

LEVEL THREE

Length of the examination: 20 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 3 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 at this level is optional. See the syllabus overview for details.

MUSICAL THEATRE / MUSICAL FILM

**MTI's BROADWAY JUNIOR SONGBOOK
YOUNG WOMEN'S EDITION HL**
Interplanet Janet (Schoolhouse Rock)

**MTI's BROADWAY JUNIOR SONGBOOK
YOUNG MEN'S EDITION HL**
God Save the People (Godspell)

**THE SINGER'S MUSICAL THEATRE
ANTHOLOGY SOPRANO V5 HL**
Matchmaker (Fiddler on the Roof)

**THE TEEN'S MUSICAL THEATRE
COLLECTION – YOUNG WOMEN'S
EDITION HL**
Belle (Beauty and the Beast)
Honey Bun (South Pacific)
I Enjoy Being A Girl (Flower Drum Song)
I Have Confidence (Sound of Music)

**THE TEEN'S MUSICAL THEATRE
COLLECTION YOUNG MEN'S EDITION HL**
Brush Up Your Shakespeare (Kiss Me Kate)
Seize The Day (Newsies)

**TUNES FOR TEENS FROM MUSICALS
WOMEN'S EDITION HL**
Good Night My Someone (The Music Man)
Wouldn't It Be Lovely (My Fair Lady)

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TUNES FOR TEENS FROM MUSICALS

MEN'S EDITION HL
Comedy Tonight (A Funny Thing Happened
on the Way to the Forum)

Beauty and the Beast
Can You Feel the Love Tonight
Colors of the Wind
Reflection
You've Got a Friend in Me

MUSICAL FILM

DISNEY CONTEMPORARY SONGS HL
You've Got a Friend in Me

**DISNEY POPROCK FOR TEENS
YOUNG WOMEN'S EDITION** HL
I Won't Say I'm In Love
Bop To the Top
What I've Been Looking For

**DISNEY POPROCK FOR TEENS
YOUNG WOMEN'S EDITION** HL
I Won't Say I'm In Love
Bop To the Top
What I've Been Looking For

**CHANTAL KREVIAZUK
GREATEST HITS** HL
Wayne
Time

**DISNEY POPROCK FOR TEENS
YOUNG MEN'S EDITION** HL
Bop To the Top
Breaking Free

DISNEY CONTEMPORARY SONGS HL
Reflection

DISNEY SONGS FOR SINGERS HL
God Helps the Outcasts
Home
Just Around the Riverbend
Someday
When I See and Elephant Fly
A Whole New World

LOVE BALLADS HL
Leaving On a Jet Plane

PIANO WHITE PAGES HL
Happy Together (Turtles)
I Hope You Dance (Leanne Womack)
I Will Remember You (Sarah McLachlan)

CONTEMPORARY

THE POP HITS BIG BOOK HL
Dreaming Of You (Selena)

2007 POP AND ROCK SHEET MUSIC AIF
Chasing Cars
Hey There Delilah

**ACROSS THE UNIVERSE
SONG BOOK** HL
With A Little Help From My Friends

OTHER GENRES

**AMERICAN FILM INSTITUTE'S
100 SONGS** HL
The Rose

THE BIG BOOK OF SOUL HL
My Girl (Smokey Robinson)
The Dock of the Bay (Otis Redding)
Stand By Me

**THE BIG BOOK OF BALLADS
(2ND EDITION)** HL
Fields of Gold
Imagine

**FAVORITE SONGS FROM
JIM HENSON'S MUPPETS** HL
The Muppet Show Theme

**15 EASY FOLKSONG ARRANGEMENTS
FOR THE PROGRESSING SINGER** HL
How Can I Keep from Singing?
Shenandoah
Scarborough Fair
The Water is Wide
Soldier, Soldier Will You Marry Me?

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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 TWO 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 THREE 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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Example: Technical Exercises

1 $\text{♩} = 80$

2 $\text{♩} = 88$ SWING 8THS $\text{♩} = \text{♩}'$

3 $\text{♩} = 72$

4 $\text{♩} = 72$

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SIGHT READING

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. The tonic note will then 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 2/4, 3/4, 4/4 Note Values whole, 1/2, dotted 1/2, 1/4, 1/8 and dotted 1/4 followed by 1/8 Rest Values whole, 1/2, 1/4, 1/8</p>	<p>To sing at sight a simple unaccompanied melody, within a range of six notes (<i>doh</i> to <i>la</i>) and within the limits of the great (or grand) staff. Candidates may use either:</p> <p>(a) any vowel of their choice or (b) the tonic sol-fah names.</p> <p>Major keys only up to and including 2[#]'s and 2^b's Length 4-8 bars Time Signatures 2/4, 3/4, 4/4 Note Values whole, 1/2, dotted 1/2 , 1/4 Rest Values whole, 1/2, 1/4 Melodic Intervals 2nds, 3rds and 5ths Beginning on the tonic note.</p>

Example: a) Rhythm



Example: b) Vocal Passage



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IMPROVISATION

Candidates will be required to sing an accompanied four-measure phrase using the syllable *du*, with a written two-measure melody and an improvised melody for two further measures, using a given set of notes as a guide. The given notes will be drawn from the technical requirements (scales and chords) for level 3. Altered *blue notes* ($\flat 3$ or $\flat 7$) *may be included*. An accompaniment will be started for two bars and continued by the examiner. The starting note will be the upper note in the right hand accompaniment as shown in the following example.

Example: Improv melody with four given notes
Candidate sings after two bar intro by
the examiner

SLOW BLUES Examiners Plays Accompaniment

The musical score is in 4/4 time and B-flat major. The first two measures are the accompaniment intro, consisting of a right-hand melody of quarter notes (Bb, Ab, Gb, F) and a left-hand bass line of quarter notes (Bb, Ab, Gb, F). The next four measures are the vocal phrase, starting with a written melody of quarter notes (Bb, Ab, Gb, F) and a left-hand bass line of quarter notes (Bb, Ab, Gb, F). The vocal line is marked with 'du du du du du du du du' under the notes. The final two measures of the phrase are marked with slashes, indicating improvisation. A separate line of notes (Bb, Ab, Gb, F) is shown to the right, labeled '*used in any order'.

AURAL TESTS

The candidate will be required:

- to clap back the rhythmic pattern of a short melody 4 bars in length, in 2/4, 3/4, or 4/4 time, consisting of half, dotted half, quarter and eighth notes, after it has been played twice by the examiner at the keyboard. Clap-back rhythms may be given in 'straight' time or in swing time, at the examiner's discretion.

Following is the approximate level of difficulty:

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Example: a) Aural clap back



- (b) to identify *major* or *minor* triad chords played once by the examiner in solid form and in closed, root position:
- (c) to identify *major*, *harmonic minor*, *melodic minor* or *natural minor scales* played once by the examiner, ascending and descending, at a moderate tempo.
- (d) the *major* or *minor* common [four-note] chord of any key will be played once by the examiner in broken form slowly, ascending and descending. The chord will be in root position. One of the four notes will then be re-sounded for the candidate to identify by saying at the candidate's choice:

EITHER its **interval** number [1, 3, 5, 8],
OR its **tonic sol-fa** name [doh, mi, soh, upper doh]

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 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