

**N.Z. MODERN SCHOOL OF MUSIC**  
**KEYBOARD EXAMINATION SYLLABUS**  
**GRADE FOUR**

**TECHNICAL WORK:** 20 marks

**Comprehensive Book of Scales and Arpeggios**

To be played from memory.

**Scales:** mm ♩ 96

**Major Scales of A, E, Eb and Ab**  
**Harmonic Minor Scales of G and B**

Two octaves, **similar motion**, ascending and descending, hands together.

**Blues Scale of F**  
**Pentatonic Major Scale of G**

One octave, **similar motion**, ascending and descending, hands together

mm ♩ 84

**Primary Triad Scales of A and Eb**

One octave, ascending only.

Chords in bass position as per the scale book.

**Arpeggios:** mm ♩ 84

**E and Ab Major**  
**G and B Minor**

Two octaves, ascending and descending, hands together.

**A7 and Eb6**

Two octaves, ascending and descending, separate hands.

**Inversions:** mm ♩ 84

**Ab Major, G Minor and Eb Major consecutively**

One octave, ascending only, root, first inversion and second inversion.

R.H. start position as per primary triad scale.

The complete exercise **must** be played.

Second inversion **must** be held for beats three and four.

**Must** use a Latin auto accompaniment.

**AURAL:** 15 marks (Examiner to play twice on the keyboard)

- To recognize whether a chord played in root position is a major sixth, minor sixth or dominant seventh.
- To hum or sing the 1, 3, 5 degrees of a major or minor chord.  
The tonic will be played and the tonic note given.  
The candidate will then identify the degrees by letter name.  
In the keys of A, E, Eb and Ab.
- To listen to a four bar melody in a major key.  
The candidate will then hum, sing or play it from memory.  
The tonic will be played and the tonic note given.  
In either 3/4 or 2/4 time.

**VIVA VOCE:** 10 marks

- General questions will be asked about **all** pieces performed and the technical work for this grade.
- To name the dominant seventh chord notes, in root position, of the scales for this grade.
- To explain the construction of the major sixth, minor sixth and dominant seventh chords.
- To explain the construction of the blues and pentatonic major scales.
- The candidate **must** have an understanding of the genre of the auto accompaniment used for their pieces.

**SIGHT READING:** 15 marks

- To play a twelve bar passage. In either 3/4 or 4/4 time.
- Waltz or swing auto accompaniment **must** be used.
- Auto accompaniment and fingered chords **must** be used.
- In any key up to three sharps or three flats.

**PIECES:** 30 marks for each piece.

**Graded Tunes, Book 4**  
**Supplementary Tunes, Book 2**  
**Syllabus**

Three pieces **must** be performed, **one** piece from each section.

All pieces **must** have an introduction and ending where none is given.

Voice, style and tempo registrations **must** be marked on the candidate's music.

Touch response **must** be used if available on the candidate's keyboard.

Expression and dynamics **must** be included where touch response is available, and marked on the music.

Auto accompaniment and fingered chords **must** be used.

The candidate should be encouraged to develop their own style and arrangement ability within the criteria given.

**Section I:**

<b>You Light up My Life</b>	<b>Book 4,</b>	<b>page 10</b>
<b>Vincent</b>	<b>Book 4,</b>	<b>page 24</b>
<b>Lorraine Waltz</b>	<b>Syllabus</b>	
<b>Michelle</b>	<b>Supplementary 2,</b>	<b>page 4</b>

- Choose **one** piece from the publications listed above
- Auto accompaniment and fingered chords **must** be used.

**Criteria for this section:**

- The pentatonic scale or part thereof **must** be included as a manual introduction, fill or ending.
- **Must** include harmony.
- **Must** include R.H. inversions.
- **Must** include a change of voice.

No repeats except D.C. or D.S. or as indicated for a specific piece.

**Section II:**

**A You're Adorable**  
**Never On Sunday**  
**Midnight Special**

**Book 4, page 2**  
**Book 4, page 22**  
**Supplementary 2, page 6**

(Delete 2/4 time, play last two bars as one bar, third beat becomes a minim tied to a crotchet).

**Homeward Bound**

**Supplementary 2, page 21**

- Choose **one** piece from the publications listed above.
- **Must** use an auto or manual introduction and ending.
- Auto accompaniment and fingered chords **must** be used.

**Criteria for this section:**

- **Must** include **three** or more of the following:

Harmony

8 va higher

Auto or manual fills

A change of voice

No repeats except D.C. or D.S. or as indicated for a specific piece.

**Section III:**

- Choose **one** piece not previously performed from the publications listed.
- **Must** use an auto or manual introduction and ending.
- Auto accompaniment and fingered chords **must** be used.

**Criteria for this section:**

- **Must** use a Latin style
- The candidate **must** include some degree of arrangement.
- Any alterations **must** be marked on the music **by the candidate**.

Repeats are optional.

All markings must be removed from pieces except tidy fingering, expression marks, registration settings and notation of arrangement.

**STRICTLY NO PHOTOCOPYING**

# Lorraine Waltz

music by Alan Gardiner

8

Chords: C, G7, C

8

Chord: G7

15

Chords: C, F, C, Gm

22

Chords: A7, D7, G7, C, G7

29

Chords: C, C7, F, Fm

36

Chords: C, G7, C, C7

43

Chords: F, Fm, C, D7, G7, C

50

Chords: G7, C