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

Ch. 2. (25 points)

a. Harmonize the following melody. (15 points)

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

1. In F Minor: i VI ii₅ V₂ i₆ 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)

1. Prayer is the soul's sincere des ire, Ut tered or
2. Prayer is the Christian's vital breath, The Christian's
3. un expressed, The mo tion of a
4. native air, His watch word at the
5. hidden gate; That trem bles in the breast.
6. gates of death; He en ters heav'n with prayer.

Words: James Montgomery, (1771-1854)
Music: George Careless (1839-1932)
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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

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 *Justorum animae.*

**Latin text:**

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

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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.
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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)

   ![Musical notation]

   * vos ómnes, *qui transitis per viam, *attendite, et videntes *Si est dolor similis sic ut dolorem mem

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 theses 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?
Andante moderato

Soprano: Jus-tor-um 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 sunt, in ma-nu

Organ (for rehearsal only)

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** 1. Alice Parker
   - **B. Mass in B Minor** 2. Sir Michael Tippett
   - **C. Requiem for the Living** 3. Sir Peter Maxwell Davies
   - **D. A Child of Our Time** 4. John Corigliano
   - **E. Reincarnations** 5. Johann Sebastian Bach
   - **F. Fern Hill** 6. Thea Musgrave
   - **G. And They Lynched Him on a Tree** 7. William Grant Still
   - **H. Ordo virtutum** 8. Howard Hanson
   - **I. Hark, I Hear the Harps Eternal** 9. Dan Forrest
   - **J. For the time being: Advent** 10. Samuel Barber
   - **11. Lukas Foss**
   - **12. Maurice Duruflé**
   - **13. Hildegard von Bingen**

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*.


5. *Le tombeau de Couperin*.

