

# American Guild of Organists



## Choir Master Examination

2015

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# CHOIR MASTER EXAMINATION

May 27, 2015

## 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):

William Byrd: Alleluia. Cognoverunt discipuli (any SATB edition, including CPDL).

Felix Mendelssohn: Grant us Thy peace (Verleih' uns Frieden) (any SATB edition).

Grayston Ives: Faithful Shepherd (Royal School of Church Music, GIA G-8343).

**Ch. 2.** (25 points)

a. Harmonize the following melody. (15 points)

The image shows two staves of musical notation. The top staff is in treble clef, key of B-flat major (two flats), and 6/8 time. It begins with a 7-measure rest, followed by a melody of eighth and quarter notes. The bottom staff is also in treble clef and B-flat major, starting with a half note G4, followed by a melody of eighth and quarter notes. The piece concludes with a double bar line.

# 15. Praise, My Soul, the King of Heaven

LAUDA ANIMA

1. Praise, my soul, the King of heav - en; To His feet thy  
2. An - gels, help us to a - dore Him: Ye be - hold Him

trib - ute bring; Ran - somed healed, re - stored, for - giv - en,  
face to face; Sun and moon, bow down be - fore Him,

Ev - er - more His prais - es sing; Al - le - lu - ia!  
Dwell - ers all in time and space. Al - le - lu - ia!

Al - le - lu - ia! Praise the ev - er - last - ing King.  
Al - le - lu - ia! Praise with us the God of grace.

- b. Play the following chord progressions and cadences: (4 points)
1. Deceptive cadence in F Minor.
  2. Plagal cadence in A-flat Major.
  3. Half cadence with a Neapolitan Sixth chord in G Minor.
  4. Imperfect authentic cadence with 4-3 suspension in A Major.
- c. Play the hymn LAUDA ANIMA, no. 15 in the *Examination Hymn Booklet, 2013 Revised Edition*. (See following page). (6 points)

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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.

A.

Musical score for exercise A, consisting of two staves (treble and bass clef) in common time (C). The key signature has one flat (B-flat). The piece is 4 measures long. The melody in the treble clef starts with a dotted quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note A4. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, Bb3, A3, G3, A3, Bb3, A3.

B.

Musical score for exercise B, measures 1-3. The piece is in 6/4 time and the key signature has one sharp (F#). The melody in the treble clef features a sequence of chords and notes: a half-note chord (F#4, A4), a half-note chord (G4, B4), a half-note chord (A4, C5), a half-note chord (B4, D5), a half-note chord (C5, E5), a half-note chord (D5, F#5), a half-note chord (E5, G5), and a half-note chord (F#5, A5). The bass clef accompaniment consists of a steady eighth-note pattern: F#3, G3, A3, B3, C4, D4, E4, F#4.

Musical score for exercise B, measures 4-6. The melody in the treble clef continues with a half-note chord (G4, B4), a half-note chord (A4, C5), a half-note chord (B4, D5), a half-note chord (C5, E5), a half-note chord (D5, F#5), a half-note chord (E5, G5), a half-note chord (F#5, A5), and a half-note chord (G5, B5). The bass clef accompaniment continues with a steady eighth-note pattern: F#3, G3, A3, B3, C4, D4, E4, F#4.

Musical score for exercise B, measures 7-9. The melody in the treble clef continues with a half-note chord (A4, C5), a half-note chord (B4, D5), a half-note chord (C5, E5), a half-note chord (D5, F#5), a half-note chord (E5, G5), a half-note chord (F#5, A5), and a half-note chord (G5, B5). The bass clef accompaniment continues with a steady eighth-note pattern: F#3, G3, A3, B3, C4, D4, E4, F#4.

Candidate Code \_\_\_\_\_

**CHOIR MASTER EXAMINATION**

**May 27, 2015**

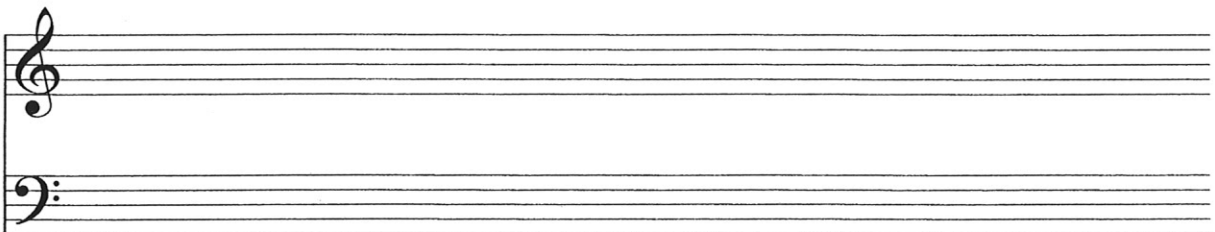
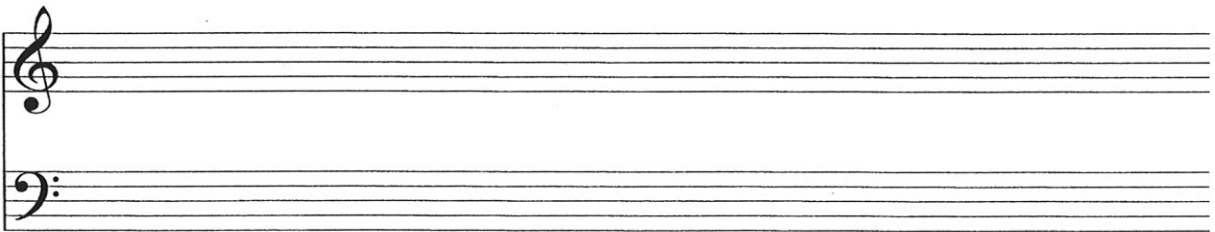
**SECTION II**

**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.

Musical notation for the first system, consisting of two staves (treble and bass) in G major, 6/4 time. The treble staff begins with a half note G4, followed by a dotted half note chord of G4-B4-D5. The bass staff begins with a whole rest, followed by a dotted half note chord of G2-B2-D3. The piece continues with various chords and melodic lines in both hands.

Musical notation for the second system, consisting of two staves (treble and bass) in G major, 6/4 time. The treble staff has a measure with a dotted half note chord of G4-B4-D5, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a dotted half note chord of G2-B2-D3, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The piece continues with various chords and melodic lines in both hands.

Musical notation for the third system, consisting of two staves (treble and bass) in G major, 6/4 time. The treble staff has a dotted half note chord of G4-B4-D5, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass staff has a dotted half note chord of G2-B2-D3, followed by a quarter note G2, a quarter note A2, and a quarter note B2. The piece continues with various chords and melodic lines in both hands.



## When the Lord turned again

Ps. 126:1-4

Soprano  
When the Lord turn-ed a - gain the cap-ti - vi - ty of Si -

Alto  
When the Lord turn-ed a - gain the cap-ti- vi - ty of Si -

Tenor  
8 When the Lord turn-ed a - gain the cap-ti - vi - ty of Si -

Bass  
When the Lord turn-ed a - gain the cap-ti - vi - ty of Si -

S  
5 on: then were we like un - to them that dream. Then was our

A  
on: then were we like un - to them that dream. Then was our

T  
8 on: then were we like un - to them that dream. Then was our

B  
on: then were we like un - to them that dream. Then was our

S  
10 mouth fill - ed with laugh - ter and our tongue with joy *Dec.*

A  
mouth fill - ed with laugh - ter and our tongue with joy. Then

T  
8 mouth fill - ed with laugh - ter and our tongue with joy.

B  
mouth fill - ed with laugh - ter and our tongue with joy.

*Dec.*

S Then said they a-mong the hea-then: the Lord hath done great things for

A said they a-mong the hea-then: the Lord hath done great things for

T *Dec.* Then said they a-mong the hea-then: the Lord hath done great things for

B *Dec.* Then said they a-mong the hea-then: the Lord hath done great things for

*Can.* 20

S them. Yea, the Lord hath done great things for us, for us al-read -

A *Can.* them. Yea, the Lord hath done great things for us al-read -

T *Can.* 8 them. Yea, the Lord yea, the Lord hath done great things for us al-read - y, al-read -

B *Can.* them. Yea, the Lord hath done great things for us al-read -

*Full* 25

S y, yea the Lord hath done great things for us al-read -

A *Full* y, yea the Lord hath done great things for us al-read -

T *Full* 8 y, yea, the Lord hath done great things for us al-read -

B *Full* y, yea, the Lord hath done great things for us al-read -

S y, where-of we re-joyce, where- of we re - joice. *Can.* Glo-ry be

A y. where- of we re - joice, we re-joyce, re - joice. *Can.* Glo - ry be

T 8 y, for us al - read - y. where- of we re-joyce, re - joice. *Can.* Glo-ry be

B y, where- of we re - joice, where- of we re - joice. *Can.* Glo-ry be

30 S to the Fa - ther, *Dec.* Glo - ry be to the Fa - ther,

A to the Fa - ther, *Dec.* Glo - ry be to the Fa - ther,

T 8 to the Fa - ther, *Dec.* Glo - ry be to the Fa - ther,

B to the Fa - ther, *Dec.* Glo - ry be to the Fa - ther,

S *Can.* and to the Son, *Dec.* and to the Ho - ly *Full* Ghost, the Ho - ly

A *Can.* and to the Son, and to the Ho - ly *Full* Ghost, the Ho - ly

T 8 *Can.* and to the Son, and to the Ho - ly *Full* Ghost, the Ho - ly

B *Can.* and to the Son, and to the Ho - ly *Full* Ghost, the Ho - ly

35

S Ghost. As it was in the be - gin - ing and is

A Ghost. As it was in the be - gin - ning and is

T 8 Ghost. As it was in the be - gin - ning and is

B Ghost. As it was in the be - gin - ning and is

40 S now, and e- ver shall be world with - out

A now, and e- ver shall be world with - out

T 8 now, and e- ver shall be world with - out

B now, and e- ver shall be world with - out end.

45 S end. A- men.

A end. A- men, A- men.

T 8 end. A - men, A- men.

B A - men, A- men, A- men.

# CHOIR MASTER EXAMINATION

May 27, 2015

## 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 *When the Lord turned again*.

1. What is the key of the composition? Explain your answer. (3 points)
2. Give a period, country, style, name of the composer and approximate dates. (2 points)
3. What is the name of the type of cadence used in m. 7? (1 point)
4. Explain the use of the dotted rhythms in the soprano and tenor in m. 10. (1 point)
5. Tell what the terms *Dec.* and *Can.* mean and how they are used in this piece. What does *Full* mean? How were these terms used in their historical context? (2 points)
6. What harmonic device is being used from m. 29, beat 2 through m. 32 between *Can.* and *Dec.*? (1 point)
7. Describe the use of the non-chord tone in the soprano in m. 43. (1 point)
8. Describe what happens harmonically from m. 43 to the end. (4 points)

**Ch. 5. (10 points) Gregorian Chant.**

1. Transcribe the following chant excerpt into modern notation, including text and slurs over melismas. Choose a key which is comfortable for a skilled choir singing in unison or at the octave. (5 points)

**V** I-di-mus \*stel-lam e-ius in O-ri-ente, et  
vé-nimus cum mu-né-ri-bus ad-o-rá-re Dómi-num.

2. What is the mode of the chant in question 1? (1 point)
3. Describe the form of the Introit of the mass. (1 point)
4. What is a “jubilus”? (1 point)
5. Name two of the following neumes: (2 points)

a.



b.



c.



**Ch 6. (15 points) Hymnody.**

1. A. Identify the meter of this text by name and number. (1 point)

Te lucis ante terminum (To thee before the close of day)  
Ambrose of Milan

To thee before the close of day,  
Creator of the word, we pray  
That, with thy wonted favour, thou  
Wouldst be our guard and keeper now.

From all ill dreams defend our sight,  
From fears and terrors of the night;  
Withhold from us our ghostly foe,  
That spot of sin we may not know.

O Father, that we ask be done,  
Through Jesus Christ, thine only Son,  
Who, with the Holy Ghost and thee,  
Doth live and reign eternally.  
Amen.

- B. Which of the following tunes would **not** be suitable for this text?  
(1 point)

1. CHRISTE, QUI LUX ES ET DIES.
2. AUSTRIA.
3. DUKE STREET
4. JESU DULCIS MEMORIA.

2. A. Write out the numerical representation of CMD. (1 point)
- B. Match the hymn title with its correct syllabic stress pattern. (2 points)
- |  |              |
|--|--------------|
| 1. There's a Song in the Air                     | a. Iambic    |
| 2. Love Divine, All Loves Excelling              | b. Dactylic  |
| 3. Amazing Grace                                 | c. Spondaic  |
| 4. Brightest and Best of the Sons of the Morning | d. Anapestic |
|  | e. Trochaic  |
3. Put the following hymn text writers in chronological order: (5 points)
- Ambrose of Milan  
Hildegard of Bingen  
Anne LeCroy  
William Cowper  
John Bunyan  
Frederick Faber  
Fanny Crosby  
The Venerable Bede  
Martin Luther  
Thomas Aquinas
4. Put the following hymn tune writers in chronological order: (5 points)
- Arthur Sullivan  
William Albright  
Jeremiah Clarke  
Ralph Vaughan Williams  
Johann Crüger  
Thomas Tallis  
John Bacchus Dykes  
Franz Joseph Haydn  
Calvin Hampton  
David Hurd



**Ch 7. (10 points) Liturgy.**

1. Define the term “eschatology” and give two examples in current lectionaries where eschatological themes play a significant role. (2 points)
2. What is the function of the Introit at mass? (1 point)
3. Discuss the contributions of Thomas Cranmer to English liturgy. (2 points)
4. For each of the four liturgical Offices listed, match the canticle which would be sung. (2 points)  

a. Matins	1. Magnificat
b. Lauds	2. Benedicite, Omnia Opera Domini
c. Vespers	3. Nunc Dimittis or Canticum of Simeon
d. Compline	4. Benedictus Dominus Deus or Canticum of Zachariah
	5. Te Deum
	6. Jubilate Deo
5. Define the term “paschal.” (1 point)
6. Discuss “parallelism” as it is employed in the Book of Psalms. (2 points)

**Ch 8. (10 points) Choir Training.**

1. What rehearsal techniques can achieve the goal of creating a rhythmically unified choral ensemble? (2 points)
2. In the midst of performance, should you find your singers are not watching you, how would you adjust your conducting gestures? (2 points)
3. The greatest weakness in your amateur church choir is an inability to sing a lyrical, legato line. How do you teach them to do so? (2 points)
4. How would you ensure that your choir projects text with crisp, clean consonants? (2 points)

5. Training your choir to sing accurately and musically is only a portion of the choirmaster's job! Nuts and bolts, such as beginning rehearsals on time, are just as crucial to creating a successful ensemble. What would you do to ensure your choir excels in the area of punctuality? (2 points)

**Ch 9. (15 points) Choral Repertoire.**

1. Which of Maurice Duruflé's choral works is set in the French language? (1 point)
2. What is the voicing (scoring) of Poulenc's *Quatre petites prières de Saint François d'Assise*? (1 point)
3. Name Mendelssohn's double-choir motet that is based on the *Sanctus* and *Benedictus* text of the mass. (1 point)
4. Name two motets by Heinrich Schütz. (2 points)
5. Name the 19<sup>th</sup> century composer who took a special interest in the songs of Orlando Gibbons and set several of them as anthems in English. (1 point)
6. Match the following composers with their country of origin. (4 points)

a. César Franck	Netherlands
b. Barrie Cabena	Norway
c. Elliott Carter	USA
d. Henk Badings	Belgium
	Canada
	France
	Estonia
	Australia
7. "O Word, equal to the Most High, our only hope. Eternal Light of the earth and heavens, we break the silence of the peaceful night with this song. Divine Saviour, cast your eyes upon us." These English words are a translation of the first verse of what French poem, set for chorus? Name two composers who have set this text. (2 points)
8. Name three sacred anthems by Edward Elgar. (3 points)

**Ch 10. (10 points) General Musical Knowledge.**

A. (6 points)

1. Which augmented sixth chord can be resolved, by means of a common tone, to a second inversion tonic chord?
2. Define the musical term: *Bewegt*.
3. What is a *Leitmotif*?
4. What are the metrical and rhythmic characteristics of a Sarabande?
5. Define the term: *Notes inégales*.
6. What is the most commonly used combination of instruments in a wind quintet?

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

1. *The Lark Ascending*.
2. The opera *Pelléas et Mélisande*.
3. *Tod und Verklärung* (Death and Transfiguration).
4. Cockaigne (*In London Town*) concert overture.
5. *Ritual Fire Dance*.
6. *Night on Bald Mountain*.
7. *Appalachian Spring*.

