars
- **Key:** C major or A minor
- **Technique:** RH (treble clef) and LH (bass clef) combined, simple dynamics introduced

The examiner will present the candidate with a 4-bar melody with chords given above. The test must be given hands together, to a metronome click.

The candidate will be asked to set a piano voice for the melody and play fingered chords with the left hand, using a setting which allows the examiner to hear the (fingered) chords articulated clearly but without automatic rhythm. If a chord continues across a bar line, the candidate is expected to re-sound the chord at the start of the new bar.

The candidate will be allowed 30 seconds preparation time in which to practise sections of the test. The examiner will offer the candidate the choice of a metronome click during the 30 seconds' practise time.

## EAR TESTS

At Grade 4 there are two ear tests: Melodic Recall and Chord Recognition. Both are previously unseen and an example of each is shown in the accompanying guide.

### MELODIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4, 3/4
- **Rhythms:** Whole, half, quarter, eighth notes and rests
- **Key:** C major, range of up to a sixth
- **Duration:** 2 bars

The Examiner will play a 2 bar melody using the C major scale, with a range up to a sixth. The first note will be the root note. The test will be played twice, each time preceded by four clicks. There will also be a root note at the beginning of the test.

There will be 10 second break to practise and then the candidate will have a one bar count-in, after which they must play back the melody. The click will continue for the duration of playback..

### CHORD RECOGNITION

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Half notes
- **Chord Types:** maj, min, dim, aug
- **Duration:** 2 bars

The examiner will play a sequence of four chords built on a 'C' root note (e.g. Cmaj, Cdim etc.), then ask the candidate to state the chord quality of each chord from a choice of major, minor, diminished or augmented. The test will be played twice, each time preceded by four clicks. The candidate must give all four answers at the end of the test.

## GENERAL MUSICIANSHIP QUESTIONS

Candidates can choose the piece on which basis the questions will be asked. It must be one of the pieces performed in the exam. The exact bars or phrases will be chosen by the examiner.

There will be five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values. Please note - candidates can give traditional (crotchet) or American (quarter note) answers
- Pitch

# Grade 5

# Grade 5

<b>TITLE</b>	RSL Level 2 Certificate in Popular Music Performance (Yamaha): Grade 5
<b>QUALIFICATION NO.</b>	603/3874/X
<b>UNIT NO.</b>	L/617/3551
<b>LEVEL</b>	2
<b>CREDIT VALUE</b>	18
<b>GUIDED LEARNING HOURS</b>	24
<b>TOTAL QUALIFICATION TIME</b>	120

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces including one solo arrangement piece. They are also required to perform a technical improvisation test.

## UNPREPARED WORK

Candidates are required to play one Sight Reading test, and there are also **two** Ear Tests which continue to develop melodic and harmonic recall. The final part of the exam comprises **five** questions which are designed to explore technical and theoretical knowledge at Grade 5 level.

## EXAM STRUCTURE

The Grade 5 will be taken in the following order:

- **Performance Pieces** \*

- **Technical Exercises** \*

- **Sight Reading:** Candidates are given an unseen test to prepare and perform.

- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is harmonic.

- **General Musicianship Questions:** Candidates answer five questions based on their own arrangement piece

*\* These elements can be taken first or second at the candidate's request*

## PIECES

The pieces at this grade can be found within the Yamaha **Play for Keeps** Solo Book (Grades 5 & 6) and must be chosen from lists A, B and C below (one piece from each). Please note there is no free choice option.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Piano Sketch No.1: Jazz Waltz'	<i>Play For Keeps</i> , Book 5
'Walking Song'	<i>Play For Keeps</i> , Book 5

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Tragedy'	<i>Play For Keeps</i> , Book 5
'Your Song'	<i>Play For Keeps</i> , Book 5
'Boheme'	<i>Play For Keeps</i> , Book 5

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Ain't Misbehavin'	<i>Play For Keeps</i> , Book 5
'Crockett's Theme'	<i>Play For Keeps</i> , Book 5
'Lily Was Here'	<i>Play For Keeps</i> , Book 5

## TECHNICAL WORK

At Grade 5 there is one technical element, in the form of an improvisation test.

- **Genre:** Blues
- **Tempo:** 120bpm
- **Scale types:** C, G or D blues

This test will show the candidate's ability to:

- Improvise a chordal accompaniment (normal play) over the first pass of an 8-bar sequence (using a Piano voice), then, on the second pass;
- Improvise a right hand melody solo using a suitable solo voice (e.g. synth lead, distortion guitar, sax) tending towards an 8th note feel. (The candidate is advised to save his/her chosen voices in the registration memory).

The examiner will show the candidate a chord sequence and single scale to be used for the melody improvisation.

The candidate will have 30 seconds to practise. The examiner will then play the backing track for the first time.

The candidate may practise during playback.

The examiner will ask the candidate to take a further 30 seconds to try out ideas.

The examiner will then play the backing track for the final performance. After the count in, the candidate should provide a normal play chordal accompaniment for the first 8 bars, and a right hand melody improvisation during the repeat.

## SIGHT READING

The sight reading test at Grade 5 consists of an 8 bar bass line.

- **Tempo:** 60–95bpm
- **Duration:** 8 bars
- **Rhythm values:** Whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth notes, eighth note syncopation
- **Technique:** LH bass line, articulations and expressive techniques
- **Key:** Up to one sharp or flat
- **Time signature:** 4/4 or 3/4

The candidate will be allowed 30 seconds preparation time. The examiner will then play the backing track twice. The first time will be to practise, and will be preceded by four clicks. The second time will be the test version, and preceded by four counts.

## EAR TESTS

At Grade 5 there are two ear tests: Melodic Recall and Chord Recognition. Both are previously unseen and an example of each is shown in the accompanying guide.

### MELODIC RECALL

- **Tempo:** 95bpm
- **Time sig:** 4/4, 3/4
- **Rhythms:** Whole, half, quarter notes, eighth notes and rests (notes may be tied)
- **Duration:** 2 bars
- **Key:** C major, range of up to an octave

The Examiner will play a 2 bar diatonic melody in the key of C major with a range up to an octave. The first note will be the root note. The test will be played twice, each time preceded by four clicks. There will also be a root note at the beginning of the test.

There will be 10 second break to practise and then the candidate will have a one bar count-in, after which they must play back the melody. The click will continue for the duration of playback.

### CHORD RECOGNITION

- **Tempo:** 95bpm
- **Time sig:** 4/4
- **Rhythms:** Half notes
- **Chord Types:** maj7, min7, dom7, min7b5
- **Duration:** 2 bars

The examiner will play a sequence of four chords built on a 'C' root note (e.g. Cmaj7, Cmin7 etc.), then ask the candidate to state the chord quality of each chord from a choice of major 7, minor 7, dominant 7 or minor 7<sup>b</sup>5. The test will be played twice, each time preceded by four clicks. The candidate must give all four answers at the end of the test.

## GENERAL MUSICIANSHIP QUESTIONS

There will be five questions. The first will relate to:

- Technical set up of the chosen piece

The other four questions will relate to the following three topics:

- Time Signatures
- Note rhythm values. Please note - candidates can give traditional (crotchet) or American (quarter note) answers
- Pitch

# Grade 6

# Grade 6

<b>TITLE</b>	RSL Level 3 Award in Popular Music Performance (Yamaha): Grade 6
<b>QUALIFICATION NO.</b>	603/3875/1
<b>UNIT NO.</b>	R/617/3552
<b>LEVEL</b>	3
<b>CREDIT VALUE</b>	22
<b>GUIDED LEARNING HOURS</b>	36
<b>TOTAL QUALIFICATION TIME</b>	220

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces including one solo arrangement piece. Please note there is no free choice piece option. They are also required to perform a technical improvisation test.

## UNPREPARED WORK

Candidates are required to prepare and perform a Sight Reading test, and there are also **two** Ear Tests which continue to develop melodic and harmonic recall. The final part of the exam comprises **five** questions which are designed to explore technical and theoretical knowledge.

## EXAM STRUCTURE

The Grade 6 exam will be taken in the following order:

- **Performance Pieces** \*

- **Technical Exercises** \*

- **Sight Reading:** Candidates are given an unseen test to prepare and perform

- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is harmonic.

- **General Musicianship Questions:** Candidates answer five questions based on their own arrangement piece.

\* *These elements can be taken first or second at the candidate's request*

## PIECES

The pieces at this grade will be found within the Yamaha *Play for Keeps* Solo Book (Grades 5 & 6) and must be chosen from lists A, B and C below (one piece from each). Please note there is no free choice option.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Four Calling Birds'	<i>Play For Keeps</i> , Book 6
'The Road to Santiago'	<i>Play For Keeps</i> , Book 6
'Eleanor Rigby'	<i>Play For Keeps</i> , Book 6

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Comin' Home'	<i>Play For Keeps</i> , Book 6
'The Girl from Sligo'	<i>Play For Keeps</i> , Book 6
'Soupa Samba'	<i>Play For Keeps</i> , Book 6

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Live and Let Die'	<i>Play For Keeps</i> , Book 6
'Somethin' Stupid'	<i>Play For Keeps</i> , Book 6
'The Most Beautiful Girl In the World'	<i>Play For Keeps</i> , Book 6

## TECHNICAL WORK

At Grade 6 there is one technical element, in the form of an improvisation test.

- **Genre:** Rock shuffle or Blues
- **Tempo:** 130bpm
- **Scale types:** Blues/minor pentatonic: (B, E, A, D & G); Major pentatonic (D, G, C, F, B<sup>b</sup>)
- **Duration:** 12 bars

This test will show the candidate's ability to:

- Improvise a chordal accompaniment (normal play) over the first pass of a 12 bar sequence (using a Piano voice), then, on the second pass;
- Improvise a right hand melody solo using a suitable electric or distortion guitar voice, tending towards an 8th note feel. (The candidate is advised to save his/her chosen voices in the registration memory)

The examiner will show the candidate a chord sequence with a change of scale every four bars, to indicate what should be used for the melody improvisation.

The candidate will have 40 seconds to practise. The examiner will then play the backing track for the first time. This consists of:

- 2-bar introduction
- 2 choruses of the sequence

The candidate may practise during playback.

The examiner will ask the candidate to take a further 40 seconds to try out ideas.

The examiner will then play the backing track for the final performance. After the 2 bar introduction, the candidate should provide a normal play chordal accompaniment for the first 12 bars, and a right hand melody improvisation during the repeat.

## SIGHT READING

The Grade 6 test consists of an 8-bar melodic line in treble clef. The melody may feature occasional 2 or 3 note chords.

- **Tempo:** 60-120 bpm
- **Duration:** 8 bars
- **Rhythm values:** Whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth notes, eighth note syncopation, sixteenth notes
- **Technique:** RH melody, articulations and expressive techniques
- **Key:** Up to two sharps or flats
- **Time signature:** 4/4, 3/4 or 6/8

The candidate will be allowed 30 seconds preparation time. The examiner will then play the backing track twice. The first time will be to practise, and will be preceded by four clicks. The second time will be the test version, and preceded by four counts.

## EAR TESTS

### MELODIC RECALL

- **Key:** C major
- **Tempo:** 95bpm

- **Time Signature:** 4/4

Rhythms:

- **Rhythms:** Half, quarter, eighth notes, rests (notes may be tied)

The examiner will play a 2 bar diatonic melody in the key of C major with a range up to an octave.

There will be a C root note at the beginning of the test, then the melody will be played twice. After this, candidates need to play the melody back to a metronome click. Both playings of the melody and the metronome backing for the exam version will be preceded by four clicks.

The first note of the melody will be either the root or fifth.

There will be 10 second break to practise and then the candidate will have a one bar count-in, after which they must play back the melody. The click will continue for the duration of playback.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

### HARMONIC RECALL

- **Key:** C major

- **Tempo:** 95bpm

- **Time Signature:** 4/4

- **Rhythms:** Half notes

The examiner will play a chord progression containing chords I, II, III, IV, V, VI in any order or combination in the key of C major (i.e. C, Dm, Em etc.). Candidates will hear the test twice, then play the chords back to a click. Both playings of the initial test will be preceded by four clicks. The backing for the exam version will be preceded by a one bar count-in.

**Note:** there is no requirement for the chords to be voicing specific but the diatonic progression needs to be correct.

It is acceptable for candidates to play over the track as the test is being played and there will be 10 seconds to practise after the second playing. The piano can be used to assist at any time prior to being counted in to perform the exam version.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

## GENERAL MUSICIANSHIP QUESTIONS

The examiner will ask the candidate five questions – one on their solo arrangement piece and four on the other pieces played relating to the topics of musical theory and notation. Please note – candidates can give traditional (crotchet) or American (quarter note) answers for note rhythm values.

# Grade 7

# Grade 7

<b>TITLE</b>	RSL Level 3 Award in Popular Music Performance (Yamaha): Grade 7
<b>QUALIFICATION NO.</b>	603/3877/5
<b>UNIT NO.</b>	Y/617/3553
<b>LEVEL</b>	3
<b>CREDIT VALUE</b>	27
<b>GUIDED LEARNING HOURS</b>	48
<b>TOTAL QUALIFICATION TIME</b>	270

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces including one solo arrangement piece. Please note there is no free choice piece option. They are also required to perform a technical improvisation test.

## UNPREPARED WORK

Candidates are required to prepare and perform a sight reading piece, and there are also **two** Ear Tests which continue to develop melodic and harmonic recall. The final part of the exam comprises **five** questions which are designed to explore harmony, melody, rhythmic, technical and stylistic knowledge at Grade 7 level.

## EXAM STRUCTURE

The Grade 7 exam will be taken in the following order:

- **Performance Pieces \***
- **Technical Exercises \***
- **Sight Reading Test:** Candidates are given an unseen test to prepare and perform
- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is harmonic.
- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed.

*\* These elements can be taken first or second at the candidate's request*

## PIECES

The pieces in the Yamaha *Play for Keeps* Solo Book (Grades 7 & 8) can be used for this grade exam. Please note there is no free choice piece option.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'Black and White Boogie'	<i>Play For Keeps</i> , Book 7
'Watercolour No. 1'	<i>Play For Keeps</i> , Book 7
'Maple Leaf Rag'	<i>Play For Keeps</i> , Book 7

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'I'm Beginning To See the Light'	<i>Play For Keeps</i> , Book 7
'Tico Tico'	<i>Play For Keeps</i> , Book 7

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Cry Me a River'	<i>Play For Keeps</i> , Book 7
'Higher Love'	<i>Play For Keeps</i> , Book 7
'Satin Doll'	<i>Play For Keeps</i> , Book 7

## TECHNICAL WORK

At Grade 7 there is one technical element, in the form of an improvisation test.

- **Genre:** Ballad or Slow Rock
- **Tempo:** 76bpm (Ballad) or 86bpm (Slow Rock)
- **Scale types:** Any appropriate scales or modes
- **Duration:** 8 bars
- **Key:** Up to three sharps or flats (majors or relative minors)

This test will show the candidate's ability to:

- i. Improvise a chordal accompaniment (normal play) over the first pass of an 8 bar sequence (using a Piano voice), then, on the second pass.
- ii. Improvise a right hand melody solo using a suitable electric or distortion guitar voice.

The examiner will show the candidate a chord sequence with a change of scale every four bars, to indicate what should be used for the melody improvisation.

The candidate will have 50 seconds to practise. The examiner will then play the backing track for the first time. This consists of:

- 2-bar introduction
- 3 choruses of the sequence

The candidate may practise during playback.

The examiner will ask the candidate to take a further 50 seconds to try out ideas.

The examiner will then play the backing track for the final performance. After the 2 bar introduction, the candidate should provide a normal play chordal accompaniment for the first 8 bars, and a right hand melody improvisation for the second and third repeats.

## SIGHT READING

The Grade 7 test consists of an 8-bar bass line at a medium tempo.

**Tempo:** 60–120 bpm

**Duration:** 8 bars

**Rhythm values:** Whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth notes, eighth note syncopation, sixteenth notes, sixteenth note syncopations

**Technique:** Articulations and expressive techniques

**Key:** Up to three sharps or flats (majors or relative minors)

**Time signature:** 4/4, 3/4 or 6/8

The candidate will be allowed 30 seconds preparation time. The examiner will then play the backing track twice. The first time will be to practise, and will be preceded by four clicks. The second time will be the test version, and preceded by four counts.

## EAR TESTS

### MELODIC RECALL

- **Key:** C major or C dorian
- **Tempo:** 95bpm
- **Time Signature:** 4/4
- **Rhythms:** Half, quarter, eighth notes, rests (notes may be tied)

The examiner will play a 2 bar diatonic melody in the key of either C major or C dorian (the examiner will say which before the test begins), with a range up to an octave.

There will be a C root note at the beginning of the test, then the melody will be played twice. After this, candidates need to play the melody back to a metronome click. Both playings of the melody will be preceded by four clicks. The test will be preceded by a one bar count-in.

The first note of the melody will be either the root or fifth.

It is acceptable for candidates to play over the track as the test is being played and there will be 10 seconds to practise after the second playing. The piano can be used to assist at any time prior to being counted in to perform the exam version.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

### HARMONIC RECALL

- **Key:** C major
- **Tempo:** 95bpm
- **Time Signature:** 4/4
- **Rhythms:** Half notes

The examiner will play a chord progression containing chords I, II, III, IV, V, VI in any order or combination, including 7th chords, in the key of (e.g. Cmaj7, Dmin7 etc.). Candidates will hear the test twice, then play the chords back to a metronome click. Both playings of the chords will be preceded by four clicks. The test will be preceded by a one bar count-in.

Note: there is no requirement for the chords to be voicing specific but the diatonic progression needs to be correct.

It is acceptable for candidates to play over the track as the test is being played and there will be 10 seconds to practise after the second playing. The piano can be used to assist at any time prior to being counted in to perform the exam version.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

## GENERAL MUSICIANSHIP QUESTIONS

The examiner will ask the candidate five questions on their own solo arrangement piece. Please note – candidates can give traditional (crotchet) or American (quarter note) answers for note rhythm values.

# Grade 8

# Grade 8

<b>TITLE</b>	RSL Level 3 Certificate in Popular Music Performance (Yamaha): Grade 8
<b>QUALIFICATION NO.</b>	603/3878/7
<b>UNIT NO.</b>	D/617/3554
<b>LEVEL</b>	3
<b>CREDIT VALUE</b>	32
<b>GUIDED LEARNING HOURS</b>	54
<b>TOTAL QUALIFICATION TIME</b>	320

LEARNING OUTCOMES	ASSESSMENT CRITERIA
<b>The learner will:</b>	<b>The learner can:</b>
1. Perform and arrange music on electronic keyboard and piano in a range of popular musical styles	<p><b>1.1 Perform two pieces of musical repertoire demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul> <p><b>1.2 Perform one 'own arrangement' repertoire piece demonstrating the following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> <li>■ Convincing projection of the music</li> </ul>
2. Demonstrate technical abilities on the instrument by responding to set technical demands or improvisation tests	<p><b>2.1 Play set technical exercises following:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul>
3. Demonstrate musical understanding through a range of set tests	<p><b>3.1 Perform a Sight Reading test demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Clear production of sound and even tone quality</li> <li>■ Synchronisation to the music, or an internal pulse maintained</li> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.2 Respond to Ear Tests demonstrating:</b></p> <ul style="list-style-type: none"> <li>■ Accuracy or equivalent skills, and an understanding of musical structure</li> </ul> <p><b>3.3 Respond to five General Musicianship Questions relating to the music performed in the exam</b></p>

# GRADE EXAM

## PREPARED WORK

Candidates are required to play **three** Performance Pieces. They are also required to perform a technical improvisation test.

## UNPREPARED WORK

Candidates are required to prepare and perform a sight reading test, and there are also **two** Ear Tests which continue to develop melodic and harmonic recall. The final part of the exam comprises **five** questions which are designed to explore harmony, melody, rhythmic, technical and stylistic knowledge at Grade 8 level.

## EXAM STRUCTURE

The Grade 8 exam will be taken in the following order:

- **Performance Pieces \***
- **Technical Exercises \***
- **Sight Reading Test:** Candidates are given an unseen test to prepare and perform
- **Ear Tests:** Candidates respond to two aural tests. One is melodic and one is harmonic.
- **General Musicianship Questions:** Candidates answer five questions based on one of the pieces performed.

*\* These elements can be taken first or second at the candidate's request*

## PIECES

The pieces in the Yamaha *Play for Keeps* Solo Book (Grades 7 & 8) can be used for this grade exam. Please note there is no free choice piece option.

# PERFORMANCE PIECES

Candidates choose three pieces, one from each list

## LIST A

### Independent Hands

(Automatic rhythm is optional but automatic accompaniment is not allowed)

PIECE TITLE	BOOK
'The Girl With the Flaxen Hair'	<i>Play For Keeps</i> , Book 8
'Dirty Corners'	<i>Play For Keeps</i> , Book 8
'Alligator Crawl'	<i>Play For Keeps</i> , Book 8

## LIST B

### Keyboard Style

(Automatic rhythm and automatic accompaniment are compulsory)

PIECE TITLE	BOOK
'Street Life'	<i>Play For Keeps</i> , Book 8
'Theme from 'The Sweeney''	<i>Play For Keeps</i> , Book 8

## LIST C

### Interpretation

(Automatic rhythm is optional and automatic accompaniment optional)

PIECE TITLE	BOOK
'Les Barricades Mysterieuses'	<i>Play For Keeps</i> , Book 8
'Being Alive'	<i>Play For Keeps</i> , Book 8
'Bridge Over Troubled Water'	<i>Play For Keeps</i> , Book 8

## TECHNICAL WORK

At Grade 8 there is one technical element, in the form of an improvisation test.

- **Genre:** Jazz Rock, Funk or Fusion
- **Tempo:** 96bpm
- **Scale Types:** Any appropriate scales or modes
- **Duration:** 12 bars
- **Key:** Up to three sharps or flats (majors or relative minors)

This test will show the candidate's ability to:

- Improvise a chordal accompaniment over the first pass of an 8 bar sequence, then, on the second and third pass;
- Improvise a right hand melody solo

The candidate will have 60 seconds to practise. The examiner will then play the backing track for the first time. After the four clicks, the candidate should provide a normal play chordal accompaniment for the first 12 bars, and a right hand melody improvisation for the second and third repeats.

## SIGHT READING

The Grade 8 test consists of an 8-bar independent hands piece in treble and bass clef. The piece may use chords and melodic phrases in the RH and a rhythmic, melodic bass part in the LH.

The candidate must first read through the score and set an appropriate split point so the full range of the LH part can be played on a bass guitar voice (sounding at the correct pitch) and the RH part.

- **Duration:** 8 bars
- **Rhythm values:** Whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighth notes, eighth note syncopation, sixteenth notes, sixteenth note syncopation
- **Technique:** Hands together, articulations and expressive techniques
- **Key:** Up to three sharps or flats (majors or relative minors)
- **Time signature:** 4/4, 3/4 or 6/8

The candidate will be allowed 60 seconds preparation time. The examiner will then play the backing track twice. The first time will be to practise, and will be preceded by four clicks. The second time will be the test version, and preceded by four counts.

## EAR TESTS

### MELODIC RECALL

- **Key:** C major, C dorian minor or C melodic minor
- **Tempo:** 95bpm
- **Time Signature:** 4/4
- **Rhythms:** Half, quarter, eighth notes, rests (notes may be tied)

The examiner will play a 2 bar diatonic melody in the key of either C major, C dorian minor or C melodic minor (the examiner will say which before the test begins), with a range up to an octave.

There will be a C root note at the beginning of the test, then the melody will be played twice. After this, candidates need to play the melody back to a metronome click. Both playings of the melody will be preceded by four clicks. The backing for the exam version will be preceded by a one bar count-in.

The first note of the melody will be either the root or fifth.

It is acceptable for candidates to play over the track as the test is being played and there will be 10 seconds to practise after the second playing. The piano can be used to assist at any time prior to being counted in to perform the exam version.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

### HARMONIC RECALL

- **Key:** C major or C dorian
- **Tempo:** 95bpm
- **Time Signature:** 4/4
- **Rhythms:** Half notes

The examiner will play a chord progression containing chords I, II, III, IV, V, VI in any order or combination, including 7th chords, in the key of C major (e.g. Cmaj7, Dm7, Em etc.) or C dorian minor (e.g. Cm7, Dm7 etc.) (the examiner will say which before the test starts). Candidates will hear the test twice, then play the chords back to a metronome click. Both playings of the initial test will be preceded by four clicks. The backing for the exam version will be preceded by a one bar count-in.

**Note:** there is no requirement for the chords to be voicing specific but the diatonic progression needs to be correct. It is acceptable for candidates to play over the track as the test is being played and there will be 10 seconds to practise after the second playing. The piano can be used to assist at any time prior to being counted in to perform the exam version.

**Note:** the 10 seconds is pre-recorded on the audio track so the count-in for the exam version may begin while candidates are still practising.

## GENERAL MUSICIANSHIP QUESTIONS

The examiner will ask the candidate five questions on their own solo arrangement piece. Please note – candidates can give traditional (crotchet) or American (quarter note) answers for note rhythm values.

# Appendix

# Appendix

## GRADING DESCRIPTORS

Performance Pieces (List A, B & C)					
Bands of Attainment / Mark Range					
Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	18–20	15–17	12–14	6–11	0–5
<b>Command of Instrument</b>	Constantly clear production of sound and even tone quality throughout	Mostly clear production of sound and even tone quality overall	Some clear production of sound and generally even tone quality	Sound produced is unclear with uneven quality of tone produced	No attempt and/or incomplete performance
<b>Sync or Pulse</b>	Performance consistently synchronised to the music, or an internal pulse maintained	Performance mostly synchronised to the music, or an internal pulse maintained	Performance sometimes synchronised to the music, or an internal pulse maintained	Performance not synchronised to the music, or an internal pulse maintained	No attempt and/or incomplete performance
<b>Accuracy &amp; Understanding</b>	All of the written music accurately performed or equivalent skills demonstrated throughout.  Understanding of musical structure shown all of the time.	Most of the written music accurately performed or equivalent skills demonstrated overall.  Understanding of musical structure shown most of the time.	Some of the written music accurately performed or equivalent skills generally demonstrated.  Understanding of musical structure shown some of the time.	Written music not accurately performed or equivalent skills demonstrated.  Understanding of musical structure not evidenced.	No attempt and/or incomplete performance
<b>Style &amp; Expression</b>	Consistently convincing projection of the music.	Mostly convincing projection of the music.	Some convincing projection of the music.	Music convincingly projected.	No attempt and/or incomplete performance

Technical Exercises					
Bands of Attainment / Mark Range					
Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	13–15	11–12	9–10	4–8	0–3
<b>Command of Instrument</b>	Constantly clear production of sound and even tone quality throughout	Mostly clear production of sound and even tone quality overall	Some clear production of sound and generally even tone quality	Sound produced is unclear with uneven quality of tone produced	No attempt and/or incomplete performance
<b>Sync or Pulse</b>	Performance consistently synchronised to the music, or an internal pulse maintained	Performance mostly synchronised to the music, or an internal pulse maintained	Performance sometimes synchronised to the music, or an internal pulse maintained	Performance not synchronised to the music, or an internal pulse maintained	No attempt and/or incomplete performance
<b>Accuracy &amp; Understanding</b>	All of the written music accurately performed or equivalent skills demonstrated throughout.  Understanding of musical structure shown all of the time.	Most of the written music accurately performed or equivalent skills demonstrated overall.  Understanding of musical structure shown most of the time.	Some of the written music accurately performed or equivalent skills generally demonstrated.  Understanding of musical structure shown some of the time.	Written music not accurately performed or equivalent skills demonstrated.  Understanding of musical structure not evidenced.	No attempt and/or incomplete performance

## Sight Reading

### Bands of Attainment / Mark Range

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	9–10	7–8	6	3–5	0–2
Command of Instrument	Constantly clear production of sound and even tone quality throughout	Mostly clear production of sound and even tone quality overall	Some clear production of sound and generally even tone quality	Sound produced is unclear with uneven quality of tone produced	No attempt and/or incomplete performance
Sync or Pulse	Performance consistently synchronised to the music, or an internal pulse maintained	Performance mostly synchronised to the music, or an internal pulse maintained	Performance sometimes synchronised to the music, or an internal pulse maintained	Performance not synchronised to the music, or an internal pulse maintained	No attempt and/or incomplete performance
Accuracy & Understanding	All of the written music accurately performed or equivalent skills demonstrated throughout.  Understanding of musical structure shown all of the time.	Most of the written music accurately performed or equivalent skills demonstrated overall.  Understanding of musical structure shown most of the time.	Some of the written music accurately performed or equivalent skills generally demonstrated.  Understanding of musical structure shown some of the time.	Written music not accurately performed or equivalent skills demonstrated.  Understanding of musical structure not evidenced.	No attempt and/or incomplete performance

## Ear Tests

### Bands of Attainment / Mark Range

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	9–10	7–8	6	3–5	0–2
Accuracy & Understanding	All of the written music accurately performed or equivalent skills demonstrated throughout.  Understanding of musical structure shown all of the time.	Most of the written music accurately performed or equivalent skills demonstrated overall.  Understanding of musical structure shown most of the time.	Some of the written music accurately performed or equivalent skills generally demonstrated.  Understanding of musical structure shown some of the time.	Written music not accurately performed or equivalent skills demonstrated.  Understanding of musical structure not evidenced.	No attempt and/or incomplete performance

## General Musicianship Questions (GMQs)

### Bands of Attainment / Mark Range

Attainment Band	Distinction	Merit	Pass	Below Pass 1	Below Pass 2
Mark Range	5 correct responses	4 correct responses	3 correct responses	2 correct responses	0–1 correct responses

## DEFINITIONS

CRITERIA	DEFINITIONS
<b>Command of Instrument</b>	The quality of the sound produced from the instrument, including the consistency of sound/tone, control of sound/tone commensurate with grade.
<b>Sync/Pulse</b>	Alignment of the performance to backing track, metronome or applied to a solo performance, observing notation markings. For unaccompanied pieces candidates should maintain a secure internal pulse and adjust the pulse where instructed within the music.
<b>Accuracy &amp; Understanding</b>	<p>Representing the written notation accurately except by instruction through performance notes, or interpreting the written part with equivalent skills demonstrated such as in open/improvised passages or in List C (own arrangement) pieces (see below). Secure understanding of musical structure evidenced through transitions of phrases, bars and sections.</p> <p>Use of arrangement techniques (for List C pieces): candidates show understanding of the original composition and an ability to re-arrange the written music via any of the following: (not an exhaustive list)</p> <p>Level 1</p> <ul style="list-style-type: none"> <li>■ Melodic and/or rhythmic variation</li> <li>■ Inverted phrases – mirror</li> <li>■ Chordal variation</li> <li>■ Introduction/endings</li> <li>■ Change of time signature</li> <li>■ Change of style</li> <li>■ Change of Key</li> <li>■ Use of octave – registration changes</li> <li>■ Add hook/fills in between phrases</li> <li>■ Add right hand chords</li> <li>■ Glissando</li> <li>■ Bridge section/improvisation section</li> <li>■ Use of harmony notes – 3rds and sixths</li> <li>■ Use of blue scales and pentatonic</li> <li>■ Sequence – melodic and chordal</li> <li>■ Scalic patterns – question and answer</li> <li>■ Add broken chords to right hand</li> <li>■ Pitch bend</li> <li>■ Modulation wheel</li> <li>■ Any other ideas/techniques</li> </ul> <p>Level 2 As Level 1 +</p> <ul style="list-style-type: none"> <li>■ Thematic Development</li> <li>■ Any other ideas/techniques</li> </ul> <p>Level 3 As Level 1/2 +</p> <ul style="list-style-type: none"> <li>■ Advanced Thematic Development</li> <li>■ Any other ideas/techniques</li> </ul>
<b>Style &amp; Expression</b>	An expressive and commanding performance of the notated material dictated by the demands of the performance piece.

## REVISION HISTORY

**May 28th 2020**

*Appendix > Grading Criteria and Table of Definitions:*

The grading criteria tables have been updated to reflect the new grading criteria wording. The replacement tables include streamlined criteria each of which comprises clarified wording in a unified format, along with a clarified definitions of terms used (replacing the former Table of Definitions). This is to facilitate digital mark sheet assessment whilst maintaining the recognition of knowledge skills and understanding attained at each grade level.

