



**conservatory**  
C A N A D A™

## Classical Voice Grade 6

**Length of examination:** 30 minutes

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

**Corequisite:** Successful completion of the Theory 2 written examination is required for the awarding of the Grade 6 certificate.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 5 pieces of contrasting styles	List A	12
	List A	12
	List B	12
	List B or C	12
	Own Choice Piece	9
<b>Technique</b>	Listed exercises	15
<b>Sight Reading</b>	Rhythm (3) Singing (7)	10
<b>Aural Tests</b>	Sing Back (4) Intervals (3) Chords (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 **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 6 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 6, 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](mailto: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 6, 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.

♩ = 88 Major scale (legato & staccato)

1

♩ = 72 Harmonic minor (arpeggiated & scalar)

2

♩ = 72 Melodic minor scale (ascending & descending)

3

♩ = 72 Dominant 7th chord arpeggiated (legato & staccato)

4

♩ = 80 Major scale (skips & steps)

5

♩ = 72 Major arpeggio (legato & staccato)

6

♩ = 60 Chromatic scale (ascending & descending)

7

## 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, triplet 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 2 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, 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 or minor 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, dotted quarter, half, dotted half and whole.
- Rest values include quarter, half and whole.
- Intervals used will be 2nds, 3rds, 4ths, 5ths and ascending 6ths.
- 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 or minor scale beginning on any note of the tonic triad. The examiner will:

- Name the key—major and minor keys with up to and including two sharps or flats.
- 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
Diminished 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 2nd	-
major 2nd	-
minor 3rd	minor 3rd
major 3rd	major 3rd
perfect 4th	perfect 4th
perfect 5th	perfect 5th
minor 6th	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:

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.

## REPERTOIRE LIST

### LIST A

#### ARNE, T.A.

- Polly Willies
- Should you ever find her Complying

#### BRAHMS, J.

- Der Jager
- Feinsliebchen, du sollst mir
- Ich stand auf hohem Berge
- Roslein Dreie

#### CAMPIAN, T.

- Here She Her Sacred Bower Adornes
- Never Weather-Beaten Sail
- There is a Garden in Her Face
- When to her Lute Corinna Sings

#### CAREW, M.

- Everywhere I Look

#### CAREY, H. (ARR. DIACK)

- Pastorale (Flocks Are Sporting)

#### D'INDY, V.

- Madrigal

#### DOWLAND, J.

- Awake, Sweet Love
- Come again, Sweet Love
- Say Love, if ever thou didst find
- Sleep, Wayward Thoughts

#### GAY, J.

##### *Beggar's Opera*

- If the Heart of a Man

#### GIORDANI, T.

- Caro Mio Ben (*26 Italian Songs and Arias*)

#### GOUNOD, C.

- The King of Love My Shepherd Is

#### HANDEL, G.F.

- Dank Sei Dir, Herr
- Dove Sei, Amato Bene
- Non Lo Diro Col Labbro/Silent Worship

#### MACLEOD, R.

- A Highland Pastoral

#### MENDELSSOHN, F.

- Auf Flügeln des Gesanges
- Frühlingslied (Jetzt Kommt der Frühling)

#### MOZART, W.A.

- Die Zufriedenheit (Wie Sanft, wie Ruhig)

#### PAISIELLO, G.

- Nel Cor Piu Non mi Sento

#### PERTI, G.A.

- Dolce Scherza

#### PURCELL, D.

- Let not love on me Bestow

#### PURCELL, H.

- Come Unto These Yellow Sands
- I'll Sail Upon the Dog Star
- Nymphs and Shepherds

#### ROSA, S. (ATTR.)

- Star Vicino

#### ROSSETER, P.

- What then is Love?

#### SCARLATTI, A.

- O Cessate di Piagarmi

#### SCHUBERT, F.

- Abendlied ("Der Mond ist Aufgegangen")
- An Die Laute
- Lachen und Weinen
- Who Is Sylvia?/Was Ist Sylvia?

#### SCHUMANN, R.

- An den Sonnenschein
- Volksliedchen

#### STRADELLA, A.

- Così Amor, Mi Fai Languir

#### YOUNG, A. (ARR. DIACK)

- Phyllis

## FOLK SONGS

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### AMERICAN

- All My Trials (arr. Schram)
- Go 'Way From My Window (arr. Schram)
- He's Gone Away (arr. Schram)
- The Water is Wide (arr. Hayes)

### BRITISH

- Barbara Allen (arr. \*Willan)
- Drink to Me Only (arr. Quilter)
- Drink to Me Only (arr. \*Willan)
- Loch Lomond (arr. \*Willan)
- Scarborough Fair (arr. Althouse)
- The Little Red Lark (arr. \*Willan)
- The Salley Gardens (arr. Hughes)
- The Three Ravens (arr. \*Willan)
- O Waly, Waly (arr. Britten)
- O Willow, Willow (arr. \*Willan)

### CANADIAN

- Ah! Toi, Belle Hirondelle (arr. \*Coutts)
  - D'où viens-tu, Bergère? (arr. \*Willan)
  - Lisette (*Vingt-et-une Chansons Can.*) (arr. \*MacMillan)
  - Rossignol du Vert Bocage (arr. \*Willan)
  - The Southern Cross (arr. \*Snelgrove)
- 6 *Maritime Folk Songs, Sets I & II* (arr. \*Bissell)
- Choose ONE

### ENGLISH

- Come all you fair and tender Ladies (arr. Sharpe)
- Linden Lea (arr. Vaughan Williams)
- Over the Mountains (arr. Quilter)
- The Riddle Song (arr. Sharpe)
- The Snowy-Breasted Pearl (arr. Somervell)

### FRENCH

- Maman, Dites-Moi (arr. Weckerlin)

### IRISH

- Calen-O (arr. Ferguson)
- Irish Lullaby (The Angels' Whisper) (arr. \*Willan)
- Danny Boy (arr. Knowles)
- O Danny Boy (arr. Weatherly)
- The Castle of Dromore (arr. Somervell)
- The Little Red Lark (arr. \*Willan)

### SCOTTISH

- A Highland Pastorale (arr. MacLeod)
- Loch Lomond (arr. \*Willan)

### WELSH

- The Ash Grove (arr. Quilter)

## LIST B

### \*ANDERSON, W.H.

- A Litany
- Hospitality
- Song of Mary

### \*ARCHER, V.

*Songs from Hobble-de-hoys and Giggle-de-she's*

- The Owl Queen

### \*BELYEA, W.H.

- Lazy Summer

### BESIG, D.

- Flying Free (out of print; adapt solo from choral octavo)

### BLOW, J. (ARR. \*WILLAN)

- The Self-Banished

### \*BRAY, K.

- White Butterflies

### BRITTEN, B.

- Jazz Man

### BURY, W.

- Song of Spring

### CARPENTER, J.A.

- Looking-Glass River

### \*COULTHARD, J.

- Piping Down the Valleys Wild

### DUNHILL, T.

- A Visit to the Moon

### FRASER-SIMSON, H.

- Christopher Robin is Saying His Prayers

### GIBBS, A.

- Nod



**HARRISON, J.**

- I Know a Bank

**HEAD, M.**

- A Blackbird Singing
- The Robin's Carol
- When Sweet Ann Sings

**HIGGINSON, I.**

- Picture Books in Winter

**IRELAND, J.**

- Spring Sorrow
- The Holy Boy

**KEEL, F.**

- Lullaby

**LEHMANN, L.**

- The Cuckoo

**LOWRY, R.**

- How Can I Keep From Singing?

**\*MACNUTT, W.**

- O Love Be Deep

**MILNER, A.**

- The Cupboard
- Traumlied

**MOROSS, J.**

- Lazy Afternoon

**\*NAYLOR, B.**

- A Child's Carol

**NILES, J.J.**

- Go Way from My Window

**\*OUCHTERLONY, D.**

- I See the Love of God in Every River

**\*O'HARA, G.**

- Give A Man A Horse He Can Ride

**QUILTER, R.**

- Spring is at the Door
- The Cradle in Bethlehem

**\*RHODENIZER, D.**

- Singing' the Blues

**ROWLEY, A.**

- Counting Sheep

**SHAW, M.**

- I Know a Bank

**\*SHER, L.**

- Heal Us Now (R'faeinu Adonai)

**SOMERVELL, A.**

- Shepherd's Cradle Song
- Young Love Lies Sleeping

**STANGE, T.**

- Die Bekehrte (*First Book of Mezzo-soprano Solos*)

**THIMAN, E.**

- Evening in Lilac Time
- The Silver Swan
- The Song-Thrush
- Where Go the Boats

**LIST C (MUSICAL THEATRE)**

**BART, L.**

*Oliver*

- As Long As He Needs Me

**BERLIN, I.**

*Annie Get your Gun*

- I Got the Sun in the Morning

**BERNSTEIN, L.**

*West Side Story*

- One Hand, One Heart
- Somewhere

**\*CAMPBELL, N.**

*Anne of Green Gables*

- Wond'rin

**FLAHERTY, S.**

*Ragtime*

- Make Them Hear You

**GERSHWIN, G.**

*Porgy & Bess*

- Summertime

**GESNER, C.**

*You're A Good Man, Charlie Brown*

- The Kite

**LANE, B.**

*Finian's Rainbow*

- How Are Things in Glocca Morra
- Look to the Rainbow

**LLOYD WEBBER, A.**

*Evita*

- Don't Cry for Me Argentina

*Jesus Christ Superstar*

- I Don't Know How to Love Him

*Joseph & The Amazing Technicolour Dreamcoat*

- Any Dream Will Do
- Close Every Door

**PORTER, C.**

*Kiss Me, Kate*

- Brush Up Your Shakespeare

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

*Oklahoma*

- The Surrey with the Fringe on Top

*Paint Your Wagon*

- They Call the Wind Maria

*Oklahoma*

- I Cain't Say No

*South Pacific*

- A Cockeyed Optimist

*The King and I*

- Hello Young Lovers
- We Kiss in a Shadow

**RODGERS, M., & BARER, M.**

*Once Upon a Mattress*

- Shy

**SCHÖNBERG, C.**

*Les Misérables*

- On My Own

**SCHWARTZ, S.**

*Godspell*

- All Good Gifts

**SIMON, L.**

*Secret Garden*

- How Could I Ever Know

**SONDHEIM, S.**

*A Funny Thing... Forum*

- Comedy Tonight

**WILDHORN, F. & BRICUSSE, L.**

*Jekyll & Hyde*

- Someone Like You

**WILLSON, M.**

*Music Man*

- Till There Was You