



conservatory
C A N A D A™

Classical Voice Grade 7

Length of examination: 35 minutes

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

Corequisite: Successful completion of the Theory 3 written examination is required for the awarding of the Grade 7 certificate.

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 6 pieces of contrasting styles	List A	10
	List B	10
	List A or B	10
	List C	10
	List D or Own Choice	10
	Vocalise	7
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 **six** 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 A or List B piece
 - *One* List C piece
 - *One* List D or Own Choice piece
 - *One* Vocalise
- Own Choice selection:
 - 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 7 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 7, and a second vocalist covers the second part. The second part may be sung by the teacher.
- The vocalise must be sung to the five vowels listed in the technical exercises, changing them throughout the vocalise. Each vowel must be used. Memorization is encouraged, but not required.
- At least one piece must be in a language other than English.
- All pieces must be sung from memory (except the vocalise) 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 7, 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.

♩ = 60 Major scale & arpeggio

1

♩ = 80 Harmonic minor scale pattern

2

♩ = 72 Major scale triplet pattern (ascending & descending)

3

♩ = 104 Major scale pattern (ascending & descending)

4

♩ = 72 Major arpeggio pattern (legato & staccato)

5

♩ = 72 *Major chord pattern*

♩ = 60 *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, 4/4 or 6/8.
- 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.

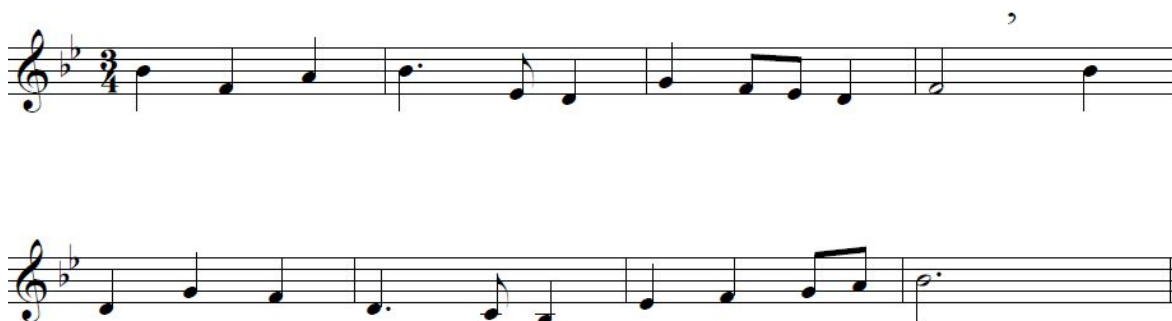
Example:

Singing

Sing at sight a simple, unaccompanied, 4 to 8 bar melody equal in difficulty to pieces at the Grade 3 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 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 6ths (minor 6ths will be descending only).
- 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 (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 three 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
Augmented 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	major 6th
minor 7th	-
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.

NOTE: Candidates taking a partial examination will be asked Background Information questions on any of the pieces they are singing in that partial.

REPERTOIRE LIST

LIST A

ANONYMOUS

- Have You Seen But A White Lily Grow?

ARNE, T.

- Blow Blow Thou Winter Wind
- Come, Let's Be Merry
- The Lass With the Delicate Air
- O Come, O Come My Dearest
- Softly Flow, Thou Silver Stream
- Where The Bee Sucks

BONONCINI, G.

- Bella Vittoria
- Per La Gloria d'adorarvi (26 Songs and Arias)

BOYCE, W.

- O Turn Away Mine Eyes
- Tell Me Lovely Shepherd

CALDARA, A.

- Sebben Crudele

DOWLAND, J.

- Come Away, Come Sweet Love
- Fine Knacks for Ladies
- Weep You No More
- What if I never Speede

HANDEL, G.F.

- Beneath the Cypress' Gloomy Shade
- Droop Not, Young Lover
- Here Amid the Shady Woods
- Pack, Clouds, Away!
- Peace, Peace Crowned with Roses
- The Smiling Hours
- Vouchsafe, O Lord

HAYDN, F.J.

- Die Landlust
- Now the Dancing Sunbeams Play (The Mermaid's Song)

MAZZAFERRATA, G.B.

- Presto, Presto Io M'Innamoro

MONROE, G.

- Celia the Fair (*Hundred Best Short Songs III*)

MONTEVERDI, C.

- Maledetto sia l'aspetto

MORLEY, T.

- Sleep Slumbering Eyes

MOZART, W.A.

- Un Moto di Gioia

PERGOLESI, G.B. (ATTR.)

- Nina (26 Songs and Arias)

PURCELL, H.

- Come Unto These Yellow Sands
- Hush, be Silent
- Let us Dance, Let us Sing
- Strike the Viol
- The Knotting Song

REYNOLDS, A.

- How Delightful the Morning

SCARLATTI, A.

- Amor Preparami
- Sento Nel Core

VIVALDI, A.

- Vieni, vieni o mio Diletto

FOLK SONGS

AMERICAN

- Ching-A-Ring Chaw (arr. Copland)
- Poor Wayfaring Stranger (arr. Althouse)

CANADIAN

- La fontaine est Profonde (arr. *Willan)
- She's Like the Swallow (arr. *Ridout)
- The Green Bushes (arr. *Cook)

FRENCH

- Bergere Legere (arr. Weckerlin)
- Jeunes Fillette (arr. Weckerlin)

BRITISH

- Come You Not from Newcastle (arr. Britten)

IRISH

- I Know My Love (arr. Hughes)
- The Gartan Mother's Lullaby (arr. Hughes)

SPANISH

- No Quiero Casarme (arr. *Campbell-Watson)

LIST B**BRAHMS, J.**

- Salamander

CHOPIN, F.

- Lithuanian Song

DEBUSSY, C.

- Les Angelus

DELIUS, F.

- Beim Sonnenuntergang

FAURE, G.

- Dans Les Ruines D'Une Abbaye
- Le Papillon et la Fleur

GRIEG, E.

- Ein Schwan
- Margarethens Wiegenlied
- Mit einer Primula veris

LALO, E.

- L'esclave

QUILTER, R.*4 Songs*

- Die helle Sonne Leuchtet

REGER, M.

- Maria Wiegenlied (The Virgin's Slumber Song)

SCHUBERT, F.

- An Die Musik
- Der Alpenjäger
- Der Schmetterling
- Die Vogel
- Horch, Horch! Die Lerche (Ständchen)
- Seligkeit
- Wanderers Nachtlied

SCHUMANN, R.

- Der Sandmann
- Die Lotosblume
- Du Bist Wie eine Blume
- Erstes Grun
- Marienwurmchen

TOSTI, F.P.

- Primavera (*Romance per canto*)

LIST C**BARBER, S.**

- The Daisies

BEMBERG, H.

- Il Neige

BERKELEY, L.

- D'un Vannneur de blé aux Vents

BLAIR, D.Songs for Hobble-de-hoys and Giggle-d-she's*

- Spring

CHILCOTT, R.

- Midwinter

COPLAND, A.

- At the River

***COUTURE, G.**

- Le Souvenir

DOUGHERTY, C.

- Thy Fingers make early Flowers

***DUKE, J.**

- When I was One-and-twenty

DUNHILL, T.

- The Cloths of Heaven

***GARLAND, H.**

- Fond Memories

***GLEDHILL, E.**

- Oh! Nightingale

GIBBS, A.

- Ann's Cradle Song
- Five Eyes
- Silver
- To the One Who Passed Whistling

HEAD, M.

- Sweet Chance That Led My Steps Abroad
- Why have you stolen my Delight?

IRELAND, J.

- I Have Twelve Oxen
- Weathers

IVES, C.

- Where the Eagle

KERN, P. (ARR.)

- Angels Through the Night/All Night, All Day

***KISBY-HICKS, M.**

- Dawn

***MACGILLIVRAY, A.**

- Song for the Mira

***MACNUTT, W.**

- Falls the Snow
- The Lamb
- Spring

***NAYLOR, B.**

- The Fallen Poplar
- Rose Berries
- Sleep, O Sleep

NILES, J.J.

- What Songs Were Sung

***PENNY, L.L.**

- Party Shoes

QUILTER, R.

- In the Highlands
- Weep You No More

ROWLEY, A.

- In the Water Cool

RUSSELL, W.

- Ah, What is Love?

SCOTT, C.

- Lullaby
- The Unforeseen

***STEPHEN, R.**

- Chorale (*The Course of Love*)

THIMAN, E.

- The Flower of Heaven

THOMPSON, R.

- Velvet Shoes

VAUGHAN WILLIAMS, R.

- Darest thou now, O soul
- Orpheus With His Lute
- The Sky Above the Roof

WARLOCK, P.

- The First Mercy

***WILLAN, H.**

- Music When Soft Voices Die

10 Songs

- To Blossoms

LIST D (MUSICAL THEATRE)**BERLIN, I.***Annie Get Your Gun*

- My Defenses are Down

BERNSTEIN, L.*Candide*

- It Must Be So

Peter Pan

- My House

BOCK, J. & HARNICK, S.*Fiddler on the Roof*

- Far From the Home I Love

GILBERT, W. & SULLIVAN, A.*The Pirates of Penzance*

- The Policeman's Song

LERNER, J & LOEWE, F.*Brigadoon*

- Waitin' for my Dearie

Camelot

- If Ever I Would Leave You

My Fair Lady

- On the Street Where You Live

LLOYD WEBBER, A.

Phantom of the Opera

- The Music of the Night
- Think of Me

RODGERS, R. & HAMMERSTEIN, O.

Cinderella

- The Stepsister's Lament

Oklahoma

- Oh What A Beautiful Morning
- Out of My Dreams

South Pacific

- Younger than Springtime

SCHMIDT, H. & JONES, T

The Fantasticks

- Try to Remember

SONDHEIM, S.

A Little Night Music

- Send in the Clowns

STYNE, J.

Peter Pan

- Never Never Land

WILDHORN, F. & BRICUSSE, L.

Jekyll & Hyde

- In His Eyes

WILLSON, M.

The Music Man

- My White Knight

WRIGHT, R. & FORREST, G.

Kismet

- And This is My Beloved

VOCALISES

CONCONE, G.

50 Lessons in Singing, Op. 9

- Nos. 13-18

MARCHESI, M

Vocal Method, Op. 31, Part 2

- Nos. 9, 16, 21