

LEVEL FIVE

Length of the examination: 25 minutes

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

Co-requisite: Co-requisite: Successful completion of the following written examination is required for the awarding of the Level FIVE Practical Certificate.

THEORY 1

REQUIREMENTS & MARKING

<i>Requirement</i>	<i>Total Marks</i>
REPERTOIRE SELECTION #1	10
REPERTOIRE SELECTION #2	10
REPERTOIRE SELECTION #3	10
REPERTOIRE SELECTION #4	10
SUPPLEMENTARY	8
TECHNICAL TESTS	16
SIGHT READING	3
Rhythm Patterns	7
Singing	
AURAL TESTS	10
IMPROVISATION	8
BACKGROUND	8
TOTAL MARKS	100

PIECES

Candidates must be prepared to perform four pieces from the repertoire list provided. Pieces may all be chosen from the same category, or different categories at the discretion of the teacher and the student. The use of a microphone for *jazz* selections at this level is mandatory. For all other repertoire choices, the use of a microphone is optional. See the syllabus overview for details.

MUSICAL THEATRE/MUSICAL FILM

BROADWAY FOR TEENS YOUNG WOMEN'S EDITION HL

Always True To You In My Fashion
(Kiss Me Kate)
If I Were A Bell *(Guys and Dolls)*
Popular *(Wicked)*

THE DEFINITIVE BROADWAY COLLECTION HL

Rain in Spain *(My Fair Lady)*
Someone to Watch Over Me *(Oh, Kay)*

THE FIRST BOOK OF BROADWAY SOLOS SOPRANO HL

The Sound of Music *(The Sound of Music)*

THE FIRST BOOK OF BROADWAY SOLOS MEZZO-SOPRANO HL

A Wonderful Guy *(South Pacific)*

MUSICAL THEATRE ANTHOLOGY FOR TEENS – YOUNG MEN'S EDITION HL

The Kite *(You're A Good Man Charlie Brown)*
Razzle Dazzle *(Chicago)*

Contemporary Idioms Vocal Syllabus - Level FIVE

THE SINGERS MUSICAL THEATRE ANTHOLOGY

VOLUME 1 SOPRANO HL

Smoke Gets In Your Eyes (Roberta)
Mister Snow (Carousel)

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

SOPRANO VOLUME 3 HL

Ribbons Down My Back (Hello Dolly)
Wishing You Were Somehow Here Again (Phantom of the Opera)

THE SINGER'S MUSICAL THEATRE ANTHOLOGY MEZZO SOPRANO

VOLUME 3 HL

A Change In Me (Beauty and the Beast)
Stars And The Moon (Songs for a New World)
When You're Good to Mama (Chicago)

THE SINGER'S MUSICAL THEATRE ANTHOLOGY MEZZO SOPRANO

VOLUME 4 HL

There's a Fine Fine Line (Avenue Q)

JAZZ/LATIN

BIG BOOK OF SWING HL

*Bye Bye Blackbird** Swing
*Alright, Okay, You Win** Blues
*It Don't Mean a Thing** Swing

THE DEFINITIVE JAZZ COLLECTION VOLUME II HL

Ain't Misbehavin' Swing
*All of Me** Swing
*All The Things You Are** Swing
*Fever** Medium Swing
*Fly Me To The Moon** Swing/Latin
*Girl From Ipanema** Latin
Summertime Own Choice
*Moon River** Ballad
Quiet Nights of Quiet Stars (Corcovado) Latin
*My Funny Valentine** Ballad

THE DEFINITIVE BLUES COLLECTION HL

*Why Don't You Do Right** Blues

ESSENTIAL SONGS JAZZ STANDARDS HL

*Blue Skies** Up-tempo Swing
The Way You Look Tonight Ballad
*Autumn Leaves** Swing

GREAT SONGS FROM THE GREAT AMERICAN SONGBOOK HL

As Time Goes By Ballad

JAZZ LATINA HL

*Besame Mucho*** Latin
*A Day in the Life of a Fool** Latin

CONTEMPORARY

ACROSS THE UNIVERSE SONGBOOK HL

Across the Universe (The Beatles)
Blackbird (The Beatles)
I've Just Seen A Face (The Beatles)

BILLY JOEL GREATEST HITS VOL. 1 AND 2 HL

Piano Man (Billy Joel)

CHANTAL KREVIUZUK GREATEST HITS HL

Surrounded
Before You

DIXIE CHICKS HOME Aif

Travellin' Soldier
Landslide

FIONA APPLE TIDAL HL

Never is a Promise

KINGS OF COUNTRY SHEET MUSIC Aif

Bring it on Home (Little Big Town)

LEANN RIMES GREATEST HITS Aif

Can't Fight the Moonlight (LeAnn Rimes)
Blue (LeAnn Rimes)

MARIAH CAREY ANTHOLOGY HL

We Belong Together

MARIAH #1

Always Be My Baby
Hero

MICHAEL BUBLE-IT'S TIME HL

Home

PIANO WHITE PAGES HL

I Don't Wanna Wait (Paula Cole)
Stuck in the Middle With You (Stealers Wheel)

SELECTIONS FROM VH1'S 100 GREATEST LOVE SONGS HL

Don't Speak (No Doubt)

SHANIA TWAIN GREATEST HITS HL

You're Still the One

WE WILL ROCK YOU SONGBOOK Faber Music

Crazy Little Thing Called Love (Queen)

OTHER GENRES

THE BEST OF EVA CASSIDY IMP

Songbird
People Get Ready

** Refer to The Real Vocal Book Volume II HL

*Refer to The Real Vocal Book Volume I HL

Contemporary Idioms Vocal Syllabus - Level FIVE

MARVIN GAYE GREATEST HITS HL
Dancing in the Street
How Sweet It Is to be Loved by You

CANADIAN POP & ROCK PLAYLIST A1f
Both Sides Now (Joni Mitchell)
These Eyes (The Guess Who)

NOTE-FOR-NOTE KEYBOARD
TRANSCRIPTIONS R&B HL
Fallin' (Alicia Keys)
Hallelujah I Love Her So (Ray Charles)

SUPPLEMENTARY PIECE

Candidates must be prepared to sing one supplementary piece. This piece need not be from the Syllabus lists, and may be chosen entirely at the discretion of the teacher and student. It may represent a period or style of piece not already included in the examination program, but which holds special interest for the candidate. An unaccompanied folk song may be used. The choice must be within the following guidelines:

- (a) The equivalent level of difficulty of the piece may be at a higher level, providing it is within the technical and musical grasp of the candidate.
- (b) Pieces below the equivalent of Level FOUR are not acceptable.
- (c) The piece must be suitable for the candidate's voice and age
- (d) The piece must be for solo voice (with or without piano accompaniment). Vocal duets are not acceptable.

Special approval is not required for the supplementary piece. However, poor suitability of the choice may be reflected in the mark.

TECHNICAL EXERCISES

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

- (a) 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.

- (b) sung without accompaniment. A starting pitch will be given by the examiner. 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.
- (c) expression markings are not given for Level FIVE and are NOT required for the examination.
- (d) metronome markings should be regarded a *minimum* speeds.
- (e) all exercises must be sung in a single breath unless a breath mark is indicated in the score by a comma.
- (f) a slur has been used to indicate legato singing. Staccato markings may be used to indicate staccato singing

	Requirements
Scales	Major , Aeolian, Pentatonic, dorian, chromatic and Blues
Number of Exercises	6-7
Exercise Tonality	All of the proceeding plus chromaticism
Time Signatures	4/4, 3/4, 6/8, 2/4
Note Values	whole, 1/2, 1/4, swing 8ths, dotted 1/4, dotted 1/2, dotted 1/8th
Rest Values	1/2 , 1/4
Exercise Length	2-4 measures

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Example: Technical Exercises

1 $\text{♩} = 84$

2 $\text{♩} = 72$

3 $\text{♩} = 80$

4 $\text{♩} = 60$

5 $\text{♩} = 80$

6 $\text{♩} = 100$ SWING 8THS $\text{♩} = \text{♩}'$

IMPROVISATION

Candidates will be required to sing with a CD accompaniment, an eight measure phrase using the syllable *du*, after having listened once through the track completely. The passage will include a written four-measure melody and an improvised melody for four further measures, using the given chords as a guide. Some chromatic notes may be included. Keys used will be up to 2[#]s and 2^bs. More than one chord may be used in a measure. The tonic chord will be played on the CD, voiced with the starting note on top. There will then be a one bar count-off.

Example: Improv melody of eight bars with a four bar melody and a further four bar improvisation

The musical notation is as follows:

- Staff 1:** Treble clef, G major key signature, 4/4 time. Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 2: / (quarter), / (quarter), / (quarter), / (quarter). Measure 3: / (quarter), / (quarter), / (quarter), / (quarter). Measure 4: / (quarter), / (quarter), / (quarter), / (quarter). Fingering: 1 2 3 4.
- Staff 2:** Treble clef, G major key signature, 4/4 time. Measure 1: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Measure 2: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). Measure 3: E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter). Measure 4: A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter). Chords: G6, A7, Am7, D7, G6, D7.
- Staff 3:** Treble clef, G major key signature, 4/4 time. Measure 1: / (quarter), / (quarter), / (quarter), / (quarter). Measure 2: / (quarter), / (quarter), / (quarter), / (quarter). Measure 3: / (quarter), / (quarter), / (quarter), / (quarter). Measure 4: / (quarter), / (quarter), / (quarter), / (quarter). Chords: G6, A7, Am7, D7, G6.

AURAL TESTS

The candidate will be required:

- (a) at the candidate's choice, to play back or sing back to any vowel, a short melody of **6-8** notes in length, in 2/4, 3/4, or 4/4 time, based on the first five notes and the lower leading note of a major scale, after the examiner has:
 - i. named the key (only the major keys of C, F, G, or D will be used)
 - ii. played the four note chord on the tonic in broken form
 - iii. played the melody twice

The melody will begin on the tonic note. Following is the approximate level of difficulty:

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Example: a) Aural sing / play back



- (b) to identify any of the following intervals after each one has been played by the examiner once in broken form.

Above a Note

major 3rd
minor 3rd
Perfect 4th
Perfect 5th
major 6th
minor 6th
Perfect Octave

Below a Note

major 3rd
minor 3rd
Perfect 4th
Perfect 5th
Perfect Octave

- (c) to identify *major or minor triads and dominant 7th chords* played in solid form once by the examiner, in root position.
- (d) to state whether a short piece in a jazz style, about 6-8 bars in length, is in a major or minor key and whether the final cadence is **Perfect (V – I)** or **Plagal (IV - I)**.

BACKGROUND INFORMATION

Candidates must be prepared to give verbal answers to questions on the four pieces selected for the examination. Candidates must ensure that all teaching notes and other written comments are removed from the score before the examination. The questions will include the following elements:

- (a) to find and explain all of the signs (including clefs, time signatures, key signatures, accidentals, etc.), articulation markings (legato, staccato, accents, phrase or slur markings, etc.), dynamic and tempo markings, and other musical terms as they may be found in the selected pieces.
- (b) to be able to describe style elements in each of the genre performed on the examination (swing latin, blues etc) and illustrate these as they apply to the particular piece.
- (c) to explain the meaning of the title of the piece (*where appropriate*).
- (d) to find and play on the piano, any white key within two octaves above or below middle C, as requested by the examiner. Candidates will not be required to read this note from the score.

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- (e) To play on the piano a major triad (in any position) starting on any white or black note within two octaves above or below middle C, as requested by the examiner. The candidate should also be prepared to transform the same triad into a minor triad by lowering the third. Candidates will not be required to read this triad from the score.

RESOURCE MATERIAL

Further examples and supplementary exercises may be found on the E-Sharp Club at:
www.conservatorycanada.ca