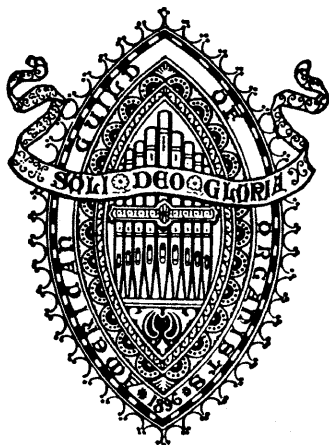


American Guild of Organists



Choir Master Examination

2022

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

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

1. In C major:

I $\begin{array}{c} V_6 \\ 5 \\ \hline \end{array} \begin{array}{c} / \\ \end{array} \begin{array}{c} vi \\ \end{array}$ vi $\begin{array}{c} V_6 \\ \hline \end{array} \begin{array}{c} / \\ \end{array} \begin{array}{c} V \\ \end{array}$ V I

2. Plagal cadence in E \flat major.

3. Half cadence in F minor.

4. Perfect authentic cadence with 4-3 suspension in A major.

c. Play the hymn EVERY TIME I FEEL THE SPIRIT, no 8 in the *Examination Hymn Booklet, 2013 Revised Edition.* (6 points)

Ev - ery time I feel the Spir - it mov - ing in my

heart I will pray. Yes, ev - ery time I feel the

Spir - it mov - ing in my heart I will pray. Fine

1. Up - on the moun - tain, when my Lord spoke, Out of God's
 2. Jor - dan riv - er, chil - ly and cold, It chills the

mouth came fire and smoke. Looked all a - round me,
 bod - y but not the soul. There is but one train

it looked so fine, Till I asked my Lord if all was mine.
 up-on this track; It runs to heav-en and then right back. *D.C.*

CHOIR MASTER EXAMINATION

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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.

Ch 3.

A.

Musical score for exercise A, consisting of two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The melody in the treble clef starts with a quarter note G4, followed by quarter notes A4, B-flat4, and C5. The bass clef accompaniment begins with a half note G3, followed by quarter notes A3, B-flat3, and C4. The piece concludes with a final whole note chord in the treble clef.

B.

First system of musical score for exercise B, consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is 3/4. The treble clef features a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of quarter notes: G3, A3, B3, C4, B3, A3, G3.

Second system of musical score for exercise B, consisting of two staves. The key signature is two sharps (F# and C#) and the time signature is 3/4. The treble clef melody continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment continues with quarter notes: G3, A3, B3, C4, B3, A3, G3.

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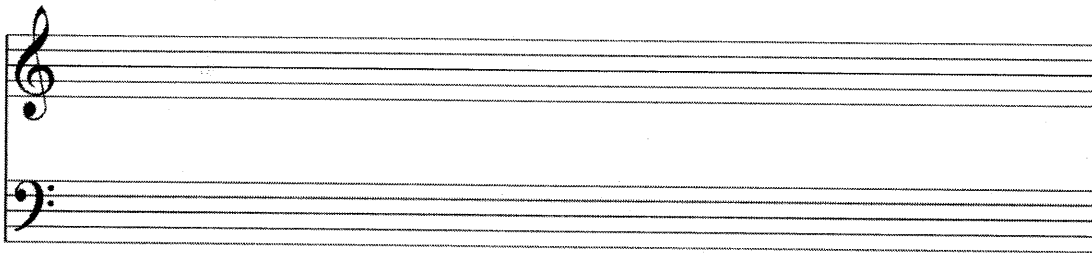
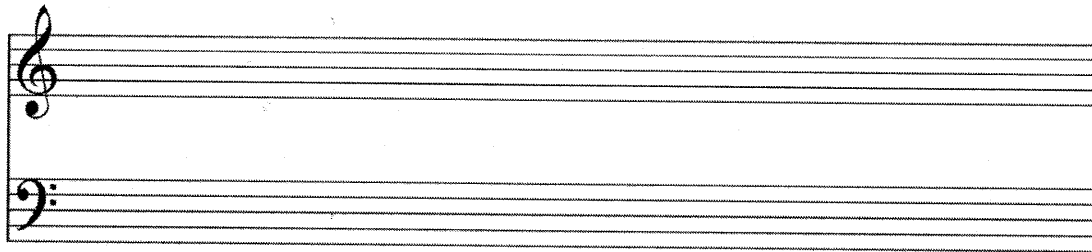
SECTION II

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.



- 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.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps) and 3/4 time. The piece begins with a piano (p) dynamic marking. The melody in the treble clef consists of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef accompaniment consists of quarter notes: D3, F#3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3, F#3. The system concludes with a double bar line.

The second system of musical notation continues from the first system. The treble clef melody consists of quarter notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass clef accompaniment consists of quarter notes: D3, F#3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3, F#3. The system concludes with a double bar line.

SCORE for Ch 4

aus "Quattro Pezzi sacri"

Ave Maria

Scala enigmatica armonizzata

Giuseppe Verdi
(1813-1901)

Lk 1, 28

Moderato (♩ = 84)

Soprano *p*
A - ve Ma - ri - a, gra - ti - a ple - na,

Alto *p*
A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus

Tenore *p*
A - ve Ma - ri - a gra - ti - a ple - na,

Basso *p*
A - - - - - ve Ma -

6 *poco cresc.* *p dim.*
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

p dim.
te - cum, be - ne - di - cta tu in mu - li - e - ri - bus,

poco cresc. *p dim.*
Do - mi - nus te - cum, be - ne - di - cta tu in mu - li - e - ri - bus;

p dim.
ri - - - - a, A - - - - ve,

11 *ppp* *dim. sempre morendo*
et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

ppp *dim. sempre morendo*
et be - ne - di - ctus fru - ctus ven - tris tu - i Je - sus.

ppp *dim. sempre morendo*
et be - ne - di - ctus fru - ctus ven - tris tu - i, Je - sus.

ppp *dim. sempre morendo*
A - - - - ve Ma - - - - ri - - - - a.

17

San - cta Ma - ri - a, Ma - ter De - i,
 A - - - - - ve, Ma - - - - -
 San - cta Ma - ri - a, Ma - ter De - i, o - - - - - ra pro
 San - cta Ma - ri - a,

22

o - ra pro no - bis pro - - - - - no - - - - - bis
 ri - - - - - a, A - - - - - ve,
 no - bis - pec - ca - to - ri - bus nunc - - - - - et in
 Ma - ter De - i, o - ra pro no - - - - - bis pec - ca -

27

pec - ca - to - ri - bus nunc et in ho - ra mor - tis no - strae.
 A - ve Ma - ri - a.
 ho - ra mor - - - - - tis et - - - - - in ho - ra mor - tis no - strae.
 to - - - - - ri - bus o - ra.

33

A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum,
 A - ve Ma - ri - a, gra - ti - a ple - na,
 A - ve, Ma - ri - a,
 A - ve Ma - ri - a, gra - ti - a ple - na, Do - mi - nus te - cum, be - ne - di - cta

39

be - ne di - cta tu in mu - li - e - ri - bus, et be - ne - di - ctus
 Do - mi - nus te - cum, be - ne - di - cta tu in mu - li -
 a, A - ve, A -
 tu in mu - li - e - ri - bus,

44

fru - ctus ven - tris tu - i Je - sus.
 e - ri - bus et be - ne di - ctus fru - ctus ven - tris tu - i Je - sus.
 ve Ma - ri - a.
 A - ve Ma - ri - a.

estremamente piano

49

pp

un poco cresc.

A - - - ve Ma - - ri -
 San - cta Ma - ri - a, Ma - ter De - i, o - - ra
 San - cta Ma - ri - a, Ma - ter De - i, o - - ra pro
 un poco cresc.

55

p

dim. poco a poco

- - a, A - ve, A - ve
 pro no - bis pec - ca - to - ri - bus nunc et in
 no - bis pec - ca - to - ri - bus nunc et in ho - ra
 dim. poco a poco
 pro no - bis pec - ca - to - ri - bus nunc et in

61

p morendo

pp

allarg.

Ma - ri - a. A - - men. A - - men.
 ho - ra mor - tis no - strae. A - - men. A - - men.
 mor - tis no - strae. A - - men. A - - men.
 ho - re mor - tis no - strae. A - - men. A - - men.

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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.

Literal translation of text:

Ave Maria, grátia plena:
Hail Mary, of grace full:

Dóminus técum,
Lord with you,

benedícta tu in muliéribus,
blessed you among women,

et benedíctus fructus véntris túi, Jésus.
and blessed fruit of womb your, Jesus.

Sáncta Maria, Máter Déi,
Holy Mary, Mother of God,

óra pro nóbis peccatóribus,
pray for us sinners,

nunc et in hora mórtis nóstrae. Amen.
now and at hour of death our. Amen.

1. The work is clearly divided into four sections by the composer, indicated by double bars; despite the chromaticism, what is the overall tonic relationship and tonal direction of the first two sections to the third, and how do all three relate to the closing tonality? (2 points)
2. Do a complete harmonic analysis of the last six measures of the piece, using Roman numerals. Write your answer on the score for Ch 4. (3 points)
3. What is unusual about the intervallic structure of the cantus firmus line? (1 point)

4. In what manner does the composer's use of the cantus firmus recall a particular Medieval contrapuntal technique? (2 points)
5. Taking into consideration the tonality already implicated in mm. 3-7, give a Roman numeral harmonic analysis for mm. 9 and 10. Write your answer on the score for Ch 4. (2 points)
6. What are the possible textual influences of the tenor line in mm. 31-32? (1 point)
7. What might be an example of word painting from the musical gestures in mm. 33-35? (1 point)
8. What type of modulation occurs between m. 12 and m. 13? (1 point)
9. What minor tonality is implied in mm. 13-18? (1 point)
10. Based on the answer to the preceding question, what type of chord occurs on the last half of m. 15? (1 point)

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.) (4 points)

Comm.

V al-de mi-rá-bi-lis es, o Ma-rí-a,
 et fá-ci-es tu-a ple-na est gra-ti-á-rum. *T.P.*
 Alle- lú- ia.

2. What is the mode of the chant in question 1? (1 point)

3. There are bar lines of differing lengths in the chant notation above. What do these different bar lines indicate? (1 point)
4. Write out the various church modes, labeling their dominants and finals. (4 points)

Ch 6. (15 points) Hymnody.

1. For each of the incipits below, name the meter and either the tune name or a common text. (6 points)

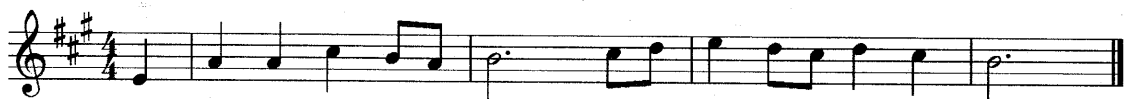
a.



b.



c.



2.
 - a. In Germany, what foundational theologian of the Reformation was influential in the development of the Chorale? (3 points)
 - b. Name two texts this theologian wrote.
 - c. What was the purpose of these texts? (3 points)
3. Cite a hymn text of Fred Pratt Green. (1 point)
4.
 - a. Who was Jacques Berthier?
 - b. What contributions did he make to congregational song?
 - c. Name one of his compositions. (3 points)
5. Name one hymn translation by John Mason Neale. (1 point)
6. Name one hymn translation by Catherine Winkworth. (1 point)

Ch 7. (10 points) Liturgy.

1. Define the liturgical term “sequence,” and name two of the five sequences retained by the Council of Trent. Use their Latin names. (2 points)
2. Name the five movements of the Mass Ordinary normally set by composers. (2 points)
3. List the names of two liturgical seasons, as well as one choral anthem appropriate for each of these two seasons. (2 points)
4. From what one book of the Bible are all these canticles drawn: *Benedictus* (Canticle of Zachariah); *Magnificat* (Canticle of Mary); *Nunc Dimittis* (Canticle of Simeon)? (2 points)
5. Name three of the canonical hours. (2 points)

Ch 8. (10 points) Choir Training.

1. Cite several reasons why it is important to study vocal production. (2 points)
2. You are conducting an anthem, with an English text, in which the letter “r” appears in several places. What do you tell your choir about the pronunciation of this letter? (2 points)
3. How would you teach the concept of “support” to your choir? (2 points)
4. Your choir is learning the *Gloria in excelsis* movement from a mass by Victoria. What would you teach them about singing the vowels? Identify three consonants that you need to teach, and how do they sound? (2 points)
5. Your choir is singing an anthem in English. They are doing fine, but the blend is lacking. How would you improve their blend? (2 points)

Ch 9. (15 points) Choral Repertoire.

1. Name one complete oratorio and one incomplete oratorio by Felix Mendelssohn. (2 points)
2. Name three oratorios by George Frideric Handel. (3 points)
3. Name a verse anthem and its composer. (2 points)

4. Name two large choral works by Leonard Bernstein. (2 points)
5. Name an anthem by Gabriel Fauré. (1 point)
6. What English composer wrote a large choral setting of *Dona Nobis Pacem* in 1936? (1 point)
7. Name an oratorio by Franz Josef Haydn. (1 point)
8. Name two composers who have set the text of the *Ave verum*. (2 points)
9. Name one cantata by Bach to be performed in the Easter season. (1 point)

Ch 10. (10 points) General Musical Knowledge.

- A. Answer five of the following questions. If more than five are answered, only the first five will be graded. (5 points)
1. For what season or special observance of the church year were the following cantatas of J.S. Bach intended?
 - BWV 80 *Ein' feste Burg ist unser Gott*
 - BWV 61 *Nun komm, der Heiden Heiland*
 - BWV 34 *O Ewiges Feuer*
 2. What is meant by the indication *en dehors*?
 3. Describe how a keyboard continuo player might play *tasto solo*.
 4. Briefly describe what is meant by *musica ficta*.
 5. Name two compositions which employ the plainsong *Dies irae* theme.
 6. Why is *Ein deutsches Requiem* by Brahms not considered a liturgical requiem?

B. Match the composer or the name of the composition with the options provided below. All ten questions are to be answered. (5 points)

1. *I will arise.*
2. Elgar.
3. *Rise Up, My Love, My Fair One.*
4. Honegger.
5. *Missa in Tempora Belli.*
6. Paul Mealor.
7. William Dawson.
8. Orff.
9. *Rejoice in the Lamb.*
10. *Requiem: The Lord is My Shepherd.*

Pamela Decker	<i>Spem in Alium</i>	W.A. Mozart	<i>The Dream of Gerontius</i>	John Rutter
	<i>Chichester Psalms</i>	<i>Carmina Burana</i>	Francisco Guerrero	<i>Ubi Caritas</i>
Alice Parker	Darius Milhaud	Ola Gjello	Franz Josef Haydn	
Benjamin Britten	Jeanne Demessieux	<i>King David</i>	Evelyn Simpson Curenton	
Healey Willan	Caroline Shaw	<i>Ain't a That Good News</i>		