

American Guild of Organists



Choir Master Examination

2018

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- c. Play the hymn LAUDA ANIMA, no. 15 in the *Examination Hymn Booklet, 2013 Revised Edition*. (6 points)

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.

CHOIR MASTER EXAMINATION

June 6, 2018

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 section A, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has two flats (B-flat and E-flat). The melody in the treble clef consists of quarter and eighth notes with some rests. The bass clef provides a harmonic accompaniment with chords and moving lines.

B.

Musical score for section B, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F-sharp and C-sharp). The melody in the treble clef features quarter and eighth notes. The bass clef accompaniment uses chords and moving lines.

5

Musical score for section 5, consisting of two staves (treble and bass clef) in 4/4 time. The key signature has two sharps (F-sharp and C-sharp). The melody in the treble clef features quarter and eighth notes. The bass clef accompaniment uses chords and moving lines.

Candidate Code _____

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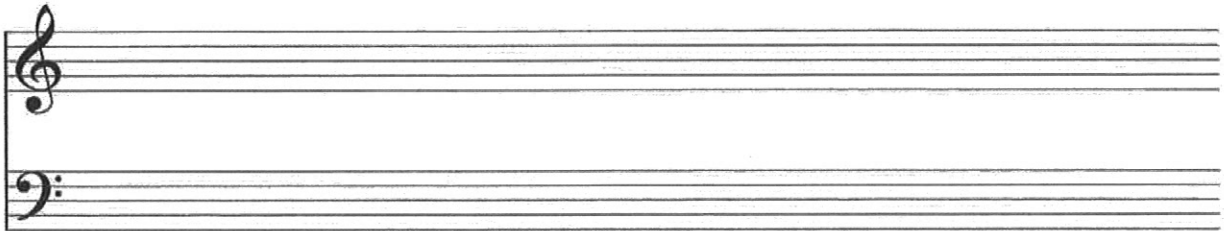
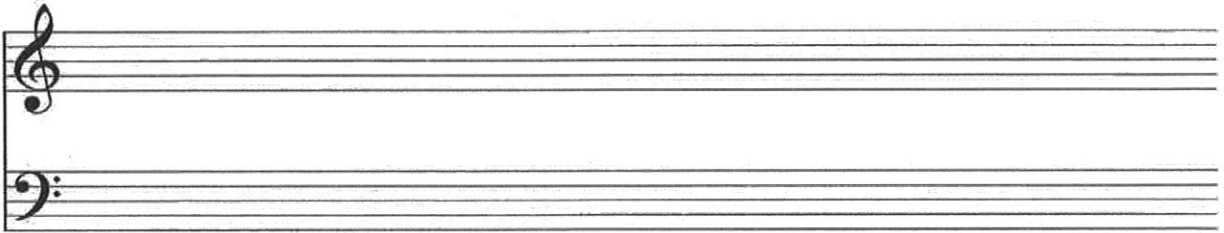
SECTION II

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.

The first system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps) and 4/4 time. The treble staff contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The piece concludes with a double bar line.

5

The second system of musical notation consists of two staves, treble and bass clef, in the key of D major (two sharps) and 4/4 time. The treble staff contains a melody of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The bass staff contains a bass line of quarter notes: D3, E3, F#3, G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. The piece concludes with a double bar line.

SCORE for Ch. 4

Slow. *f*

Soprano: *f* O Thou the cen-tral orb of right - - eous—

Alto: *f* O Thou the cen-tral orb of right - - eous

Tenor: *f* O Thou the cen-tral orb of right - - eous

Bass: *f* O Thou the cen-tral orb of right - - eous

Organ: *f* Gt. to Sw. Ped. Senza Ped.

love, Pure beam of the most High, e - ter - - nal Light of this our

love, Pure beam of the most High, e - ter - - nal Light of this our

love, Pure beam of the most High, e - ter - - nal Light of this our

love, Pure beam of the most High, e - ter - - nal Light of this our

love, Pure beam of the most High, e - ter - - nal Light of this our

mf Ped. Senza Ped.

11 *dim.* *p* *f*
 win - try world, Thy ra-diance bright A-wakes new joy in
 win - try world, Thy ra-diance bright A-wakes new joy in
 win - try world, Thy ra-diance bright A-wakes new joy in
 win - try world, Thy ra-diance bright A-wakes new joy in
dim. *p* *f*
 Ped. Senza Ped.

16 *ff* *poco rit.* *a tempo*
 faith, hope soars a - bove, a - bove.
 faith, hope soars a - bove, soars a - bove.
 faith, hope soars a - bove, soars a - bove.
 faith, hope soars a - bove, hope soars a - bove.
ff *poco rit.* *a tempo*
 Ped.

21 *Basses mp* *expressivo*

Come, quick - ly come, — and

dim. *p Sw.*

25

let Thy glo - ry shine, Gild - ing our dark - some heav'n with rays — di -

29 *p* *mf*

Thy saints with ho - ly lus - tre round — Thee — move, As —

p *mf*

Thy saints with ho - ly lus - tre round — Thee — move, As —

p *mf*

Thy saints with ho - ly lus - tre round Thee move, As stars a —

p *mf*

- vine. with ho - ly lus - tre round Thee move, As

p Ch. *Gt. mp*

Senza Ped. *Ped.*

34

stars a - bout Thy throne, set in the height Of God's or - dain - ing

stars a - bout Thy throne, set in the height Of God's or - dain - ing

- bout Thy throne, set in the height Of God's or - dain - ing

stars a - bout Thy throne, set in the height Of God's or - dain - ing

38

coun - sel, as Thy sight gives mea - sured grace to each,

coun - sel, as Thy sight gives mea - sured grace, gives grace to each,

coun - sel, as Thy sight gives mea - sured grace, gives grace to each,

coun - sel, gives meas - ured grace to each,

Senza Ped. Ped.

43 *p* Thy pow'r to prove.

Thy pow'r to prove.

47 *f* Let Thy bright beams dis - perse the gloom _____ of _____

Let Thy bright beams dis - perse _____ the gloom _____ of

Let Thy bright beams dis - perse _____ the gloom of

Let Thy bright beams dis - perse _____ the gloom of

dim. *f* Gt. *senza Ped.*

52 *mf*

sin, Our na - ture all shall feel e - ter - - nal day, In

mf

sin, Our na - ture all shall feel e - ter - nal day, In

mf

sin, Our na - ture all shall feel e - ter - nal day, In

mf

sin, Our na - ture all shall feel e - ter - nal day, In

Ped. Senza Ped.

57 *dim.* *p* *f*

fel - low - ship with Thee, trans - form - ing day to souls ere while un -

dim. *p* *f*

fel - low - ship with Thee, trans - form - ing day to souls ere while un -

dim. *p* *f*

fel - low - ship with Thee, trans - form - ing day to souls ere while un -

dim. *p* *f*

fel - low - ship with Thee, trans - form - ing day to souls ere while un -

Ped. senza Ped.

62

ff

clean, now pure with - in, pure with

ff

clean, now pure, now pure with - in, now pure with -

ff

clean, now pure, now pure with - in, now pure with -

ff

clean, now pure, now pure with - in, now pure with -

ff

Ped.

68

ff

- in. A - - - men.

ff

- in. A - - - men.

ff

- in. A - - - men.

ff

- in. A - - - men.

sempre ff

allargando al fine

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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.

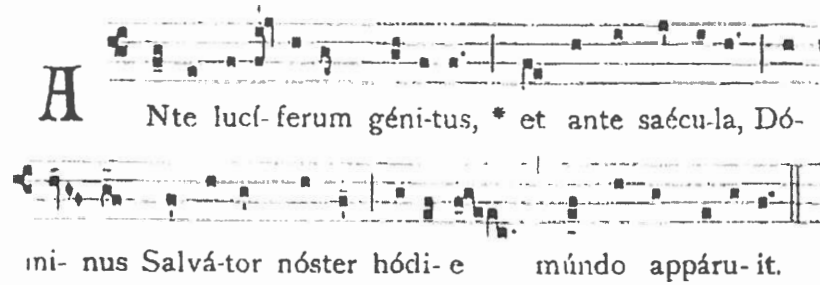
Ch 4. (15 points) Analysis.

For the following, please refer to the enclosed score of *O Thou, the Central Orb*.

1. Give a possible composer and birth/death dates. Name the key of the work. (1 point)
2. What type of dissonance is used for the last eighth note in m. 7 in the tenor voice? (1 point)
3. What type of dissonance is used for the eighth note in m. 10 in the soprano voice? (1 point)
4. Circle the passing tones in m. 12. (Use answer sheet) (1 point)
5. Using the letters A, B, C, etc. and measure numbers, describe the form of the work. In what key does each section end? (4 points)
6. In mm. 33-38, give a harmonic analysis and the key. (4 points)
7. M. 42, beat 1. Name the chord and key. (1 point)
8. M. 22, beat 4 — m. 23, beat 1. Name the chord and key. (1 point)
9. Describe what kind of cadence is implied in the final two measures. (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.) (5 points)



A Nte luciferum genitum, * et ante saecula, Dó-
mi- nus Salvá-tor nóster hódie mún-do appáru-it.

2. What is the mode of the chant in question 1? (1 point)
3. Describe the structure of the Introit at mass. (1 point)
4. Give the names of the three neumes below. (3 points)

a.



b.



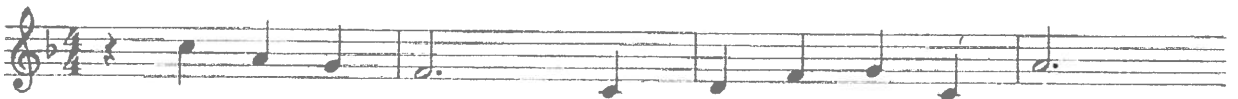
c.



Ch 6. (15 points) Hymnody.

1. Write out the numerical representation of, and give the commonly used abbreviation for these poetic meters: (2 points)
- a. Short Meter
- b. Common Meter

2. For each of the incipits below, name the tune, the poetic meter, and a common text. (4 points)



3. What is the Genevan Psalter? (1 point)
4. Name one composer who wrote music for the Genevan Psalter. (1 point)
5. She was a renowned translator of hymn texts into English; lived 1827-1878; the *Lyra Germanica* is one of her works. Name her. (1 point)
6. a. Name the foundational theologian (and hymn writer) of the German Reformation.
 b. Name a text that he wrote or adapted directly from scripture.
 c. Name a text that he adapted directly from Gregorian chant. (3 points)
7. Name one hymn text written by Isaac Watts. (1 point)
8. Name two prominent composers of hymns from the last fifty years. Choose composers of classical-style hymnody, not praise or contemporary song. (2 points)

Ch 7. (10 points) Liturgy.

1. From what one book of the Bible are these canticles all drawn: *Benedictus* (Canticle of Zachary); *Magnificat* (Canticle of Mary); *Nunc Dimittis* (Canticle of Simeon)? (2 points)
2. At what service might you expect to conduct a *Magnificat*? Use the term for that service current in any Christian denomination that uses the canticle liturgically. (1 point)
3. What is a lectionary? (1 point)
4. During what time or times of the year is the *Gloria in excelsis* (Glory to God) traditionally omitted? (1 point)
5. Name a Pope associated directly with the Second Vatican Council. (1 point)
6. True or false: churches and other religious bodies may legally photocopy copyrighted music “for pastoral purposes” or if it seems helpful to the spiritual life of the congregation. (2 points)
7. Define the term “doxology,” and name an example. (2 points)

Ch 8. (10 points) Choir Training.

1. Cite three things which are especially important in effective singing of either Anglican chant or plainsong. (2 points)
2. Your choir is learning the *Gloria in excelsis* movement from a Palestrina Mass. What would you teach them about singing the vowels? What are the consonants that you need to teach, and how do they sound? (2 points)
3. Your choir is singing an anthem in English. They are doing fine, but the blend is not quite right. How would you improve their blend? (2 points)
4. The letter “r” appears in several places in an anthem you are conducting. What do you tell your choir about the pronunciation of the letter in different places? (2 points)
5. How would you help your choir achieve better “support” while singing? (2 points)

Ch 9. (15 points) Choral Repertoire.

1. Name the composers of: (5 points)
 - a. *The Peaceable Kingdom*
 - b. *Five Mystical Songs*
 - c. *Israel in Egypt*
 - d. *The Dream of Gerontius*
 - e. *Chichester Psalms*
2. Name two Masses by Johannes Ockeghem. (2 points)
3. What distinguishes the Brahms Requiem from the requiems composed by Mozart and Verdi? (1 point)
4. Name one large-scale English anthem by William Byrd. (1 point)
5. Name two composers who set the *Te Deum*. (2 points)
6. What is a verse anthem? (1 point)
7. Name a motet composed by Johann Sebastian Bach. (1 point)
8. What is isorhythm? Give one example of a work using this compositional device. (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 operas by Giacomo Puccini.
 2. What is an octatonic scale?
 3. Define the term *cantus firmus*.
 4. What is a passacaglia?
 5. Define the term "quartal harmony."

6. Name two movements of a dance suite from the Baroque period.
7. What is total serialism?
8. What is rondo form?

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

1. *Appalachian Spring.*
2. *Le tombeau de Couperin.*
3. *Fidelio.*
4. *Dichterliebe.*
5. *Judas Maccabaeus.*
6. *The Mephisto Waltzes.*