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 $V^6/\text{vi}$ vi IV V $I^6$ $ii^5$ $V^7$ 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, enthroned in heavenly splendor, First-born from the dead,
   You alone, our strong defender, Now lift up Your people's head.
   Alleluia! Alleluia! Alleluia!

2. Life imparting heavenly manna, Smiten rock with streaming side,
   Heaven and earth with loud hosanna Worship You, the Lamb who died.

Jesus, true and living bread! Jesus, true and living bread!
Risen, ascended, glorified! Risen, ascended, glorified!

Words: George H. Bourne, Sts. 1 & 2, Percy Dearmer, St. 3.
Permission to reprint from Westminster John Knox Press.
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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.
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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.
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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 *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)

   \[\text{\textit{G}}\]
   \begin{align*}
   \text{X-i-}&\text{it * sérmo inter frá-tres, quod discípulus} \\
   &\text{fille non mó-ri-tur: et non dí-xit Jésus: Non mó-} \\
   &\text{ri-tur: sed: Sic é-um vó-lo mané-re, do-nec vé-} \\
   &\text{ni-am.}
   \end{align*}

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)

   \[\text{E u o u a e.}\]
O God, who by the leading of a star

Son to the Gentiles, mercifully grant that we which know thee now by
faith may after this life 

f have the fru-i-tion of thy glorious

faith may after this life f have the fru-i-tion of thy glorious

f may after this life have the fru-i-tion of thy glorious

God-head, p through Jesus

God-head, thy glo-rious God-head, p through Jesus Christ, through

God-head, thy glo-rious God-head, p through Jesus Christ, through

God-head, thy glo-rious God-head, p through Jesus

Christ our Lord, through Jesus Christ our

Jesus Christ our Lord, through

Jesus Christ, through Jesus Christ, through Christ our Lord, through

Christ, through Christ our Lord, our Lord, through
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
   2. Sequence
   3. Psalter tune, Scottish
   4. AABA form
   5. Folk song
   6. Spiritual
   7. Psalter tune, French
   8. Chorale in “bar form” (AAB)
   9. Psalm tune, English
   10. Carol

   a. Victimae Paschali Laudes
   b. Coventry Carol
   c. Nun komm, der Heiden Heiland
   d. When Israel Was in Egypt’s Land
   e. Ein’ feste Burg
   f. Old 124th
   g. Dundee
   h. A La Ru
   i. Winchester Old
   j. Nettleton

2. Match the meter number patterns with the correct name: (5 points)
   a. Common meter
   b. Long meter double
   c. Short meter
   d. Long meter
   e. Common meter double

   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

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  
   2. C. Hubert H. Parry  
   3. Egil Hovland  
   4. Gustav Mahler  
   5. Lukas Foss  
   6. Serge Rachmaninoff  
   7. Samuel Adler  
   8. David Briggs  
   9. Benjamin Britten  
   10. Horatio Parker

   a. Hora Novissima  
   b. Psalmus hungaricus  
   c. St. Nicolas  
   d. Judith  
   e. Saul  
   f. All-Night Vigil  
   g. Mass for Notre Dame  
   h. Five Choral Poems  
   i. Lamdeni mi  
   j. Symphony No. 8 (Symphony of a Thousand)

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.*
5. *Das Lied von der Erde.*