GSU School of Music, Graduate Student Entrance Exam

Section 1 (Music before 1750)

Example 1

\[\text{Al-le-lu-ia. ij.} \]
\[\text{Verse: Dios sanctifi-cats} \]
\[\text{il-lu-xit no-bis.} \]
\[\text{ve-ni-te gen-tes.} \]
\[\text{et ad-o-ra-te Do-min: qui- a ho-di-e} \]
\[\text{de-seen-dit lux ma-gna} \]
\[\text{su-per ter-ram.} \]
Example 2
Example 1

Mein Vater, mein Bruder, und siehst du nicht dort, liebe Frau.

Klageschrei am düsteren Ort?
Mein Sohn, mein Sohn, ich will es genug, es scheint die alten Weisen so grau.

Ich lieb, ich dich, mein Kind, in den Blättern sing, seit der Winde.
Example 1 cont’d
Example 2
Example 2 cont’d
Example 3

Gradually increase bow pressure until pitch becomes pure noise.

Pedal tones are produced by moving bow very slowly while exerting great pressure. Since various "pizz.-cello" and "arco" sounds, the players should calculate carefully distance from bridge and bow pressure in order to produce the lower octave.

Hold mutes on right hand. If necessary, use left hand precalcus.

Several bow changes might be needed in order to produce a more persuasive effect.
4A) A percussive pizzicato (string rebounds from fingerboard)

Hungarian numerals one through seven. Pronounce:MARY, KEB, NOH, SHAB, BAH, POH (like German), NAH, HOH.