



conservatory
C A N A D A™

Classical Voice Grade 5

Length of examination: 25 minutes

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

Corequisite: Successful completion of the Theory 1 written examination is required for the awarding of the Grade 5 certificate.

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 5 pieces of contrasting styles	List A	12
	List A	12
	List B	12
	List B or C	12
	Own Choice Piece	9
Technique	Listed exercises	15
Sight Reading	Rhythm (3) Singing (7)	10
Aural Tests	Sing Back (4) Chords (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 **five** pieces varying in key, tempo, mood, and subject, with at least three different composers being represented to receive full marks:
 - Two List A pieces
 - 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 5 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 5, 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 5, may be used.

TECHNICAL TESTS

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

- Must be sung to vowels as requested by the examiner, (IPA): ee [i], ay [e], ah [a], oh [o], oo [u]. Solfege syllables/tonic sol-fa names may *not* be used. Assessment of vowel quality will be stressed.
- 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.

♩ = 84 Major 9th chord (arpeggio & scale)

♩ = 72 Harmonic minor scale (descending pattern)

♩ = 72 Melodic minor scale (staccato & legato)

♩ = 80 Major scale (octave leap, scale descending)

♩ = 60 Minor arpeggio (legato & staccato)

♩ = 80 SWING 8THS $\text{♩} = \text{♩} \text{♩}$ Chromatic scale (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 sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half and whole.
- Rest values may include eighth, quarter, half and whole.
- Tied notes may be used.

Example:



Singing

Sing at sight a simple, unaccompanied, 4 to 8 bar melody equal in difficulty to pieces at the Grade 1 level. The melody will be within the range of one octave, including the leading tone below the lower tonic. 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.

- Any major or minor key with up to and including two sharps or flats.
- Time signature may be 3/4 or 4/4.
- Note values may include eighth, quarter, dotted 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 and lower leading tone of a major scale and will begin on the tonic note. The examiner will:

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

Example:



Chord Identification

Identify the following chords after being played once by the examiner.

- All chords will be played in solid form.

Chord	Inversion	Position
Major triad	Root	Close
Minor triad	Root	Close
Dominant 7th	Root	Close

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	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	-
major 6th	-
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

ARNE, M.

- The Lass With the Delicate Air

BACH, J.S.

- All Nature is Smiling

BEAULIEU, J.

- A Boy's Song

BRAHMS, J.

- Liebe Schwalbe (The Swallow)
- So Will ich Frisch und Fröhlich Sein

CAMPION, T.

- When to her Lute Corinna sings

CHOPIN, F.

- Spring Song

DOWLAND, J.

- Now, O Now I Needs Must Part
- Now Cease my Wandering Eyes

GODARD, B.

- Chanson de Florian

HANDEL, G.F.

- Come Golden Sunlight
- I Shall Declare I Love Her (arr. Hugh McLean)
- Now on Land and Sea Descending

HAYDN, F.J.

- Der Gleichsinn
- Lob der Faulheit

HOWARD, S. (ARR. COLEMAN)

- Love in thy Youth (*Hundred Best Short Songs, IV*)

LANIER, N.

- Like Hermit Poor

LAWES, H.

- Bid me to Live

MARTINI, J.P.

- Plaisir d'Amour

MOZART, W.A.

- Komm Liebe Zither
- Sehnsucht Nach dem Frühlinge

PURCELL, E.

- Passing By

PURCELL, H.

- Fairest Isle

SCARLATTI, A.

- Non Vogl'io Se Non Vederti

SCHUBERT, F.

- Heidenroslein
- Schlummerlied

WATTS, H.E.

- The Fountain

WECKERLIN, J. (ARR.)

- Jeunes Fillettes

FOLK SONGS

AMERICAN

- All the Pretty Little Horses (arr. *Fleming)
- Amazing Grace (arr. Althouse)
- Cross the Wide Missouri (arr. Besig)
- To the Sky (arr. Strommen)

BRITISH

- Greensleeves (arr. Kern)
- My Lady Greensleeves (arr. Quilter)
- Over the Mountains (arr. Quilter)
- The Cuckoo (arr. Sharpe)
- The Jolly Carter (arr. Moeran)

CANADIAN

- Papillon, tu es Volage! (arr. Creston)
- I'll Give My Love an Apple (arr. *Ridout)
- Le Navire de Bayonne (arr. *Willan)
- Ou vas-tu mon petit garçon? (arr. *Coutts)
- She's Like the Swallow (arr. Strommen)
- The Tiny Red Light (arr. Snelgrove)

CATALAN

- Farewell, Lad (arr. O'Neil)

ENGLISH

- When Love is Kind (arr. Lehman)

FRENCH

- Jardin D'Amour (arr. Keel)

GAELIC

- Morning Has Broken (arr. Kinney)

IRISH

- Must I Go Bound (arr. Hughes)
- Schule Agra (arr. Hughes)

SCOTTISH

- Dream Angus (arr. McLeod)

SHAKER TUNE

- Simple Gifts (arr. Hayes)

SPIRITUAL

- Swing Low, Sweet Chariot (arr. Burleigh)

LIST B***ANDERSON, W.H.**

- The Old Shepherd's Prayer
- To A Girl on Her Birthday

***ARCHER, V.**

- April Weather
- Cradle Song

***BEAULIEU, J.**

- A Boy's Song

***BELYEA, H.**

- Slumber Song

BROUGHTON, R.

- Lullaby

***CRAWLEY, C.**

- Now Welcome Summer

DELLO JOIO, N.

- Mill Doors

DUKE, J.

- Loveliest of Trees

DUNHILL, T.

- How Soft Upon the Evening Air
- If Ever I Marry at All
- The Knight and the Dragon
- Three Fine Ships

FINZI, G.

- The Lily Has A Smooth Stalk

FLETCHER, L.

- Olde Irish Blessing

GIBBS, C.A.

- Dream Pedlary
- Dusk
- The Green Orchard

GILES, T.

Songs for Hobble-de-hoys and Giggle-de-she's

- Triumph now with Joy and Mirth

***GLICK, S.I.**

- Baruch Hamakom

GRANADOS, E.

- El Tra La La Y Punteado (Eng. Hugh McLean)

HEAD, M.

- Give a Man a Horse he can Ride
- The Little Road to Bethlehem

KEEL, F.

- Trade Winds

KEEN, M.

- Homeward Bound

***KISBY-HICKS, M.**

- O Little Lambs, Where do you Sleep?

***MACNUTT, W.**

- Golden Slumbers Kiss your Eyes

***MCLEAN, H.**

- If All the Seas Were One Sea

MILFORD, R.

- So Sweet Love Seemed
- The Fiddler of Dooney

MOOREHOUSE, L. (JOHNSTON)

- Lullabye

NILES, J.J.

- What Songs Were Sung

NORTH, M.

- Such Lovely Things

QUILTER, R.

- I Will go with my Father a-ploughing
- June

RATHBONE, G.

- The Fair

***RHODENIZER, D.**

- Forty Little Birdies

RIMSKY-KORSAKOV, N.

- The Nightingale and the Rose

ROREM, N.

- A Christmas Carol
- Rain in Spring (*Song Album I*)

SHARMAN, C.

- The Dream Ship

SHAW, G.

- There is Joy in the Song we Sing

STANFORD, C.V.

- A Soft Day

STROMMEN, C.

- On Rising Wind
- River Run

***TELFER, N.**

- A Blessing

THIMAN, ERIC

- The King of Song

VAUGHAN WILLIAMS, R.

- Cradle Song

LIST C (MUSICAL THEATRE)**ARLEN, H.**

Wizard of Oz

- Somewhere Over the Rainbow

GAY, N.

Me and My Girl

- Leaning on a Lamp Post

GERSHWIN, G.

Oh Kay

- Someone to Watch Over Me

KERN, J.

Roberta

- Smoke Gets in Your Eyes

LLOYD WEBBER, A.

Phantom of the Opera

- Wishing You Were Somehow Here

LOESSER, F.

Guys & Dolls

- If I Were a Bell

MCHUGH, J. & ADAMSON, H.

A Date with Judy

- It's A Most Unusual Day

MENKEN, A.

Beauty & The Beast

- A Change in Me

RODGERS, R. & HAMMERSTEIN, O.

Carousel

- Mister Snow

Oklahoma

- People Will Say We're In Love

South Pacific

- A Wonderful Guy

The King and I

- Shall We Dance

The Sound of Music

- The Sound of Music

SCHWARTZ, S.

Wicked

- Popular