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; 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 6 VI 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 faithful, raise the strain Of triumphant gladness;
2. 'Tis the spring of souls to-day: Christ hath burst His prison,

God hath brought forth Israel Into joy from sadness:
And from three days' sleep in death As a sun hath risen.

Loosed from Pharaoh's bitter yoke Jacob's sons and daughters;
Now rejoice, Jerusalem, And with true affection

Led them, with unmoistened foot, Through the Red Sea waters.
Welcome in unwearied strains Jesus' resurrection!

Music: Bohemian Brethren's Gesangbuch
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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)
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.
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 19th-century translator of German texts into English. (1 point)

7. Name a prominent 19th-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:  
   a. *Forsaken of Man*  
   b. *In the Beginning*  
   c. *L’enfance du Christ*  
   d. *Noye’s Fludde*  
   e. *The Creation*  
   (5 points)

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 16th to early 17th century.
B. Choose four of the following works and identify the composer. (4 points)

1. *l'Estro Armonico.*
2. *Billy Budd.*
4. *Quatuor pour le fin de temps.*
5. *Fiori Musicali.*