

American Guild of Organists



Choir Master Examination

2025

Guide Me, O Thou Great Jehovah

Guide me, O thou great Je - ho - vah, pil - grim through this bar - ren land;
 O - pen now the crys - tal foun - tain, whence the heal - ing stream doth flow;
 When I tread the verge of Jor - dan, bid my anx - ious fears sub - side;

I am weak, but thou art might - y; hold me with thy pow'r - ful hand;
 let the fire and cloud - y pil - lar lead me all my jour - ney through;
 Death of death, and hell's De - struc - tion, land me safe on Ca - naan's side;

Bread of heav - en, Bread of heav - en, feed me 'til I want no
 strong De - liv' - rer, strong De - liv' - rer, be thou still my strength and
 songs of prais - es, songs of prais - es I will ev - er give to

more, (want no more) feed me 'til I want no more.
 shield, (strength and shield) be thou still my strength and shield.
 thee, (give to thee) I will ev - er give to thee.

CHOIR MASTER EXAMINATION

June 4, 2025

SECTION II

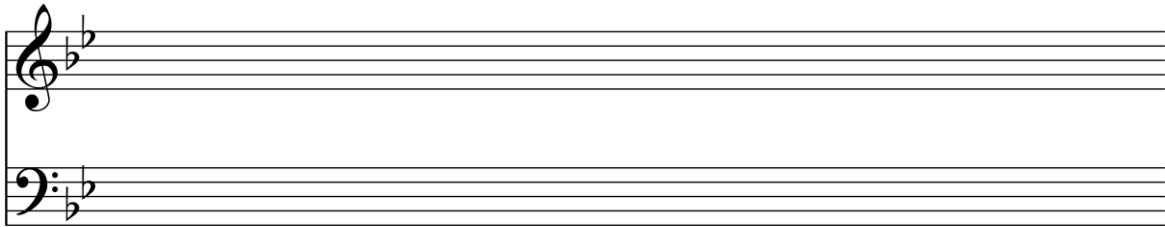
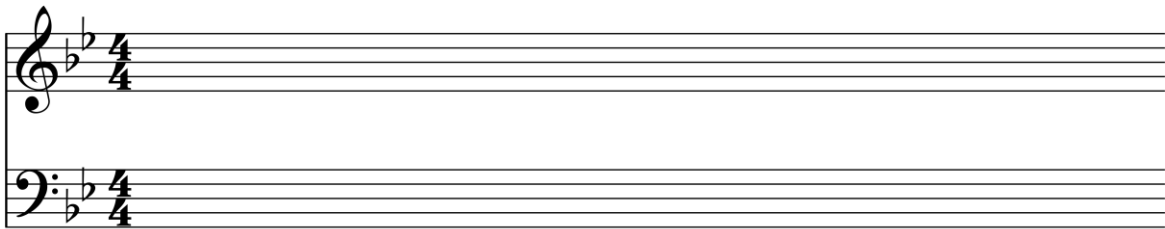
CANDIDATE'S EAR TEST ANSWER SHEET

(to be handed in by the candidate with the other answer sheets)

Ch 3. (30 points) Ear Tests.

- A. Write down from dictation a short passage of two-part music, which will be played four times. The tonic chord will be played. The top voice is in treble clef, the bottom in bass clef. *(15 points)*

♩ = 55



(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. (15 points)

$\text{♩} = 65$

The image shows two staves of musical notation for a piano piece. The first staff includes a tempo marking of quarter note = 65. The music is in 3/4 time and the key signature has two flats (B-flat major). The melody in the right hand consists of a sequence of notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The bass line consists of a sequence of notes: G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. There are several intentional alterations marked for identification: a flat sign on the G4 in the first measure of the right hand, a flat sign on the Bb4 in the second measure of the right hand, a flat sign on the C5 in the third measure of the right hand, a flat sign on the Bb4 in the fourth measure of the right hand, a flat sign on the A4 in the fifth measure of the right hand, a flat sign on the G4 in the sixth measure of the right hand, a flat sign on the F4 in the seventh measure of the right hand, a flat sign on the E4 in the eighth measure of the right hand, a flat sign on the D4 in the ninth measure of the right hand, a flat sign on the C4 in the tenth measure of the right hand, a flat sign on the G3 in the first measure of the left hand, a flat sign on the F3 in the second measure of the left hand, a flat sign on the E3 in the third measure of the left hand, a flat sign on the D3 in the fourth measure of the left hand, a flat sign on the C3 in the fifth measure of the left hand, a flat sign on the B2 in the sixth measure of the left hand, a flat sign on the A2 in the seventh measure of the left hand, a flat sign on the G2 in the eighth measure of the left hand, a flat sign on the F2 in the ninth measure of the left hand, and a flat sign on the E2 in the tenth measure of the left hand. The second staff is identical to the first but ends with a double bar line.

CHOIR MASTER EXAMINATION

June 4, 2025

SECTION II

PAPERWORK

Three hours will be allowed

(This booklet is to be returned with the candidate's answer sheets.)

Ch 3. (30 points) Ear Tests.

Ear tests will be given by the proctor.

Ch 4. (25 points) Analysis.

For the following, please refer to the enclosed score.

1. Write a Roman numeral analysis of the choral parts and accompaniment beginning at rehearsal A (last system of page 62) until rehearsal C (last system of page 63). Be sure to include inversions, secondary harmonies, and non-harmonic tones. *(12 points)*
2. Cite at least one example of text painting in these measures. *(3 points)*
3. What is the harmony in the measure preceding rehearsal A, and what is its relationship to the following chord? Does it resolve as expected or unexpectedly? *(2 points)*
4. What genre of composition is this? What information from the score supports your answer? *(4 points)*
5. Identify a possible composer and date for this composition. Give two reasons for your answer. *(4 points)*

Score for Ch 4

14. Recitativ mit Chor.

Tenor Solo.

Und als er auf dem We-ge war, und na - he zu Da-maskus kam,
And as he jour-ney - ed he came near un - to Da - mas - cus;

Str-Orch

um - leuch - te - te ihn plötz - lich ein Licht vom Him - mel, und er fiel auf die
when suddenly there shone a - round him a light from hea - ven: and he fell to the

f *pp*
trem.

Er - de, und hör - te ei - ne Stim - me, die sprach zu ihm:
earth; and he heard a voice, saying un - to him:

cresc. *sf* *ff*
Pauk.

A Adagio.

C H O R.

Sopran I. II. *p* Saul! — Saul! was ver - folgst du mich?
Saul! — Saul! why per - se - cut'st thou Me?

Alt I. II. *p* Saul! — Saul! was ver - folgst du mich?
Saul! — Saul! why per - se - cut'st thou Me?

Adagio.
sf Fl., Klar., Fag. *sf* *dimin.*

p *sf* *sf*

Horn, Pos.

Recit. Tenor. Baß (Paulus). Tenor. B Adagio.

Er a - ber sprach: Herr, wer bist du? Der Herr sprach zu ihm:
And he said: Lord! who art Thou? And the Lord said to him:

Ich bin

Adagio. *I am*

pp Viola. *cresc.* *sf* *p* Holzbl., Pos.

Recit. Tenor.

Und er
And he

Je - sus von Na - za - reth, den du ver - folgst!
Je - sus of Na - za - reth, whom thou per - se - cu - - test!

pp Viola.

Baß (Paulus). Tenor.

sprach mit Zit - tern und Za - gen: Herr, was willst du, daß ich tun soll? Der Herr sprach zu ihm:
said, trembling and as - tonish'd: Lord! what wilt Thou have me do? The Lord said to him:

Str.-Orch. *mp* *ff*

C Adagio. *p*

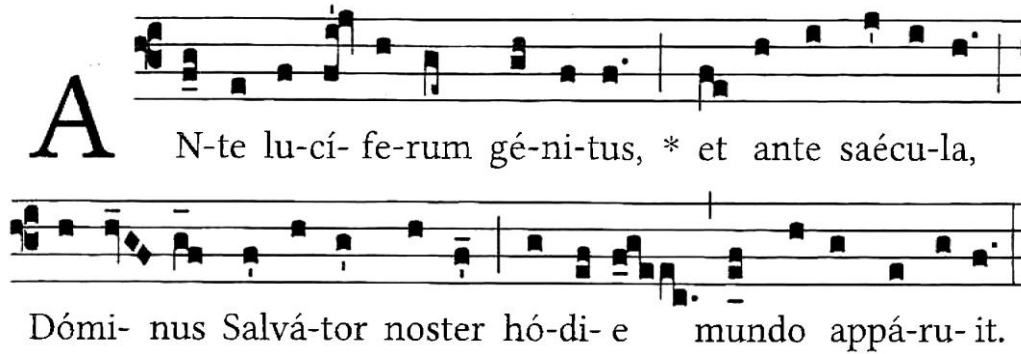
Ste - he auf und gehe in die Stadt, da wird man dir sa - gen, was du tun sollst.
A - rise, and go in - to the ci - ty, and there thou shalt be told what thou must do.

Adagio.

pp Holzbl. etc. *pp* *sf* *dimin.* *pp*

Ch. 5. (20 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. (10 points)



A N-te lu-cí-fe-rum gé-ni-tus, * et ante saé-cu-la,
Dó-mi-nus Salvá-tor noster hó-di-e mundo appá-ru-it.

2. What is the mode of the chant in question 1? (2 points)
3. What are the final and dominant of that mode? (2 points)
4. What is the name of the neume that appears as a jagged note? Discuss how this might be performed. (2 points)



5. In the traditional mass, what is the form of the Introit? (2 points)
6. How does the *tonus peregrinus* differ from other Gregorian psalm tones? (2 points)

Ch 6. (25 points) Hymnody.

1. Identify the tune name and the first phrase of the text most commonly associated with it for these three incipits. (3 points)

a.



b.



c.



2. Draw a connecting line between these hymnal names and the denominational tradition with which they are most commonly associated. (2 points)

Worship II	Church of England
Hymnal 1982	German Lutheran
Service Book and Hymnal	Mormon
Songs of Zion	Episcopal
Glory to God	Roman Catholic
Songs of Praise	American Lutheran
Geistliche Gesangsbüchlein	Presbyterian

3. Describe some of the ways in which you might incorporate the website Hymnary.org in your planning. (1 point)
4. Of the following hymn tunes, which three were written by Calvin Hampton? (3 points)

<i>De Tar</i>	<i>Flentge</i>
<i>Marsh Chapel</i>	<i>Lukkason</i>
<i>St. Helena</i>	<i>Jacob</i>

5. Of the above tunes by Hampton, which one is associated with the text “There’s a Wideness in God’s Mercy”? (1 point)
6. Of the above tunes *not by* Hampton, pick one and name its composer. (1 point)
7. Name one denominational tradition in which it might be common for the piano and organ to play together in accompanying the hymns. (1 point)
8. Identify two “call and response” hymns, either by first line or tune name. (2 points)
9. What does the term *in alternatim* mean in hymn and chant traditions? (1 point)
10. Name the tune most commonly associated with “Of the Father’s Love Begotten.” (1 point)
11. Identify the author of the hymn text, “O Thou Who Camest from Above” and the composer of its associated tune *Hereford*. Describe their relationship and identify the religious tradition out of which the text comes. (3 points)
12. Circle two hymn tunes that spring out of the Appalachian tradition. (2 points)

Salzburg

Wondrous Love

Restoration

St. Andrew

Holy Manna

Melita

13. Name one hymn tune by the English composer Ralph Vaughan Williams. (1 point)
14. What is the syllabic structure of LM (Long Metre)? (1 point)
15. For the hymn text “God of Grace and God of Glory,” name either the author of the text or the name of the church in New York City for whose dedication it was written. (1 point)

Ch 7. (20 points) Liturgy.

1. Draw a connecting line between the Church Year day or season and the piece of music commonly associated with each one. (2 points)

Easter	<i>Nicaea</i>
Advent	“What Sweeter Music”
Ascension	<i>Nun komm, der Heiden Heiland</i>
Trinity Sunday	<i>Victimae paschali laudes</i>
Christmas	<i>Veni Creator Spiritus</i>
Pentecost	“God Is Gone Up”

2. *Jesaia, dem Propheten, das geschah* is the Reformation-era German paraphrase of which section of the mass? (1 point)

3. The eight Daily Office liturgies listed below are chronologically scrambled. Please list them in the correct order. (2 points)

Matins
Terce
Sext
Compline
None
Prime
Lauds
Vespers

4. What is the name of the morning Anglican office? Name a Daily Office from which this English Reformation rite is drawn? (2 points)

5. What is the name of the historic evening liturgy in Lutheranism. (1 point)

6. Name the canticle that is associated with this Lutheran evening liturgy. (1 point)

7. Briefly list the contents of the following books associated with the Roman Catholic liturgy. (4 points)

a. Missal
b. Breviary
c. Gradual
d. Liber Usualis

8. Name one difference between a Requiem Eucharist and a Eucharistic not associated with a Requiem. (1 point)

9. What is the Latin name for the traditional Sequence Hymn associated with a Requiem? (1 point)

10. With which time of day is the ancient hymn *Phos hilaron* associated and what is its origin? (2 points)
11. Name two canticles that are associated with the Daily Offices. (2 points)
12. Name one American Protestant hymnal that also includes the various rites for their particular traditions. (1 point)

Ch 8. (20 points) Choir Training.

1. Name one of the associations that promotes the training of young choristers in church. (1 point)
2. Describe some of the steps you might take to start a chorister program in your parish. (3 points)
3. Name two books that focus on church choir training. (2 points)
4. What is a “shadow vowel”? (1 point)
5. Describe how you might work on the use of diphthongs with your choir and why you might want to minimize some of them. (3 points)
6. You have a fine group of staff (or paid) singers in your choir. List some of the guidelines you might offer them for working within the context of your volunteers. (3 points)
7. To what does “IPA” refer? (1 point)
8. How might the practicing of hymns be used to improve your choir’s musicianship? (3 points)
9. You have a novice group of young choristers. Describe how you could incorporate solfege in your rehearsals to assist them in the development of their music-reading skills. (3 points)

Ch 9. (25 points) Choral Repertoire.

1. Name three non-Christmas collections of church anthems. (3 points)
2. Which other Christmas work uses the same choral and accompanying forces as Benjamin Britten's *A Ceremony of Carols*? (1 point)
3. Which 19th century German musician composed settings of these three graduals: *Christus factus est*, *Os justi*, and *Locus iste*? (1 point)
4. Circle the composers listed below who wrote encyclopedic anthologies of motets that set the Propers for the Church Year. (2 points)

Tomás Luis de Victoria
Heinrich Isaac
Thomas Tallis
William Byrd
Thomas Morley
5. Which 20th century composer wrote both *Quatre motets pour un temps de pénitence* and *Quatre motets pour le temps de Noël*. (1 point)
6. Name two choral works on sacred texts by Igor Stravinsky. (2 points)
7. List two choral works that would be appropriate for the feast of the Epiphany. (2 points)
8. Which composer of the High Renaissance is known most for their four-part settings of the Genevan Psalter? (1 point)
9. Name two of the earliest known composers associated with what we have come to call the Notre-Dame School, (1 point)
10. You are planning on a concert performance with orchestra of Gabriel Faure's Requiem. Describe the unusual nature of hiring the French horn players and violinists. (1 point)
11. How does Brahms' *German Requiem* differ in text from Fauré's and Duruflé's requiems? (1 point)
12. Name the first movement and one of the later movements of G.F. Handel's *Coronation Anthems*. (2 points)
13. If you were to program Marc-Antoine Charpentier's *Messe de la Minuit*, using its original scoring, for Christmas Eve, what instrumentalists would you need to hire? (2 points)

14. Who wrote *Musikalische Exequien*? (1 point)
15. What is one musical component of a typical English cathedral Evensong? (1 point)
16. What is the name of the oratorio from which Franz Liszt's *Die Seligkeiten (The Beatitudes)* is extracted? (1 point)
17. Which German Romantic composer wrote *Lass dich nur nichts nicht dauren*? Describe the canonic treatment employed by the composer. (2 points)

Ch 10. (20 points) General Musical Knowledge.

1. Name the American composer of the opera *Susannah*. (2 points)
2. Name one of the collections of Gregorian chants compiled by the Monks of Solesmes. (2 points)
3. State two of several ways the volume of a pipe organ can be increased. (2 points)
4. Sir Hubert Parry's choral work *I Was Glad* is based on which psalm? (2 points)
5. Who is the first African American woman to have her music performed by a major symphony orchestra? (2 points)
6. What is the term for keyboard music arranged from vocal music? (2 points)
7. Name one of J.S. Bach's monumental collections of contrapuntal works. (2 points)
8. On which day of the church year is it appropriate to sing the chorale *Da Jesus an dem Krueze stund*? (2 points)
9. What are the two basic types of organ pipes? (2 points)
10. The Three Choirs Festival is held in alternating years in three cities. From the following list, circle at least two. (2 points)

a. London	e. Hereford
b. Gloucester	f. Manchester
c. Bristol	g. Worcester
d. Liverpool	h. Birmingham

CHOIR MASTER EXAMINATION

June 4, 2025

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.

Johann Speth (17th c.)

$\text{♩} = 55$

Musical score for exercise A, measures 1-5. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 55. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff provides a harmonic accompaniment with quarter notes G3, A3, B3, and C4.

B.

$\text{♩} = 65$

Musical score for exercise B, measures 1-7. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The tempo is marked as quarter note = 65. The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, A3, and B3.

8

Musical score for exercise B, measures 8-12. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, A3, and B3.

13

Musical score for exercise B, measures 13-17. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, and A-flat). The score consists of two staves: a treble clef staff and a bass clef staff. The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with quarter notes G3, A3, and B3.