



**conservatory**  
C A N A D A™

## Classical Voice

### Grade 3

**Length of examination:** 20 minutes

**Examination Fee:** Please consult our website for the schedule of fees: [www.conservatorycanada.ca](http://www.conservatorycanada.ca)

**Corequisite:** There is no written examination corequisite for the completion of Grade 3.

**Note:** The Grade 3 examination is designed for younger singers. It is recommended that mature beginners enter the examination program at the Grade 4 level.

#### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of contrasting styles	List A	15
	List B	15
	List B or C	15
	Own Choice Piece	12
<b>Technique</b>	Listed exercises	15
<b>Sight Reading</b>	Rhythm (3) Singing (7)	10
<b>Aural Tests</b>	Clap Back (3) Triads (2) Scales (2) Chord Tones (3)	10
<b>Background Information</b>		8
<b>Total Possible Marks</b>		<b>100</b>

\*One bonus mark will be awarded for including a repertoire piece by a Canadian composer

## REPERTOIRE

- Candidates must be prepared to sing **four** pieces varying in key, tempo, mood, and subject, with at least three different composers being represented to receive full marks:
  - *One* List A piece
  - *One* List B piece
  - *One* List B or List C piece
  - *One* Own Choice piece:
    - This piece may be chosen from the repertoire list (Classical or Contemporary Idioms) or may be a free choice (not chosen from the repertoire list).
    - Free choice pieces do not require approval.
    - Must be at or above the Grade 3 level (can be more than one level above).
    - This piece must be suitable for the candidate's voice and age.
    - Vocal duets are acceptable, provided the candidate's part is equivalent in difficulty to Grade 3, and a second vocalist covers the second part. The second part may be sung by the teacher.
- All pieces must be sung from memory and may be transposed to suit the compass of the candidate's voice.
- Approval is required for Group pieces chosen from outside the repertoire list. The score must be provided to the Registrar (registrar@conservatorycanada.ca) with the requested Grade level and List. Approvals are free of charge and candidates will be furnished with an approval letter to present to the examiner at the examination.
- Due to time and space constraints, Musical Theatre selections may not be performed with choreography, costumes, props, or dance breaks.
- Repertoire written by Canadian composers is encouraged, although not required. **One bonus mark will be awarded for including a Group piece or Own Choice piece by a Canadian composer.** Canadian composers are indicated in the repertoire lists with an asterisk (\*).
- Any standard edition of the music may be used for the examination, without prior approval. Downloaded online copies must belong to the public domain or be authentic, purchased copies for which the candidate has obtained rights to use. Photocopies of pieces held without permission are not to be used for examinations.
- All pieces published in the Conservatory Canada New Millennium Series Voice, Grade 3, may be used.

## TECHNICAL TESTS

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

- Sung either to vowels, (IPA): ee [i], ay [e], ah [a], oh [o], oo [u]; OR solfege syllables/tonic sol-fa names (Grades 1–4 only). In either case, vowel quality will be given assessment priority.
- Sung without accompaniment.
- A different starting pitch for each exercise will be given by the Examiner. The candidate may request an alternate starting note and teachers may include a candidate's preferred range for each exercise with the repertoire list submitted to the Examiner. This must include more than one starting note and is designed to aid the Examiner in understanding the candidate's vocal range.
- Metronome markings are to be regarded as minimum speeds.
- Exercises must be sung in one breath, unless a breath mark is indicated by a comma. In some cases, optional breath marks are included in parenthesis.
- Slurs indicate legato singing; staccato marks indicate staccato singing.

♩ = 80 Major scale (ascending & descending)

♩ = 88 Harmonic minor scale (ascending & descending)

♩ = 72 Major triad (ascending) & Major scale (descending)

♩ = 72 Minor chord arpeggiated (ascending & descending)

♩ = 66 Chromatic pentascale (ascending & descending)

## SIGHT READING

Candidates will be given a brief period to scan the score for the following two tests:

### Rhythm

Tap or clap (at the candidate's choice) a rhythm, 4 bars in length.

- Time signature may be either 3/4 or 4/4.
- Note values may include eighth, quarter, dotted quarter, half, dotted half and whole.
- Rest values may include eighth, quarter, half and whole.

Example:

## Singing

Sing at sight a simple, unaccompanied, 4-bar melody encompassing the first six notes of the scale. Candidates may use any vowel of their choice, solfège syllables, or numbers. The examiner will play a I-IV-V-I chord progression (with the leading note to tonic in the upper part) on the piano to establish the tonality, followed by the tonic note.

- The melody may be in the keys of C, G, D, F and B $\flat$  major, with a time signature of either 3/4 or 4/4 time.
- Note values may include quarter, half, dotted half and whole.
- Rest values include quarter, half and whole.
- Intervals used will be 2nds and 3rds only.
- The melody will begin on the tonic note.

*Example:*



## AURAL TESTS

Candidates will be required to complete the following four tests:

### Clap Back

Clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time after it has been played twice by the examiner.

- Note values may include eighth, quarter, dotted quarter, half and dotted half notes.

*Example:*



### Triad Identification

Identify major and minor triads played once by the examiner. The triads will be in root position, and will be played in broken form, ascending and descending.

*Example:*



## Scale Identification

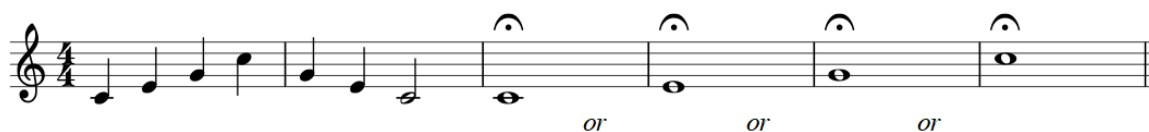
Identify major, harmonic minor and melodic minor scales played once by the examiner. The scales will be played ascending and descending at a moderately slow tempo.

## Chord Tone Identification

Identify one of the four notes that has been re-sounded after the examiner has played a major or minor four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:

- the interval number (1, 3, 5, 8) *or*
- the tonic sol-fa name (do, mi, sol, upper do)

*Example:*



## BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to the following questions pertaining to the List pieces, and demonstrate the following elements on the piano:

1. Without reference to the score, give the title, composer/arranger, and key of all List pieces. Students will not be expected to identify keys of modern pieces that are non-diatonic (i.e. atonal, modal, etc.).
2. Explain all signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic markings, tempo markings, and other musical terms found in all List pieces.
3. Explain the meaning or significance of the title of each List piece.
4. Play any white or black key on the piano within two octaves above or below middle C, as requested by the examiner. Candidates will not be required to read this note from a score.
5. Play any major triad (in root position) on any white key on the piano, within two octaves above or below middle C, as requested by the examiner. Candidates must also be prepared to change the same triad into a minor triad by lowering the third. Candidates will not be required to read this note from a score.

## REPERTOIRE LIST

### LIST A

#### ANONYMOUS (ARR. DIACK)

- My Little Pretty One (*Hundred Best Short Songs, IV*)

#### BAYNON, A.

- A Breeze Comes Dancing

#### BRAHMS, J.

- Sandmannchen (Sandman)

#### BYRD, W.

- Sing Lullaby

#### FORD, T.

- Since First I Saw Your Face (*Hundred Best Short Songs, IV*)

#### FRANZ, R.

- Good Night (*Hundred Best Short Songs, III*)

#### MORLEY, T.

- It Was A Lover and His Lass
- Now Is the Month of Maying

#### MOZART, W.A.

- Wiegenlied/Cradle Song

#### SCHUBERT, F.

- Wiegenlied/Cradle Song

#### SCHUMANN, R.

- Sandmannchen (The Little Sandman)

#### STANFORD, C.V.

- A Japanese Lullaby
- The Merry Month of May

### FOLK SONGS

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#### AMERICAN

- The Mocking Bird (arr. \*Fleming)

#### AUSTRIAN

- Green Now the Mountainside (arr. \*Cook)

#### BRITISH

- Blow the Wind Southerly (arr. \*Kisbey Hicks)
- Early One Morning (arr. \*Willan)
- Golden Slumbers (arr. \*MacMillan)
- Little Red Bird (arr. Mitchell & Bliss)
- O No John! (arr. Cecil Sharp)
- The Lark in the Morn (arr. Sharpe)

#### CANADIAN

- A La Claire Fontaine (arr. \*Coutts)
- Apres de Ma Blonde (arr. Creston)
- J'ai Cueilli La Belle Rose (arr. \*Coutts)
- Mon doux Berger (arr. \*MacMillan)
- Un Canadien Errant (arr. \*Telfer)

#### DUTCH

- The Silver Fleet (arr. Cockshott)

#### ENGLISH

- The Lark in the Morn (arr. Sharpe)
- The Bonny Blue-Eyed Sailor (arr. Dunhill)
- I Will Give My Love an Apple (arr. Vaughan Williams)

#### FRENCH

- Sur le pont d'Avignon (arr. Anderson)
- The Bouquet of Rosemary (arr. Elkin)

#### ITALIAN

- Sicilian Night (arr. Bonner)

#### MANX

- Little Red Bird (arr. Mitchell & Bliss)

#### SHAKER TUNE

- Simple Gifts (arr. \*Holman)

#### WELSH

- All Through the Night (arr. \*McLean)

### LIST B

#### \*ANDERSON, W.H.

- Lady May
- Song for a Baby Sister
- Spring is Singing in the Garden
- Spring Magic

**BAYNON, A.**

- A Breeze Comes Dancing

**\*BECKWITH, J.**

- How many miles to Babylon? (*Ten English Rhymes*)

**BESWICK, A.**

- Coconut Man

**\*BISELL, K.**

- Lullaby

**BRITTEN, B.***Friday Afternoons*

- A Tragic Story
- The New Year Carol

**\*CASSILS, C.**

- Child of the Universe

**COWEN, F.H.**

- Snowflakes

**\*CRAWLEY, C.**

- Grizelda
- Wishes

**\*DAHLGREEN, D.**

- I'm Gonna go and live at Gramma's

**\*DRYNAN, M.**

- The Fate of Gilbert Gim

**FOSTER, A.**

- Two Tongue-Twisters:
- Betty Botter's Butter
- Moses' Toeses

**GILBERT, N.**

- Wouldn't It Be Funny

**\*GOSSE, R.B.**

- Sun Twinkles

**GRETCHANINOFF, A.**

- Berceuse (Slumber Song)

**\*HAMPSHIRE, C.**

- The Crooked Man

**HODD, J.**

- Gentle Jesus, Meek and Mild

**IRELAND, J.**

- Bed in Summer

**JENKYNS, P.**

- Bessie the Black Cat

**\*JOHNSON, K.N.**

- Wishes and Dreams

**\*JOHNSON, R.**

- The Owl and the Pussycat

**KERN, P.**

- One World

**\*KURTH, B.**

- Daffodil
- Two Kites and a Rain Cloud

**LINDLEY, S.**

- Ave Maria

**LONGMIRE, J.**

- Lady April

**\*MACNUTT, W.**

- Lullaby For Benjamin

**\*OUCHTERLONY, D.**

- Gloria Deo
- On the Night When Jesus Was Born
- Fairy Lullaby

**REES-DAVIES, I.***5 Unison Songs*

- Fancies

**\*RHODENIZER, D.**

- Computer Cat

**SMITH, W.**

- A Pirate Song
- The Scarecrow

**\*SOMERS, H.**

- Song of Praise

**\*STEPHEN, R.**

- Robin Redbreast (*Songs for Inbetweens, II*)

**\*TELFER, N.**

- Chez-moi (*Voyages d'un Esprit*)
- On the Back of an Eagle
- The Day Before Christmas

**THIMAN, E.**

- I Love All Graceful Things
- The Wee Road from Cushendall

**\*VAN DER HOEK, B.**

- Love Divine, All Loves Excelling

**\*WATSON HENDERSON, R.**

- My Dreams
- You'll Never Guess What I Saw

**WILLSON, W.**

*The Music Man*

- Goodnight My Someone

**LIST C (MUSICAL THEATRE)**

**ARLEN, H.**

*Wizard of Oz*

- If I Only Had a Brain

**BOCK, J. & HARNICK, S.**

*Fiddler on the Roof*

- Matchmaker

**\*CAMPBELL, N.**

*Anne of Green Gables*

- Summer

**LERNER, J & LOEWE, F.**

*My Fair Lady*

- Wouldn't It Be Lovely

**MENKEN, A.**

*Beauty and the Beast*

- Home

**PORTER, C.**

*Kiss Me Kate*

- Brush Up Your Shakespeare

**RODGERS, R. & HAMMERSTEIN, O.**

*Flower Drum Song*

- I Enjoy Being a Girl

*The Sound of Music*

- I Have Confidence