



conservatory
C A N A D A™

Contemporary Idioms™ Voice Level 3

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 Grade 3.

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.

♩=88 *Dorian scale (ascending & descending)*



♩=88 Swing 8ths  *Aeolian scale/Natural minor scale (ascending & descending)*




♩=72 *Major arpeggio (ascending) & Major scale (descending)*



♩=72 *Minor chord arpeggiated (ascending & descending)*



♩=88 Swing 8ths  *Major scale (syncopated pattern 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 eighth, quarter, dotted quarter, half, dotted half and whole.
- Rest values may include eighth, quarter, 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, F and B ♭ major.
- The time signature may be either 3/4 or 4/4.
- Note values may include quarter, half, dotted half and whole.
- Rest values include quarter, 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

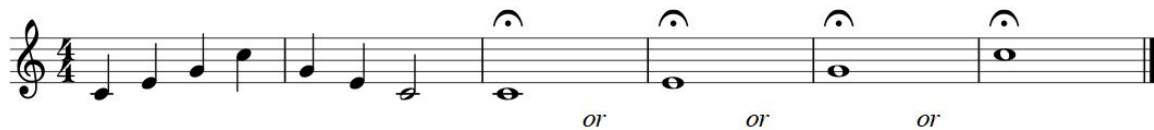
Identify major, harmonic minor and melodic minor scales played once by the examiner. The scales will be played ascending and descending at a moderately slow tempo.

Chord Tone Identification

Identify one of the four notes that has been re-sounded after the examiner has played a major or minor 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:

- Put Your Hand in the Hand
- Happy
- Rock Around the Clock

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 or black 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.
5. Play a major or minor root position triad on any white key within two octaves above or below middle C, as requested by the examiner. The candidate must also be prepared to change the major triad into a minor triad by lowering the third. Candidates will not be required to read the triad 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 Whole New World
Belle (Beauty and the Beast)
Bop To the Top
Breaking Free
Brush Up Your Shakespeare (Kiss Me Kate)
Can You Feel the Love Tonight
Colors of the Wind
God Helps the Outcasts
God Save the People (Godspell)
Goodnight My Someone (The Music Man)
Home
Honey Bun (South Pacific)
I Always Knew (Annie Warbucks)
I Enjoy Being A Girl (Flower Drum Song)
If I Only Had a Brain
I Have Confidence (Sound of Music)
It's Possible (Seussical)
I Won't Say I'm In Love (Hercules)
Interplanet Janet (Schoolhouse Rock)
Just Around the Riverbend
Matchmaker (Fiddler on the Roof)
Reflection (Mulan)
Seize The Day (Newsies)
Someday (Hunchback of Notre Dame)
Summer (Anne of Green Gables)
What I've Been Looking For
When I See and Elephant Fly
Wouldn't It Be Lovely (My Fair Lady)
You've Got a Friend in Me

CONTEMPORARY

Chasing Cars
Dreaming Of You (Selena)
Fields of Gold
Happy Together (Turtles)
Hey There Delilah
I Hope You Dance (Leanne Womack)
I Will Remember You (Sarah McLachlan)
Imagine
Leaving On a Jet Plane
Reflection
The Rose
Time (Chantal Kreviazuk)
Wayne (Chantal Kreviazuk)
With A Little Help From My Friends

OTHER GENRES

Flying Free (Besig)
How Can I Keep from Singing?
My Girl (Smokey Robinson)
Scarborough Fair
Shenandoah
Soldier, Soldier Will You Marry Me?
Stand By Me
The Dock of the Bay (Otis Redding)
The Muppet Show Theme
The Water is Wide

MICROMUSICALS (Christopher Norton)

Digging For Rocks (Coasts)
I Have You In My Arms (C?????)
I Wish That I Could Travel (Little Mermaid)
Land's End To John 'O' Groats (Coasts)
Let Us Call Home (Macbeth)
Look For Me In The Moonlight (The Highwayman)
Please Help Me (Queen Nut)
The Ship Wasn't Sinking (The Great Fire of London)
Vaccinations (Stay Healthy)
Welcome To The Ocean World (Under The Sea???)