

## LEVEL SEVEN

**Length of the examination:** 30 minutes

**Examination Fee:** Please consult our website for the schedule of fees.  
[www.conservatorycanada.ca](http://www.conservatorycanada.ca)

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

### THEORY 3

#### 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 INFORMATION	8
<b>TOTAL MARKS</b>	<b>100</b>

#### 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

**THE SINGERS MUSICAL THEATRE  
 ANTHOLOGY SOPRANO  
 VOLUME 1** **HL**  
*Green Finch and Linnet Bird* (*Sweeney Todd*)  
*My White Knight* (*The Music Man*)

**THE SINGERS MUSICAL THEATRE  
 ANTHOLOGY SOPRANO  
 VOLUME 2** **HL**  
*And This Is My Beloved* (*Kismet*)  
*Unusual Way (In A Very Unusual Way)*  
 (*Nine*)

**THE SINGERS MUSICAL THEATRE  
 ANTHOLOGY  
 SOPRANO VOLUME 3** **HL**  
*In His Eyes* (*Jekyll and Hyde*)  
*Think of Me* (*The Phantom of the Opera*)

**THE SINGERS MUSICAL THEATRE  
 ANTHOLOGY  
 SOPRANO VOLUME 4** **HL**  
*The Steps of the Palace* (*Into the Woods*)  
*Your Daddy's Son* (*Ragtime*)

## Contemporary Idioms Vocal Syllabus - Level SEVEN

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY MEZZO-SOPRANO/BELTER  
VOLUME 1 HL**  
*Send In The Clowns (A Little Night Music)*

**THE MUSICAL THEATRE SINGERS  
ANTHOLOGY MEZZO-BELTER  
VOLUME 2 HL**  
*Another Hundred People (Company)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY MEZZO-SOPRANO  
VOLUME 3 HL**  
*Don't Rain On My Parade (Funny Girl)*  
*Rose's Turn (Gypsy)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY MEZZO-SOPRANO/BELTER  
VOLUME 4 HL**  
*I Know the Truth (Aida)*  
*Heaven Help My Heart (Chess)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY TENOR  
VOLUME 1 HL**  
*Love, I Hear (A Funny Thing ... Forum)*  
*On The Street Where You Live (My Fair Lady)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY TENOR  
VOLUME 2 HL**  
*Anthem (Chess)*  
*The Music Of The Night (The Phantom of the Opera)*  
*This Is The Moment (Jekyll and Hyde)*  
*Winter's On The Wing (The Secret Garden)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY TENOR  
VOLUME 3 HL**  
*Go The Distance (Disney's Hercules)*  
*Wonderful (Wicked)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY TENOR  
VOLUME 4 HL**  
*Fortune Favors the Brave (Aida)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY  
BASS/BARITONE VOLUME 1  
HL**  
*If Ever Would I Leave You (Camelot)*  
*Everybody Says Don't (Anyone Can Whistle)*  
*Marry Me A Little (Company)*  
*Ol' Man River (Show Boat)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY BARITONE/BASS  
VOLUME 2 HL**  
*Stars (Les Miserables)*

**THE SINGERS MUSICAL THEATRE  
ANTHOLOGY BARITONE/BASS  
VOLUME 4 HL**  
*Shouldn't I Be Less in Love With You (I Love You, You're Perfect, Now Change)*  
*It's Love (Wonderful Town)*

**THE CONTEMPORARY SINGING ACTOR  
WOMEN'S EDITION  
VOLUME 1 HL**  
*Good Morning Baltimore (Hairspray)*  
*Come to Your Senses (Tick Tick Boom)*

**THE CONTEMPORARY SINGING ACTOR  
MEN'S EDITION  
VOLUME 1 HL**  
*Dancin' Fool (Copacabana)*  
*Quasimodo (When Pigs Fly)*

**THE CONTEMPORARY SINGING ACTOR  
WOMEN'S EDITION  
VOLUME 2 HL**  
*I Can Hear the Bells (Hairspray)*  
*A New Life (Jekyll and Hyde)*  
*I'm Not Afraid of Anything (Songs for a New World)*  
*Tell Me On a Sunday (Song and Dance)*

**THE CONTEMPORARY SINGING ACTOR  
MEN'S EDITION  
VOLUME 2 HL**  
*One Song Glory (Rent)*

### JAZZ/LATIN

**THE BIG BOOK OF TORCH  
SONGS HL**  
*I Got It Bad And That Ain't Good (Ballad)*  
*What's New (Ballad)*

**BUDGET BOOKS JAZZ  
STANDARDS HL**  
*Do You Know What It Means*  
*To Miss New Orleans? (Slow Swing)*

**CABARET SONGBOOK HL**  
*The Best is Yet to Come (Swing)*

**THE DEFINITIVE JAZZ COLLECTION  
2ND EDITION HL**  
*Angel Eyes (Ballad)*  
*Do Nothin' Till You Hear From Me (Medium Swing)*  
*God Bless' The Child (Ballad)*  
*I've Got My Love To Keep Me Warm (Swing)*  
*Little Girl Blue (Blues/Ballad)*  
*Nice Work If You Can Get It (UpTempo Swing)*  
*So Nice (Latin Samba)*  
*Willow Weep For Me (Blues)*

**ESSENTIAL SONGS JAZZ  
STANDARDS HL**  
*Easy To Love (You'd Be So Easy To Love) (Ballad)*  
*I Can't Get Started With You (Ballad)*  
*Cheek to Cheek (Up Tempo Swing)*  
*Mood Indigo (Ballad/Blues)*  
*Pick Yourself Up (Medium Swing)*  
*A Nightingale Sang In Berkeley Square (Ballad)*

## Contemporary Idioms Vocal Syllabus - Level SEVEN

### THE GREAT AMERICAN SONGBOOK

**THE COMPOSERS** HL  
*Sunny Side of the Street* (Up Tempo Swing)

**PAT BENATAR GREATEST HITS** HL  
*Heartbreaker*  
*Love is a Battlefield*

### MORE OF THE BEST STANDARDS

**EVER VOLUME II** HL  
*Perdido* (Swing)  
*Steppin' Out With My Baby* (Swing)

**WE WILL ROCK YOU SONGBOOK** FABER  
*Somebody to Love*  
*Only the Good Die Young*

### CONTEMPORARY

**AMANDA MARSHALL** HL  
*Beautiful Goodbye*

**2000-2005 BEST COUNTRY SONGS** Alf  
*God Bless the Broken Road* (Rascal Flatts)

**CARRIE UNDERWOOD SOME HEARTS** Alf  
*Before He Cheats* (Carrie Underwood)

### OTHER GENRES

**PIANO WHITE PAGES** HL  
*Hallelujah* (Leonard Cohen)  
*Midnight Train to Georgia* (Gladys Knight)  
*If* (Bread)

**FAITH HILL- THE HITS** Alf  
*Cry*

**MARVIN GAYE GREATEST HITS** HL  
*Ain't No Mountain High Enough*  
*(as performed by) Marvin Gaye*

**THE GUESS WHO SONGBOOK** HL  
*Undun* (The Guess Who)

**THE BEST OF EVA CASSIDY** IMP  
*The Dark End of the Street*  
*(as performed by) Eva Cassidy*

**QUEENS OF COUNTRY SHEET MUSIC** Alf  
*Nothin Better To Do* (LeAnn Rimes)

**SIMPLY THE BEST OF TINA TURNER** HL  
*What's Love Got to Do With It*  
*Proud Mary*  
*I Can't Stand the Rain*

**MICHAEL BUBLE-MICHAEL BUBLE** HL  
*Sway*

**MICHAEL BUBLE CALL ME IRRESPONSIBLE** HL  
*I'm Your Man*

**JOSS STONE-THE SOUL SESSION** IMP  
*The Chokin' Kind*

**THE VERY BEST OF SHERYL CROW** Alf  
*If It Makes You Happy*

**FIONA APPLE TIDAL** HL  
*Criminal*

### 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 SIX 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 SEVEN and are NOT required for the examination.
- (d) metronome markings should be regarded as *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

	<b>Requirements</b>
<b>Syllables</b>	Some simple scat syllable ( <i>i.e. du, ba, dn, dwee, ya, la, di, yay</i> )
<b>Scales</b>	Major, Aeolian, Pentatonic, dorian, chromatic, Blues, Jazz Melodic Minor and Mixolydian
<b>Number of Exercises</b>	7-8
<b>Exercise Tonality</b>	All from preceding levels and (doh, ma, fa, fi, soh, ta, doh) <i>i.e.</i> C, E <sup>b</sup> , F, F <sup>#</sup> , G, B <sup>b</sup> , C
<b>Time Signatures</b>	4/4, 3/4, 6/8, 2/4
<b>Note Values</b>	1/2, 1/4, swing 8ths, dotted 1/4, dotted 1/2, dotted 1/8th, 1/16 and triplets. Syncopation and ties over the barline
<b>Exercise Length</b>	2-4 measures

# Contemporary Idioms Vocal Syllabus - Level SEVEN

## Example: Technical Exercises

1  $\text{♩} = 60$

2  $\text{♩} = 84$

3  $\text{♩} = 72$

4  $\text{♩} = 72$

5  $\text{♩} = 66$

6  $\text{♩} = 80$   
Mixolydian

7  $\text{♩} = 60$

8  $\text{♩} = 60$

du dwe du — dwe du day — dwe da ba dwe ba du day —

## 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. However, candidates are not permitted to hum the melody while scanning. Candidates must perform the rhythm section without counting aloud. It is recommended that the candidates choose a moderate tempo, 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 in the upper part) to establish the key and tonality. No starting note will be given.

<b>a) Rhythm</b>	<b>b) Vocal Passage</b>
<p>To tap, clap or play on one note (at the candidate's choice) a simple rhythm.</p> <p>Length                    4 bars                      Time Signatures    3/4, 4/4                      Note Values            a variety of values including triplets and ties                      Rest Values            a variety of values</p>	<p>To sing at sight a simple unaccompanied melody about equal in difficulty to pieces at Level THREE. Candidates may use either:</p> <p>(a) any vowel or 'scat' syllables or                      (b) the tonic sol-fa names.</p> <p>Major and minor keys up to and including 3<sup>#</sup>s and 3<sup>b</sup>s                      Length 4-8 bars                      Beginning any note of the tonic triad</p>

Example: a) Rhythm



Example: b) Vocal Passage at Level THREE difficulty

## IMPROVISATION

Candidates will be required to sing with a CD accompaniment, a sixteen measure phrase using the 'scat' syllables identified in the TECHNICAL REQUIREMENTS. The candidate will be able to listen once through the track completely before beginning. The passage will include a written eight-measure melody with lyrics and an improvised melody for eight further measures, using the given chords as a guide. Chromatically altered notes may be used. Keys used will be up to 3<sup>#</sup>s and 3<sup>b</sup>s. 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.

## Contemporary Idioms Vocal Syllabus - Level SEVEN

**Example:** Improv melody of sixteen bars with an eight bar melody with lyrics and a further eight bar improvisation

The musical score is written in treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. It consists of 16 bars in total, divided into three sections:

- Bar 1:** A whole rest followed by a whole note chord of Eb6.
- Bar 2:** A whole rest followed by a whole note chord of F9.
- Bar 3:** A whole note chord of Eb6.
- Bar 4:** A whole note chord of F9.
- Bar 5:** A whole note chord of Fm7.
- Bar 6:** A whole note chord of Bb7.
- Bar 7:** A whole note chord of Eb.
- Bar 8:** A whole note chord of Eb7.
- Bar 9:** A whole note chord of Ab6.
- Bar 10:** A whole note chord of A°7.
- Bar 11:** A whole note chord of Eb8/Bb.
- Bar 12:** A whole note chord of C7.
- Bar 13:** A whole note chord of Fm7.
- Bar 14:** A whole note chord of Ab8/Bb.
- Bar 15:** A whole note chord of Eb6.
- Bar 16:** A whole note chord of Eb6.

The lyrics are: Sun - shine sit - tin' on my shoul - der a lit - tle mea - dow - lark is sing - ing in a tree. I'm walk - in' hand in hand with the one I love and there's no - thin' wor - ry - ing me.

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## 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, 4/4 or 6/8 time, based on the first six notes and the lower leading tone of a **major** or **minor** key, after the examiner has:
- named the key (up to and including 3<sup>#</sup>s and 3<sup>b</sup>s)
  - played the four note chord on the tonic in broken form
  - played the melody twice

The melody will begin on the tonic note. Only the harmonic form of the minor will be used. Following is the approximate level of difficulty:

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 and minor 2nd  
major and minor 3rd  
Perfect 4th  
Perfect 5th  
Tri-tone  
major and minor 6th  
minor 7th  
Perfect Octave

**Below a Note**

major and minor 3rd  
Perfect 4th  
Perfect 5th  
Tri-tone  
major and minor 6th  
Perfect Octave

- (c) to identify the following chords when played by the examiner in solid form, in closed root position

major and minor triads (3 note)  
augment triads (3 note)  
dominant 7th chords (4 note)  
diminished 7th chords (4 note)

*Aural cont'd*

- (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 one of the following:
- ii – V – I
  - V – IV – I
  - I – V – VI

## 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.
- (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](http://www.conservatorycanada.ca)