

N.Z. MODERN SCHOOL OF MUSIC
KEYBOARD EXAMINATION SYLLABUS
DIPLOMA

NOTE: A minimum pass of 170 marks in the NZMSM Grade Seven Theory of Music Examination is an additional requirement for this examination.
A copy of the candidate's result sheet must be sent in with the examination entry form.

TECHNICAL WORK: 20 marks

Comprehensive Book of Scales and Arpeggios
Magic for Modern Book
Magic on Rhythm Book

To be played from memory.

Scales: mm ♩ 144

Harmonic and Melodic Minor Scales of G#, Db and Gb
Chromatic Scale a major sixth apart, commencing on any note.
Three octaves, **similar motion**, ascending and descending, hands together.
Must be played as quaver triplets.
Legato and staccato.
forte and *piano*.

mm ♩ 120

Pentatonic Minor Scales of C, A and Eb
Two octaves, **similar motion**, ascending and descending, hands together.

Diatonic Chord Scales of A and Eb
Two octaves, **similar motion**, ascending and descending, hands together.

Arpeggios: mm ♩ 120

Dominant seventh in the keys of D, E and Eb
Diminished seventh in the keys of Bb, B and C
Three octaves, ascending and descending.
R.H. **must** be played as semiquavers.
L.H. **must** use Ballad auto accompaniment.
Play the chord, in chord position, on the first beat.

Studies: (No pedal)

mm ♩ 96

Magic for Modern, Exercise No.60
Ninth chord whole tone scales, both examples.

mm ○ 120

Movement in Perfect Fifths
see overleaf.

mm ♩ 108

Magic on Rhythm, Exercise No.9

AURAL: 10 marks

- To hum or sing the I, 3, 5 degrees of a major, minor, augmented or diminished triad.
The tonic will be played and the tonic note given.
The candidate will then give the letter names of the other two notes.
- To recognise whether a phrase is in a major or minor key.
The candidate will then identify whether the ending cadence is Plagal (IV-I), Imperfect (I-V), Perfect (V-I) or Interrupted (V-VI).
- To observe a four bar melody and then play it from memory.
In 3/4, 4/4 or 6/8 time.

VIVA VOCE: 10 marks

- General questions will be asked about **all** pieces performed and the technical work for this grade.
This will include the background details of the pieces, composers, period and genre.
- To explain and demonstrate the construction of all scales and chords up to and including a thirteenth.
This will also include altered chords.
- To understand and explain the components of the keyboard and the instrumental voices.

MELODY OUTLINE: 25 marks

The candidate **must** be able to demonstrate an advanced level of creative ability and musicality.
The melody outline should be developed within the criteria given to make a complete piece.

Criteria for this section:

- The four bar introduction must include chords and a melody line.
- The candidate **must** choose their own time signature/s.
- Chord voicing **must** be included.
- **Must** use contrasting bass styles/rhythms.
- Expression and dynamics **must** be included and marked on the music.
- The work **must** be given a title.
- The final work **must** be either computer written or hand written **by the candidate**.
- **A copy of the melody outline must be sent to the Area Manager 21 days prior to the commencement date of the examinations as specified on the NZMSM calendar.**

Part One: Bars 1 to 16

- Bars 1 to 16 **must** add a melody.

Part Two: Bars 17 to 36

- **Must** modulate into a different key.
- A melody line and chords **must** be continued.
- A four bar coda in keeping with the style of the piece **must** be added.

MUSICIANSHIP: 25 marks
(2 parts)**1. Transposition:** 5 marks

- To transpose an eight bar phrase.
- Key of C major, a minor third **lower**.
- Auto accompaniment **must** be used.
- The keyboard transposition facility **must** not be used.

MUSICIANSHIP Cont'd**2. Medley:** 20 marks**Graded Tunes, Books 1 to 7**

- Ballad/easy listening or romantic style medley.
- Choose **three** pieces from the publications listed above.

Criteria for this section:

- An introduction and ending **must** be added.
- The medley **must** be in three different keys, using a four chord modulation or turn around between each key. An explanation **must** be given for this.
- A variety of bass styles **must** be used.
- Chord substitutions **must** be used.
- Expression and dynamics **must** be included and marked on the music.
- The maximum duration for the medley is five minutes.
- Style, improvisational skill and creative ability are expected.
- **A copy of the medley must be sent to the Area Manager 21 days prior to the commencement date of the examinations as specified on the NZMSM calendar.**

PIECES: 60 marks**Busker Book No.2
Graded Tunes, Books 1 to 7**

All pieces **must** have an introduction and ending where none is given.
 Different voices, styles and tempo registrations **must** be used and marked on the candidate's music.
 Themes **may** be interwoven and the whole arrangement **must** stand as a musically cohesive entity.
 Touch response **must** be used.
 Expression and dynamics **must** be included and marked on the music.
 An advanced level of improvisation, musicality and creativity is expected.
 Pieces played first and third **may** be photocopied and attached to the book that contains the second piece.
 The maximum time allowance for each section is five minutes.

A copy of the arrangements must be sent to the Area Manager 21 days prior to the commencement date of the area examinations as specified on the NZMSM calendar.

Section I: 20 marks**Busker Book**

No. 1	Ain't She Sweet,	Key of Eb
No. 13	The Ballad of Bonnie and Clyde,	Key of G
No. 14	Big Spender,	Key of F
No. 70	Nights in White Satin,	Key of Em
No. 24	Dancing Queen,	Key of F
No. 55	Lazy River,	Key of F
No. 64	Mood Indigo,	Key of Ab
No. 65	Money, Money,	Key of Gm
No. 93	Tuxedo Junction,	Key of Bb

- Choose **two** pieces from the titles listed above.

Criteria for this section:

- The pieces **must** be in **two** different keys.
- Modulation **must** be used between the two keys.
- Harmony and syncopation are expected.
- The style **must** be either blues and/or big band.
- The titles of the two pieces **must** be listed on the Checklist Sheet.

Section II: 20 marks**Graded Tunes Books**

- Choose **three** pieces from the publications listed above.
- Boogie Woogie or Rock or Ragtime medley.

Criteria for this section:

- Improvisation **must** be included.
- A variety of bass styles **must** be used.
- A manual bass with rhythm **must** be used for the first piece.
- The third piece **must** be transposed manually.

NOTATED PIECE: 20 marks

**Memories of Salzburg,
Mainstream and Standard Jazz,
Popular Piano Solos,**

**Book 1 or Book 2,
Volume 1 or 2,
Books 1, 2, 8, 15 18,**

**A. Burch.
Eric J.Watson.
Wise.**

- Choose **one** piece from the publications listed above.
- The piece **may** be played on the piano.

Criteria for this section:

- **Must** be played manually with no auto accompaniment.
- **Must** be **at least** three pages duration.
- Where bass notes lower than the C, 15ma bassa are not available, an alternative bass note **may** be used.
- **A copy of the piece must be sent to the Area Manager 21 days prior to the commencement date of the examinations as specified on the NZMSM calendar.**

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

STRICTLY NO PHOTOCOPYING

Melody Outline

Song Title.....

Intro

Part One

1 F C° Gm7 C7

5 Dm Dm Gm7 C7

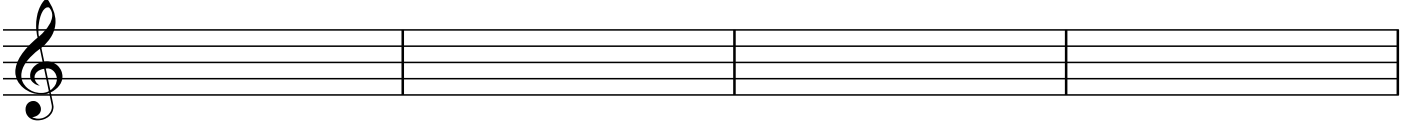
9 A7 A7 Dm F°

13 Gm7 C° Gm7 C7 C7

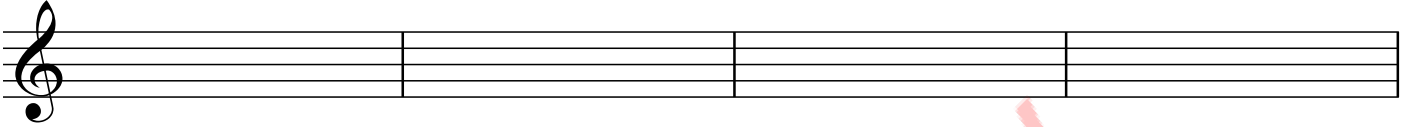
Refer to the syllabi for general criteria.
* The four bar introduction must include chords and a melody line.
Part One
* Bars 1 to 16 must add a melody line.

Part Two

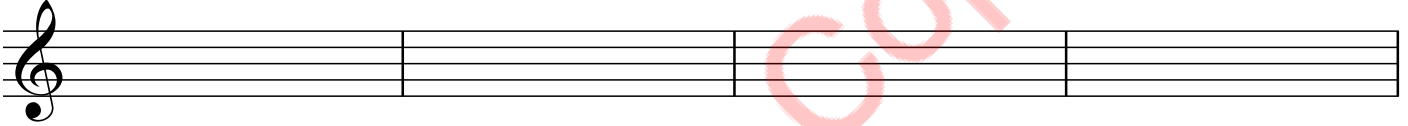
17



21



25

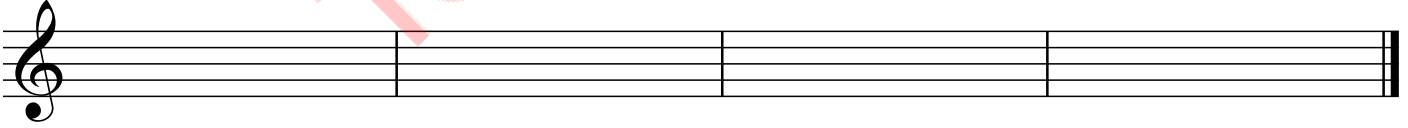


29



Coda

33

**Part Two Bars 17 to 36:**

- * Must modulate into a different key.
- * A melody line and chords must be continued.
- * A four bar coda in keeping with the style of the piece must be added.

Movement in Perfect Fifths

1. Memorise the following cycle of fifths exercise.
2. The candidate will be asked to play any line and be able to discuss the pattern of chords.
3. State the letter name of the chords played.

A

mm $\circ = 120$

Musical score for exercise A, measures 1-13. The score is written for piano in a grand staff (treble and bass clefs). The tempo is marked 'mm $\circ = 120$ '. The exercise consists of 13 measures of chords in the right hand and single notes in the left hand, moving in perfect fifths. The chords are: 1. C major, 2. F major, 3. C minor, 4. F minor, 5. C major, 6. F major, 7. C major, 8. F major, 9. C major, 10. F major, 11. C major, 12. F major, 13. C major.

B

Musical score for exercise B, measures 14-26. The score is written for piano in a grand staff (treble and bass clefs). The exercise consists of 13 measures of chords in the right hand and single notes in the left hand, moving in perfect fifths. The chords are: 14. C major, 15. F major, 16. C minor, 17. F minor, 18. C major, 19. F major, 20. C major, 21. F major, 22. C major, 23. F major, 24. C major, 25. F major, 26. C major.

C

Musical score for exercise C, measures 27-39. The score is written for piano in a grand staff (treble and bass clefs). The exercise consists of 13 measures of chords in the right hand and single notes in the left hand, moving in perfect fifths. The chords are: 27. C major, 28. F major, 29. C minor, 30. F minor, 31. C major, 32. F major, 33. C major, 34. F major, 35. C major, 36. F major, 37. C major, 38. F major, 39. C major.