



conservatory
C A N A D A™

Contemporary Idioms™ Voice Level 8

Length of examination: 40 minutes

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

Corequisite: Successful completion of the **Theory 4** written examination is required for the awarding of the Level 8 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.

$\text{♩}=66$ Major scale up to 9th degree (legato & staccato)



$\text{♩}=48$ Major pentascales descending



$\text{♩}=88$ Major pentascales on vowel sounds



$\text{♩}=92$ Swing 8ths $\text{♩}=\text{♩}^{\text{♩}}$ Major scale (leap pattern)



$\text{♩}=88$ Major scale pattern (legato & staccato)



♩=48 *Chromatic scale (ascending & descending)*



♩=80 *Major & Minor scale pattern*



♩=88 *Mixolydian scale up to 12th degree*



♩=60 *Whole Tone scale pattern*



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, 4/4 or 6/8.
- Note values may include sixteenth, eighth, dotted eighth, triplet eighth, quarter, dotted quarter, half, dotted half and whole.
- Tied notes and syncopations 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 4. The melody will be within a range of one octave. 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 four 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, 6ths, and ascending minor 7ths..
- The melody will begin on any note of the tonic triad.

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 4-note | Root | Close |
| Minor 4-note | Root | Close |
| Dominant 7th | Root | Close |
| Diminished 7th | Root | Close |
| Augmented triad | Root | Close |
| Diminished triad | 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 | Major 6th |
| Minor 7th | Minor 7th |
| Major 7th | Major 7th |
| 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.

NOTE: Candidates taking a partial examination will be asked background information questions on any of the pieces they are singing in that partial.

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 Part of That (Last Five Years) | Lonely House (Street Scene) |
| Almost Like Being In Love (Brigadoon) | Many A New Day (Oklahoma) |
| Apology (Anne Of Green Gables) | Moving too Fast (Last Five Years) |
| Beauty and the Beast | My Time of Day (Guys and Dolls) |
| Being Alive (Company) | No Other Love (Me And Juliet) |
| Bring Him Home (Les Miserables) | Only Love (Scarlet Pimpernel) |
| By The Sea (Sweeny Todd) | Poor Wand'ring One (The Pirates of Penzance) |
| Camelot (Camelot) | Role of a Lifetime (Bare) |
| Corner Of The Sky (Pippin') | So In Love (Kiss Me Kate) |
| Dancing Through Life (Wicked) | Some Enchanted Evening (South Pacific) |
| Defying Gravity (Wicked) | Something Wonderful (The King And I) |
| Dulcinea (Man of LaMancha) | Somewhere (West Side Story) |
| Easy to Be Hard | Steppin' Out With My Baby (Easter Parade) |
| Empty Chairs and Empty Tables (Les Miserables) | Stranger In Paradise (Kismet) |
| Find Your Grail (Spamalot) | Sunset Boulevard (Sunset Boulevard) |
| Fly, Fly Away (Catch Me If You Can) | Surabaya Santa (Songs for a New World) |
| Funny (City of Angels) | The Girl in 14G (Recorded by Kristen Chenoweth) |
| Heaven on Their Minds (Jesus Christ Superstar) | The Glamorous Life (A Little Night Music) |
| How Did We Come to This (The Wild Party) | The Life of the Party (The Wild Party) |
| I Could Have Danced All Night (My Fair Lady) | The Light In The Piazza (The Light in the Piazza) |
| I Dreamed A Dream (Les Miserables) | The Miller's Son (A Little Night Music) |
| If I Can't Love Her (Beauty And The Beast) | The Pirate King Song (The Pirates of Penzance) |
| If I Loved You (Carousel) | The Wizard and I (Wicked) |
| If I Were A Bell (Guys And Dolls) | Tonight (West Side Story) |
| If I Can't Love Her (Beauty and the Beast) | What You Don't Know About Women (City of Angels) |
| If I Were A Bell (Guys and Dolls) | Whatever Happened to My Part (Spamalot) |
| I Have Dreamed (The King And I) | When I Look At You (Scarlet Pimpernel) |
| I Only Want To Say (Gethsemane - Jesus Christ Superstar) | When You Got It, Flaunt It (The Producers) |
| It's Hard to Speak My Heart (Parade) | Why God Why (Miss Saigon) |
| | Your Daddy's Son (Ragtime) |
| | Your Eyes (Rent) |

JAZZ/LATIN

A Felicidade
Alfie
Aren't You Glad You're You
Chega De Saudade (No More Blues)
Come Fly With Me
Guess Who I Saw Today
Harlem Nocturne
Lush Life
Nature Boy
One for My Baby (And One More For the Road)
Skylark
Slightly Out Of Tune (Desafinado)
Sophisticated Lady
Spring Can Really Hang You Up The Most
Take Five
Take The 'A' Train
Twisted
Young at Heart

CONTEMPORARY

Always Lover (A Fine Frenzy)
Bad Day (Daniel Powter)
Bennie and the Jets (Elton John)
Breathe Faith Hill
Cornflake Girl (Tori Amos)
Good Enough (Evanescence)
Levon (Elton John)
Maybe I'm Amazed (Paul McCartney)
Not Ready to Make Nice (Dixie Chicks)
Once in a Lifetime Keith Urban
Sparks (Tori Amos)
Tiny Dancer (Elton John)
To Be With You (Mr. Big)

OTHER GENRES

A Natural Woman (as performed by Aretha Franklin)
Blues in the Night (as performed by Eva Cassidy)
How Can I Keep From Singing (as performed by Eva Cassidy)
My Confession (Josh Groban)
Never Loved a Man (The Commitments)
Oceano (Josh Groban)
Take Me to the River (The Commitments)
What's Going On (Marvin Gaye)