

# American Guild of Organists



## Choir Master Examination

2019

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# CHOIR MASTER EXAMINATION

June 5, 2019

## 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):

Giovanni Pierluigi da Palestrina: Kyrie *only* from *Missa Brevis* (public domain score available on [imslp.org](http://imslp.org); in any chosen edition, bar lines and modern clefs recommended).

Johannes Brahms: The Hunter, from *Marienlieder* (no. 4), SATB, English text (E.C. Schirmer ECS1680). (Note: English text is unlikely to be in the public domain.)

Aaron Copland: Help Us, O Lord (Boosey and Hawkes M051460182).

**Ch. 2.** (25 points)

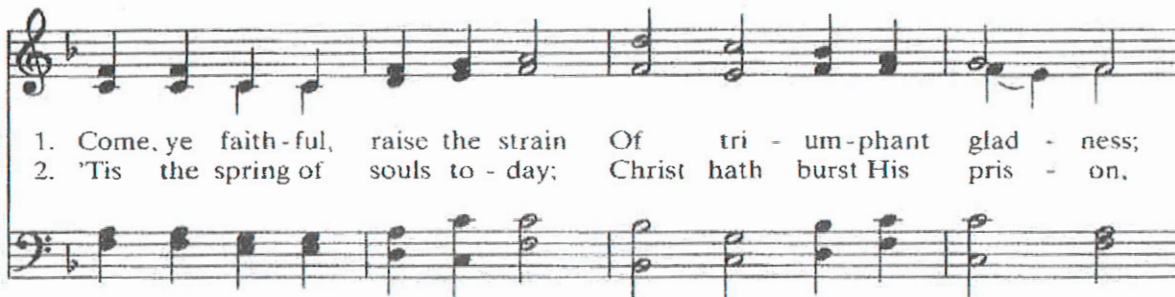
a. Harmonize the following melody. (15 points)



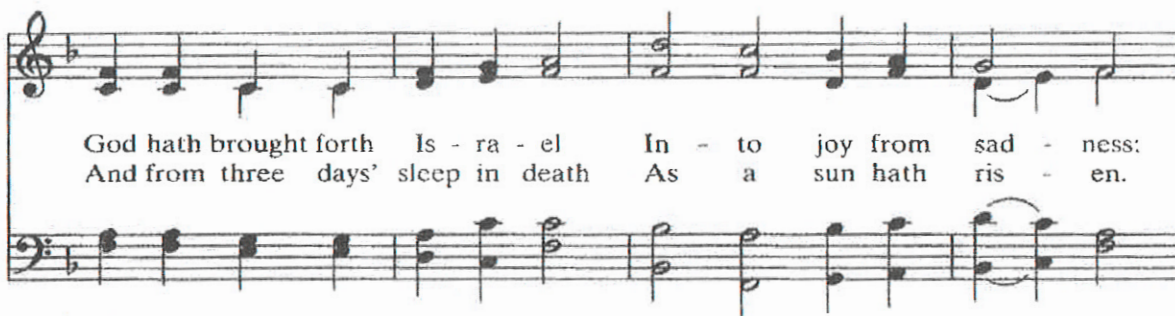
b. Play the following chord progressions and cadences: (4 points)

1. In A minor: i iv <sup>6</sup>i VI <sup>6/5</sup>ii V i.
2. Plagal cadence in F-sharp minor.
3. Half cadence in C minor.
4. Perfect authentic cadence with 4-3 suspension in A major.

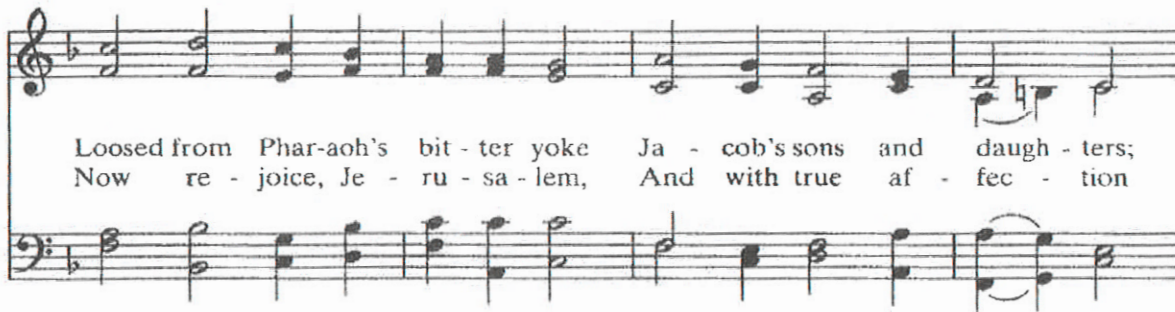
- c. Play the hymn AVE VIRGO VIRGINUM, no. 1 in the *Examination Hymn Booklet, 2013 Revised Edition*. (6 points)



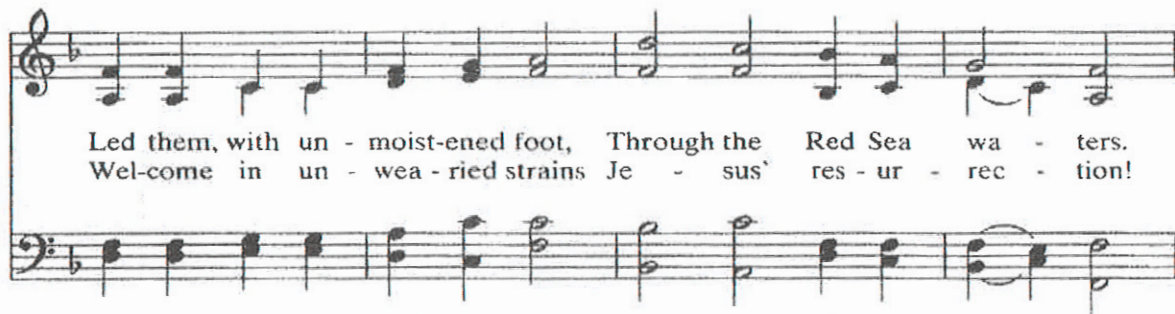
1. Come, ye faith-ful, raise the strain Of tri - um-phant glad - ness;  
2. 'Tis the spring of souls to - day; Christ hath burst His pris - on,



God hath brought forth Is - ra - el In - to joy from sad - ness:  
And from three days' sleep in death As a sun hath ris - en.



Loosed from Phar-ao'h's bit - ter yoke Ja - cob's sons and daugh - ters;  
Now re - joice, Je - ru - sa - lem, And with true af - fec - tion



Led them, with un - moist-ened foot, Through the Red Sea wa - ters.  
Wel-come in un - wea - ried strains Je - sus' res - ur - rec - tion!

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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, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 4/4. The melody in the treble clef starts with a half note B-flat, followed by quarter notes G and A, then a half note B-flat. The bass clef accompaniment starts with a half note B-flat, followed by quarter notes G and A, then a half note B-flat. The piece concludes with a double bar line.

B.

Musical score for section B, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#) and the time signature is 4/4. The melody in the treble clef starts with quarter notes F# and G, followed by quarter notes A and B, then a half note C. The bass clef accompaniment starts with quarter notes F# and G, followed by quarter notes A and B, then a half note C. The piece concludes with a double bar line.

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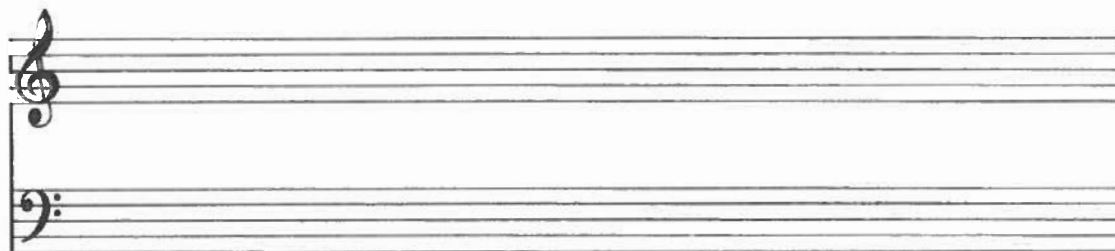
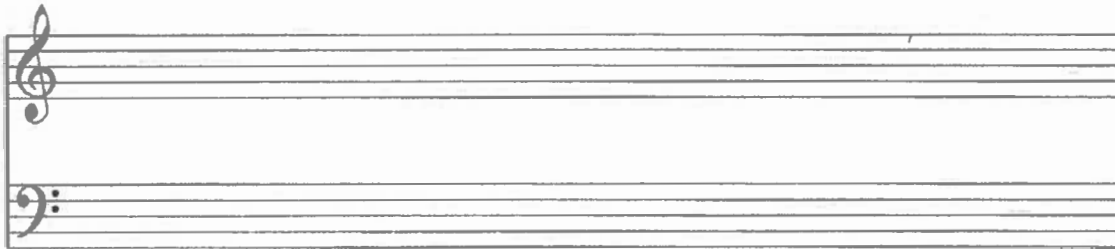
**SECTION II**

**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.



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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 *Ave Verum*.

Translation of text:

Hail True Body, born of the Virgin, who, having suffered was sacrificed on the cross for humankind; from whose pierced side flowed water and blood. For us let it be a foretaste in the trial of death.

1. Name the key of the work. (1 point)
2. What is the form of the work? Use letters and measure numbers. (2 points)
3. Provide a harmonic analysis for mm. 17-24. (5 points)
4. Describe the harmonic style and phrase structure of mm. 1-16. (2 points)
5. How is the texture of the last 4 measures of the piece different? (1 point)
6. How are measures 17-24 different from the rest of the piece? (1 point)
7. The text at mm. 25-32 is repeated at mm. 33-44. Why is this portion of the text repeated? (2 points)
8. What are the notes on beat two in m. 18? (1 point)



SCORE for Ch. 4

**Moderato**

SOPRANO *p*  
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

ALTO *p*  
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

TENOR *p*  
A - ve ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

BASS *p*  
A - ve - ve - rum cor - pus na - tum de Ma - ri - a Vir - gi -

**Moderato**

Organ  
(for rehearsal only) *p*

8

*p*  
ne. Ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi -

*p*  
ne. Ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi -

*p*  
ne. Ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi -

*p*  
ne. Ve - re pas - sum im - mo - la - tum in cru - ce pro ho - mi -

16

*cresc.*

ne. Cu - jus la - tus per - fo - ra - tum un - da flu - xit cum san - gui -

*cresc.*

ne. Cu - jus la - tus per - fo - ra - tum un - da flu - xit cum san - gui -

*cresc.*

ne. Cu - jus la - tus per - fo - ra - tum un - da flu - xit cum san - gui -

*cresc.*

ne. Cu - jus la - tus per - fo - ra - tum un - da flu - xit cum san - gui -

24

*p*

ne. Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne.

*p*

ne. Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne.

*p*

ne. Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne.

*p*

ne. Es - to no - bis prae - gus - ta - tum in mor - tis ex - a - mi - ne.

33

*cresc.* *f* *dim.*  
Es - to no - bis prae - gus - ta - tum in mor - tis, mor -

*cresc.* *f* *dim.*  
Es - to no - bis prae - gus - ta - tum in mor - tis

*cresc.* *f* *dim.*  
Es - to no - bis prae - gus - ta - tum in mor - tis, mor

*cresc.* *f* *dim.*  
Es - to no - bis prae - gus - ta - tum in mor - tis ex -

*cresc.* *f* *dim.*

41

*p* *pp*  
-tis ex - a - mi - ne. A - men.

*p* *pp*  
ex - a - mi - ne. A - men.

*p* *pp*  
-tis ex - a - mi - ne. A - men.

*p* *pp*  
a - mi - ne. A - men.

*p* *pp*

**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. (Please omit Solesmes signs when setting.) (6 points)

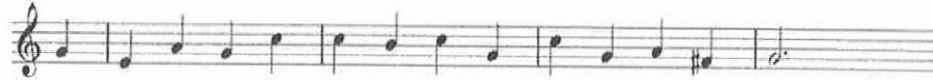
The image shows a Gregorian chant score in square notation on a four-line staff. The text is: "A ram \* qua- si á- gnus ínno- cens : dú-ctus sum ad im-mo- lán- dum, et ne- sci-é- bam :". The first line begins with a large initial 'A' and a red asterisk. The second line has a red asterisk under the word 'qua-'. The third line has a red asterisk under the word 'lán-'. The fourth line has a red asterisk under the word 'bam :'. The notation consists of square neumes on a four-line staff, with some neumes connected by horizontal lines (melismas). The text is written in a Gothic-style font below the staff.

2. What is the mode of the chant in question 1? (1 point)
3. What is the only accidental allowed in plainchant notation? (1 point)
4. How many Gregorian modes are there? (1 point)
5. True or False? In the Solemn style of notation, used in the above example, the sung vowel of the word to be sung on a neume is directly underneath the neume. (1 point)

**Ch 6. (15 points) Hymnody.**

1. For each of the incipits below, give the tune name, and the first words of a common text to which it is sung. (6 points)

a.



b.



c.



2. What is the meter for the following two hymn tunes? (2 points)
- a. HYFRYDOL.
- b. OLD HUNDREDTH.
3. Name a hymn text of Fred Pratt Green. (1 point)
4. Name one of the composers who contributed to the Genevan Psalter. (1 point)
5. Who wrote the text of *Wie schön leuchtet der Morgenstern*? (1 point)
6. Name a prominent 19<sup>th</sup>-century translator of German texts into English. (1 point)
7. Name a prominent 19<sup>th</sup>-century translator of Latin texts into English. (1 point)
8. Briefly but specifically identify the Hymn Explosion. (1 point)
9. Name two Lutheran chorale tunes in Bar form. (1 point)

**Ch 7. (10 points) Liturgy.**

1. Define “lectionary” and state one way in which it has changed in the last fifty years. (2 points)
2. List all movements of the musical setting of the Ordinary of the Mass. (2 points)
3. What are the canonical hours of the day? Name at least two of them in your answer. (2 points)
4. What does the term “parallelism” mean in reference to the Book of Psalms? (2 points)
5. Recently, some denominations have begun to replace the *Gloria in excelsis* in the liturgy with another canticle or song of praise. Name one such canticle or song. (1 point)
6. What is meant by the word Paschal? (1 point)

**Ch 8. (10 points) Choir Training.**

1. How would one best teach the singing of rapid baroque passagework to volunteer basses and tenors? Use “For Unto Us a Child Is Born” (*Messiah*) as a reference. (3 points)
2. What is belting, why is it harmful (in youth especially), and how do you correct it? Focus more on the technical side than the diplomatic side, but you may discuss both. (2 points)
3. What is the best way to develop a healthy and musical straight tone? When is this appropriate? (2 points)
4. You are the new director of a choir. One of the altos is a long-time member who feels comfortable instructing you, the director, about what to rehearse next; and who also holds extended audible conversations with her neighbors, explaining sight-singing and music theory. How do you stop this poor behavior without causing a breach of good will? (3 points)

**Ch 9. (15 points) Choral Repertoire.**

1. Name the composers of: (5 points)
  - a. *Forsaken of Man*
  - b. *In the Beginning*
  - c. *L'enfance du Christ*
  - d. *Noye's Fludde*
  - e. *The Creation*
2. Distinguish between verse anthem and full anthem, and give an example of each. (4 points)
3. Name a Romantic composer known for choral works for women's voices. (2 points)
4. Name two composers associated with the polychoral tradition of St. Mark's, Venice. (2 points)
5. Identify one of J.S. Bach's church cantatas by title or BWV number, and specify the liturgical season or occasion for which it was written. (2 points)

**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. Name two specific differences between a motet and an anthem.
  2. Name two typical movements of a baroque keyboard suite.
  3. Name one symphony (specifically symphonies, not suites or other kinds of works) other than Beethoven's Ninth, that uses chorus.
  4. Describe the octatonic scale.
  5. Name a composer associated with the term *Sturm und Drang*.
  6. Name two operas by Richard Strauss.
  7. Name one of the *formes fixes* of the Renaissance.
  8. Name the unequal temperament that would have been most typical of the era of Frescobaldi—the late 16<sup>th</sup> to early 17<sup>th</sup> century.

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

1. *l'Estro Armonico.*
2. *Billy Budd.*
3. *Tabulatura Nova.*
4. *Quatuor pour le fin de temps.*
5. *Fiori Musicali.*
6. *Des Knabens Wunderhorn.*