



conservatory
C A N A D A™

Contemporary Idioms™ Voice Level 6

Length of examination: 30 minutes

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

Corequisite: Successful completion of the **Theory 2** written examination is required for the awarding of the Level 6 certificate.

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	Sing back (4) Chords (3) Intervals (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]. 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 Major scale (legato & staccato)



♩=72 Jazz Melodic Minor (arpeggiated & scalar)



♩=72 Dorian scale (ascending & descending)



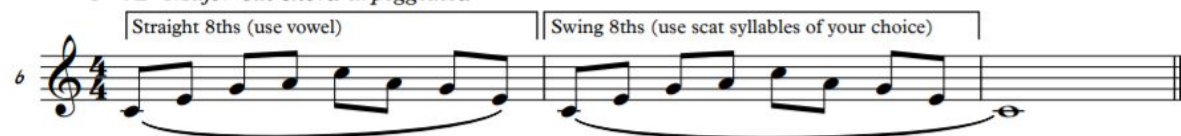
♩=72 Dominant 7th chord arpeggiated (legato & staccato)



♩=80 Major scale (skips & steps/alternating thirds)



♩=72 Major 6th chord arpeggiated



Example: da - va - du - dn - da - ba - du - ya - da



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, triplet 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 2. The melody will be within a range of one octave, including the lower leading tone. Candidates may use either 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.

- Any major or minor key up to and including three 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, 5ths and ascending 6ths.
- 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 a note of the tonic triad. The examiner will:

- Name the key—major and minor keys with up to and including two 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	Root	Close
Minor	Root	Close
Dominant 7th	Root	Close
Diminished 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 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	-
Perfect 8th	Perfect 8th

IMPROVISATION *or* OWN CHOICE PIECE

Candidates must choose to prepare ONE of the following:

Improvisation Exercise

- Candidates choosing this option must choose a well known jazz standard or popular tune and perform it while singing along to a backing track that they provide (sourced online or original creation), or with live piano accompaniment (accompanist or self-accompany).
- Candidates must supply their own audio equipment to use at the exam, and be familiar with how to use it.
- Candidates must create their own stylistic improvisation at a suitable section in the backing track/accompaniment.
- Candidates are encouraged to use appropriate scat syllables or vowels in their improvisation.
- It is recommended that candidates provide a lead sheet or score to the examiner, outlining the form of the tune. The improvisation does not need to be notated.

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:

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. Candidates will choose **one** of the prepared repertoire pieces in which genre or style is clearly represented, and be prepared to name the style or genre and then describe or demonstrate these characteristics. Examples of representative styles include: Golden Age musical theatre, contemporary musical theatre, jazz ballad, contemporary popular, rock, etc. Marks will be awarded for elaborating using specific details that have been researched.
5. 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

A Cockeyed Optimist (South Pacific)	Gorgeous (The Apple Tree)
Adelaide's Lament (Guys and Dolls)	Hello Young Lovers (The King And I)
All Good Gifts (Godspell)	Hold On (Secret Garden)
Any Dream Will Do (Joseph...Dreamcoat)	How Are Things in Glocca Morra? (Finian's Rainbow)
Anyone Can Whistle (Anyone Can Whistle)	How Could I Ever Know? (Secret Garden)
As If We Never Said Goodbye (Sunset Blvd)	I Cain't Say No (Oklahoma)
As Long As He Needs Me (Oliver)	I'd Give My Life For You (Miss Saigon)
Beethoven Day (Good Man Charlie Brown)	I Don't Know How To Love Him (Jesus Christ Superstar)
Bill (Showboat)	I Got the Sun In The Morning (Annie Get Your Gun)
Brush Up Your Shakespeare (Kiss Me Kate)	Kansas City (Oklahoma)
C'est Moi (Camelot)	King Herod's Song (Jesus Christ Superstar)
Close Every Door (Joseph....Dreamcoat)	Live Out Loud (A Little Princess)
Comedy Tonight (A Funny Thing...Forum)	Look To The Rainbow (Finian's Rainbow)
Diamonds Are A Girl's Best Friend (Gentlemen Prefer Blondes)	Love Changes Everything (Aspects of Love)
Don't Cry For Me Argentina (Evita)	Make Them Hear You (Ragtime)
Everybody Ought To Have a Maid (A Funny Thing...Forum)	Mamma Who Bore Me (Spring Awakening)
Everlasting (Tuck Everlasting)	Not While I'm Around (Sweeny Todd)
Feelings (The Apple Tree)	One Hand One Heart (Westside Story)
Giants in the Sky (Into the Woods)	On My Own (Les Miserables)
	Once In Love With Amy (Where's Charley?)
	Pulled (The Addams Family)
	Reviewing The Situation (Olive)

She Loves Me (She Loves Me)
Shy (Once Upon a Mattress)
Someone Like You (Jekyll and Hyde)
Somewhere (Westside Story)
Summertime (Porgy and Bess)
The Surrey With The Fringe On Top (Oklahoma)
The Impossible Dream (Man of La Mancha)
The Kite (You're A Good Man Charlie Brown)
They Call The Wind Maria (Paint Your Wagon)
Those Canaan Days (Joseph...Dreamcoat)
'Til There Was You (The Music Man)
We Kiss In A Shadow (The King And I)
Won'drin (Anne of Green Gables)

JAZZ/LATIN

Agua De Beber
Ain't That A Kick In the Head
Black Coffee
Blame It On My Youth
Call Me Irresponsible
Cry Me A River
Gee Baby Ain't I Good To You
Honeysuckle Rose
I Could Write A Book
I'll Take Romance
I've Got the World On A String
I've Got You Under My Skin
Lullaby of Birdland
Misty
Night and Day
One Note Samba
Sentimental Journey
The Lady is A Tramp
The Nearness of You
There Will Never Be Another You
Time After Time
When I Fall In Love
You'd Be So Nice To Come Home To

CONTEMPORARY

A Change Would Do You Good (Sheryl Crow)
A Little Less Conversation (Elvis)
Amazed (Lonestar)
Candle In the Wind (Elton John)
Eleanor Rigby (Beatles)
Everybody (Michaelson)
Everyday Is a Winding Road (Sheryl Crow)
Everything I Do (I Do it For You) (Bryan Adams)
From This Moment (Shania Twain)

I Guess That's Why They Call It The Blues (Elton John)
I Will Survive (Gloria Gaynor)
I'm With You (Avril Lavigne)
If You're Not In It For Love (Shania Twain)
In The Ghetto (Elvis)
Oh Darlin'
Only Hope (Mandy Moore)
Unchained Melody (Leann Rimes)
Your Song (Elton John)

OTHER GENRES

Chain of Fools (The Commitments)
Destination Anywhere (The Commitments)
Easy (The Commodores)
Feelin' Good (Michael Buble)
Moondance (Michael Buble)
Some Kinda Wonderful (Josh Stone)
Three Times A Lady (The Commodores)
Treat Her Right (The Commitments)