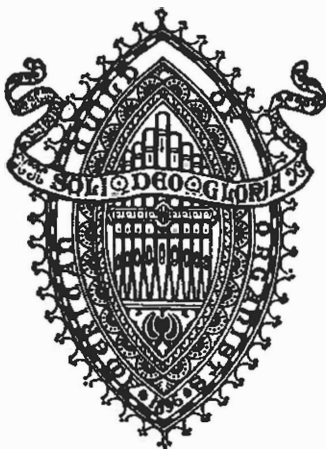


American Guild of Organists



Choir Master Examination

2021

475 Riverside Drive, Suite 1260, New York, NY 10115
<exams@agohq.org>

CHOIR MASTER EXAMINATION

June 2, 2021

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 the following works (in any order the candidate chooses):

Hans Leo Hassler: Kyrie from *Missa Secunda* (public domain score available on Imslp.org in any chosen edition, bar lines and modern clefs recommended).

Johannes Brahms: *Geistliches Lied* (Let Nothing Ever Grieve Thee), Op. 30, SATB, English or German (Peters EP6093 or Imslp.org).

AND **one** of the following works:

Aaron Copland: At the River, SATB (Boosey and Hawkes M051455133. This work is not in the public domain).

David Hurd: Love Bade me Welcome (Selah Publishing Co. 418-610).

Rosephanye Powell: The Word Was God (Gentry Publications JG2323).

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 IV⁶ V⁵ I vii⁰⁷/vi vi ii⁶ V I

2. Plagal cadence in F minor with a Picardy third.

3. Half cadence in D minor.

4. Perfect authentic cadence with 6/4 chord, in D major.

- c. Play the hymn GERMANY, no 16 in the *Examination Hymn Booklet, 2013 Revised Edition*. (6 points)

16. Where Cross the Crowded Ways of Life

GERMANY



1. Where cross the crowd - ed ways of life, where sound the
2. Till all shall learn com - pas - sion's might, fol - low - ing



cries of clan and race, a - bove the noise of self - ish
where your feet have trod; till glo - rious from your realm of



strife, O Christ, we hear your voice of grace.
light shall come the cit - y of our God.



CHOIR MASTER EXAMINATION

June 2, 2021

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 notation for section A, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and G major. The top staff begins with a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The bottom staff begins with a quarter note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest.

B.

Musical notation for section B, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The top staff begins with a whole note chord of B-flat2, D-flat3, and F3, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, and a quarter rest. The bottom staff begins with a whole note chord of B-flat2, D-flat3, and F3, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, and a quarter rest.

5

Musical notation for section 5, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 4/4 time and B-flat major. The top staff begins with a whole note chord of B-flat2, D-flat3, and F3, followed by quarter notes G3, A3, B3, C4, D4, E4, F4, and a quarter rest. The bottom staff begins with a whole note chord of B-flat2, D-flat3, and F3, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, and a quarter rest.

Candidate Code _____

CHOIR MASTER EXAMINATION

June 2, 2021

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.



- 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.

$\text{♩} = 60$

The musical score is written in 4/4 time with a key signature of two flats (B-flat major). The tempo is marked as quarter note = 60. The score consists of two systems of two staves each. The first system shows the beginning of the piece with a tempo marking of quarter note = 60. The second system starts at measure 6 and continues to the end of the piece. The music features a mix of chords and melodic lines in both hands.

SCORE for Ch 4

O Salutaris Hostia

Gioacchino Rossini
(1792-1868)

Soprani *p* *ff*
 O sa-lu-ta-ris Ho-sti-a. quae cae-li pan-dis o - sti-um. pan-dis o - sti-um. Bel

Alti *p* *ff*
 O sa-lu-ta-ris Ho-sti-a. quae cae-li pan-dis o - sti-um. pan-dis o - sti-um. Bel

Tenori *p* *ff*
 O sa-lu-ta-ris Ho-sti-a. quae cae-li pan-dis o - sti-um. pan-dis o - sti-um. Bel

Bassi *p* *ff*
 O sa-lu-ta-ris Ho-sti-a. quae cae-li pan-dis o - sti-um. pan-dis o - sti-um. Bel

7 *pp*
 - la. bel - la pre-munt ho - sti - li-a. pre - munt ho - sti - li - a. Da ro - bur. fer au -

pp
 - la. bel - la pre-munt ho - sti - li-a. pre - munt ho - sti - li - a. Da ro - bur. fer au -

pp
 - la. bel - la pre-munt ho - sti - li-a. pre - munt ho - sti - li - a. Da ro - bur. fer au -

pp
 - la. bel - la pre-munt ho - sti - li-a. pre - munt ho - sti - li - a. Da ro - bur. fer au -

13 *ff*
 xi-li-um, da ro - bur. fer au - xi - li-um. fer au - xi - li - um. O sa-lu-ta-ris

ff
 xi-li-um. da ro - bur. fer au - xi - li-um. fer au - xi - li - um. O sa-lu-ta-ris

ff
 xi-li-um, da ro - bur. fer au - xi - li-um. fer au - xi - li - um. O sa-lu-ta-ris

ff
 xi-li-um, da ro - bur. fer au - xi - li-um. fer au - xi - li - um. O sa-lu-ta-ris

19

Ho - sti - a, quae cae li pan - dis o - sti - um, pan - dis o - sti - um, Bel - la pre - munt ho -

Ho - sti - a, quae cae li pan - dis o - sti - um, pan - dis o - sti - um, Bel - la pre - munt ho -

Ho - sti - a, quae cae li pan - dis o - sti - um, pan - dis o - sti - um, Bel - la pre - munt ho -

Ho - sti - a, quae cae li pan - dis o - sti - um, pan - dis o - sti - um, Bel - la pre - munt ho -

25

sti - li - a, ho - sti - li - a, da ro - bur, da ro - bur, fer au - xi - li -

sti - li - a, ho - sti - li - a, da ro - bur, da ro - bur, fer au - xi - li -

sti - li - a, ho - sti - li - a, da ro - bur, da ro - bur, fer au - xi - li -

sti - li - a, ho - sti - li - a, da ro - bur, da ro - bur, fer au - xi - li -

31

um, Da ro - bur, da ro - bur, fer au - xi - li - um, da ro - bur.

um, Da ro - bur, da ro - bur, fer au - xi - li - um, da ro - bur, fer au -

um, Da ro - bur, da ro - bur, fer au - xi - li - um, da ro - bur, fer au -

um, Da ro - bur, da ro - bur, fer au - xi - li - um, da ro - bur, fer au -

38

cresc *f* *ff* *ff*

da ro - bur au - xi - li - um, da ro - bur, da ro - bur, da
 - xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, da
cresc *f* *ff* *ff*
 xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, da
cresc *f* *ff* *ff*
 xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, da

44

pp *p*

ro - bur, fer au - xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, fer au -
pp *p*
 ro - bur, fer au - xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, fer au -
pp *p*
 ro - bur, fer au - xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, fer au -
pp *p*
 ro - bur, fer au - xi - li - um, au - xi - li - um, da ro - bur, da ro - bur, fer au -

50

Più lento *pp* *pp* *pp*

xi - li - um, da ro - bur, da ro - bur, fer au - xi - - li - um.
pp
 xi - li - um, da ro - bur, da ro - bur, fer au - xi - - li - um.
pp
 xi - li - um, da ro - bur, da ro - bur, fer au - xi - - li - um.
pp
 xi - li - um, da ro - bur, da ro - bur, fer - au - xi - - li - um.

CHOIR MASTER EXAMINATION

June 2, 2021

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.

Translation of text:

*O salutaris Hostia,
Quæ cæli pandis ostium:
Bella premunt hostilia,
Da robur, fer auxilium.*

O, Saving Victim,
Who expandest the door of heaven,
Hostile armies press,
Give strength; give aid.

1. Name the key of Rossini's *O salutaris Hostia*. (1 point)
2. In some editions the beginning of the work is marked "sotto voce." Define this term. Explain why Rossini wants this sung in this way. (2 points)
3. Provide a harmonic analysis for mm. 54-end. In what key does the work end? Explain why you think Rossini ended the piece in this key. (2 points)
4. Describe the alto and soprano parts in mm. 35-41. In terms of compositional style, what is different about this section from the preceding and following sections? (2 points)
5. What is the text painting that occurs in mm. 35-41? (1 point)
6. What is the name of the chord in m. 24, beat 1? (1 point)

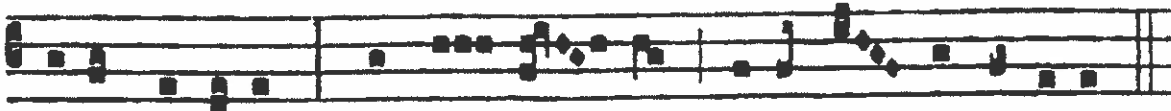
7. In terms of analysis, what is the second note in the soprano in m. 13 called? (1 point)
8. Provide a harmonic analysis for the passage from m. 31, beat 2 through m. 40, beat 1. (5 points)

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. (Please omit Solesmes signs when setting.) (5 points)



H OSANNA fi-li- o Da-vid: bene-dí- ctus qui ve- nit in nó-



mi-ne Dómi-ni. Rex Is- ra- el: Ho-sánna in excélsis.

2. What is the mode of the chant in question 1? (1 point)
3. What is the dominant of Mode IV? (1 point)
4. What is the purpose of the *custos*? (1 point)
5. Identify the following neumes. (2 points)

a.



b.



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. (4 points)

a.



b.



2. Which of the four voices below is stating a well-known hymn tune? Name the hymn tune. (2 points)



3. For what day in the church year is the chant *Victimae paschali laudes* most appropriate? (1 point)
4. John Calvin and Martin Luther made significant contributions to hymnody. Tell at least one contribution each made. (2 points)
5. What was the contribution of Sternhold and Hopkins to hymnody? (1 point)
6. Name two hymn texts that Luther wrote. (2 points)
7. Name one chorale of Luther based on Gregorian chant. (1 point)
8. Comment briefly on the contributions of Isaac Watts, and cite one hymn written by him. (2 points)

Ch 7. (10 points) Liturgy.

1. During what two seasons of the church year is the word “Alleluia” totally omitted? (2 points)
2. Choose **one** of the three following resources and very briefly describe its content:
 - a. *Book of Occasional Services 2018*
 - b. www.liturgylink.net
 - c. hymnsite.com

Note that these three resources give different *types* of assistance. (2 points)

3. Describe briefly the purpose of the two companies CCLI and OneLicense, including the nuanced difference in the musical styles represented. (2 points)
4. In the liturgical sense, what is “Lauds”? (1 point)
5. Briefly distinguish between Vespers and Compline. (2 points)
6. What is the canticle normally used for the end of Compline? (1 point)

Ch 8. (10 points) Choir Training.

1. Cite three things which are especially important in effective choral singing of Psalm tones, Anglican chant or plainsong. (2 points)
2. Your choir is learning the *Gloria in excelsis* movement from a Victoria mass. What would you teach them about singing the vowels? What are the consonants that you need to teach, and how do they sound? (2 points)
3. Your choir is singing an anthem in English. They are doing fine, but the blend is not quite right. How would you improve their blend? (2 points)
4. The letter “r” appears in several places in an anthem you are conducting. What do you tell your choir about the pronunciation of the letter in different places? (2 points)
5. How would you help your choir achieve better “support” while singing? (2 points)

Ch 9. (15 points) Choral Repertoire.

1. Which choral work of Felix Mendelssohn, intended to be a major work, was left incomplete at the time of his death? (1 point)
2. What work for male chorus by Johannes Brahms also includes extensive solo passages for a female voice? (1 point)
3. **Briefly** describe the basic structure of the *Christmas Oratorio* of J.S. Bach. (1 point)
4. Besides the *Christmas Oratorio*, Bach composed two additional oratorios for major feast days of the Church; please name them. (2 points)
5. Although his compositions are many, for what choral composition is Guillaume de Machaut (c. 1300-1377) best known? (1 point)
6. Name the composer described here: He lived from c. 1528-1599 and worked in the Spanish cities of Seville and Jaén. Often overshadowed by Morales and Victoria, his works show a great mastery of choral counterpoint, particularly canon. His *Missa pro Defunctis* has become increasingly well-known in recent years. (1 point)

7. A 6-movement Latin choral work by Wolfgang Mozart for SATB choir with orchestra and soloists was composed in 1780 for liturgical use in Salzburg Cathedral. It includes a particularly well-known movement for soprano and chorus that is often performed independently of the **larger** work. Give the title of the larger work (not the soprano movement). Either Latin or English is acceptable. (1 point)
8. Name one major choral work by the late 20th-century British composer Sir John Tavener. (1 point)
9. Name one choral work by Krzysztof Penderecki **other than** *Threnody for the Victims of Hiroshima*. (1 point)
10. Match the following composers and titles: (5 points)

Hildegard von Bingen	<i>After the 1st and 6th Commandments</i>
Amy Beach	<i>A Time to Remember</i>
Florence Price	<i>St. Francis' Prayer</i>
Margaret Bonds	<i>Ordo Virtutum</i>
Louise Talma	Mass in E

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 song cycles by Franz Schubert.
 2. Name two operas by Richard Wagner that are not part of the Ring Cycle.
 3. What are the notes in the Phrygian mode starting on F? Include the letter names and accidentals.
 4. What is rondo form?
 5. What is *basso continuo*?
 6. Name two operas by Richard Strauss.

7. What does it mean when two notes are enharmonically equivalent?
8. True or False: Beethoven studied composition with Joseph Haydn.
9. How can different dynamics be effected on the organ?
10. What are the instruments in a Classical piano trio?

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

1. *L'Histoire du soldat (The Soldier's Tale).*
2. *Fidelio.*
3. *Vingt Regards sur l'enfant Jésus.*
4. *L'incoronazione di Poppea.*
5. *Transcendental Etudes.*
6. *Also sprach Zarathustra.*