

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

Professional Diploma in Choral Conducting
Written Examination – Paper II
Spring 2018

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.

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) Outline your ideas on any relationship there may be between a unanimity of vowel sounds across the choir and tuning.
 - (b) A conductor at a performance can use two hands and a variety of facial expressions and posture. Describe some aspects of this side of your work, bearing in mind any differences in handling a work by Palestrina and one by, say, John Rutter.
 - (c) Is there any place for vibrato in choral singing.
 - (d) Prior to giving a practical demonstration, write a short note for your choristers on breathing for singers.
 - (e) There is a facetious remark that “rehearsal takes the bloom off performance”. How does your role change between final rehearsals and performance?

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) In this year marking the anniversary of the death of Healey Willan (1880-1968), write a short appraisal of his contribution to both choral repertoire and performance.
 - (b) Outline the pros and cons of using editions of 'public domain' works on various websites.
 - (c) So-called 'Victorian' choral music is sometimes thought to be out of fashion. Give your position on this with reference to some specific works.
 - (d) Give an account of some of the more contemporary techniques being used in choral music these days. Make mention of the ways you can 'woo' your singers to these techniques.

SECTION 3 HISTORY

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

Compare and contrast the choral music of Palestrina and Victoria, relating them and it to the artistic milieu in which they lived.