

LEVEL EIGHT

Length of the examination: 40 minutes

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

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

THEORY 4

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
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

THE SINGERS MUSICAL THEATRE ANTHOLOGY SOPRANO VOLUME 2 HL
The Glamorous Life (A Little Night Music)
Poor Wand'ring One (The Pirates of Penzance)

THE SINGERS MUSICAL THEATRE ANTHOLOGY SOPRANO VOLUME 4 HL
The Light In The Piazza (The Light in the Piazza)
Your Daddy's Son (Ragtime)

THE SINGERS MUSICAL THEATRE ANTHOLOGY SOPRANO VOLUME 5 HL
The Girl in 14G
 (Recorded by Kristen Chenoweth)

SINGERS MUSICAL THEATRE ANTHOLOGY MEZZO-BELTER VOLUME 1 HL
The Miller's Son (A Little Night Music)
By The Sea (Sweeney Todd)

THE MUSICAL THEATRE SINGERS ANTHOLOGY MEZZO-SOPRANO/BELTER VOLUME 4 HL
Whatever Happened to My Part (Spamalot)
When You Got It, Flaunt It (The Producers)
The Wizard and I (Wicked)
How Did We Come to This (The Wild Party)

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**THE SINGERS MUSICAL THEATRE
ANTHOLOGY MEZZO-SOPRANO/BELTER
VOLUME 5 HL**

Defying Gravity (Wicked)
Find Your Grail (Spamalot)
What You Don't Know About Women
(City of Angels)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY TENOR VOLUME 1 HL**

Being Alive (Company)
Lonely House (Street Scene)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY TENOR VOLUME 2 HL**

Bring Him Home (Les Miserables)
I Only Want To Say (Gethsemane)
(Jesus Christ Superstar)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY TENOR VOLUME 3 HL**

Sunset Boulevard (Sunset Boulevard)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY TENOR VOLUME 4 HL**

Heaven on Their Minds
(Jesus Christ Superstar)
Dancing Though Life (Wicked)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY BARITONE/BASS
VOLUME 2 HL**

Why God Why (Miss Saigon)
My Time of Day (Guys and Dolls)
Empty Chairs and Empty Tables
(Les Miserables)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY
BARITONE VOLUME 4 HL**

Your Eyes (Rent)

**THE SINGERS MUSICAL THEATRE
ANTHOLOGY BARITONE
VOLUME 5 HL**

Funny (City of Angels)

**THE CONTEMPORARY SINGING ACTOR
WOMEN'S EDITION VOLUME 1**

The Life of the Party (The Wild Party)

**THE CONTEMPORARY SINGING ACTOR
WOMAN'S EDITION VOLUME 2**

Surabaya Santa (Songs for a New World)
A Part of That (Last Five Years)

**THE CONTEMPORARY SINGING ACTOR
MEN'S EDITION VOLUME 2**

It's Hard to Speak My Heart (Parade)
Moving too Fast (Last Five Years)

VOCAL SELECTION FROM "HAIR" Alf

Easy to Be Hard

JAZZ/LATIN

**THE DEFINITIVE JAZZ COLLECTION
2ND EDITION HL**

Skylark (Ballad)
Guess Who I Saw Today
Spring Can Really Hang You Up The Most
(Ballad)

**ESSENTIAL SONGS
JAZZ STANDARDS HL**

Nature Boy (Ballad)
One for My Baby (And One More For the Road)
(Blues)
Sophisticated Lady (Ballad)

**GREAT SONGS FROM THE GREAT
AMERICAN SONGBOOK HL**

Come Fly With Me (Medium Swing)
Take The 'A' Train (Up Tempo Swing)
Young at Heart (Ballad)

LATE NIGHT JAZZ PMI

Twisted (Swing)

**THE GREAT AMERICAN SONGBOOK
THE COMPOSERS HL**

Lush Life (Ballad)

**MORE OF THE BEST STANDARDS EVER
VOLUME 2 HL**

Take Five (Medium Swing)

LOUNGE MUSIC HL

Alfie (Ballad)

**ESSENTIAL SONGS MORE OF
THE 1940'S HL**

Aren't You Glad You're You (Medium Swing)
Harlem Nocturne

OWN CHOICE

JAZZ LATINA HL

Chega De Saudade (No More Blues)
(Latin)
A Felicidade (Latin)
Slightly Out Of Tune (Desafinado)
(Latin/Bossa)

CONTEMPORARY

DIXIE CHICKS LONG WAY AROUND Alf
Not Ready to Make Nice (Dixie Chicks)

FAITH HILL-THE HITS Alf
Breathe Faith Hill

KINGS OF COUNTRY SHEET MUSIC Alf
Once in a Lifetime Keith Urban

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THE SINGLES TORI AMOS AMSCO

Sparks (Tori Amos)
Cornflake Girl (Tori Amos)

2007 POP & ROCK SHEET

MUSIC PLAYLIST A1f
Always Lover (A Fine Frenzy)
Good Enough (Evanescence)

TOP HITS OF 2006 HL
Bad Day (Daniel Powter)

ROCK BALLADS VOLUME 6 HL
Maybe I'm Amazed (Paul McCartney)
To Be Continued

ELTON JOHN HL
Bennie and the Jets
Tiny Dancer
Levon

**SELECTIONS FROM VH1'S 100
GREATEST LOVE SONGS**
To Be With You (Mr. Big)

OTHER GENRES

CLOSER HL
Oceano (Josh Groban)
My Confession (Josh Groban)

THE BIG BOOK OF SOUL HL
A Natural Woman
(as performed by) Aretha Franklin

THE COMMITMENTS A1f
Never Loved a Man
Take Me to the River

MARVIN GAYE GREATEST HITS HL
What's Going On

THE BEST OF EVA CASSIDY IMP
Blues in the Night
(as performed by) Eva Cassidy
How Can I Keep From Singing
(as performed by) Eva Cassidy

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 SEVEN 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.

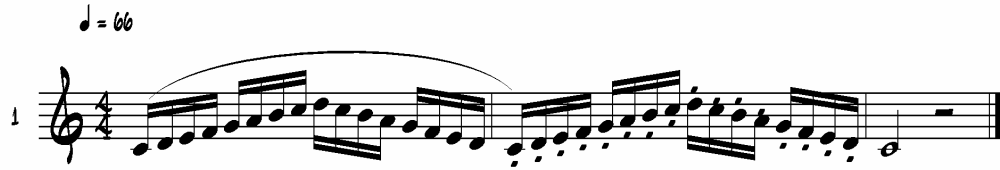
- (b) sung without accompaniment. A starting pitch will be given by the examiner. Exercises may be transposed from the keys given below into keys suitable to the candidate's voice range. The examiner may give a different starting pitch for each exercise.
- (c) expression markings are not given for Level EIGHT 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
Syllables	Some simple scat syllable (<i>i.e. du, ba, dn, dwee, ya, la, di, yay</i>)
Scales	Major, Aeolian, Pentatonic, dorian, chromatic, Blues, Jazz Melodic Minor, Mixolydian and Whole Tone
Number of Exercises	7-9
Exercise Tonality	Any from preceding levels
Time Signatures	4/4, 3/4, 6/8, 2/4 plus alla breve
Note Values	All of the preceding plus quarter note triplet patterns
Exercise Length	2-6 measures

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Example: Technical Exercises

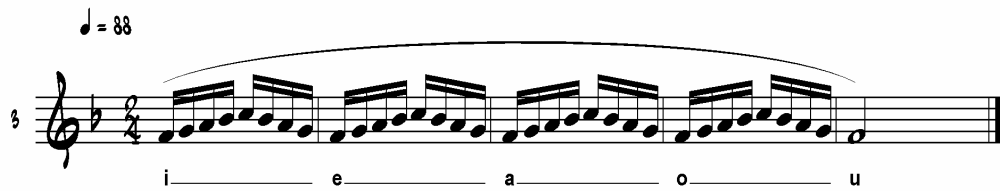
♩ = 66



♩ = 48

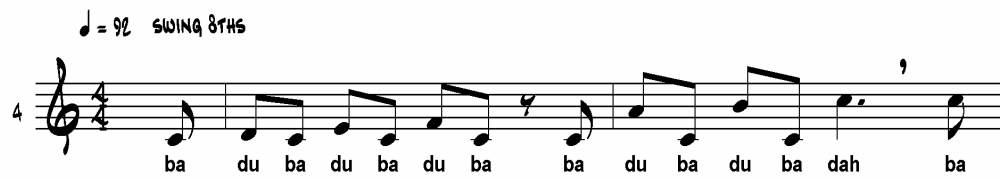


♩ = 88

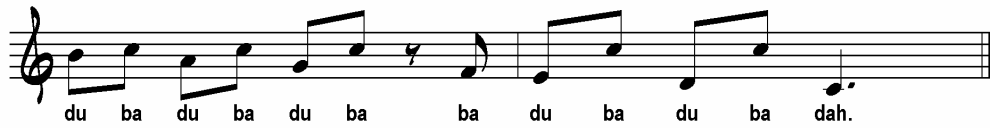


i e a o u

♩ = 92 SWING 8THS



ba du ba du ba du ba ba du ba du ba dah ba



du ba du ba du ba ba du ba du ba dah.

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Example: Technical Exercises cont'd

♩ = 88

5

Musical exercise 5: Treble clef, 4/4 time. The first staff contains a melodic line starting on middle C, moving up stepwise to G4, with a slur over the first six notes and an accent on the seventh. The second staff contains a bass line with eighth notes, starting on C3 and moving up to G3, ending with a half note.

♩ = 48

6

Musical exercise 6: Treble clef, 4/4 time. The first staff contains a complex melodic line with a slur over the first six notes and a final note with a slur. The second staff contains a bass line with eighth notes, starting on C3 and moving up to G3, ending with a half note.

♩ = 80

7

Musical exercise 7: Treble clef, 4/4 time. The first staff contains a melodic line with a slur over the first six notes and a final note with a slur. The second staff contains a bass line with eighth notes, starting on C3 and moving up to G3, ending with a half note.

♩ = 88

8

Musical exercise 8: Treble clef, 12/8 time. The first staff contains a melodic line with a slur over the first six notes and a final note with a slur. The second staff contains a bass line with eighth notes, starting on C3 and moving up to G3, ending with a half note.

♩ = 60

9

Musical exercise 9: Treble clef, 8/8 time. The first staff contains a melodic line with a slur over the first six notes and a final note with a slur. The second staff contains a bass line with eighth notes, starting on C3 and moving up to G3, ending with a half note.

IMPROVISATION

Candidates will be required to sing with a CD accompaniment, a sixteen to thirty-two measure lead sheet twice through using the given lyrics the first time and 'scat' syllables for improvising the second time. The candidate will be able to listen once through the track completely before beginning. Keys used will be up to 3[#]s and 4^bs. There will be a four bar introduction on the track so that the candidate may establish "pitch center".

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 **8-12** notes in length, in 2/4, 3/4, 4/4 or 6/8 time, in a **major** or **minor** key, within the range of one octave, after the examiner has:
- named the key (up to and including 3[#]s and 3^bs)
 - played the four note chord on the tonic in broken form
 - played the melody twice

The melody may begin on any note of the tonic chord. 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
major and minor 7th
Perfect Octave

Below a Note

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

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

major 7th
minor 7th
augmented 7th
diminished 7th
dominant 7th
minor 7th (^b5)

- (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 three chord progression is one of the following:

- i. ii – V – I
- ii. V – IV – I
- iii. ^bVI – V – I
- iv. ^bVI – ^bVII – I

The examiner will play the passage twice: the first time straight through with out interruption, the second time stopping at the middle chord for the candidate to identify it.

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