

American Guild of Organists



Choir Master Examination

2017

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CHOIR MASTER EXAMINATION

May 24, 2017

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):

Adrian Batten: Lord, We Beseech Thee (Oxford or Cpdl.org).

Edward Bairstow: I Sat Down Under His Shadow (Oxford).

Ned Rorem: Love Divine, All Loves Excelling (Boosey & Hawkes).

Ch. 2. (25 points)

a. Harmonize the following melody. (15 points)

5

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

1. In F Minor: i VI ii_5^6 V_2^4 i^6 iv i .
2. Plagal cadence in B Major.
3. Half cadence featuring a Neapolitan sixth chord in D Minor.
4. Imperfect authentic cadence with 4-3 suspension in E Major.

(over)

- c. Play the hymn PRAYER, no. 9 in the *Examination Hymn Booklet, 2013 Revised Edition*. (6 points)

1. Prayer is the soul's sin - cere de - sire, Ut - tered or
 4. Prayer is the Chris - tian's vi - tal breath, The Chris - tian's

un - ex - pressed, The mo - tion of a
 na - tive air, His watch - word at the

hid - den gate That trem - bles in the breast.
 gates of death; He en - ters heav'n with prayer.

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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.

A.

Musical score for section A, measures 1-4. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The melody in the right hand consists of eighth and quarter notes, while the left hand provides a bass line with quarter and eighth notes.

5

Musical score for section A, measures 5-8. The melody continues with quarter and eighth notes, and the bass line features a mix of quarter and eighth notes, ending with a double bar line.

B.

(♩ = 60)

1

Musical score for section B, measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The right hand features a melody of quarter and eighth notes, and the left hand has a bass line with quarter notes and chords.

5

Musical score for section B, measures 5-8. The melody continues with quarter and eighth notes, and the bass line features quarter notes and chords, ending with a double bar line.

9

Musical score for section B, measures 9-12. The melody continues with quarter and eighth notes, and the bass line features quarter notes and chords, ending with a double bar line.

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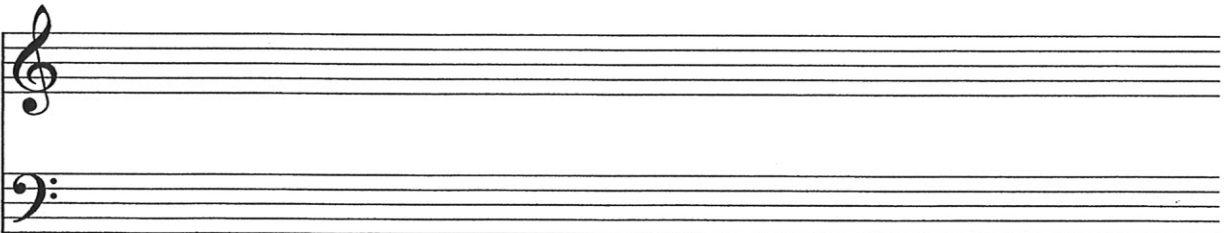
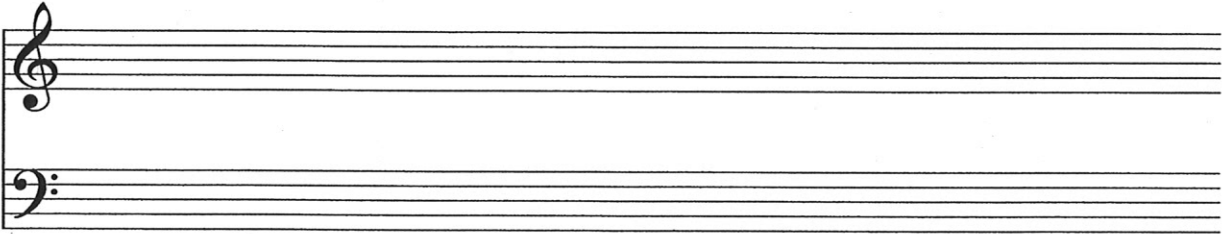
SECTION II

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 has one sharp (F#). The melody in the treble clef starts with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a dotted quarter note G3, followed by eighth notes A3, B3, and C4. In the third measure, the bass line has a sharp sign (#) above the note G3, indicating an alteration.

5

The second system of music consists of four measures. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by eighth notes A3, B3, and C4. In the second measure, the bass line has a sharp sign (#) above the note G3, indicating an alteration. In the fourth measure, the melody has a sharp sign (#) above the note G4, indicating an alteration.

9

The third system of music consists of four measures. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a quarter note G3, followed by eighth notes A3, B3, and C4. In the second measure, the bass line has a sharp sign (#) above the note G3, indicating an alteration. In the fourth measure, the melody has a sharp sign (#) above the note G4, indicating an alteration.

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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 *Justorum animae*.

Latin text:

Justorum animae in manu Dei sunt,
et non tanget illos tormentum malitiae.
Visi sunt oculis insipientium mori,
illi autem sunt in pace.

English translation:

The souls of the just are in the hand of God,
And the torment of malice shall not touch them.
In the sight of the unwise they seemed to die;
But they are in peace.

1. Give a possible composer and approximate date of the work. (1 point)
2. What is done in mm. 1-5 and 21-28 to underscore the text? Be specific in your answer. (2 points)
3. Identify the passing tones in m. 1 by voice and beat. Use answer sheet. (1 point)
4. Name the cadences used in mm. 7-8, 14, 20-21, and 52-53. (2 points)
5. What compositional technique is used in mm. 41-42? (1 point)
6. Give a harmonic analysis of mm. 35-38. (4 points)
7. Name the chord and key in m. 28, beat. 3. (1 point)

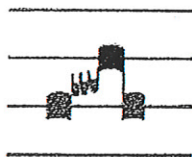
8. Name the chord and key in m. 32. (1 point)
9. Describe briefly what happens from m. 47 to the end. (2 points)

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)

O vos omnes, * qui transi-tis per vi-am, atten-di-te, et vide-te * Si est do-lor si-mi-lis sic-ut do-lor me-us.

2. What is the mode of the chant in question 1? (1 point)
3. What is the name of the liturgical book that contains music for the Offices? (1 point)
4. Describe the structure of a Gregorian psalm tone. (1 point)
5. What is the name of the neume that appears as a jagged note? Discuss how this might be performed. (2 points)



Ch 6. (15 points) Hymnody.

- A. List the name of a tune commonly associated with five of the first lines of the hymns given below. If more than five are answered, only the first five will be graded. (5 points)

1. "O come, o come, Emmanuel"
2. "Christ is made the sure foundation"
3. "When I survey the wondrous cross"
4. "O for a thousand tongues to sing"
5. "Jesus, lover of my soul"
6. "Holy God, we praise thy/your name"
7. "Morning has broken"
8. "Abide with me"
9. "All my hope on God is founded"
10. "When in our music God is glorified"

- B. Identify the meters below by their commonly used names. (5 points)

1. 6.6.8.6
2. 8.8.8.8
3. 8.6.8.6
4. 8.8.8.8.8.8.8.8
5. 8.6.8.6.8.6.8.6

- C. Rewrite these hymn writers in chronological order. (5 points)

George Herbert
John Henry Newman
Christina Georgina Rossetti
Hildegard of Bingen
Arthur Sullivan
Herbert Howells
Martin Luther
Kathleen Thomerson

Ch 7. (10 points) Liturgy.

1. List the items of the **sung** Propers of the traditional Latin Mass (excluding readings and priest's prayers). (2 points)
2. Name two ways in which the liturgy for the Sundays in Lent is different from those of the Easter season. (2 points)
3. What is a Torah scroll, and how is it used in Jewish liturgy? (2 points)
4. Define the term "lectionary" and mention one way in which it has changed in the last fifty years. (3 points)
5. The Anglican service of Evensong is derived from what Roman Catholic service or services? (1 point)

Ch 8. (10 points) Choir Training.

*You are conducting a workshop for a small and enthusiastic church choir. Answer any TWO of questions 1-3 (6 points), only the first two answered will be graded. Question 4 (4 points) **must** be answered by all candidates.*

1. A soprano is singing in a clear, accurate, on-pitch, but much too "nasal" and penetrating tone. Using both musicianship and tact, how do you coax a more mellow and blending tone from her?
2. In the same choir, a singer is using quite a bit more vibrato than appropriate. How do you explain, and ask for, a slightly straighter sound? Assume an early 20th-century English work for which a little "spin" in the voice is suitable.
3. Also, a baritone is singing clearly but is consistently sharp. What might cause sharpening, and how can you address it?

Required question:

4. You are conducting a spirited, syncopated, contemporary American piece. Frequently, there is an eighth-note upbeat tied to a downbeat. The choir is entering solidly on the downbeat. How do you address this?

SCORE for Ch. 4

Andante moderato

Soprano
 Jus - to - rum a - ni-mae in ma - nu De - - i sunt, in ma - nu

Alto
 Jus - to - rum a - ni-mae in ma - nu De - - i sunt, in ma - nu

Tenor
 Jus - to - rum a - ni-mae in ma - nu De - - i sunt, in ma - nu

Bass
 Jus - to - rum a - ni-mae in ma - nu De - i i sunt, in ma - nu

Organ
 (for rehearsal only)

7

De - i sunt. Jus - to - rum an-i-mae in ma - - nu De -

De - i sunt. Jus - to - rum an - i - mae in ma - nu, in ma - nu De -

De - i - sunt. Jus - to - rum an - i - mae in ma - - nu De - i, in ma - - nu De -

De - i sunt. Ju - sto - rum a - ni-mae in ma - nu

14

p *dim.* *pp*

- i sunt, in ma - - nu, ma - - - nu De - - - - i

p *dim.* *pp*

- i sunt, in ma - - nu, ma - - - nu De - - - - i

p *dim.* *pp*

- i sunt, in ma - - nu, ma - - - nu De - - - - i

p *dim.* *pp*

De - i sunt, in ma - nu, ma - - nu, De -

20

f *cresc.*

sunt, et non tan-get il - los tor-

mf *cresc.*

sunt, et non tan-get il - los tor - men -

mf *cresc.*

sunt, et non tan-get il - los tor - men - tum ma - li - ti - ae, tor -

mf *cresc.*

- i sunt, et non tan-get il - los tor - men - - tum ma - li - ti - ae, tor -

26 *sf* *ff* *sf*

-men - tum ma - li - ti - ae, — et non — tan - get il - los tor - men - tum ma - li - ti - ae, —

- tum, tor - men - tum ma - li - ti - ae, non — tan - get il - los tor - men - tum ma - li - ti - ae, —

sf *ff* *sf*

-men - tum, tor - men - tum ma - li - ti - ae, non — tan - get il - los tor - men - tum ma - li - ti - ae, —

sf *ff* *sf*

-men - tum ma - li - ti - ae, — et non — tan - get il - los tor - men - tum ma - li - ti - ae, non

33 *mf* *dim.* *rall.*

non — tan - get - il - los tor - men - tum, non tan - - get, non tan -

mf *dim.*

non — tan - get il - los tor - men - tum, non tan - - get, non tan -

mf *dim.*

non — tan - get il - los tor - men - tum non tan - - get, non tan -

mf *dim.*

tan - - get il - los tor - men - tum, non tan - get il - los, non tan - get il -

mf *rall.*

a tempo

40

il - los non tan - - - get

-get. Vi - si sunt o - cu - lis in - si - pi - en - ti - um mo - ri,

-get. Vi - si sunt o - cu - lis in - si - pi - en - ti - um mo - ri,

-get. Vi - si - sunt o - cu - lis in - si - pi - en - ti - um mo - ri,

-los, il - los non tan - - - get

a tempo

Adagio molto

47 *ppp*

il - li au - tem sunt in pa - - - ce, in pa - ce.

ppp

il - li au - tem sunt in pa - - - ce, in pa - ce.

ppp

il - li au - tem sunt in pa - - - ce, in pa - ce.

ppp

il - li au - tem sunt in pa - - - ce, in pa - ce.

Adagio molto

ppp

Ch 9. (15 points) Choral Repertoire.

1. What is the catalogue system for organizing the compositions of J.S. Bach? In which numerical areas can one expect to find the sacred and secular cantatas? (2 points)
2. Name two choral works by Ludwig van Beethoven. (1 point)
3. Briefly distinguish between the two English composers John Taverner and John Tavener by naming their approximate birth/death dates and influences. (2 points)
4. Match the composition with the composer. (10 points)

A. Requiem, Op. 9 B. Mass in B Minor C. <i>Requiem for the Living</i> D. <i>A Child of Our Time</i> E. <i>Reincarnations</i> F. <i>Fern Hill</i> G. <i>And They Lynched Him on a Tree</i> H. <i>Ordo virtutum</i> I. <i>Hark, I Hear the Harps Eternal</i> J. <i>For the time being: Advent</i>	1. Alice Parker 2. Sir Michael Tippett 3. Sir Peter Maxwell Davies 4. John Corigliano 5. Johann Sebastian Bach 6. Thea Musgrave 7. William Grant Still 8. Howard Hanson 9. Dan Forrest 10. Samuel Barber 11. Lukas Foss 12. Maurice Duruflé 13. Hildegard von Bingen
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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. Explain the difference between a real answer and a tonal answer in a fugal exposition.
 2. Name two operas by Georges Bizet.
 3. Name two works by Maurice Duruflé that are not for organ solo.
 4. Define the musical term: *tessitura*.

5. Name two composers in the Second Viennese School.
6. Name two oratorios, excluding *Messiah*, by George Frideric Handel.
7. Define the musical term: *ritornello*.
8. Define rondo form.

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

1. *Makrokosmos* (**not** *Mikrokosmos*).
2. *Paul Bunyan*.
3. *Die Kunst der Fuge*.
4. *Lord Nelson Mass*.
5. *Le tombeau de Couperin*.
6. *Mephisto Waltzes*.
7. *Coriolan Overture*, Op. 62.

