



conservatory
C A N A D A™

Classical Voice

Grade 8

Length of examination: 40 minutes

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

Corequisite: Successful completion of the Theory 4 written examination is required for the awarding of the Grade 8 certificate.

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 7 pieces of contrasting styles	List A	9
	List B	9
	List A or B	9
	List C	9
	List D	9
	List E or Own Choice	9
	Vocalise	6
Technique	Listed exercises	14
Sight Reading	Rhythm (3) Singing (7)	10
Aural Tests	Sing Back (4) Chords (3) Intervals (3)	10
Background Information		6
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 **seven** 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 piece
 - *One* List E 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 8 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 8, 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.
- English, Italian, and one other language must be represented in the repertoire choices.
- 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 8, 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.

♩ = 66 Major scale up to 9th degree (legato & staccato)



♩ = 66 Harmonic minor (scale & arpeggio)



♩ = 66 Natural minor (scale & arpeggio)



♩ = 80 Melodic minor scale pattern



♩ = 76 Major scale triplet pattern



♩ = 66 Major arpeggio pattern (legato & staccato)



♩ = 66 Minor arpeggio pattern (legato & staccato)



♩ = 80 Major scale pattern (legato & staccato)



♩ = 60 Chromatic scale (legato & staccato)



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 and syncopations may be used.

Example:

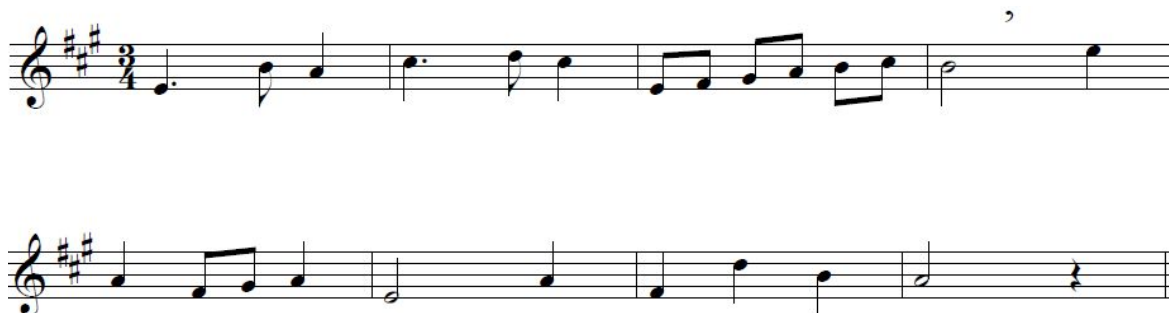


Singing

Sing at sight a simple, unaccompanied, 4 to 8 bar melody equal in difficulty to pieces at the Grade 4 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 four 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, 6ths and ascending minor 7ths.
- The melody will begin on a note of the tonic triad.

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 eight to twelve 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 or 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
Diminished 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	minor 7th
major 7th	major 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 (15TH CENTURY)

- L'amour de Moi (*First Book of Bass/Baritone Solos*)

ARNE, T.

- O Come, O Come My Dearest
- Under the Greenwood Tree
- When Daisies Pied

BACH, J.S.

Cantata No. 21

- Seufzer, Tränen, Kummer, Noth (tenor)

Cantata No. 140

- Zion hort die Wachter singen (soprano)

CACCINI, G.

- Amarilli, mia bella
- Ave Maria

CAMPRA, A.

- Charmant Papillon (*First Book of Soprano Solos II*)

CARISSIMI, G.

- Non Posso Vivere

CESTI, M.A.

- Intorno al idol mio (*First Book of Soprano Solos II*)

DOWLAND, J.

- A Shepherd in a Shade
- Flow My Tears
- Who ever thinks or hope of Love

FORD, T.

- Come Phyllis
- Faire, Sweet, Cruell

GREENE, M.

- O Praise the Lord

HANDEL, G.F.

Agrippina

- Bel Piacere

L'Allegro

- Come and Trip It
- Let Me Wander Not Unseen/Or Let the Merry Bells

Sosarme

- Rasserena, O Madre: Rend'il Sereno Al Ciglio

Susanna

- Beneath the Cypress Gloomy Shade

HAYDN, F.J.

- A Pastorale Song
- Ein Kleines Haus
- Liebes Mädchen, hör mir zu
- My Mother Bids Me Bind My Hair
- The Sailor's Song

JONES, R.

- Go To Bed, Sweet Muse

LINLEY, T.

- Oh, Bid Your Faithful Ariel Fly

LULLY, J.B.

- Au clair de lune
- Bois Epais (*First Book of Bass/Baritone Solos*)

MONTEVERDI, C.

- Lasciatemi Morire (*26 Italian Songs & Arias*)

MORLEY, T.

- Sweet Nymph, Come to thy Lover
- When Lo! By Break of Morning

MOZART, W.A.

- Gesellenreise
- Oiseau, si Tous les Ans
- Warnung

PARISOTTI, A.

- Se Tu M'Ami

PERGOLESİ, G.B.

- Se Tu M'Ami, Se Sospiri

PURCELL, H.

- I Attempt From Love's Sickness to fly
- I'll Sail Upon the Dog Star
- If Music Be the Food of Love
- Sylvia, now your scorn

SCARLATTI, A.

- Cara e Dolce
- Le Violette

- Se Florindo e Fedele

TORELLI, G.

- Tu Lo Sai

VIVALDI, A.

- O di tua man mi svena

WELDON, J.

- The Wakeful Nightingale

FOLK SONGS

AKIKO & KINNEY (ARR.)

- My Lagan Love

ARCH, G. (ARR. KENNEDY-FRASER)

- An Eriskay Love Lilt

BRITTEN, B. (ARR.)

- The Ploughboy
- The Salley Gardens

COPLAND, A. (ARR.)

- The Boatman's Dance

HUGHES, H. (ARR.)

- Ballynure Ballad
- O Men From the Fields
- She Moved Through the Fair

NILES, J.J. (ARR.)

- Black is the Colour of My True Love's Hair

***RIDOUT, G. (ARR.)**

Folk Songs of Eastern Canada

- J'ai Cueilli la Belle Rose
- She's Like the Swallow
- I'll Give My Love an Apple
- Ah! Si Mon Moine Voulait Danser

LIST B

BELLINI, V.

- La Farfalletta

BRAHMS, J.

- Bei dir sind meine Gedanken
- Der Gang zum Liebchen
- Juchhe!

CHAMINADE, C.

- Si J'étais Jardinier Des Cieux

DONAUDY, S.

- Spirate pur spirate (*Second Book of Tenor Solos*)

FAURE, G.

- Au Bord de L'eau
- Les Berceaux
- Lydia
- Mai

FRANCK, C.

- Panis Angelicus

FRANZ, R.

- Waldfahrt

GOUNOD, C.

- Serenade

GRIEG, E.

- My Johann

LANG, J.

- Ich gab den Schicksal dich zurück

LISZT, F.

- Du Bist Wie Eine Blume (*First Book of Bass/Baritone Solos*)

MASSENET, J.

- Ouvres tes Yeux Bleus (*Second Book of Tenor Solos*)

MENDELSSOHN, F.

- Ferne
- Frage
- Maienlied

SCHUBERT, F.

- Adieu
- An Den Mond
- An die Nachtigall
- Das Rosenband
- Der Schmetterling
- Geheimes
- Im Abendrot
- Litanei
- Romanze (Rosamunde)

SCHUMANN, R.

- An den Sonnenschein
- Die Stille
- Du Bist Wie Eine Blume
- Jasminenstrauch
- Schneeglöckchen
- Volksliedchen
- Was will die einsame Thrane?

TOSTI, F.P.

- Pour Un Baiser

WOLF, H.

- Der Musikant

LIST C**BARBER, S.**

- A Nun Takes the Veil
- The Crucifixion
- The Daisies

BECK, J.N.

- Song of Devotion

BOWLES, P.

- Heavenly Grass

BRITTEN, B.

- Down by the Salley Gardens (arr.)
- Wee Willie

CHAMINADE, C.

- Si J'étais Jardinier des Cieux

DELIUS, F.

- The Homeward Way
- Twilight Fancies

DUKE, J.

- Bells in the Rain

ELGAR, E.

- Speak, Music

FRYER, H.

- The Virgin's Cradle Hymn (in Latin)

GERMAN, E.

- Rolling Down to Rio (*First Book of Bass/Baritone Solos*)

GLEESON, H.

- The Merry Minstrels

HEAD, M.

- A Summer Idyll
- When I Think upon the Maidens

Over the Rim of the Moon

- Choose ONE

HOLST, G.

- The Heart Worships

IRELAND, J.

- If There Were Dreams To Sell

The Land of Lost Content

- What art thou thinking of?

KINGSFORD, C.

- Down Harley Street (*First Book of Bass/Baritone Solos*)

***MACNUTT, W.**

- Take me to a Green Isle

NILES, J.J.

- The Lass from the Low Countree

PARRY, C.H.H.

- A Spring Song

POULENC, F.*Le Bestiaire*

- Choose TWO

QUILTER, R.

- Go Lovely Rose
- Now Sleeps the Crimson Petal
- O Mistress Mine
- Weep You No More, Sad Fountains

RAVEL, M.

- Quel galant m'est comparable

SMITH, L.5 Songs*

- Laughing Song

***SPENCER, M.**

- June Magic

STANFORD, C.V.

- Drake's Drum

THIMAN, E.

- Jesus the Very Thought of Thee
- The God of Love My Shepherd Is

WARLOCK, P.

- Rest Sweet Nymphs

LIST D

***ARCHER, V.**

- In Just Spring

***AYRE, I.**

- The Dumbell Rag

***BECKWITH, J.**

5 Lyrics of the Tang Dynasty

- On a Rainy Night
- Parting at a Wine Shop

***CARDY, P.**

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

- Lullaby

***CARRIERE, B.**

- O Mistress Mine

COPLAND, A.

- The Boatman's Dance

***CRAWLEY, C.**

- Indian Summer

***DALEY, E.**

- And God Shall Wipe Away All Tears

***DAVENPORT, G.**

- Cool and Silent Is the Lake

***DUNCAN, M.H.**

- Severance

***FLEMING, R.**

- The Night

***FORSYTHE, M.**

- Chanson du petit Cordonnier

HUNDLEY, R.

- Moonlight's Watermelon

***JANES, K. & STINSON, J.**

Penny Songs

- Charlotte
- Elizabeth Loves Alexander
- Rock-a-while

***KASEMETS, U.**

- A Widow Bird sate Mourning

Three Miniatures

- No. 1
- No. 3

KINGSLEY, H.

- The Green Dog

***MACNUTT, W.**

- Take Me To A Green Isle

***MCAVOY, R.**

- Sigh No More, Ladies

***MORAWETZ, O.**

- Cradle Song

***MURRAY, B.**

- Now Close the Windows

RICH, G.

- American Lullaby (*First Book of Mezzo-Soprano Songs*)

ROREM, N.

- Early in the Morning
- Memory
- Spring and Fall

TREHARNE, B.

- Corals

LIST E (MUSICAL THEATRE)

BERLIN, I.

Easter Parade

- Steppin' Out With My Baby

BERNSTEIN, L.*West Side Story*

- One Hand, One Heart
- Somewhere
- Tonight

CAMPBELL, N.Anne of Green Gables*

- Apology

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

- The Pirate King Song

LEIGH, M. & DARION, J.*Man of La Mancha*

- Dulcinea

LERNER, J & LOEWE, F.*Brigadoon*

- Almost Like Being in Love

Camelot

- Camelot

My Fair Lady

- I Could Have Danced All Night

LOESSER, F.*Guys and Dolls*

- If I Were A Bell
- My Time of Day

MENKEN, A.*Beauty and the Beast*

- Beauty and the Beast
- If I Can't Love Her

PORTER, C.*Kiss Me Kate*

- So In Love

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

- If I Loved You

Me and Juliet

- No Other Love

Oklahoma

- Many A New Day

South Pacific

- Some Enchanted Evening

The King and I

- I Have Dreamed
- Something Wonderful

SCHÖNBERG, C.*Les Misérables*

- Bring Him Home
- Empty Chairs and Empty Tables
- I Dreamed A Dream

SCHWARTZ, S.*Pippin*

- Corner of the Sky

Wicked

- Defying Gravity
- The Wizard and I

SONDHEIM, S.*Company*

- Being Alive

WILDHORN, F.*Scarlet Pimpernel*

- Only Love
- When I Look at You

WRIGHT, R. & FORREST, G.*Kismet*

- Stranger in Paradise

VOCALISES**CONCONE, G.***50 Lessons in Singing, Op. 9*

- Nos. 19–36

PANOFKA, H.*24 Vocalises, Op. 81*

- Nos. 1-8