

The Royal Canadian College of Organists Le Collège royal canadien des organistes

Professional Diploma in Choral Conducting Written Examination, Paper II Spring 2023

Examen de « Diplôme professionnel de direction chorale » Examen écrit, deuxième partie Printemps 2020

You will have three hours to complete the questions asked. The value of each question is indicated in parentheses; the total mark is 100. You are strongly urged to budget your time carefully.

You should have two copies of the exam paper. One is for your rough work, and you may take it with you when you are done. The good copy should be inserted into the enclosed envelope and given to the invigilator. Please ensure that your candidate number appears on the top right hand corner of every page, and that there are no other markings which might identify you to the examiners.

Vous avez trois heures pour compléter les questions ci-jointes. La valeur de chaque question est indiquée entre parenthèses; la somme totale est de 100 points. Il est recommandé que vous planifiez votre temps soigneusement.

Vous avez reçu deux exemplaires de l'examen. L'un peut servir de brouillon, et vous pouvez le garder à la fin. La copie au propre est à insérer dans l'enveloppe et à remettre au/à la surveillant(e). Veuillez vous assurer que votre numéro de candidat paraisse au coin droit en haut de chaque feuille, et qu'il n'y ait pas d'autre indication de votre identité.

SECTION 1 CHOIR TRAINING

4. Answer **any three** of the following questions related to choral conducting (approximately 100 words each). (10 marks each section, total 30 marks)
- a) Much is made of blend in choirs. Discuss some aspects of blend, giving attention to the molding of individual voices.
 - b) The music of older composers has often been edited and published many times. Explain how you can evaluate the various available editions of a work by a Renaissance composer such as Victoria, Byrd or Palestrina.
 - c) Discuss the use and relative importance of tonal memory in sight singing.
 - d) Outline in detail a typical warm-up for your choir. Describe the results you wish to achieve.
 - e) Give your ideas on the differences in tone quality you would seek from your choir in performing Renaissance polyphony and a work by Brahms or another late nineteenth-century composer.
 - f) Choirs and orchestras expect different things from conductors. Suggest how a conductor might best accommodate both singers and instrumental musicians at a choral and orchestral concert.

SECTION 2 REPERTOIRE

5. Answer **any two** of the following questions on sacred choral repertoire. (approx. 150 words) (20 marks each question, total 40 marks)
- a) You have been asked to present a concert for mixed choir using texts from the Psalms. Outline a program using music drawn from several different periods and sources.
 - b) You have been requested to avoid programming contemporary music. Prepare a reasoned argument for its inclusion.
 - c) Describe some considerations to be borne in mind when fashioning a hymn sing.
 - d) How do you present a mass setting in a concert? You should consider the effect of differences in historical styles and durations.

SECTION 3 HISTORY

6. Answer the following question (in approximately 500 words). (30 marks).

In what ways do the works of Palestrina sum up earlier Renaissance polyphony? Consider Palestrina's relationship with the decrees of the Council of Trent.