

LEVEL SIX

Length of the examination: 30 minutes

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

Co-requisite: Successful completion of the following written examination is required for the awarding of the Level SIX Practical Certificate.

THEORY 2

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 INFORMATION | 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
Don't Cry For Me Argentina (*Evita*)

MUSICAL THEATRE ANTHOLOGY FOR TEENS – YOUNG WOMEN'S EDITION HL
Adelaide's Lament (*Guys and Dolls*)
Someone Like You (*Jekyll and Hyde*)

MUSICAL THEATRE ANTHOLOGY FOR TEENS – YOUNG MEN'S EDITION HL
Everybody Ought To Have a Maid
(A Funny Thing...Forum)

THE TEEN'S MUSICAL THEATRE COLLECTION YOUNG WOMEN'S EDITION HL
On My Own (*Les Miserables*)

THE SINGER'S MUSICAL THEATRE ANTHOLOGY – SOPRANO VOL 1 HL
Bill (*Showboat*)
Summertime (*Porgy and Bess*)

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**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – SOPRANO VOL 2 HL**
How Could I Ever Know? (Secret Garden)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – SOPRANO VOL 3 HL**
Feelings (The Apple Tree)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – SOPRANO VOL 4 HL**
Children Will Listen (Into the Woods)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – MEZZO BELTER
VOL 1 HL**
Anyone Can Whistle (Anyone Can Whistle)
Diamonds Are A Girl's Best Friend
(Gentlemen Prefer Blondes)
How Are Things in Glocca Morra?
(Finnian's Rainbow)
I Cain't Say No (Oklahoma)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – MEZZO BELTER
VOL 2 HL**
Hold On (Secret Garden)
Shy (Once Upon a Mattress)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – MEZZO BELTER
VOL 3 HL**
As If We Never Said Goodbye (Sunset Blvd)
Gorgeous (The Apple Tree)
I'd Give My Life For You (Miss Saigon)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – MEZZO BELTER
VOL 5 HL**
Mamma Who Bore Me (Spring Awakening)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – TENOR VOL 1 HL**
Kansas City (Oklahoma)
King Herod's Song (Jesus Christ Superstar)
Not While I'm Around (Sweeny Todd)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – TENOR VOL 2 HL**
All Good Gifts (Godspell)
She Loves Me (She Loves Me)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – TENOR VOL 3 HL**
Any Dream Will Do (Joseph...Dreamcoat)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – TENOR VOL 4 HL**
Beethoven Day (Good Man Charlie Brown)
Love Changes Everything (Aspects of Love)
Giants in the Sky (Into the Woods)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – BARITONE/BASS
VOL 1 HL**
C'est Moi (Camelot)
The Impossible Dream (Man of La Mancha)
Reviewing The Situation (Olive)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – BARITONE/BASS
VOL 2 HL**
Once In Love With Amy (Where's Charley?)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – BARITONE/BASS
VOL 3 HL**
If I Can't Love Her (Beauty and the Beast)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY – BARITONE/BASS
VOL 4 HL**
Those Canaan Days (Joseph...Dreamcoat)
Make Them Hear You (Ragtime)

JAZZ/LATIN

BIG BOOK OF TORCH SONGS
Black Coffee (Blues/Swing)

BUDGET BOOKS – JAZZ STANDARDS HL
Agua De Beber (Medium Bossa)

**THE DEFINITIVE BLUES COLLECTION
2ND EDITION HL**
Gee Baby Ain't I Good To You (Blues/Swing)

THE DEFINITIVE JAZZ COLLECTION HL
Time After Time (Ballad)
Cry Me A River (Blues/Swing)
Misty (Ballad)
Honeysuckle Rose (Swing)
One Note Samba (Latin)
Night and Day (Up Tempo Swing)
I've Got You Under My Skin (Swing)
The Lady is A Tramp (Swing)
You'd Be So Nice To Come Home to
(Medium Swing)

**THE ESSENTIAL SONGS
JAZZ STANDARDS= HL**
Blame It On My Youth (Ballad)
Lullaby of Birdland (Swing)
I Could Write A Book (Medium Swing)
I'll Take Romance (Jazz Waltz)
I've Got the World On A String (Swing)
The Nearness of You (Ballad)

**GREAT SONGS FROM THE GREAT AMERICAN
SONGBOOK HL**
Ain't That A Kick In the Head (Swing)
When I Fall In Love (Ballad)

**THE GREAT AMERICAN SONGBOOK
THE SINGERS HL**
Call Me Irresponsible (Swing)
Sentimental Journey (Swing)
There Will Never Be Another You

CONTEMPORARY

ACROSS THE UNIVERSE HL
Oh Darlin'

AVRIL LAVIGNE LET GO HL
I'm With You (Avril Lavigne)

THE BEATLES 1 HL
Eleanor Rigby

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| | |
|---|---|
| ELTON JOHN TO BE CONTINUED HL <i>Your Song</i> <i>I Guess That's Why They Call It The Blues</i> <i>Candle In the Wind</i> | THE VERY BEST OF CHERYL CROW AIf <i>Everyday Is a Winding Road</i> <i>A Change Would Do You Good</i> |
| ELVIS 30 #1 HITS HL <i>In The Ghetto</i> <i>A Little Less Conversation</i> | OTHER GENRES |
| LEANN RIMES GREATEST HITS AIf <i>Unchained Melody</i> | THE COMMITMENTS AIf <i>Destination Anywhere</i> <i>Chain of Fools</i> <i>Treat Her Right</i> |
| ONLY HOPE (SINGLE) HL <i>Only Hope</i> (Mandy Moore) | JOSS STONE – THE SOUL SEESION IMP <i>Some Kinda Wonderful</i> |
| SHANIA TWAIN GREATEST HITS HL <i>If You're Not In It For Love</i> <i>From This Moment</i> | MICHAEL BUBLE – IT'S TIME HL <i>Feelin' Good</i> |
| PIANO WHITE PAGES HL <i>Amazed</i> (Lonestar) <i>I Will Survive</i> (Gloria Gaynor) | MICHAEL BUBLE – MICHAEL BUBLE HL <i>Moondance</i> |
| SELECTIONS FOR VH1'S 100 GREATEST LOVE SONGS HL <i>Everything I Do (I Do it For You)</i> (Bryan Adams) | NOTE FOR NOTE KEYBOARD TRANSCRIPTIONS R & B HL <i>Easy</i> (The Commodores) <i>Three Times A Lady</i> (The Commodores) |

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 FIVE 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 must 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 SIX 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
- (g) Some simple scat syllables (*i.e. du, ba, dn, dwee, ya, la, di, yay*) should be used as appropriate.

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Example: Technical Exercises

1. $\text{♩} = 88$
Musical notation in 4/4 time, treble clef, featuring eighth and sixteenth notes with slurs.

2. $\text{♩} = 72$
Jazz Melodic Minor
Musical notation in 4/4 time, treble clef, featuring eighth and sixteenth notes with slurs.

3. $\text{♩} = 72$
Dorian
Musical notation in 4/4 time, treble clef, featuring eighth and sixteenth notes with slurs.

4. $\text{♩} = 72$
Musical notation in 4/4 time, treble clef, featuring eighth and sixteenth notes with slurs.

5. $\text{♩} = 80$
Musical notation in 4/4 time, treble clef, featuring eighth and sixteenth notes with slurs.

6. $\text{♩} = 72$
STRAIGHT 8THS SWING 8THS
Musical notation in 4/4 time, treble clef, featuring eighth notes with slurs and a fermata.

7. $\text{♩} = 60$
Musical notation in 3/4 time, treble clef, featuring eighth notes with slurs.

SIGHT READING

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Candidates are required to perform at sight:

- (a) a rhythmic exercise and
- (b) a passage of vocal score as described below.

The candidate will be given a brief period to scan the score before beginning to sing. However, candidates are not permitted to hum the melody while scanning. Candidates must perform the rhythm section without counting aloud. It is recommended that the candidates choose a moderate tempo, maintain a steady beat and avoid the unnecessary repetition caused by attempting to correct errors during the performance. Before the candidate attempts to sing the vocal passage, the examiner will play on the piano a I – IV- V- I chord progression (with the leading note in the upper part) to establish the key and tonality. No starting note will be given.

| a) Rhythm | b) Vocal Passage |
|---|---|
| <p>To tap, clap or play on one note (at the candidate's choice) a simple rhythm.</p> <p>Length 4 bars Time Signatures 3/4, 4/4 Note Values a variety of values including triplets and ties Rest Values whole, 1/2, 1/4, 1/8</p> | <p>To sing at sight a simple unaccompanied melody about equal in difficulty to pieces at Level TWO. Candidates may use either:</p> <p>(a) any vowel or 'scat' syllables or (b) the tonic sol-fa names.</p> <p>Major and minor keys up to and including 3[#]s and 3^bs Length 4-8 bars Beginning any note of the tonic triad</p> |

Example: a) Rhythm



Example: b) Vocal Passage at Level TWO difficulty

IMPROVISATION

Candidates will be required to sing with a CD accompaniment, an eight measure phrase using at least 2 syllables *du, ba etc.* The candidate will be able to listen once through the track completely before beginning. The passage will include a written four-measure melody with lyrics and an improvised melody for four further measures, using the given chords as a guide. Chromatically altered notes may be used. Keys used will be up to 2[#]s and 3^bs. More than one chord may be used in a measure. 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.

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Example: Improv melody of four bars with lyrics followed by four bars of improvisation using at least two syllables.

1 2 3 4

Wait to see what the fut - ure brings, —

love and joy are fab - u - lous things. _____

use 2 syllables

AURAL TESTS

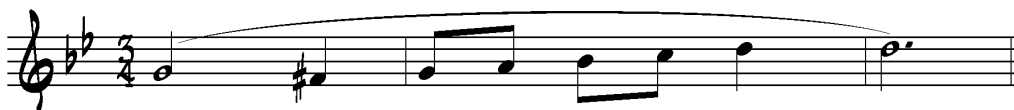
The candidate will be required:

- (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 and the lower leading note of a **major** or **minor** key, after the examiner has:
- i. named the key (up to and including 2[#]s and 2^bs)
 - 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:

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Example: a) Aural sing / play back



- (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 and minor 2nd
major and minor 3rd
Perfect 4th
Perfect 5th
major and minor 6th
Perfect Octave

Below a Note

major and minor 3rd
Perfect 4th
Perfect 5th
minor 6th
Perfect Octave

- (c) to identify the following four note chords when played by the examiner in solid form, in closed root position

major 7th
minor 7th
dominant 7th
diminished 7th

- (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)**, **Plagal (IV – I)** or **Deceptive (V – VI)**

- (e) Candidates will be required to identify one of the following progressions in a major key.

- i. V – I,
- ii. IV – I
- iii. ii7 – V – I.

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*).

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- (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 (in any position) starting on any white or black note within two octaves above or below middle C, as requested by the examiner. The candidate should 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 the score.

RESOURCE MATERIAL

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