

American Guild of Organists



Choir Master Examination

2016

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CHOIR MASTER EXAMINATION

May 25, 2016

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):

Tomás Luis de Victoria: Pueri Hebraeorum (cpdl.org).

C. Hubert H. Parry: I Sing the Birth (cpdl.org, also in *An Edwardian Carol Book*, OUP).

Peter Aston: The True Glory (RSCM, available from GIA G-5993).

Ch. 2. (25 points)

a. Harmonize the following melody.

(15 points)



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

1. In A Major: I V⁶/vi vi IV V I⁶ ii⁶ V⁷ I

2. Plagal cadence in A-flat Major.

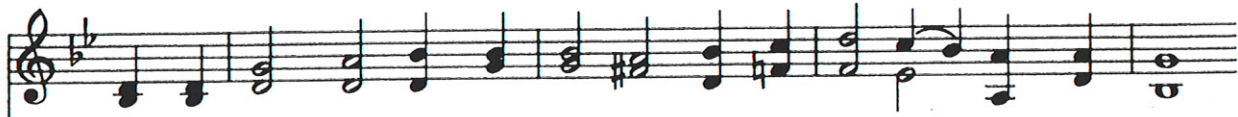
3. Half cadence in B Minor.

4. Perfect authentic cadence with 4-3 suspension in E-flat Major.

c. Play the hymn BRYN CALFARIA, no. 10 in the *Examination Hymn Booklet, 2013 Revised Edition*. (See following page). (6 points)

10. Lord, Enthroned in Heavenly Splendor

BRYN CALFARIA



1. Lord, en-throned in heav-en-ly splen-dor, First - be - got - ten from the dead,
2. Life - im - part - ing heav-en-ly man - na, Smit-ten rock with stream-ing side,



You a - lone, our strong de - fend - er, Now lift up Your peo - ple's head.
Heaven and earth with loud ho - san - na Wor-ship You, the Lamb who died.



Al - le - lu - ia! Al - le - lu - ia! Al - le - lu - ia!



Je - sus, true and liv - ing bread! Je - sus, true and liv - ing bread!
Risen, as - cend - ed, glo - ri - fied! Risen, as - cend - ed, glo - ri - fied!



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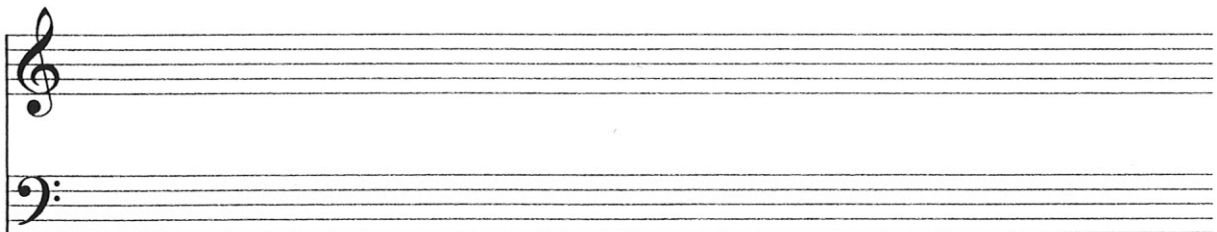
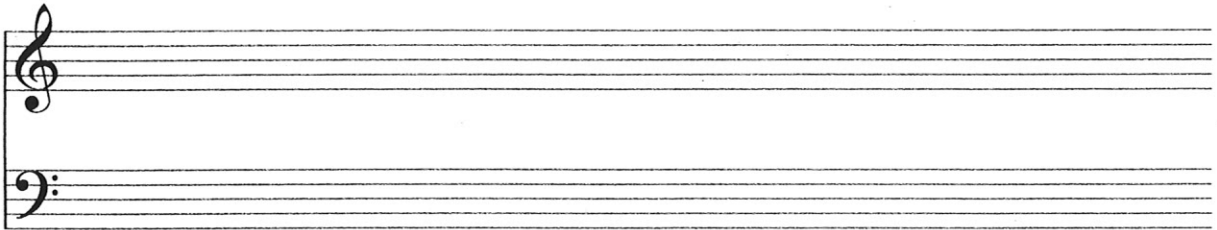
SECTION II

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.



(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.

1

The first system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The music is written for piano in a grand staff. The first measure contains a whole note chord of F#4, A4, and C5 in the right hand, and a dotted half note F#3 in the left hand. The second measure contains a whole note chord of G4, B4, and D5 in the right hand, and a dotted half note G#3 in the left hand. The third measure contains a whole note chord of A4, C5, and E5 in the right hand, and a dotted half note A3 in the left hand. The fourth measure contains a whole note chord of B4, D5, and F#5 in the right hand, and a dotted half note B3 in the left hand.

5

The second system of music consists of four measures. The key signature is one sharp (F#) and the time signature is 4/4. The music is written for piano in a grand staff. The first measure contains a whole note chord of F#4, A4, and C5 in the right hand, and a dotted half note F#3 in the left hand. The second measure contains a whole note chord of G4, B4, and D5 in the right hand, and a dotted half note G#3 in the left hand. The third measure contains a whole note chord of A4, C5, and E5 in the right hand, and a dotted half note A3 in the left hand. The fourth measure contains a whole note chord of B4, D5, and F#5 in the right hand, and a dotted half note B3 in the left hand.

CHOIR MASTER EXAMINATION

May 25, 2016

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.

A.

(♩ = 60)

Musical notation for section A, measures 1-4. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 60. The notation consists of a treble and bass staff joined by a brace. The melody in the treble staff begins with a dotted quarter note on G4, followed by eighth notes. The bass staff provides a harmonic accompaniment with quarter and eighth notes.

5

Musical notation for section A, measures 5-8. The notation continues from the previous system. The treble staff features a more active melody with eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The piece concludes with a double bar line at the end of measure 8.

B.

(♩ = 50)

Musical notation for section B, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 50. The notation consists of a treble and bass staff joined by a brace. The treble staff features a series of chords, primarily triads and dyads. The bass staff provides a simple accompaniment with quarter notes.

5

Musical notation for section B, measures 5-8. The notation continues from the previous system. The treble staff continues with chords, including some with moving lines. The bass staff continues with a steady accompaniment. The piece concludes with a double bar line at the end of measure 8.

CHOIR MASTER EXAMINATION

May 25, 2016

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 God, who by the leading of a star*.

1. Give a possible time period for this composition. (1 point)
2. Identify the specific sub-genre of this piece in terms of the English choral tradition; do not simply answer "choral music." (1 point)
3. The text is a *collect*, a set form of prayer that includes an *address*, a *petition*, and a *conclusion* (mentioning Jesus by name), followed by an *Amen*. How does the musical form reflect this? (2 points)
4. Cite the type of cadences used at the following measures: (3 points)
 - a. m. 10
 - b. m. 19, beat 4 – m. 20, beat 3
 - c. m. 32
 - d. m. 37
 - e. mm. 52-3
5. At m. 39, beats 2-4, name the harmonic progression. (1 point)
6. At mm. 3-6, what compositional technique is used in the soprano and bass? (1 point)

7. At mm. 38-41, what compositional technique is suggested by the soprano? (1 point)
8. Provide a harmonic analysis of mm. 11-20. (5 points)

Ch. 5. (10 points) Gregorian Chant.

1. Transcribe the following chant into modern notation, including text and slurs over melismas. Choose a key which will be comfortable for a skilled choir singing in unison or at the octave. (5 points)

E X-i- it * sérmo inter frá-tres, quod discípus
 ille non mó-ri- tur : et non dí- xit Jésus : Non mó-
 ri- tur : sed : Sic é-um vó-lo mané- re, do-nec vé-
 ni- am.

2. What is the mode of the chant in question 1? (1 point)
3. Transcribe the following into modern notation with the full text underlay. (1 point)

E u o u a e.

O God, who by the leading of a star

30

Soprano *p* O God, O God, who by the lead-ing

Alto *p* O God, O God, who by the

Tenor *p* O God, O God, O God, who by the lead-ing

Bass *p* O, God, O God, O God, who

Organ *p*

5

S of a star *f* didst ma - ni-fest thy on - ly be-got - ten

A lead-ing of a star, a star *f* didst ma - ni-fest thy on - ly be-got - ten

T of a star, of a star *f* didst ma-ni-fest thy on - ly be -

B by the lead-ing of a star *f* didst ma-ni-fest thy on - ly be-got - ten

10

S Son to the Gen-tiles, *p* mer-ci-ful-ly grant that we which know thee now by

A Son to the Gen-tiles, *p* mer-ci-ful-ly grant that we which know thee now by

T got - ten Son to the Gen-tiles, *p* mer-ci-ful-ly grant that we which know thee now by

B Son to the Gen-tiles, *p* mer-ci-ful-ly grant that we which know thee now by

15

cresc.

S faith may after this life *f* have the fru - i - tion of thy glo - rious

A *cresc.* faith may after this life *f* have the fru - i - tion of thy glo - rious

T *cresc.* faith may after this life *f* have the fru - i - tion of thy glo - rious

B 8 faith may after this life *f* have the fru - i - tion of thy glo - rious

faith *f* may af - ter this life have the fru - i - tion of thy glo - rious

20

S God-head, *p* through Je - sus

A God-head, thy glo - rious God-head, *p* through Je - sus Christ, through

T 8 God-head, thy glo - rious God-head, *p* through Je - sus Christ, through

B God-head, thy glo - rious God-head, *p* through Je - sus

God-head, thy glo - rious God-head, *p* through Je - sus

25

S Christ our Lord, through Je - sus Christ our

A Je - sus Christ our Lord, our

T 8 Je - sus Christ, through Je - sus Christ, through Christ our Lord, through

B Christ, through Christ our Lord, our Lord, through

Christ, through Christ our Lord, our Lord, through

S Lord, through Je - sus Christ, *f* through Je - sus Christ, through

A Lord, through Je - sus Christ, *f* through Je - sus Christ our

T 8 Je - sus Christ, through Christ our Lord, *f* through Je - sus Christ,

B Je - sus Christ our Lord, *f* through Je - sus Christ our Lord, our

30 S Christ our Lord, through Je - sus Christ our Lord, *p* through

A Lord, through Je - sus Christ our Lord, *p* through

T 8 through Je - sus Christ our Lord, *p* through

B Lord, through Je - sus Christ, through Christ our Lord,

35 S Je - sus Christ, *f* through Je - sus Christ, through Christ our Lord, through *dim.*

A Je - sus Christ, *f* through Je - sus Christ, through Christ our Lord, through *dim.*

T 8 Je - sus Christ, *f* through Je - sus Christ, through Christ our Lord, through *dim.*

B *f* through Je - sus Christ, through Christ our Lord, through

40

S Je - sus - Christ our *p* Lord. *f* A-men, a - men, a-men, a - men,

A Je - sus - Christ, through Christ *p* our Lord. *f* A - men, a - men,

T Je - sus - Christ, through Christ. *p* our Lord. *f* A - men, a - men,

B Je - sus - Christ our *p* Lord. *f* A - men, a - men,

45

S *p* a - men, *f* a - men, *p* a - men, a -

A *p* a - men, *f* a - men, a - men, *p* a -

T *p* a - men, *f* a - men, *p* a -

B *p* a - men, *f* a - men, *p* a -




50

S men, *f* a - men.

A men, *f* a - men.

T men, *f* a - men.

B men, *f* a - men.

4. What mode(s) are employed for Tracts? (1 point)
5. Name two of the following neumes: (2 points)
- a.  b.  c. 

Ch 6. (15 points) Hymnody.

1. Connect the correct musical form or tune source with the following hymns: (5 points)

- | | |
|--------------------------------|------------------------------------|
| 1. Plainchant | a. Victimae Paschali Laudes |
| 2. Sequence | b. Coventry Carol |
| 3. Psalter tune, Scottish | c. Nun komm, der Heiden Heiland |
| 4. AABA form | d. When Israel Was in Egypt's Land |
| 5. Folk song | e. Ein' feste Burg |
| 6. Spiritual | f. Old 124 th |
| 7. Psalter tune, French | g. Dundee |
| 8. Chorale in "bar form" (AAB) | h. A La Ru |
| 9. Psalm tune, English | i. Winchester Old |
| 10. Carol | j. Nettleton |

2. Match the meter number patterns with the correct name: (5 points)

- | | |
|------------------------|--------------------|
| a. Common meter | 1. 6.6.8.6. |
| b. Long meter double | 2. 8.8.8.8 |
| c. Short meter | 3. 8.6.8.6 |
| d. Long meter | 4. 8.8.8.8.8.8.8 |
| e. Common meter double | 5. 8.6.8.6.8.6.8.6 |

3. Put the following hymn writers/composers in chronological order: (5 points)

John Mason Neale
 Fanny Crosby
 Orlando Gibbons
 Martin Luther
 Isaac Watts

Ch 7. (10 points) Liturgy.

1. a. What is the Jewish festival that occurs fifty days after Passover?
b. What is the Christian feast that occurs fifty days after Easter? (2 points)
2. Name two major changes in Protestant worship that have taken root in the last fifty years. Be specific. (2 points)
3. In which season(s) of the liturgical year is the *Gloria in excelsis* omitted? (1 point)
4. Referring back to the anthem you just analyzed (question Ch4), during what season of the church year would its performance be most appropriate? (1 point)
5. Define the liturgical term “sequence,” and name two sequences of the five retained by the Council of Trent. Use their Latin names. (2 points)
6. Briefly discuss the position advocated by the Second Vatican Council regarding liturgical music. (2 points)

Ch 8. (10 points) Choir Training.

1. In preparing Handel’s *Messiah* with your choir, you find it’s difficult for the choir to sing the melismatic 16th-note passages clearly with rhythmic unity. Briefly describe a rehearsal plan designed to solve this problem. (3 points)
2. What techniques would you suggest to train a choir with a weak, breathy sound? In other words, how would you teach them to develop resonance in their singing? (2 points)
3. What does the Italian term *chiaroscuro* mean, and how does it apply to choral singing? (1 point)
4. Define the word *ictus*. (1 point)
5. Explain three ways in which conducting Renaissance choral music differs from conducting other choral repertoire. (3 points)

Ch 9. (15 points) Choral Repertoire.

1. In the large Passions and oratorios of Bach, which voice part typically fulfills the role of Evangelist? (1 point)
2. Name an important difference between a motet and an anthem. (1 point)
3. Name an important composer of Italian madrigals. (1 point)
4. Name a Mass by Ockeghem. (1 point)
5. Name a choral work by Johannes Brahms scored with organ accompaniment. (1 point)
6. Match the following composers with their respective composition. (10 points)

1. Zoltán Kodály	a. <i>Hora Novissima</i>
2. C. Hubert H. Parry	b. <i>Psalmus hungaricus</i>
3. Egil Hovland	c. <i>St. Nicolas</i>
4. Gustav Mahler	d. <i>Judith</i>
5. Lukas Foss	e. <i>Saul</i>
6. Serge Rachmaninoff	f. <i>All-Night Vigil</i>
7. Samuel Adler	g. <i>Mass for Notre Dame</i>
8. David Briggs	h. <i>Five Choral Poems</i>
9. Benjamin Britten	i. <i>Lamdeni mi</i>
10. Horatio Parker	j. <i>Symphony No. 8 (Symphony of a Thousand)</i>

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. What is a stretto in fugal composition?
 2. Define the term “tritone substitution.”
 3. Define the term *quodlibet*.
 4. What is an octatonic scale?
 5. Name one opera by Wolfgang Amadeus Mozart with a libretto by Lorenzo da Ponte.

6. What is the instrumentation in Franz Schubert's String Quintet in C, D. 956?
7. What is *scordatura*? Give an example of its use in the musical repertoire.
8. Name two musical compositions that are inspired by or based on Niccolò Paganini's 24 Caprices for Solo Violin, Op. 1

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

1. *Nixon in China.*
2. *A Lincoln Portrait.*
3. *Carnaval, Op. 9.*
4. *Prélude à l'après-midi d'un faune.*
5. *Das Lied von der Erde.*
6. *Symphonie fantastique, Op. 14.*
7. *Mikrokosmos.*