



**conservatory**  
C A N A D A™

## Contemporary Idioms™ Voice Level 5

**Length of examination:** 25 minutes

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

**Corequisite:** Successful completion of the **Theory 1** written examination is required for the awarding of the Level 5 certificate.

### 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) Chords (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]. 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.

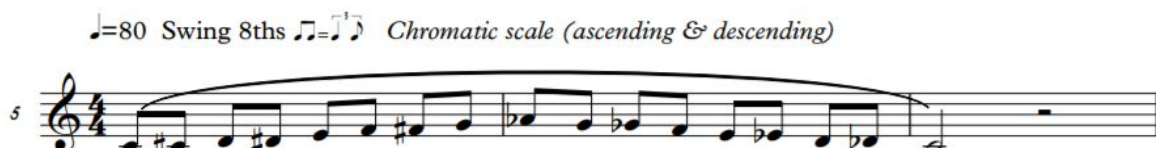
- Metronome markings are to be regarded as minimum speeds.
- Exercises must be sung in one breath, unless a breath mark is indicated by a comma. In some cases, optional breath marks are included in parenthesis.
- Slurs indicate legato singing; staccato marks indicate staccato singing.

♩=84 Swing 8ths 

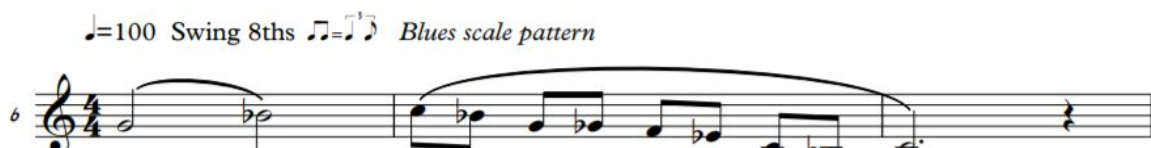
♩=72 Dorian scale (staccato & legato) 

♩=80 Major scale (octave leap, scale descending) 

♩=60 Minor scale pattern arpeggiated (legato & staccato) 

♩=80 Swing 8ths 

Example: du - va - du - dn - du - ba - du - dn - dwee-van - du - dn - du - ba - du - dn - day  
(use vowel or scat syllables of your choice)

♩=100 Swing 8ths 

Example: du - ba - dwee - ya - du - dn - du - va - du - dn - day  
(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 sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half and whole.
- Tied notes may be used.
- Rest values may include eighth, quarter, half and whole.

*Example:*



## Singing

To sing at sight a simple unaccompanied 4 to 8 bar melody equal in difficulty to pieces at Level 1. The melody will be within a range of one octave, including the lower leading tone. Candidates may use either 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 up to and including two 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 may include quarter, half and whole.
- Intervals used may include 2nds, 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 and lower leading tone 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:



### 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	Root	Close
Minor	Root	Close
Dominant 7th	Root	Close

### 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	Minor 3rd
Major 3rd	Major 3rd
Perfect 4th	Perfect 4th
Perfect 5th	Perfect 5th
Minor 6th	-
Major 6th	-
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:
  - All of Me
  - Sunny Side of the Street
  - My Favourite Things

**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. Play any white or black key on the piano within two octaves above or below middle C, as requested by the examiner. Candidates will not be required to read this note from a score.
5. Play any major triad (in root position) on any white or black key on the piano, within two octaves above or below middle C, as requested by the examiner. Candidates must also be prepared to change the same triad into a minor triad by lowering the third. Candidates will not be required to read this note from a score.

6. Candidates should be prepared to give two or three relevant details about ONE composer/arranger (Candidate's choice) of one of their repertoire pieces. Details may include the composer's nationality, instruments the composer played or wrote for, preference of music genre, famous works or associations, anecdotal information, etc.

## 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 Change In Me (Beauty and the Beast)  
A Wonderful Guy (South Pacific)  
Always True To You In My Fashion (Kiss Me Kate)  
It's A Most Unusual Day (A Date With Judy)  
Leaning On A Lamp Post (Me And My Girl)  
Lost in the Brass (Band Geeks)  
Mister Snow (Carousel)  
Only Us (Dear Evan Hansen)  
People Will Say We're In Love (Oklahoma)  
Popular (Wicked)  
Rain in Spain (My Fair Lady)  
Razzle Dazzle (Chicago)  
Ribbons Down My Back (Hello Dolly)  
Shall We Dance (The King And I)  
Sing Your Own Song (Dear Edwina)  
Smoke Gets In Your Eyes (Roberta)  
Someone to Watch Over Me (Oh, Kay)  
Somewhere Over The Rainbow (The Wizard of Oz)  
Stars And The Moon (Songs for a New World)  
The Kite (You're A Good Man Charlie Brown)  
The Sound of Music (The Sound of Music)  
There's a Fine Fine Line (Avenue Q)  
When You're Good to Mama (Chicago)  
Wishing You Were Somehow Here Again (Phantom of the Opera)

### JAZZ/LATIN

A Day in the Life of a Fool\*  
Ain't Misbehavin'  
All of Me\*  
All The Things You Are\*  
Alright, Okay, You Win\*  
As Time Goes By  
Autumn Leaves\*

Besame Mucho\*\*  
Blue Skies\*  
Bye Bye Blackbird\* Swing  
Fever\*  
Fly Me To The Moon\*  
Girl From Ipanema\*  
It Don't Mean a Thing\*  
Moon River\*  
My Funny Valentine\*  
Quiet Nights of Quiet Stars (Corcovado)  
Summertime  
The Way You Look Tonight  
Why Don't You Do Right\*

\*\* Refer to *The Real Vocal Book Volume II HL*

\*Refer to *The Real Vocal Book Volume I HL*

### CONTEMPORARY

Across the Universe (The Beatles)  
Always Be My Baby (Mariah Carey)  
Before You (Chantal Kreviazuk)  
Blackbird (The Beatles)  
Blue (LeAnn Rimes)  
Bring it on Home (Little Big Town)  
Can't Fight the Moonlight (LeAnn Rimes)  
Crazy Little Thing Called Love (Queen)  
Don't Speak (No Doubt)  
Hero (Mariah Carey)  
Home (Michael Buble)  
I Don't Wanna Wait (Paula Cole)  
I've Just Seen A Face (The Beatles)  
Landslide (Dixie Chicks)  
Never is a Promise (Fiona Apple)  
Piano Man (Billy Joel)  
Stuck in the Middle With You (Stearlers Wheel)  
Surrounded (Chantal Kreviazuk)

Travellin' Soldier (Dixie Chicks)  
We Belong Together (Mariah Carey)  
You're Still the One (Shania Twain)

## **OTHER GENRES**

Both Sides Now (Joni Mitchell)  
Dancing in the Street (Marvin Gaye)  
Fallin' (Alicia Keys)  
Hallelujah I Love Her So (Ray Charles)  
How Sweet It Is to be Loved by You (Marvin Gaye)  
People Get Ready (Eva Cassidy)  
Songbird (Eva Cassidy)  
These Eyes (The Guess Who)  
Where The Sea Meets The Sky (Albrecht)

## **MICROMUSICALS** (Christopher Norton)

A Tempest Raged (The Tempest)  
Another Storm Brewing (The Tempest)  
As You Have Ordered Me (The Tempest)  
Comrades, Listen To My Story (Animal Farm)  
Dia de Muertos (Dia de Muertos)  
Harvest Moons (Junior Space Cadets)  
I Miss My Old Life (Animal Farm)  
O Gather Ye Lads (A Midsummer Night's Dream)  
The Course Of True Love (A Midsummer Night's Dream)  
Who Is This Spirit Presence (The Tempest)