ASSOCIATE
Voice (Teacher)

Length of Examination: 75 minutes

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

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

Marking

Section	*Requirement*	*Total Mark Possible*	*Minimum Mark Required*
A	I. SIX ASSOCIATE LIST PIECES To be performed from memory		
	1. TWO pieces from any TWO of Lists A, B, C	12	
	2. ONE piece from List D	6	
	3. ONE operatic aria from List E	6	
	4. ONE 20th-century piece (not Canadian) from List F	6	
	5. ONE from List G (Canadian)	6	
	TOTAL MARK FOR THIS SECTION	36	23.4
	II. ELEVEN PIECES Chosen from Grades 2-10 Repertoire Lists		
	Grades 2, 4, 6	7	
	Grades 8-9	7	
	Grade 10 (List D)	6	
	TOTAL MARK FOR THIS SECTION	20	13.0
B	TECHNICAL TESTS	10	6.5
	SIGHT READING Rhythm Pattern Vocal Passage (unaccompanied) Vocal Passage (accompanied)	6	3.9
	AURAL TESTS	8	5.2
C	VIVA VOCE	20	13
D	OVER-ALL TOTAL	100%	70%

Candidates must obtain:

a) The total minimum mark in each of the Associate List pieces and the Graded Repertoire pieces as specified under Section A.

b) The minimum mark in each of Technical Tests, Sight Reading, and Aural Tests as listed under Section B.

c) The minimum mark in Viva Voce as specified under Section C.

d) A minimum over-all average mark of 70%

Candidates who fail to achieve the required minimum mark in any section(s) (A, B or C) will be given conditional status in that section and must complete successfully a Supplemental Examination in the conditioned section(s) within twelve months of the original examination. Candidates who fail to achieve the required minimum over-all average mark of 70% will not be eligible for supplemental examinations and will be required to repeat the ENTIRE EXAMINATION at a subsequent session.

REQUIREMENTS

A) Pieces

Candidates must be prepared to perform a total of SEVENTEEN pieces chosen as follows:

I. SIX Associate level pieces, to be performed from memory, chosen to include at least two languages other than English, as follows:

1) Any TWO pieces chosen from any two of List A, List B, List C.

2) ONE aria chosen from List D: a solo movement from a major choral work (e.g. oratorio, passion, mass, canticle) from any period.

3) ONE operatic aria chosen from List E: any language or period.
***NOTE**: At least ONE of the arias chosen from List D and List E must include a preceding recitative.*

4) ONE piece chosen from List F: 20th-century but NOT Canadian.

5) ONE piece chosen from List G: Canadian composition.

II. ELEVEN pieces from Grade 2 through Grade 10 repertoire Lists of Conservatory Canada's Voice Syllabus (1999 edition). Memorization is not required.

Candidates must be familiar with Conservatory Canada's voice repertoire books, the ***New Millennium Series***, and at least five of the eleven pieces must be chosen from this series. *(This regulation comes into effect beginning with the February 2000 session and following. It is NOT in effect for the February 1999 and June 1999 examination sessions.)*

Pieces must be chosen as follows:

1) ONE piece from Grade 10, List D

2) FOUR pieces, TWO from Grade 8 and TWO from Grade 9 repertoire, chosen as follows:

ANY ONE from List A
ANY ONE from List B
ANY ONE from List C
ANY ONE from List D

3) SIX pieces, one from each of Grades 2-7 repertoire, chosen to include THREE pieces from List A and THREE pieces from List B:

Your eleven choices should comprise a well-balanced program of contrasting styles, keys, moods, tempo and text, and should include pieces by at least EIGHT different composers.

NOTE: Candidates must present to the Examiner a complete list of the eleven pieces prepared; however, the examiner may not necessarily hear every work on the list.

B) Technique & Musicianship Skills

Technical Tests

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.

Sight Reading

Candidates are required to perform at sight

a) a rhythmic exercise
b) a passage of vocal score (without accompaniment)
c) a passage of vocal score (with piano accompaniment)

The candidate will be given a brief period to scan the score before beginning to sing. However, candidates are not permitted to hum the melody while scanning. 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 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.

Rhythm	***Vocal Passage***
To tap, clap or play on one note (at the candidate's choice) a rhythm in simple, compound or irregular time. May include syncopated rhythms, changing-meters, irregular meters, and complex patterns. Length 4-8 bars Note values variety of values including ties Rest values variety of values	To sing at sight TWO vocal passages, in English, each about equal in difficulty to songs at the Grade 8 level. i) without accompaniment, using vowels (12-16 bars) ii) with piano accompaniment, 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

i) To play back **on the piano** both parts of a two-part phrase (approximately four bars) in either a major or a minor key, after the examiner has named the key, given the tonic chord, and played the passage twice.

Example:

ii) Identify melodic intervals after each has been played once (either ascending or descending). All major, minor, and perfect intervals, and also augmented 4th and major or minor 9th.

iii) Identify time signatures of short passages of music after each has been played once.

iv) Identify, by symbols, chord progressions in root position only employed in a four-bar phrase, in major key only, beginning on the tonic. Chords on the I, ii, IV, V, vi, and vii^{o}_{6}, and a cadential 6/4 may be used. The examiner will play the tonic chord and then will play the entire phrase twice. During the second playing the examiner will stop after each chord for the candidate to identify the harmony.

C) Viva Voce

1) Candidates are required to demonstrate a knowledge of methods of teaching including:

a) the first lesson;

b) practising methods, technical routine, aural training, sight reading, memorization;

c) the principles of proper voice production, including breath control, resonance, focus of tone and diction;

d) the classification of voices;

e) the teaching of recitative, technique and vocalises;

f) stylistic interpretation and other musical matters in general.

2) Candidates should have a strong practical acquaintance with a variety of beginner's books, teaching material, repertoire for more advanced levels, technical exercises both for examination requirements (i.e. scales, chords, arpeggios, etc.) and for non-examination purposes (i.e. for solving specific technical difficulties presented by the repertoire, etc.).

3) Candidates must be prepared to perform any of those List pieces (Grades 2 - 10) as presented by the candidate for performance in the practical portion of this examination. Candidates must play their own piano accompaniment for those pieces from Grades 2-7, but may choose, if they wish, to have a piano accompanist play for those pieces from Grades 8-10). Candidates must also be prepared to demonstrate the teaching of any of those pieces (Grades 2-10):

a) to show how the piece should be introduced to the student;

b) to recognize any special difficulties in the piece and to demonstrate how each might be overcome;

c) to demonstrate the teaching of the notation, time, rhythm, tone, dynamics, interpretation, style and form of the piece;

d) a demonstration lesson of one piece chosen by the examiner. The examiner may perform the piece, introducing certain errors, and the candidate will be expected to detect such errors and to demonstrate how to correct them.

4) The candidate should have a secure and broad knowledge of musical style and interpretation as applied to vocal literature, including dynamics, phrasing, articulation, tempo, rhythm, ornamentation, etc.

5) The candidate must display a basic knowledge of Canadian composers and compositions.