



**conservatory**  
C A N A D A™

## Contemporary Idioms™ Voice Level 4

**Length of examination:** 25 minutes

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

**Corequisite:** There is no written examination corequisite for the completion of Grade 4.

### REQUIREMENTS & MARKING

Requirements		Total Marks
<b>Repertoire</b> 4 pieces of contrasting styles	Piece 1	12
	Piece 2	12
	Piece 3	12
	Piece 4	12
<b>Technique</b>	Listed exercises	16
<b>Sight Reading</b>	Rhythm (3) Singing (7)	10
<b>Aural Tests</b>	Sing Back (4) Triads (3) Intervals (3)	10
<b>Improvisation</b>	Improv Exercise or Own Choice Piece	8
<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 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](mailto: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.

$\text{♩}=80$  Major scale up to 9th degree (legato & staccato)



$\text{♩}=66$  Aeolian scale/Natural minor scale (per 4th leap to octave; ascending & descending)



$\text{♩}=66$  Swing 8ths  $\text{♩}=\text{♩}^{\uparrow}$  Dorian scale (ascending & descending)



$\text{♩}=60$  Major chord arpeggiated (legato & staccato)



$\text{♩}=72$  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 or 4/4.
- Note values may include sixteenth, eighth, dotted 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 within the range of an octave, including the lower leading tone. 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 any major key with up to three sharps or flats, with a time signature of either 3/4 or 4/4 time.
- Note values may include eighth, quarter, half, dotted half and whole.
- Rest values include quarter, half and whole.
- Intervals used will be 2nd, 3rds, 4ths and 5ths..
- 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 of a major scale and will begin on the tonic note. The examiner will:

- Name the key—either C, G, D or F major.
- Play the tonic four-note chord in broken form.
- Play the melody twice.

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 solid form.

### Intervals

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 3rd	-
Major 3rd	-
Perfect 4th	Perfect 4th
Perfect 5th	Perfect 5th
Perfect 8th	Perfect 8th

### 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:
  - Summertime
  - Fly Me to the Moon
  - Sunny

## 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. Give a few relevant details about the composer for each repertoire piece.
5. 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.
6. Play a major root position triad on any white or black 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 Cock Eyed Optimist (South Pacific)  
Broadway Baby (Follies)

Christmas Lullaby (Songs for a New World)  
Fabulous (High School Musical 2)  
Get Me to the Church on Time (My Fair Lady)  
Home (Wonderland)

How Lovely to Be a Woman (Bye Bye Birdie)  
I Can Cook Too (On the Town)  
Ice Cream (Anne of Green Gables)  
I Don't Know How to Love Him (Jesus Christ Superstar)  
I Feel Pretty (West Side Story)  
If My Friends Could See Me Now (Sweet Charity)  
Johnny One Note (Babes In Arms)  
Look At Me, I'm Sandra Dee (Grease)  
Lovely (A Funny Thing Happened on the Way to the Forum)  
Many Moons Ago (Once Upon a Mattress)  
Maria (Sound of Music)  
Mr. Cellophane (Chicago)  
Much More (The Fantasticks)  
My New Philosophy (You're A Good Man Charlie Brown)  
My Romance (Jumbo)  
Oh What A Beautiful Mornin' (Oklahoma)  
Old Devil Moon (Finian's Rainbow)  
Ten Minutes Ago (Cinderella)  
The Girl I Mean To Be (The Secret Garden)  
The Lamest Place in the World (13: The Musical)  
The Simple Joys of Maidenhood (Camelot)  
The Surrey With the Fringe on Top (Oklahoma)  
This Nearly Was Mine (South Pacific)  
Tit-Willow (The Mikado)  
Up on the Fridge (Dear Edwina)  
When Will My Life Begin (Tangled)  
Where or When (Babes in Arms)

## **JAZZ**

Anything Goes (Anything Goes)  
Can't Help Lovin' Dat Man (Show Boat)  
Just in Time (Bells Are Ringing)  
Lullaby of Broadway  
Til There Was You (Very Warm for May)

## **CONTEMPORARY**

Adia (Sarah McLachlan)  
Blue Suede Shoes  
Brown Eyed Girl (Van Morrison)  
Bubbly (Colbie Caillat)  
Building a Mystery (Sarah McLachlan)  
Clocks (Coldplay)  
Complicated  
Dear Prudence  
Far Away (From Pop And Rock Sheet Music, Alfred)  
Hound Dog

Keep Holding On (Lavigne and Gottwald)  
Losing Grip  
Love Me Tender  
Ready to Run (Dixie Chicks)  
Somewhere Out There (Linda Ronstadt & James Ingram)  
Superman (It's Not Easy) (Five for Fighting)  
Teardrops on My Guitar  
Walking on Sunshine (Katrina and the Waves)  
Where the Streets Have No Name (U2)

## **OTHER GENRES**

Ain't No Sunshine (Eva Cassidy)  
Exhale (Shoop Shoop)  
My Boyfriend's Back  
What a Wonderful World (Louis Armstrong)

## **MICROMUSICALS** (Christopher Norton)

Can someone Come And Help Us? (World War 2)  
Full Fathom Five (The Tempest)  
I Have Great Comfort (The Tempest)  
I Want To Run Away (Animal Farm)  
It Must Have Been A Dream (A Midsummer Night's Dream)  
It's Not Safe (Macbeth)  
Over Hill, Over Dale (A Midsummer Night's Dream)  
Pliny's Exploits (In the Shadow Of Vesuvius)  
Redcoats (The Highwayman)  
Strong East Winds (The Great Fire of London)  
Take Me Back To Athens (Theseus and the Minotaur)