



conservatory
C A N A D A™

Contemporary Idioms™ Voice Level 2

Length of examination: 20 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 Level 2.

REQUIREMENTS & MARKING

Requirements		Total Marks
Repertoire 4 pieces of contrasting styles	Piece 1	12
	Piece 2	12
	Piece 3	12
	Piece 4	12
Technique	Listed exercises	16
Sight Reading	Rhythm (3) Singing (7)	10
Aural Tests	Clap Back (3) Triads (2) Scales (2) Chord Tones (3)	10
Improvisation	Improv Exercise or Own Choice Piece	8
Background Information		8
Total Possible Marks		100

*One bonus mark will be awarded for including a repertoire piece by a Canadian composer

REPERTOIRE

- Candidates are required to perform FOUR pieces from the [Repertoire List](#), contrasting in key, tempo, mood and subject. Your choices must include at least two different composers. All pieces must be sung from memory and may be transposed to suit the compass of the candidate's voice.
- One of the repertoire pieces may be chosen from any level higher.
- The Repertoire List is updated regularly to include newer music, and is available for download on the [CI Voice](#) page.
- Due to time and space constraints, Musical Theatre selections may not be performed with elaborate choreography, costumes, props, or dance breaks.
- The use of a microphone is optional at this level, and must be provided by the student, along with appropriate sound equipment (speaker, amplifier) if used.
- Repertoire that is currently not on our lists can be used as Repertoire pieces with prior approval. The score must be provided to the Registrar (registrar@conservatorycanada.ca) with the requested grade level. There is no charge for this service and candidates will be furnished with an approval letter to present to the examiner at the examination.
- Any 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 user has obtained rights for using. Photocopies of pieces held without permission are not to be used for examinations.
- Candidates are free to alter/interpret music in their editions in the following ways, as long as the performance is level appropriate:
 - Condense pieces by eliminating repetitive verses and creating concise arrangements.
 - Create or add a solo section (either improvising or original interpretation).
 - Edit the notation and rhythm of pop stylings to bring the performance closer to a more realistic representation of the original recorded version or live performance version, or to make the music more accessible and level appropriate for the candidate.
 - Use lead sheets for learning repertoire. Candidates may present a lead sheet as their official sheet music to the examiner at the exam (either written out by hand or purchased).
- Candidates may provide accompaniment for any of their songs in any of the following ways, providing their own audio equipment:
 - Collaborative pianist
 - Backing tracks (without audible vocal lines)
 - Guitarist
 - Self-accompanying

TECHNICAL TESTS

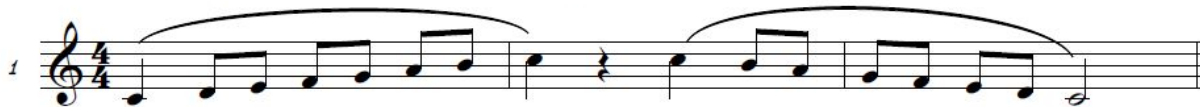
Candidates must be prepared to sing any or all of the exercises below, in the following manner:

- 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.
- In exercises where scat syllables are given, candidates may either use the given syllables or choose their own.
- 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.

♩=72 Major scale (ascending & descending)



♩=72 Minor triad & pentascale



♩=80 Major 6th Chord (ascending & descending)



♩=69 Major pentascale (skips and steps/alternating thirds)



♩=69 Swing 8ths ♩=♩ Major pentatonic scale (ascending & descending)



Example: du - ba - du - ba - du - ba - du - ba - du
(use vowel or scat syllables of your choice)

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 eighth, quarter, dotted quarter, half, dotted half, and whole.
- Rest values may include half and whole.

Example:



Singing

Sing at sight a simple, unaccompanied, 4-bar melody encompassing the first six notes of the scale. 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.

- The melody may be in the keys of C, G, D and F major, with a time signature of either 3/4 or 4/4 time.
- Note values may include quarter, half, and dotted half.
- Rest values include half and whole.
- Intervals used will be 2nds and 3rds only.
- The melody will begin on the tonic note.

Example:



AURAL TESTS

Candidates will be required to complete the following four tests:

Clap Back

Clap back the rhythmic pattern of a short melody in 3/4 or 4/4 time after it has been played twice by the examiner.

- Note values may include eighth, quarter, dotted quarter, half, and dotted half notes.

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 broken form, ascending and descending.

Example:



Scale Identification

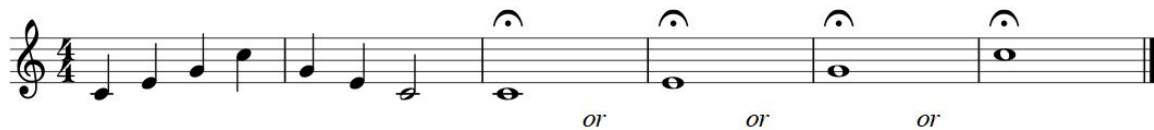
Identify major and harmonic minor scales played once by the examiner. The scales will be played ascending and descending at a moderately slow tempo.

Chord Tone Identification

Identify one of the four notes that has been re-sounded after the examiner has played a major four-note chord once. The chord will be in root position and played slowly, broken, ascending and descending. The re-sounded note may be identified by:

- the interval number (1, 3, 5, 8) *or*
- the tonic sol-fa name (do, mi, sol, upper do)

Example:



IMPROVISATION *or* OWN CHOICE PIECE

Candidates must choose to prepare ONE of the following:

Improvisation Exercise

- Candidates taking this option must choose one of the well known tunes provided, and be able to sing along to one of the accompanying backing tracks played by the examiner (available for download on the [Contemporary Idioms Voice syllabus](#) page.) They must create their own stylistic improvisation at the designated section of the track, as shown on the lead sheet.
- Sample lead sheets outlining the structure of the backing tracks are also provided at the above link.
- Candidates are encouraged to use stylistically appropriate scat syllables or vowels in their improvisation.
- Titles include:

- Puff the Magic Dragon
- Hush Little Baby
- He's Got the Whole World in His Hands

OR

Own Choice Piece

- The own choice piece may or may not be taken from the Repertoire Lists.
- This piece is chosen at the discretion of the teacher and student and does not require prior approval, but should be equivalent or higher in difficulty than the other pieces at this level.
- The piece must be suitable for the candidate's voice and age.
- Must be sung from memory.
- Vocal duets are acceptable, provided the candidate's part is equivalent in difficulty to this level, and a second vocalist covers the second part. The second part may be sung by the teacher.

BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to the following questions pertaining to the repertoire pieces, and demonstrate the following elements on the piano:

1. Without reference to the score, give the title, composer/arranger, and key of each repertoire piece. 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 each repertoire piece.
3. Explain the meaning or significance of the title of each repertoire piece.
4. Find and play any white key within two octaves above or below middle C, as requested by the examiner. Candidates will not be required to read the notes from a score.

REPERTOIRE LIST

Listed titles are most easily sourced using an online download webstore such as musicnotes.com or sheetmusicplus.com. Compilation albums by various publishers may feature these songs, however the titles of such publications are changed and re-published frequently. We have included composers for Musical/Film titles for clarification.

MUSICAL THEATRE AND FILM

A Bushel and a Peck (Guys and Dolls)
 A Dream Is a Wish Your Heart Makes
 A Spoonful of Sugar
 Baby Mine

Bibbidi-Bobbidi-Boo
 Born to Entertain (Ruthless)
 But Me (Anne of Green Gables)
 Castle on a Cloud (Les Miserables)
 Cinderella (Cinderella)
 Consider Yourself (Oliver)

Count Your Blessings Instead of Sheep
Cruella De Vil
Edelweiss (The Sound of Music)
Feed the Birds
Gee I'm Glad I'm No One Else
Getting to Know You (King and I)
Good Girl Winnie Foster (Tuck Everlasting)
Happiness (You're A Good Man Charlie Brown)
Heigh Ho! (Snow White)
I Gotta Crow
In My Own Little Corner (Cinderella)
I've Got No Strings
I Won't Grow Up (Peter Pan)
Kiss the Girl
Les Poissons
Let Me Entertain You (Gypsy)
Love Is a Song
Maybe (Annie)
My Favorite Things (The Sound of Music)
Naughty (Matilda)
Never Never Land
Part of Your World
Put on a Happy Face (Bye Bye Birdie)
Some Day My Prince Will Come
A Spoonful of Sugar
Tender Shepherd (Count Your Sheep)
The Ballad of Davey Crocket
The Bare Necessities
The Lord Is Good to Me
The Perfect Nanny
Tomorrow (Annie)
Wendy (Peter Pan)
We're Off To See the Wizard (Wizard of Oz)
Where Is Love? (Oliver)

CONTEMPORARY

It's My Party (Lesley Gore)
Jailhouse Rock
Lollipop (Chordettes)
Mister Sandman (Chordettes)
Puff the Magic Dragon
Rock Around the Clock
Safe and Sound (Taylor Swift)
Sixteen Tons
The Loco-Motion (Little Eva)

OTHER GENRES

Blowin' In the Wind
Butterfly (Lin Marsh)
Johnny Has Gone for a Soldier
My Life is in You, Lord (Lin Marsh)
The Ash Grove
The Streets of Laredo
The Teddy Bear's Picnic
The Universal Soldier

MICROMUSICALS (Christopher Norton)

Cave Paintings (The Stone Age)
Circle Dance (The Stone Age)
Do Not Fear (The Vikings)
Here is the Child (The Christmas Story)
Look At People Enjoying Themselves (A Christmas Carol)
Maria, Maria (Dia de Muertos)
Northern Ireland (A Magical Tour)
Theseus, My Name Is Ariadne (Theseus and the Minotaur)
What Has Become Of My City (World War 2)
When Shall We Three Meet Again? (Macbeth)