CHOIR MASTER EXAMINATION

May 27, 2015

SECTION I

PRACTICAL WORK

Forty-five minutes will be allowed

Ch. 1. (75 points)  Rehearse and direct the choir in the performance of all or any portion of all of the following works (in any order the candidate chooses):

Felix Mendelssohn: Grant us Thy peace (Verleih' uns Frieden) (any SATB edition).
Grayston Ives: Faithful Shepherd (Royal School of Church Music, GIA G-8343).

Ch. 2. (25 points)

a. Harmonize the following melody. (15 points)
15. Praise, My Soul, the King of Heaven

LAUDA ANIMA

1. Praise, my soul, the King of heaven: To His feet thy
   tribute bring; Ransomed healed, restored, forgiven,
   Evermore His praises sing; Alleluia!

2. Angels, help us to adore Him: Ye behold Him
   face to face; Sun and moon, bow down before Him,
   Dwellers all in time and space. Alleluia!

Alleluia! Praise the everlasting King.
Alleluia! Praise with us the God of grace.

Words: Henry Francis Lyte, 1854, alt.
Music: John Goss, 1869
b. Play the following chord progressions and cadences: (4 points)

1. Deceptive cadence in F Minor.
2. Plagal cadence in A-flat Major.
3. Half cadence with a Neapolitan Sixth chord in G Minor.
4. Imperfect authentic cadence with 4-3 suspension in A Major.

c. Play the hymn LAUDA ANIMA, no. 15 in the Examination Hymn Booklet, 2013 Revised Edition. (See following page). (6 points)
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SECTION II

PROCTOR'S SHEET FOR EAR TESTS

N.B. This sheet may be seen by proctors only.

Ch 3. Please inform the candidates that:

a. each test will be played four times;
b. they may begin writing as soon as the playing starts;
c. after the fourth performance of the test by the proctor, they will be allowed not more than three minutes to complete their writing.

The proctor will:

a. state to the candidates the key and time signature of test A, and
b. sound the tonic chord, holding it long enough to assure its acceptance.

Test A will then be played four times, one beat = circa 60, allowing thirty seconds between each playing.

Test B is to be given by the proctor at the conclusion of the three-minute period. This test will also be played four times, one beat = circa 60, allowing thirty seconds between each playing.

The notes of chords shall be played simultaneously and not arpeggiato.
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SECTION II

CANDIDATE’S EAR TEST ANSWER SHEET

(to be handed in by the candidate with the other answer sheets)

Ch 3. (15 points) Ear Tests.

A. Write down from dictation a short passage of two-part music, which will be played four times. The top voice is in treble clef, the bottom in bass clef.

\[\text{Music notation here}\]

(over)
B. The following passage will be played four times, but with a number of intentional alterations. Locate the alterations by circling them in pencil on this copy, which must be handed in with the other test papers.
When the Lord turned again

Ps. 126:1-4

When the Lord turned again the captivity of Si-

When the Lord turned again the captivity of Si-

When the Lord turned again the captivity of Si-

When the Lord turned again the captivity of Si-

when were we like unto them that dream. Then was our

when were we like unto them that dream. Then was our

when were we like unto them that dream. Then was our

when were we like unto them that dream. Then was our

mouth filled with laughter and our tongue with joy

mouth filled with laughter and our tongue with joy.

mouth filled with laughter and our tongue with joy.

mouth filled with laughter and our tongue with joy.
Then said they among the heathen: the Lord hath done great things for them.

Yea, the Lord hath done great things for us, for us already.
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Glory be to the Father, Glor-y be to the Father,
Ghost. As it was in the beginning and is

now, and ever shall be world without end.
CHOIR MASTER EXAMINATION

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SECTION II

PAPERWORK

Three hours will be allowed

Ch 3. (15 points)  Ear Tests.

Ear tests will be given by the proctor.

Ch 4. (15 points)  Analysis.

For the following, please refer to the enclosed score of When the Lord turned again.

1. What is the key of the composition? Explain your answer.  (3 points)
2. Give a period, country, style, name of the composer and approximate dates.  (2 points)
3. What is the name of the type of cadence used in m. 7?  (1 point)
4. Explain the use of the dotted rhythms in the soprano and tenor in m. 10.  (1 point)
5. Tell what the terms Dec. and Can. mean and how they are used in this piece. What does Full mean? How were these terms used in their historical context?  (2 points)
6. What harmonic device is being used from m. 29, beat 2 through m. 32 between Can. and Dec.?  (1 point)
7. Describe the use of the non-chord tone in the soprano in m. 43.  (1 point)
8. Describe what happens harmonically from m. 43 to the end.  (4 points)
Ch. 5. (10 points) **Gregorian Chant.**

1. Transcribe the following chant excerpt into modern notation, including text and slurs over melismas. Choose a key which is comfortable for a skilled choir singing in unison or at the octave.  

   \[
   \text{V}
   \]

   I-dimun stub-lam e-is in O-ri-ente, et

   \[
   \text{ve-nimus cum mu-ne-ri-bus ad-o-ra-re Dómi-num.}
   \]

   (5 points)

2. What is the mode of the chant in question 1?  
   (1 point)

3. Describe the form of the Introit of the mass.  
   (1 point)

4. What is a “jubilus”?  
   (1 point)

5. Name two of the following neumes:  
   (2 points)

   a.  
   b.  
   c.
Ch 6. (15 points) **Hymnody.**

1. A. Identify the meter of this text by name and number. (1 point)

   Te lucis ante terminum (To thee before the close of day)
   
   Ambrose of Milan

   To thee before the close of day,
   Creator of the word, we pray
   That, with thy wonted favour, thou
   Wouldst be our guard and keeper now.

   From all ill dreams defend our sight,
   From fears and terrors of the night;
   Withhold from us our ghostly foe,
   That spot of sin we may not know.

   O Father, that we ask be done,
   Through Jesus Christ, thine only Son,
   Who, with the Holy Ghost and thee,
   Doth live and reign eternally.
   
   Amen.

B. Which of the following tunes would **not** be suitable for this text? (1 point)

1. **CHRISTE, QUI LUX ES ET DIES.**
2. **AUSTRIA.**
3. **DUKE STREET**
4. **JESU DULCIS MEMORIA.**
2. A. Write out the numerical representation of CMD.  
   (1 point)
B. Match the hymn title with its correct syllabic stress pattern.  
   (2 points)
   1. There’s a Song in the Air  
      a. Iambic
   2. Love Divine, All Loves Excelling  
      b. Dactylic
   3. Amazing Grace  
      c. Spondaic
   4. Brightest and Best of the Sons of the Morning  
      d. Anapestic
      e. Trochaic

3. Put the following hymn text writers in chronological order:  
   (5 points)
   Ambrose of Milan
   Hildegard of Bingen
   Anne LeCroy
   William Cowper
   John Bunyan
   Frederick Faber
   Fanny Crosby
   The Venerable Bede
   Martin Luther
   Thomas Aquinas

4. Put the following hymn tune writers in chronological order:  
   (5 points)
   Arthur Sullivan
   William Albright
   Jeremiah Clarke
   Ralph Vaughan Williams
   Johann Crüger
   Thomas Tallis
   John Bacchus Dykes
   Franz Joseph Haydn
   Calvin Hampton
   David Hurd
Ch 7. (10 points) Liturgy.

1. Define the term “eschatology” and give two examples in current lectionaries where eschatological themes play a significant role. (2 points)

2. What is the function of the Introit at mass? (1 point)

3. Discuss the contributions of Thomas Cranmer to English liturgy. (2 points)

4. For each of the four liturgical Offices listed, match the canticle which would be sung. (2 points)
   
   a. Matins  
   b. Lauds  
   c. Vespers  
   d. Compline
   
   1. Magnificat  
   2. Benedicite, Omnia Opera Domini  
   3. Nunc Dimitis or Canticle of Simeon  
   4. Benedictus Dominus Deus or Canticle of Zachariah  
   5. Te Deum  
   6. Jubilate Deo

5. Define the term “paschal.” (1 point)

6. Discuss “parallelism” as it is employed in the Book of Psalms. (2 points)

Ch 8. (10 points) Choir Training.

1. What rehearsal techniques can achieve the goal of creating a rhythmically unified choral ensemble? (2 points)

2. In the midst of performance, should you find your singers are not watching you, how would you adjust your conducting gestures? (2 points)

3. The greatest weakness in your amateur church choir is an inability to sing a lyrical, legato line. How do you teach them to do so? (2 points)

4. How would you ensure that your choir projects text with crisp, clean consonants? (2 points)
5. Training your choir to sing accurately and musically is only a portion of the choirmaster’s job! Nuts and bolts, such as beginning rehearsals on time, are just as crucial to creating a successful ensemble. What would you do to ensure your choir excels in the area of punctuality? (2 points)

Ch 9. (15 points) Choral Repertoire.

1. Which of Maurice Duruflé’s choral works is set in the French language? (1 point)

2. What is the voicing (scoring) of Poulenc’s Quatre petites prières de Saint François d’Assise? (1 point)

3. Name Mendelssohn’s double-choir motet that is based on the Sanctus and Benedictus text of the mass. (1 point)

4. Name two motets by Heinrich Schütz. (2 points)

5. Name the 19th century composer who took a special interest in the songs of Orlando Gibbons and set several of them as anthems in English. (1 point)

6. Match the following composers with their country of origin. (4 points)

   a. César Franck  
   b. Barrie Cabena  
   c. Elliott Carter  
   d. Henk Badings

   Netherlands  
   Norway  
   USA  
   Belgium  
   Canada  
   France  
   Estonia  
   Australia

7. “O Word, equal to the Most High, our only hope. Eternal Light of the earth and heavens, we break the silence of the peaceful night with this song. Divine Saviour, cast your eyes upon us.” These English words are a translation of the first verse of what French poem, set for chorus? Name two composers who have set this text. (2 points)

8. Name three sacred anthems by Edward Elgar. (3 points)
Ch 10. (10 points) General Musical Knowledge.

A. (6 points)

1. Which augmented sixth chord can be resolved, by means of a common tone, to a second inversion tonic chord?

2. Define the musical term: Bewegt.

3. What is a Leitmotif?

4. What are the metrical and rhythmic characteristics of a Sarabande?

5. Define the term: Notes inégales.

6. What is the most commonly used combination of instruments in a wind quintet?

B. Choose four of the following works and identify the composer. (4 points)

1. The Lark Ascending.

2. The opera Pelléas et Mélisande.

3. Tod und Verklärung (Death and Transfiguration).


5. Ritual Fire Dance.


7. Appalachian Spring.