



conservatory
C A N A D A™

Classical Voice Grade 4

Length of examination: 25 minutes

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

Corequisite: There is no written examination corequisite for the completion of Grade 4.

Note: *It is recommended that mature beginners take Grade 4 as their first examination.*

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 4 pieces of contrasting styles	List A	15
	List B	15
	List B or C	15
	Own Choice Piece	12
Technique	Listed exercises	15
Sight Reading	Rhythm (3) Singing (7)	10
Aural Tests	Sing Back (4) Triads (3) Intervals (3)	10
Background Information		8
Total Possible Marks		100

*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 4 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 4, 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 4, 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 up to 9th degree (legato & staccato)

1 

♩ = 66 Harmonic minor scale (ascending & descending)

2 

♩ = 66 Melodic minor scale (ascending & descending)

3 

♩ = 60 Major chord arpeggiated (legato & staccato)

4 

♩ = 72 Chromatic scale (ascending & descending)

5 

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 sixteenth, eighth, dotted 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 within the range of an octave, including the leading tone below the tonic. Candidates may use any vowel of their choice, solfege 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.

- Any major key with up to and including three sharps or flats.
- Time signature may be 3/4 or 4/4.
- Note values may include eighth, quarter, half, dotted half and whole.
- Rest values include quarter, half and whole.
- Intervals used will be 2nds, 3rds, 4ths and 5ths.
- The melody will begin on the tonic note.

Example:



AURAL TESTS

Candidates will be required to complete the following three tests:

Sing Back

Sing back on any vowel (at the candidate's choice), a short melody of six to eight notes in 2/4, 3/4 or 4/4 time. The melody will be based on the first five notes of a major scale and will begin on the tonic note. The examiner will:

- Name the key—either C, G, D or F major.
- Play the tonic four-note chord in broken form.
- Play the melody twice.

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 solid form.

Example:



Interval Identification

Identify or sing any of the following intervals.

- If identifying, the intervals will be played once, in broken form, by the examiner.
- If singing, the examiner will provide a starting note.

Ascending	Descending
minor 3rd	-
major 3rd	-
perfect 4th	perfect 4th
perfect 5th	perfect 5th
Perfect 8th	Perfect 8th

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. Give a few relevant details about the composer of each List piece.
5. 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.
6. Play any major triad (in root position) on any white or black 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

ARENsky, A.

- Cradle Song

ARNE, T.A.

- Care flies from the Lad

BACH, J.S. (ARR. SCHEMELLI)

- Come Let Us All This Day

BRAHMS, J.

- Marienwurmchen
- Sonntag

CHOPIN, F.

- The Wish (*Songs for Inbetweens, II*)

FRANZ, R.

- Widmung (Dedication)

HANDEL, G.F.

- Come See Where Golden-Hearted Spring
- The Birds No More Shall Sing

JOHNSON, R. (ARR. DIACK)

- As I Walked Forth (*Hundred Best Short Songs, IV*)

MORGAN, R.O.

- Clorinda

MORLEY, T. (ARR. *WILLAN)

- It Was A Lover and His Lass

PURCELL, H.

- Ah! How Pleasant 'tis to Love

STORACE, S.

- Sir Marmaduke

YOUNG, S.

- The Butterfly and the Shadow

FOLK SONGS

AMERICAN

- Shenandoah (arr. Althouse)
- Shenandoah (arr. *Fielder)

CANADIAN

- Brave Wolfe (*Ten Folk Songs of Canada*) (arr. *Bissell)
- Ah! Si Mon Moine Voulait Danser (arr. *Coutts)
- Farewell to Nova Scotia (arr. *Cook)
- Harbour Grace (arr. *Bissell)
- The Old Mayflower (arr. *Cook)
- Un Canadien Errant (arr. *Fowke & Johnston or any traditional arrangement)

ENGLISH

- Greensleeves (arr. Vaughan Williams)
- O, No John (arr. Sharpe)
- Pretty Polly Oliver (arr. *Willan)
- The Crystal Spring (arr. Sharpe)
- The Lark in the Clear Air (arr. Tate)
- We Be Three Poor Mariners (arr. *Willan)

GAELIC

- Mairi's Wedding (arr. Robertson)

GERMAN

- Lovely Moon (Guter Mond) (arr. Althouse)
- One Morning in the Meadow (arr. *Cook)

IRISH

- Bendemeer's Stream (arr. Christy)
- I have a Bonnet Trimmed with Blue (arr. Hughes)
- I Know Where I'm Goin' (arr. Hughes)
- Kitty of Coleraine (arr. Eric Thiman)
- My Love's An Arbutus (arr. *MacMillan)

ITALIAN

- Coraggio, Ben Mio (arr. *Chatman)
- Santa Lucia (arr. Althouse) (*International Folk Songs*)

RUSSIAN

- Good Night (arr. Rao)

SCOTTISH

- Turn Ye To Me (arr. *McLean)

WELSH

- Suo-Gan/Lullaby (arr. Rowley)
- All Through the Night (arr. Schram)

LIST B

*ADASKIN, M.

- The Prairie Lily

*ANDERSON, W.H.

- Last Year
- Sleep Little Jesus

*ARCHER, V.

- Surly, Burly, Shirley

BESWICK, A.

- Water-Melon Seller

BRITTEN, B.

- Begone, Dull Care
- Fancies

Friday Afternoons

- Fishing Song
- There Was A Monkey

*COGHLAN, M. & M.

- Scat Cat

*COUTTS, G.

- A Highland Lullaby

*CRAWLEY, C.

- Trolls

DICKSON, S.

- A Hammock Song

*DRYNAN, M.

- Including Me
- Why Do the Bells of Christmas Ring?

DUNHILL, T.

- April's a Lovely Lady
- Twilight Lullaby

*FLEMING, R.

- It's Raining

*FOX, G.

- April O'Clock

*GLICK, S.I.

- Chacham

HEAD, M.

- A Funny Fellow

IRELAND, J.

- Alpine Song

JENKYNS, P.

- Little Spanish Town
- The Owls
- The Tiger

*JOHNSTON, R.

- Bruce County Ballad

LEE, M.

- Arcady

LONGMIRE, J.

- The Dream Peddler

*MACNUTT, W.

- Lullaby for Benjamin

MARCHANT, S.

- Sir Nicketty Nox

MILLER, A.S.

- Boats of Mine

*OUCHTERLONY, D.

- Cradle Carol/Berceuse

QUILTER, R.

- The Fuchsia Tree

RATHBONE, C.

- The Shell

RODGERS, J.H.

- Cloud-Shadows (*First Book of Mezzo-Soprano Songs, I*)

ROWLEY, A.

- In Twinkledown Valley

SHARMAN, C.

- The Lamb

SHAW, G.

- Annabel Lee

***STEPHEN, R.**

- The Monotony Song

STROMMEN, C.

- Homeward Bound

THIMAN, E.

- The Man-in-the-Moon
- The Path to the Moon

***WATSON HENDERSON, R.**

- L'Ete

- A Cockeyed Optimist

RODGERS, R. & HART, L.

Babes in Arms

- Johnny One Note
- Where or When

SIMON, L.

The Secret Garden

- The Girl I Mean to Be

LIST C (MUSICAL THEATRE)

BERNSTEIN, L.

West Side Story

- I Feel Pretty

***CAMPBELL, N.**

Anne of Green Gables

- Ice Cream

GESNER, C.

You're a Good Man, Charlie Brown

- My New Philosophy

LANE, B.

Finian's Rainbow

- Old Devil Moon

ERNER, J & LOEWE, F.

My Fair Lady

- Get Me to the Church on Time

GILBERT, W. & SULLIVAN, A.

The Mikado

- Tit-Willow

RODGERS, R. & HAMMERSTEIN, O.

Cinderella

- Ten Minutes Ago

Oklahoma

- Oh What A Beautiful Morning

South Pacific