ASSOCIATE
Voice (Performer)

Length of Examination: 75 minutes

Examination Fee: Please consult the current examination application form for the schedule of fees.

Co-requisites: Successful completion of THREE written examinations is required for the awarding of the Associate (Performer) Diploma, as follows:
Theory 7(A), Theory 7(B), History 7

Marking

Section	*Requirement*	*Total Mark Possible*	*Minimum Mark Required*
A	TEN ASSOCIATE LIST PIECES To be performed from memory		
	ONE piece from List A	10	6.5
	ONE piece from List B	10	6.5
	ONE piece from List C	10	6.5
	ONE piece from List D	12	7.8
	ONE piece from List E	12	7.8
	TWO pieces from List F (2 x 10 marks)	20	13.0
	ONE piece from List G	10	6.5
	TWO pieces of the candidates own choice (2 x 8 marks)	16	10.4
	TOTAL MARK FOR THIS SECTION	100%	70%
B	TECHNICAL TESTS	Pass/Fail	Pass
	VOCALISES	Pass/Fail	Pass
	SIGHT READING Rhythm Pattern Vocal Passage (unaccompanied) Vocal Passage (accompanied)	Pass/Fail	Pass
	AURAL TESTS	Pass/Fail	Pass
C	OVER-ALL TOTAL	100%	70%

Candidates must obtain:

a) A minimum mark in **each** of the List pieces as specified under Section A.

b) A "Pass" in each section of the Technical Tests & Musicianship Skills as listed under Section B. A candidate will be exempt from these tests in any sections(s) in which he/she received the minimum mark in the Grade 10 Conservatory Canada examination. (See Regulation IV. 7 given above.)

c) A minimum over-all average mark of 70%.

Candidates who fail to obtain the minimum grade in one or more of the requirements listed above (under a, b, or c) shall be required to repeat the ENTIRE EXAMINATION at a subsequent session.

REQUIREMENTS

A) Pieces

Candidates must be prepared to sing from memory a total of TEN pieces, chosen as follows:

List A (Baroque Period)	Choose ONE song/aria from a cantata or masque or opera from the Baroque Period, but NOT from an oratorio, passion, mass or canticle. May be sung in any language.
List B (German Lied)	Choose ONE Lied from either the Classical or the Romantic periods. Must be sung in German.
List C (Art Song)	Choose ONE French Art Song. Must be sung in French.
List D (Aria from Choral Work)	Choose ONE aria from an oratorio, passion, mass or canticle, but NOT from a Baroque cantata, masque, or opera. Must be sung in the original language.
List E (Aria from an Opera)	Choose ONE aria from any opera, any period (except Baroque). Must be sung in the original language.

NOTE: At least one aria from List D or List E must include a preceding recitative.

List F (Solo Songs)	Choose ANY TWO solo songs from the late-Romantic period or 20th Century (but not by a Canadian composer). May be sung in any language.
List G (Canadian work)	Choose ONE song by a Canadian composer. Must be sung in the original language.
Own Choice	Choose ANY TWO songs of the candidate's own choice, providing they do not appear in Lists for previous grades.

Pieces should be chosen to contrast in style, key, tempo, mood, etc. The complete program must be chosen so as to include TEN different composers, and at least one piece in each of the following languages: German, French, Italian, and English. All pieces must be performed from memory.

Pieces may be chosen from the Lists or candidates may choose their own repertoire from pieces not included in this Syllabus but of equal difficulty to those given in the Lists. Pieces that appear in Lists for previous Grades *(Voice Syllabus, 1999 edition)* may not be used. Candidates are reminded that own-choice pieces that are substituted for List pieces are classified as *Irregular List Pieces* and must be submitted to the Office of the Registrar for approval in accordance with Regulation IV.4 given above.

B) Technical & Musicianship Tests

Vocalises

Prepare ANY TWO (one major AND one minor key), each demonstrating a different technical skill, chosen from:

Concone, Op. 12: Choose ANY ONE	***Panofka, Op. 81*** Choose ANY ONE of Nos. 18-24	***Bordogni, 36 Vocalises*** Choose ANY ONE of Nos. 2, 4, 6, 8, 9, 11, 14, 16, 18

Vocalises must be sung to the vowels **ah** [*a*], **ay** [*e*], **ee** [*i*], **oh** [*o*], **oo** [*u*], changing them throughout the vocalise. Each vowel must be used. Memorization is encouraged but is NOT required.

Technical Exercises

Candidates must be prepared to sing any or all of the exercises given below, in the following manner:

i) sung to vowels

ah [*a*], **ay** [*e*], **ee** [*i*], **oh** [*o*], **oo** [*u*],

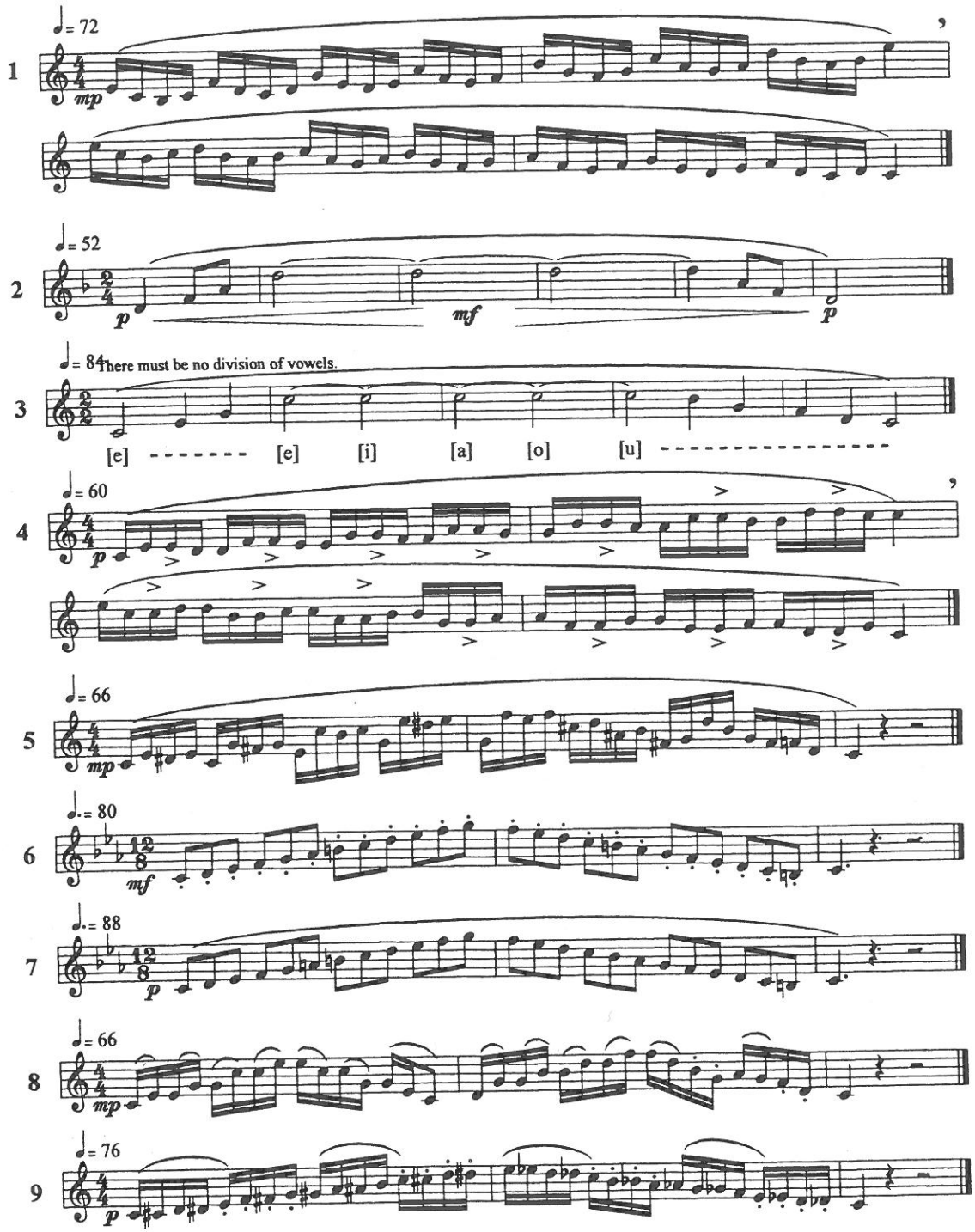
as requested by the examiner. Though the tonic sol-fa names may be used to learn these exercises, candidates may NOT sing using sol-fa names in the examination.

ii) sung without accompaniment. The examiner will give the lower TONIC note. Exercises may be transposed from the keys given below into keys suitable to the candidate's voice range. The examiner may give a different starting pitch for each exercise.

iv) metronome markings should be regarded as *minimum* speeds.

v) expression markings on the score must be observed.

vi) all exercises must be sung in a single breath unless a breath mark is indicated in the score by a comma.

vii) A slur has been used to indicate legato singing. Staccato markings have been used to indicate staccato singing.

1
♩= 72
mp
2
♩= 52
p
mf
p
3
♩= 84
There must be no division of vowels.
[e] [e] [i] [a] [o] [u]
4
♩= 60
p
5
♩= 66
mp
6
♩.= 80
mf
7
♩.= 88
p
8
♩= 66
mp
9
♩= 76
p

Sight Reading

Candidates are required to perform at sight a) a rhythmic exercise and b) a passage of vocal score as described below. The candidate will be given a brief period to scan the score before beginning to sing. Candidates must perform the rhythm section without counting aloud. It is recommended that candidates maintain a steady beat, and avoid the unnecessary repetition caused by attempting to correct errors during the performance.
Before the candidate attempts to sing the unaccompanied vocal passage, the Examiner will play on the piano a I-IV-V-I chord progression (with the leading-note to tonic in the upper part) to establish the key and tonality. No starting note will be given.

a) Rhythm	*b) Vocal Passage*
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple or compound time. May include syncopated rhythms, changing-meters, irregular meters, and complex patterns. Length 4-8 bars Time signature any simple or compound time Note values variety of values including ties Rest values variety of values	To sing at sight TWO vocal passages, in English, about equal in difficulty to pieces at the Grade 6 level. i) unaccompanied, using vowels. (8-12 bars) ii) accompanied, using the text given on the score (16-24 bars) Major AND Minor keys Simple modulations Beginning on ANY note of the scale

Example: a) Rhythm

Aural Tests

The candidate will be required:

i) at the candidate's choice, to play back OR sing back to any vowel, the **lower** part of a two-part phrase in a major key, after the Examiner has:

- ✓named the key [up to and including three sharps or flats]
- ✓played the 4-note chord on the tonic in solid form
- ✓played the passage twice.

The parts may begin on ANY note of the tonic chord. Following is the approximate level of difficulty:

ii) to identify any of the following intervals after the Examiner has played each one once. Intervals may be played in melodic (broken) form OR harmonic (solid) form.

ABOVE a note	**BELOW a note**
major and minor 2nd	*major and minor 2nd*
major and minor 3rd	*major and minor 3rd*
perfect 4th	*perfect 4th*
augmented 4th (diminished 5th)	*augmented 4th (diminished 5th)*
perfect 5th	*perfect 5th*
major and minor 6th	*major and minor 6th*
major and minor 7th	*major and minor 7th*
perfect octave	*perfect octave*

iii) to identify any of the following 4-note chords after each has been played once by the Examiner.
major and *minor* chords: root position and first or second inversion [to be played in solid form, close position]
dominant 7th chords: root position or any inversion [to be played in solid form, close position]
diminished 7th chords: root position only [to be played in solid form, open (SATB) position]

iv) to state whether a short piece in *chorale* style is in a *major* or a *minor* key, and whether the final cadence and all internal cadences are ***Perfect*** (V-I), ***Imperfect*** (I-V, II-V, IV-V), ***Plagal*** (IV-I), or ***Interrupted/Deceptive*** (V-VI). The Examiner will play the passage TWICE; the first time straight through without interruption, the second time stopping at cadence points for the candidate to identify them.