

Candidate Code _____

American Guild of Organists



Choir Master Examination

2024

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CHOIR MASTER EXAMINATION

June 5, 2024

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 the following works (in any order the candidate chooses):

William Byrd: Ave verum corpus (Oxford University Press, ed. John Morehen).
Johannes Brahms: *Geistliches Lied* (Let Nothing Ever Grieve Thee), Op. 30, SATB,
English or German (Peters EP6093).

AND **one** of the following three works:

Moses Hogan, arr.: This Little Light of Mine (Hal Leonard Corporation #8059864).
David Hurd: Love Bade Me Welcome (Selah Publishing Co. 418-610).
Rosephanye Powell: The Word Was God (Gentry Publications JG2323).

Ch. 2. (25 points)

a. Harmonize the following melody.

(15 points)

Amos Pillsbury's *United States' Sacred Harmony*, 1799



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

1. In C major:

I iv⁶ I⁶₄ $\frac{V^6_5}{V}$ I⁶₄ V⁷ (4-3) I

2. Perfect authentic cadence with 4-3 suspension in f minor.

3. Half cadence featuring the Neapolitan 6th chord in A major.

4. Plagal cadence in B major.

c. Play the hymn, “Come, Thou Fount of Every Blessing,” page 6 in the *Examination Hymn Booklet, 2023 Revised Edition*. (The hymn is printed on the following page.) (6 points)

Come, Thou Fount of Every Blessing

Come, thou fount of ev - r'y bless - ing, tune my heart to sing thy grace;
 Here I raise my Eb - en - e - zer; hith - er by thy help I'm come;
 O to grace how great a debt - or dai - ly I'm con - strained to be;

streams of mer - cy, nev - er ceas - ing, call for songs of loud - est praise.
 and I hope, by thy good plea - sure, safe - ly to ar - rive at home.
 let that grace now, like a fet - ter, bind my wan - d'ring heart to thee.

Teach me some me - lo - dious son - net, sung by flam - ing tongues a - bove;
 Je - sus sought me when a strang - er, wan - d'ring from the fold of God:
 Prone to wan - der— Lord, I feel it— prone to leave the God I love:

praise the mount! I'm fixed up - on it, mount of God's un - chang - ing love.
 he, to res - cue me from dan - ger, in - ter - posed his pre - cious blood.
 here's my heart, O take and seal it, seal it for thy courts a - bove.

Robert Robinson 1735-1790

NETTLETON 8.7.8.7.D
 Asahel Nettleton 1783-1844

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SECTION II

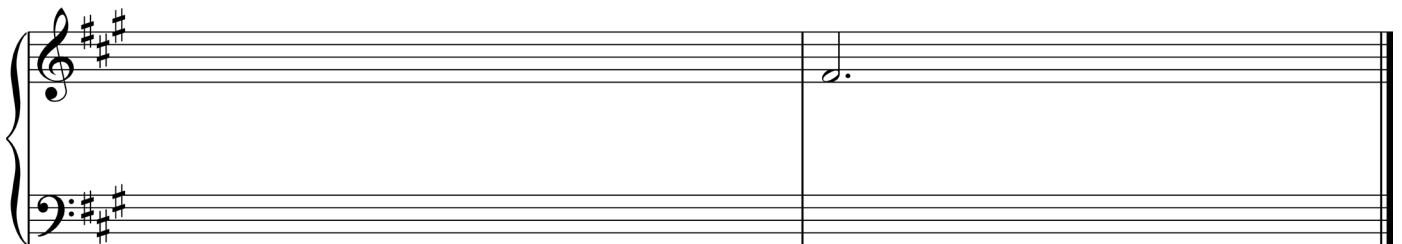
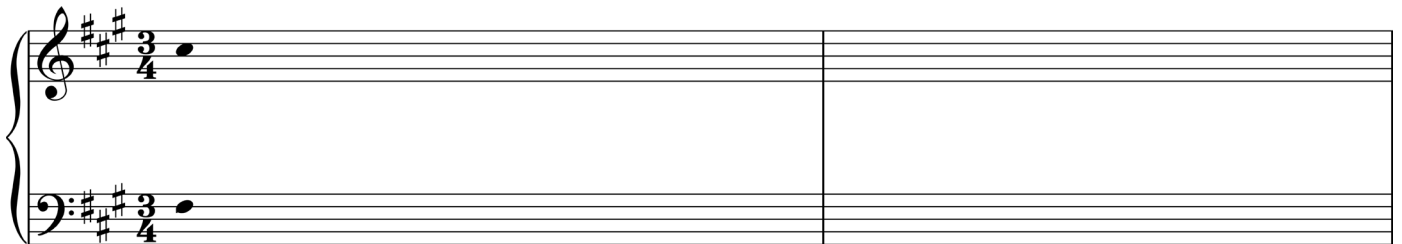
CANDIDATE'S EAR TEST ANSWER SHEET

(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.
(6 points)

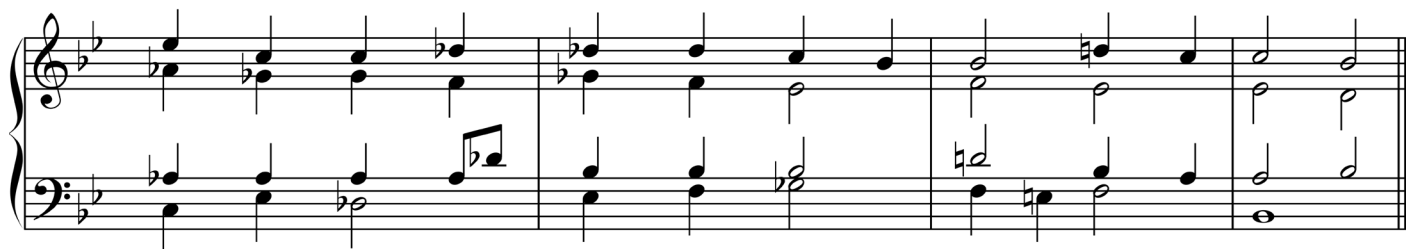
♩ = 56



(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. (9 points)

$\text{♩} = 60$



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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.

1. Give a possible composer and dates. Name the key of the work. (1 point)
2. Name a time, season, or occasion for which this composition would be appropriate. (1 point)
3. The text is from the Book of Common Prayer. This is a particular kind of short prayer that consists of an ascription to God, prays for one specific item, and ends with a doxology. What is the common name for that kind of prayer? (1 point)
4. What type of non-harmonic tones are used in mm. 7-8 in the alto; and m. 9 in the tenor? (1 point)

Please use the inserted score as the answer sheet for the following questions.

5. Provide a harmonic analysis of mm. 11 – 20 (6 points)
6. 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. m. 48 beat 3 - m. 49 beat 1
 - f. mm. 51-53
7. In m. 39 beats 2-4, using Roman numerals name the harmonic progression (1 point)
8. In mm. 38-41, what temporary tonic is being established? (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. *(5 points)*

F

Actus est repén-te * de caelo so- nus

adve-ni- éntis spí-ri-tus ve-he-méntis, u-bi e- rant

se-dén- tes, alle- lú- ia :

The image shows a snippet of Gregorian chant notation on a four-line staff. The notation uses square neumes. A large initial 'F' is placed to the left of the first line. The text 'Actus est repén-te * de caelo so- nus' is written below the first line. The second line of notation is followed by the text 'adve-ni- éntis spí-ri-tus ve-he-méntis, u-bi e- rant'. The third line of notation is followed by the text 'se-dén- tes, alle- lú- ia :'. The notation includes various note values and rests, with a final cadence at the end of the third line.


2. What is the mode of the chant in question 1? *(1 point)*
3. What are the final and dominant of the mode answered in question 2? *(1 point)*
4. What does the * mean after the word 'repente' in the chant above? *(1 point)*
5. What is the name of the liturgical book that contains chants for the Mass? *(1 point)*
6. What is the difference between an authentic mode and a plagal mode? *(1 point)*

Ch 6. (15 points) Hymnody.

1. Identify one tune and one composer from the given incipits. (2 points)

The image displays three musical staves, labeled A, B, and C, each representing a different melodic line in G-flat major. The key signature is one flat (B-flat), and the time signature is 4/4. Staff A shows a half-note melody, Staff B shows a quarter-note melody, and Staff C shows an eighth-note melody. The notes are as follows:

- Staff A (Half-note melody):** G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat.
- Staff B (Quarter-note melody):** G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat.
- Staff C (Eighth-note melody):** G-flat, A-flat, B-flat, C, D, E-flat, F, G-flat.

2. What is the syllable count of Common Meter (CM)? (1 point)
3. What is the significance of *The Bay Psalm Book*? (1 point)
4. The hymns *Christ ist erstanden* and *Christ lag in Todesbanden* are vernacular versions of what Latin hymn? (1 point)
5. The original texts of *In dulci jubilo*, *Personet hodie*, and *The snow lay on the ground* share what common characteristic? What is the term applied to this type of text? Explain why *In dulci jubilo* was not intended for liturgical usage. (3 points)
6. Name a hymn tune by Herbert Howells. (1 point)
7. What hymnal, first published in 1861, remains in use in the Church of England in a revised form? (1 point)
8. The hymn tune below is based on a folksong of what ethnicity? (1 point)

9. In Luther's German Mass (*Deutsche Messe*, 1526), the hymn after the epistle reading replaced what item in the traditional Latin Mass? Provide one of several terms by which this hymn is known. (2 points)
10. How are the hymns of Isaac Watts pivotal in the history of hymnody? (1 point)
11. The phrases "call and response" and "solo and chorus" are associated with which of these genres of sacred song: metrical psalmody, spirituals, or processional hymns? (1 point)

Ch 7. (10 points) Liturgy.

1. Define “lectionary” and tell how it has changed in the last fifty years.
(2 points)
2. Cite four of the most common Propers for the Requiem Mass that composers often set.
(2 points)
3. Name two canticles associated with Lauds/Matins/Morning Prayer and two canticles for Vespers/Compline/Evensong
(2 points)
4. What does the term “parallelism” mean in reference to the Book of Psalms?
(1 point)
5. A Festival Cantic has been in use for the last several decades. It is particularly appropriate for Easter, but may be used on other festival days, and was written as an alternate for the Song of Praise for the Communion liturgy. It has been used in many churches’ denominational hymnals. Name the piece.
(1 point)
6. What is meant by the word Paschal?
(1 point)
7. What are “rubrics?”
(1 point)

Ch 8. (10 points) Choir Training.

Answer five of the following six questions.

1. Cite four things which are especially important in effective singing of either Anglican chant or plainsong.
(2 points)
2. You have accepted an offer from your school to start a children’s choir. Students in grades 4-6 have been auditioned. There will be 30 students in the choir. One of the students is very bright, plays the piano and has perfect pitch. They will rehearse twice a week. There is an expectation that they will sing at Christmas time. What will you teach them about music? How will you utilize the gifts of the student mentioned above?
(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 improve breath support while singing?
(2 points)

6. Volunteer church choirs are often tightly knit communities within a larger congregation. *Address this problem:* 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? (2 points)

Ch 9. (15 points) Choral Repertoire.

1. Give the name of the first-known polyphonic Mass setting and identify its composer. (2 points)
2. Distinguish between a verse anthem and a full anthem. (1 point)
3. Cite a choral work by Arthur Honegger that employs a narrator. (1 point)
4. Name a choral work by one of these composers: Judith Bingham, Jennifer Higdon, Eleanor Daley. Specify the work and the composer in your answer. (1 point)
5. Match the composers below with their works. (4 points)

Egil Hovland	<i>The Beatitudes</i>
Arvo Pärt	<i>The War Requiem</i>
Benjamin Britten	<i>The Dream of Gerontius</i>
Edward Elgar	<i>Saul</i>

6. How do the musical forces differ between Schütz's three passions and his *Seven Words of Jesus Christ on the Cross*? (1 point)
7. The *Messe de minuit pour Noël* of Marc-Antoine Charpentier utilizes melodic material from what genre of music? (1 point)
8. List three aspects of Bernstein's *Mass* that are at variance with traditional Mass settings? (3 points)
9. Harry T. Burleigh is best known for arranging what genre of music? (1 point)

Ch 10. (10 points) General Musical Knowledge.

Answer ten of the following questions. If more than ten are answered, only the first ten answered will be graded.

1. With what musical genre is the term “*verismo*” associated?
2. What is meant by *Style brisé*?
3. Describe *Sprechstimme*. Name two composers who employed this technique.
4. What is a *symphonie concertante*?
5. Who composed *Turangalîla-Symphonie*?
6. What do Bach’s *Die Kunst der Fuge* and Mozart’s *Requiem* have in common
7. In fugal terms, what is the meaning of *stretto*?
8. In sonata-allegro form, what is the difference between a codetta and a coda?
9. Define “spinto.”
10. How many symphonies did Gustav Mahler complete?
11. What is the meaning of *messa di voce* in vocal music?
12. Which families of instruments are called for in Stravinsky’s *Mass*?
13. From lowest to highest, name the pitches to which the strings of a double bass are tuned.

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SECTION II

PROCTOR'S SHEET FOR EAR TESTS

**Ear Tests are to be given with the provided pre-recorded audio files.
This Proctor's sheet for Ear Tests is for emergency use only if a malfunction prevents using
AGO-provided equipment to play the ear test audio files.**

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.

The Proctor will then play Test A four times, following the metronome marking for the musical example as indicated on the candidate's answer sheet, allowing thirty seconds between each playing.

Test B is to be given the conclusion of the three-minute period. The Proctor will again:

- 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.

The Proctor will then play Test B four times, following the metronome marking for the musical example as indicated on the candidate's answer sheet, allowing thirty seconds between each playing. After the fourth performance of Test B, the candidates will be allowed not more than three minutes to complete their writing.

Notes in vertical intervals are to be played simultaneously and not arpeggiato.

Ch 3.

A.

$\text{♩} = 56$

Exercise A is a short piece in 3/4 time, key of D major (two sharps). It consists of four measures. The melody in the treble clef starts with a dotted quarter note D5, followed by an eighth note E5, a quarter note F#5, and a dotted half note G5. The bass line starts with a quarter note D4, followed by eighth notes E4, F#4, and G4, then a dotted half note A4. The piece ends with a double bar line.

B.

$\text{♩} = 60$

Exercise B is a short piece in 4/4 time, key of B-flat major (two flats). It consists of two systems of four measures each. The melody in the treble clef starts with a dotted half note Bb4, followed by a quarter note C5, a dotted half note D5, and a quarter note E5. The bass line starts with a dotted half note Bb3, followed by a quarter note C4, a dotted half note D4, and a quarter note E4. The piece ends with a double bar line.

2024 Choir Master Examination

Answer Sheets

Candidate Code _____

Ch4

Analysis

1. _____

2. _____

3. _____

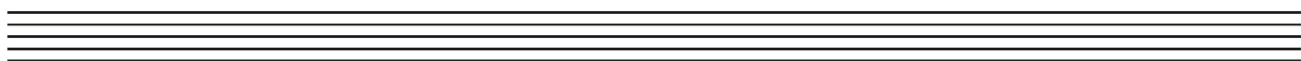
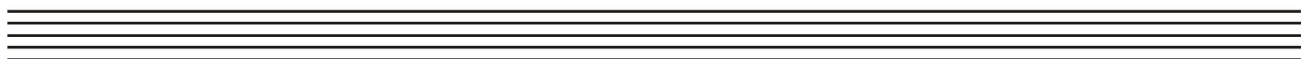
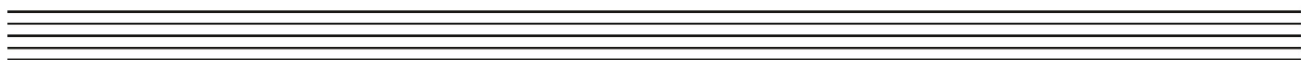
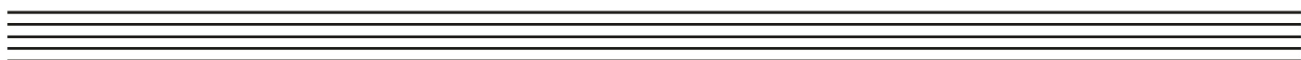
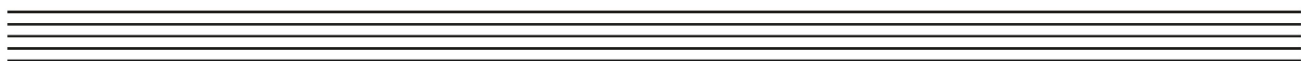
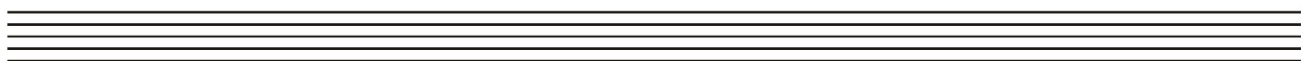
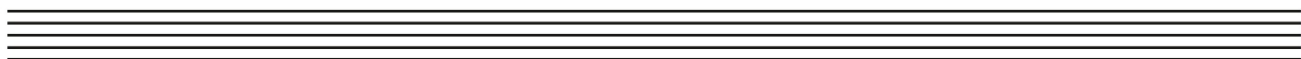
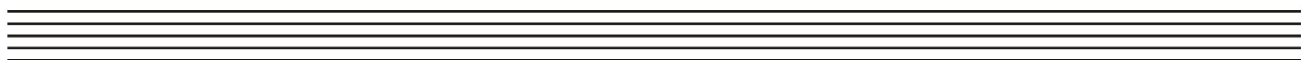
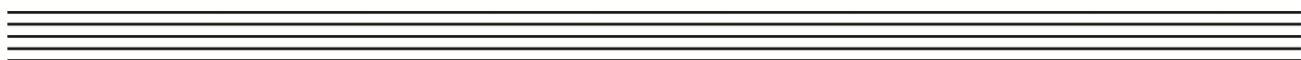
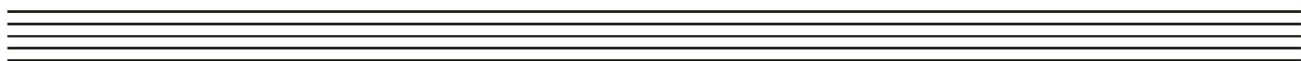
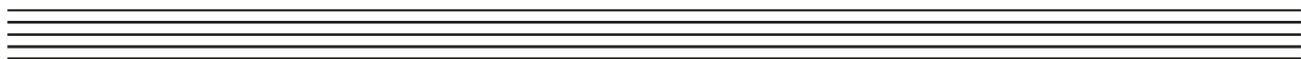
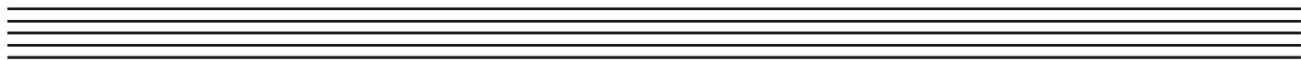
4. _____

5 - 8. Write your analysis on the score for Ch 4, questions 5 through 8.

Ch5

Gregorian Chant

1.



2. _____

3. _____

4. _____

5. _____

6. _____

Ch6

Hymnody

1. a. Tune: _____

Composer: _____

b. Tune: _____

Composer: _____

c. Tune: _____

Composer: _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

Ch7

Liturgy

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

Ch8

Choir Training

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

Candidate Code _____

Ch9

Choral Repertoire

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

11. _____

12. _____

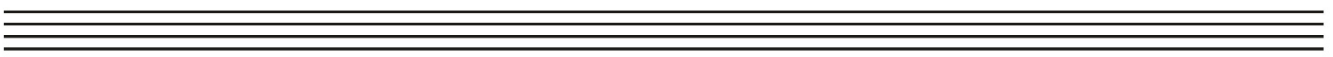
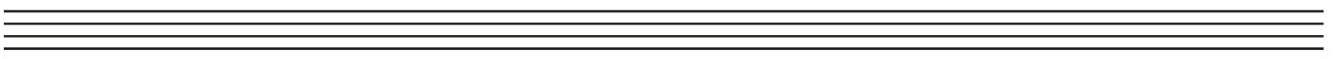
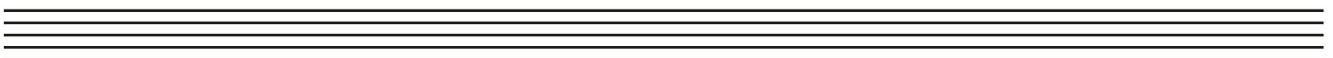
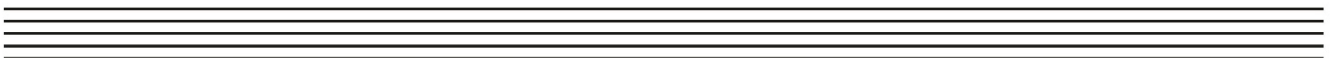
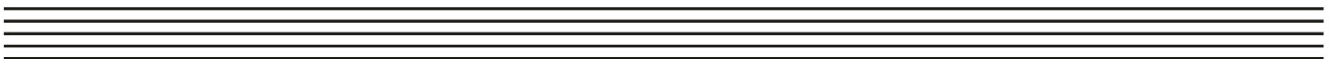
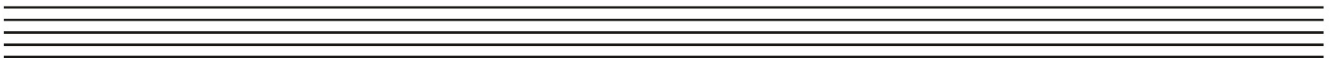
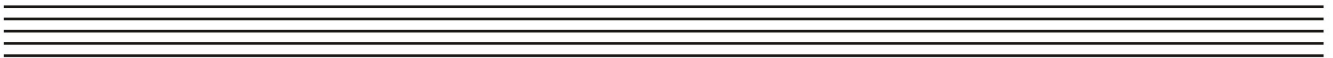
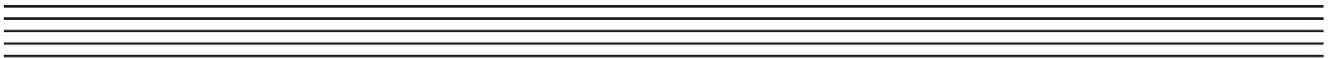
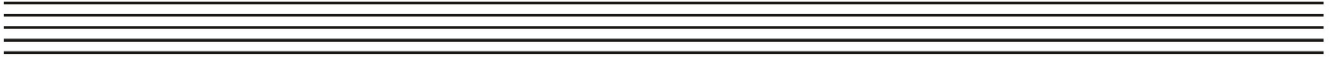
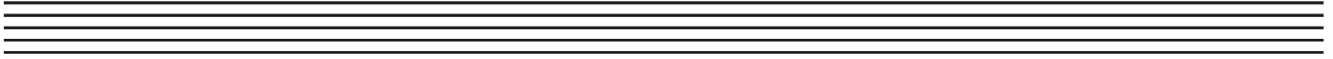
13. _____

Worksheet

Candidate code _____

Worksheet

Candidate code _____



O God, Who by the Leading of a Star

SATB and Organ

The Book of Common Prayer

Stately, but not too slowly

p

Soprano

O God, O God, Who by the lead - ing

Alto

O God, O God, Who by the

Tenor

O God, O God, O God, who by the lead - ing

Bass

O God, O God, O God, Who

Organ

5 *f*

S of a star, didst ma - ni-fest Thy on - ly be-got - ten

A *f* 4. *f*

— lead - ing of a star, a star, didst ma - ni-fest Thy on - ly be-got - ten

T *f*

of a star, of a star, didst ma-ni-fest Thy on - ly be -

B *f*

by the lead-ing of a star, didst ma-ni-fest Thy on - ly be-got - ten

Org.

9

S Son to the Gen-tiles, mer - ci-ful - ly grant that we which know Thee now by

A Son to the Gen-tiles, mer - ci-ful - ly grant that we which know Thee now by

T **4.** Son to the Gen-tiles, mer - ci-ful - ly grant that we which know Thee now by
got - ten Son to the Gen-tiles, mer - ci-ful - ly grant that we which know Thee now by

B Son to the Gen-tiles, mer - ci-ful - ly grant that we which know Thee now by

Org.

6.a. **5.**

14

S faith may af - ter this life have the fru - i - tion of Thy

A faith may af - ter this life have the fru - i - tion of Thy

T faith may af - ter this life have the fru - i - tion of Thy

B faith may af - ter this life have the fru - i - tion

Org.

19

S glo - rious God-head, through Je - sus

A glo - rious God - head, Thy glo - rious God - head, through Je - sus Christ, through

T glo - rious God - head, Thy glo - rious God - head, through Je - sus Christ, through

B of Thy glo - rious God - head, Thy glo - rious God - head, through Je - sus

Org.

6.b

24

S Christ our Lord, through Je - sus Christ our Lord, through

A Je - sus Christ our Lord, our Lord, through

T Je - sus Christ, through Je - sus Christ, through Christ our Lord, through Je - sus Christ, through

B Christ, through Christ our Lord, our Lord, through Je - sus Christ our

Org.

28 *f*

S Je - sus Christ, through Je - sus Christ, through Christ our Lord, through Je - sus Christ our

A Je - sus Christ, through Je - sus Christ our Lord, through Je - sus Christ our

T Christ our Lord, through Je - sus Christ, through Je - sus Christ our

B Lord, through Je - sus Christ our Lord, our Lord, through Je - sus Christ, through

Org.

32 *p* *f*

S Lord, through Je - sus Christ, through Je - sus Christ, through Christ our Lord, through

A Lord, through Je - sus Christ, through Je - sus Christ, through Christ our Lord, through

T Lord, through Je - sus Christ, through Je - sus Christ, through Christ our Lord, through

B Christ our Lord, through Je - sus Christ, through Christ our Lord, through

Org.

36

S Je - sus Christ our Lord. A - men, a - men,

A Je - sus Christ, through Christ our Lord. A - men,

T Je - sus Christ, through Christ our Lord. A - - - men,

B Je - sus Christ our Lord. A - men,

Org.

6.d.

8.

7.

40

S a - men, a - men, a - - - men, a - - - men,

A a - men, a - - - men, a - men, a - men,

T a - - - men, a - - - men, a - men,

B a - men, a - - - men, a - men,

Org.

8.

45

S *p* a - men, a - - - - -

A *p* a - - - - -

T *p* a - - - - -

B *p* a - - - - -

Org.



6.e.

49

S *f* men, a - - - - - men.

A *f* men, a - - - - - men.

T *f* men, a - - - - - men.

B *f* men, a - - - - - men.

Org.



6.f.

