CHOIR MASTER EXAMINATION

June 6, 2018

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):

Ernest Bullock: Give Us the Wings of Faith (recommended: Oxford University Press, Oxford Anthems series; likely not public domain).
Ned Rorem: Sing, My Soul, His Wondrous Love (Boosey & Hawkes).

Ch. 2. (25 points)

a. Harmonize the following melody. (15 points)

b. Play the following chord progressions and cadences: (4 points)

1. In D Minor: \(i \quad iv \quad i \quad VI \quad ii \quad V \quad i.\)
2. Plagal cadence in G Minor.
3. Half cadence in E Minor.
4. Perfect authentic cadence with 4-3 suspension in A-flat Major.

(over)
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,

2. Angels, help us to adore Him; Ye behold Him face to face; Sun and moon, bow down before Him,

Ev'er more His praises sing; Alleluia! Dwellers all in time and space. Alleluia!

Alleluia! Praise the everlasting King.

Alleluia! Praise with us the God of grace.

Words: Henry Francis Lyte, 1834, alt
Music: John Goss, 1869
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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.
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.
Slow.

Soprano:

Alto:

Tenor:

Bass:

Organ:

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stars about Thy throne, set in the height
Of God's ordaining
counsel, as Thy sight gives measured grace
to each,
counsel, as Thy sight gives measured grace,
gives grace to each,
counsel,
gives measured grace to each,
Thy pow'r to prove.

Let Thy bright beams disperse the gloom of senza Ped.
sin, Our nature all shall feel eternal day, In
sin, Our nature all shall feel eternal day, In
sin, Our nature all shall feel eternal day, In

Ped. Senza Ped.

fellowship with Thee, transforming day to souls ere while un-
fellowship with Thee, transforming day to souls ere while un-
fellowship with Thee, transforming day to souls ere while un-

Ped. senza Ped.
clean, now pure within, pure with
clean, now pure, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure within, now pure 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Ped.

Amen.

Amen.

Amen.

Amen.
CHOIR MASTER EXAMINATION

June 6, 2018

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 *O Thou, the Central Orb*.

1.  Give a possible composer and birth/death dates. Name the key of the work. (1 point)

2.  What type of dissonance is used for the last eighth note in m. 7 in the tenor voice? (1 point)

3.  What type of dissonance is used for the eighth note in m. 10 in the soprano voice? (1 point)

4.  Circle the passing tones in m. 12. (Use answer sheet) (1 point)

5.  Using the letters A, B, C, etc. and measure numbers, describe the form of the work. In what key does each section end? (4 points)

6.  In mm. 33-38, give a harmonic analysis and the key. (4 points)

7.  M. 42, beat 1. Name the chord and key. (1 point)

8.  M. 22, beat 4 — m. 23, beat 1. Name the chord and key. (1 point)

9.  Describe what kind of cadence is implied in the final two measures. (1 point)
Ch 7. (10 points) Liturgy.

1. From what one book of the Bible are these canticles all drawn: *Benedictus* (Canticle of Zachary); *Magnificat* (Canticle of Mary); *Nunc Dimittis* (Canticle of Simeon)? (2 points)

2. At what service might you expect to conduct a *Magnificat*? Use the term for that service current in any Christian denomination that uses the canticle liturgically. (1 point)

3. What is a lectionary? (1 point)

4. During what time or times of the year is the *Gloria in excelsis* (Glory to God) traditionally omitted? (1 point)

5. Name a Pope associated directly with the Second Vatican Council. (1 point)

6. True or false: churches and other religious bodies may legally photocopy copyrighted music “for pastoral purposes” or if it seems helpful to the spiritual life of the congregation. (2 points)

7. Define the term “doxology,” and name an example. (2 points)

Ch 8. (10 points) Choir Training.

1. Cite three things which are especially important in effective singing of either Anglican chant or plainsong. (2 points)

2. Your choir is learning the *Gloria in excelsis* movement from a Palestrina Mass. What would you teach them about singing the vowels? What are the consonants that you need to teach, and how do they sound? (2 points)

3. Your choir is singing an anthem in English. They are doing fine, but the blend is not quite right. How would you improve their blend? (2 points)

4. The letter “r” appears in several places in an anthem you are conducting. What do you tell your choir about the pronunciation of the letter in different places? (2 points)

5. How would you help your choir achieve better “support” while singing? (2 points)
Ch 9. (15 points)  **Choral Repertoire.**

1. Name the composers of:
   a. *The Peaceable Kingdom*
   b. *Five Mystical Songs*
   c. *Israel in Egypt*
   d. *The Dream of Gerontius*
   e. *Chichester Psalms*  
   (5 points)

2. Name two Masses by Johannes Ockeghem.  
   (2 points)

3. What distinguishes the Brahms Requiem from the requiems composed by Mozart and Verdi?  
   (1 point)

4. Name one large-scale English anthem by William Byrd.  
   (1 point)

5. Name two composers who set the *Te Deum.*  
   (2 points)

6. What is a verse anthem?  
   (1 point)

7. Name a motet composed by Johann Sebastian Bach.  
   (1 point)

8. What is isorhythm? Give one example of a work using this compositional device.  
   (2 points)

Ch 10. (10 points)  **General Musical Knowledge.**

A. Answer six of the following questions. If more than six are answered, only the first six will be graded.  
   (6 points)

1. Name two operas by Giacomo Puccini.

2. What is an octatonic scale?

3. Define the term *cantus firmus.*

4. What is a passacaglia?

5. Define the term “quartal harmony.”
6. Name two movements of a dance suite from the Baroque period.

7. What is total serialism?

8. What is rondo form?

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

1. Appalachian Spring.
2. Le tombeau de Couperin.
3. Fidelio.
4. Dichterliebe.
5. Judas Maccabaeus.
6. The Mephisto Waltzes.