

LEVEL FOUR

Length of the examination: 25 minutes

Examination Fee: Please consult our website for the schedule of fees.
www.conservatorycanada.ca

Co-requisite: None. There is no written examination co-requisite for the awarding of the Level 4 Practical Certificate.

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
REPertoire SELECTION #1	10
REPertoire SELECTION #2	10
REPertoire SELECTION #3	10
REPertoire SELECTION #4	10
SUPPLEMENTARY	8
TECHNICAL TESTS	16
SIGHT READING	3
Rhythm Patterns	7
Singing	
AURAL TESTS	10
IMPROVISATION	8
BACKGROUND	8
TOTAL MARKS	100

PIECES

Candidates must be prepared to perform four pieces from the repertoire list provided. Pieces may all be chosen from the same category, or different categories at the discretion of the teacher and the student. The use of a microphone for *jazz* selections at this level is mandatory. For all other repertoire choices, the use of a microphone is optional. See the syllabus overview for details.

MUSICAL THEATRE

**BROADWAY FOR TEENS
YOUNG WOMEN'S EDITION** HL

How Lovely to Be a Woman
(*Bye Bye Birdie*)

I Don't Know How to Love Him
(*Jesus Christ Superstar*)

**BROADWAY FOR TEENS
YOUNG MEN'S EDITION** HL

Get Me to the Church on Time
(*My Fair Lady*)

Oh What A Beautiful Mornin'
(*Oklahoma*)

**THE FIRST BOOK OF BROADWAY SOLOS
MEZZO SOPRANO EDITION** HL

A Cock Eyed Optimist (*South Pacific*)

Maria (*Sound of Music*)

Where or When (*Babes in Arms*)

**THE FIRST BOOK OF BROADWAY SOLOS
TENOR** HL

Old Devil Moon (*Finian's Rainbow*)

My Romance (*Jumbo*)

**THE FIRST BOOK OF BROADWAY SOLOS
BARITONE BASS** HL

The Surrey With the Fringe on Top
(*Oklahoma*)

This Nearly Was Mine (*South Pacific*)

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MUSICAL THEATRE ANTHOLOGY FOR TEENS – YOUNG WOMEN’S EDITION HL

My New Philosophy
(*You're A Good Man Charlie Brown*)
Johnny One Note (*Babes In Arms*)

MUSICAL THEATRE ANTHOLOGY FOR TEENS – YOUNG MEN’S EDITION HL

Many Moons Ago
(*Once Upon a Mattress*)
Mr. Cellophane (*Chicago*)

THE MUSICAL THEATRE SINGER’S ANTHOLOGY – MEZZO BELTER VOLUME 2 HL

I Can Cook Too (*On the Town*)
Look At Me, I’m Sandra Dee (*Grease*)

SINGER’S MUSICAL THEATRE ANTHOLOGY MEZZO-BELTER VOLUME 1 HL

Broadway Baby (*Follies*)

THE SINGER’S MUSICAL THEATRE ANTHOLOGY – SOPRANO VOLUME 3 HL

Christmas Lullaby (*Songs for a New World*)

THE SINGER’S MUSICAL THEATRE ANTHOLOGY – SOPRANO VOLUME 4

Lovely (*A Funny Thing Happened on the Way to the Forum*)

THE SINGER’S MUSICAL THEATRE ANTHOLOGY MEZZO-SOPRANO BELTER VOLUME 5 HL

If My Friends Could See Me Now
(*Sweet Charity*)

THE SINGER’S MUSICAL THEATRE ANTHOLOGY - SOPRANO VOLUME 5 HL

I Feel Pretty (*West Side Story*)

THE TEEN’S MUSICAL THEATRE COLLECTION – YOUNG WOMEN’S EDITION HL

Much More (*The Fantasticks*)
The Simple Joys of Maidenhood
(*Camelot*)

THE TEEN’S MUSICAL THEATRE COLLECTION – YOUNG MEN’S EDITION HL

Close Every Door (*Joseph and the Amazing Technicolor Dreamcoat*)

JAZZ

THE FIRST BOOK OF BROADWAY SOLOS SOPRANO HL

Can’t Help Lovin’ Dat Man (*Show Boat*)
Til There Was You (*Very Warm for May*)

THE FIRST BOOK OF BROADWAY SOLOS BARITONE BASS HL

Just in Time (*Bells Are Ringing*)

STANDARDS FOR SOLO SINGERS Aif

Anything Goes (*Anything Goes*)
Lullaby of Broadway

CONTEMPORARY

ACROSS THE UNIVERSE HL

Dear Prudence

AVRIL LAVIGNE –LET GO HL

Losing Grip
Complicated

CHART HITS OF 2007/2008 HL

Bubbly (*Colbie Caillat*)

COUNTRY CHART HITS OF 2007 HL

Teardrops on My Guitar

DIXIE CHICKS – FLY Aif

Ready to Run

ELVIS 30 #1 HITS

Hound Dog
Blue Suede Shoes
Love Me Tender

THE PIANO COLLECTION U2 HL

Where the Streets Have No Name

PIANO WHITE PAGES HL

Superman (It’s Not Easy) (*Five for Fighting*)
Clocks (*Coldplay*)
Brown Eyed Girl (*Van Morrison*)
Somewhere Out There
(*Linda Ronstadt & James Ingram*)
Walking on Sunshine (*Katrina and the Waves*)

SARAH MCLACHLAN – SURFACING HL

Adia (*Sarah McLachlan*)
Building a Mystery

2007 POP AND ROCK SHEET MUSIC Aif

Far Away

OTHER GENRES

THE BEST R & B SONGS EVER HL

Exhale (Shoop Shoop)

THE BEST OF EVA CASSIDY IMP

Ain’t No Sunshine

DOO WOP SONGGOOD HL

My Boyfriends Back

THE GREAT AMERICAN SONGBOOK HL

What a Wonderful World
(*Louis Armstrong*)

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SUPPLEMENTARY PIECE

Candidates must be prepared to sing one supplementary piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. An unaccompanied folk song may be used. The choice must be within the following guidelines:

- (a) The equivalent level of difficulty of the piece may be at a higher level, providing it is within the technical and musical grasp of the candidate.
- (b) Pieces below the equivalent of Level THREE are not acceptable.
- (c) The piece must be suitable for the candidate's voice and age
- (d) The piece must be for solo voice (with or without piano accompaniment). Vocal duets are not acceptable.

Special approval is not required for the supplementary piece. However, poor suitability of the choice may be reflected in the mark.

TECHNICAL EXERCISES

Candidates music be prepared to sing any or all of the exercises given below, in the following manner:

- (a) sung to vowels

Ah [a], ay [e], ee [i], oh [o], oo [u]

as requested by the examiner. Though the tonic sol-fa names may be used to learn these exercises, candidates may not sing using sol-fa names in the examination.

- (b) sung without accompaniment. A starting pitch will be given by the examiner. Exercises may be transposed from the keys given below into keys suitable to the candidate's voice range. The examiner may give a different starting pitch for each exercise.
- (c) expression markings are not given for Level FOUR and are NOT required for the examination.
- (d) metronome markings should be regarded as *minimum* speeds.
- (e) all exercises must be sung in a single breath unless a breath mark is indicated in the score by a comma.
- (f) a slur has been used to indicate legato singing. Staccato markings may be used to indicate staccato singing

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IMPROVISATION

Candidates will be required to sing with a CD accompaniment, an eight measure phrase using the syllable *du*, after having listened once through the track completely. The passage will include a written four-measure melody and an improvised melody for four further measures, using the given chords as a guide. Some chromatic notes may be included. Keys used will be up to 2^{fl}s and 2^bs. The tonic chord will be played on the CD, voiced with the starting note on top. There will then be a one bar count-off.

Example: Improv melody of eight bars with a four bar melody and a further four bar improvisation

1 2 3 4

F⁶ G^{m7} C⁷ F

F⁶ G^{m7} C⁷ F

AURAL TESTS

The candidate will be required:

- (a) at the candidate's choice, to play back or sing back to any vowel, a short melody of **6-8** notes in length, in 2/4, 3/4, or 4/4 time, based on the first five notes of a major scale, after the examiner has:
 - i. named the key (only the major keys of C, F, G, or D will be used)
 - ii. played the four note chord on the tonic in broken form
 - iii. played the melody twice

The melody will begin on the tonic note. Following is the approximate level of difficulty:

Example: a) Aural sing or play back

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- (b) to identify any of the following intervals after each one has been played by the examiner once in broken form.

Above a Note

major 3rd

minor 3rd

Perfect 4th

Perfect 5th

Perfect Octave

Below a Note

Perfect 4th

Perfect 5th

Perfect Octave

- (c) to identify *major or minor triads and dominant 7th chords* played in solid form once by the examiner, in root position.
- (d) to state whether a short piece in a jazz style, about 6-8 bars in length, is in a major or minor key and whether the final cadence is **Perfect (V – I)** or **Deceptive (V - VI)**.

BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to questions on the four pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

- (a) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms as they may be found in the selected pieces.
- (b) to be able to describe style elements in each of the genre performed on the examination (swing latin, blues etc) and illustrate these as they apply to the particular piece.
- (c) to explain the meaning of the title of the piece (*where appropriate*).
- (d) to find and play on the piano, any white key within two octaves above or below middle C, as requested by the examiner. Candidates will not be required to read this note from the score.
- (e) to play on the piano a major triad (root position only), on any white note within two octaves above or below middle C. The candidate must also be prepared to transform the same triad into a minor triad by lowering the third. Candidates will not be required to read this triad from a score.

RESOURCE MATERIAL

Further examples and supplementary exercises may be found on the E-Sharp Club at: www.conservatorycanada.ca