

American Guild of Organists



Choir Master Examination

2023

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CHOIR MASTER EXAMINATION

May 31, 2023

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)



There will be no sor - row there; There will be no sor - row there. If —

5



Je - sus Him - self shall be our Lead - er, We shall walk thru the val - ley in peace.

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

1. In F major:

I IV $\frac{6}{V^5}$ $\frac{6}{I^4}$ V⁴⁻³ I

2. Half cadence in D minor.

3. Imperfect authentic cadence in E^b major.

4. Plagal cadence in A major.

c. Play the hymn SLANE, page 4 in the *Examination Hymn Booklet, 2023 Revised Edition*. (The hymn is printed on the following page.) (6 points)

Be Thou My Vision

Be thou my vi - sion, O Lord of my heart;
 Be thou my bat - tle shield, sword for my fight;
 High King of heav - en, my vic - to - ry won,

naught be all else to me, save that thou art—
 be thou my dig - ni - ty, thou my de - light,
 may I reach heav - en's joys, O bright heav'n's Sun!

thou my best thought by day or by night,
 thou my soul's shel - ter, thou my high tow'r:
 Heart of my own heart, what - ev - er be - fall,

wak - ing or sleep - ing, thy pres - ence my light.
 raise thou me heav'n - ward, O Pow'r of my pow'r.
 still be my vis - ion, O Rul - er of all.

Ancient Irish poem ca. 8th cent.
 Tr. Mary E. Byrne 1880-1931
 Vers. Eleanor H. Hull 1860-1935

SLANE 10.10.10.10
 Traditional Irish melody
 Harm. OPC/URCNA 2016

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. (6 points)

$\text{♩} = 84$

The image shows a musical staff with two staves, treble and bass clefs, and a key signature of two flats. The time signature is 6/8. Above the staff, there is a tempo marking: a quarter note followed by "= 84". The first measure of the music contains a whole note chord in both staves, consisting of a G2 (bass) and a G4 (treble). The rest of the staff is empty.

The image shows a musical staff with two staves, treble and bass clefs, and a key signature of two flats. The time signature is 6/8. The first measure of the music is empty. The second measure contains a whole note chord in both staves, consisting of a G2 (bass) and a G4 (treble). The rest of the staff is empty.

(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)

$\text{♩} = 60$

The musical score is written in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 60. The score consists of two systems of two staves each. The first system has three measures, and the second system has four measures. The music is written in treble and bass clefs. The first system contains three measures of music. The second system contains four measures, ending with a double bar line. There are several intentional alterations in the score, which are to be circled in pencil.

SCORE FOR Ch 4

O Salutaris Hostia

Thomas Aquinas

♩ = 60 **Poco adagio**

S. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

A. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

T. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

B. *p* O sa-lu-ta-ris Ho - sti-a, Quae coe-li pan-dis o-sti - um, Bel-la pre - *cresc.*

Ch.

pp Sw. *dolce*

5 *p* -munt ho - sti - li - a; *cresc. molto* Da ro-bur, *f* fer au-xi - li - um, *p dolce* Bel-la

p -munt ho - sti - li - a; *cresc. molto* Da ro-bur, *f* fer au - xi - li - um, *p*

p -munt ho - sti - li - a; *cresc. molto* Da ro-bur, *f* fer au - xi - li - um, *p*

p -munt ho - sti - li - a; *cresc. molto* Da ro-bur, *f* fer au - xi - li - um, *pp*

cresc. molto *f* *pp*

9

cresc. e animato *f* *Allarg.* *p* *esp.* *pp* *rall.*

pre - munt ho - sti - li-a; Da ro - bur, fer au - xi - li - um, au -

f *Allarg.* *esp.* *pp* *rall.*

Da ro - bur, fer au - xi - li - um, au -

p *dolce e animato* *f* *Allarg.* *p* *esp.* *pp* *rall.*

8 Bel-la pre - munt ho - sti - li-a; Da ro - bur, fer au - xi - li - um, au -

f *Allarg.* *p* *esp.* *pp* *rall.*

Da ro - bur, fer au - xi - li - um, au -

poco animato *f* *Allarg.* *p* *esp.* *pp* *rall.*

13

p

-xi - li - um. U - ni tri-no-que

p

-xi - li - um. U - ni tri-no-que

p

-xi - li - um. U - ni tri-no-que

p

-xi - li - um. U - ni tri-no-que

pp *tempo* *rit.*

17

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter-mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter - mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter-mi -

Do - mi-no Sit sem-pi-ter-na glo-ri - a: Qui vi-tam si - ne ter-mi -

Ch.

Sw. *pp* *dolce*

21

-no No-bis do - net in pa - tri - a, Qui vi - tam si-ne

-no No-bis do - net in pa - tri - a, Qui vi - tam si-ne

-no No-bis do - net in pa - tri - a, Qui vi - tam si-ne

-no No-bis do - net in pa - tri - a, Qui vi - tam si-ne

cresc. molto *f* *pp* *poco animato*

25

ter - mi - no *f Allarg.* No - bis do - net in *p* pa - tri - a, in *esp. pp rall.* pa - tri -

No - bis do - net in *f Allarg.* pa - tri - a, in *esp. pp rall.* pa - tri -

ter - mi - no *f Allarg.* No - bis do - net in *p* pa - tri - a, in *esp. pp rall.* pa - tri -

No - bis do - net in *f Allarg.* pa - tri - a, in *esp. pp rall.* pa - tri -

29

-a. A - men, A - men. *ppp legatiss. rall. e dim.*

-a. A - men, A - men. *ppp legatiss. rall. e dim.*

-a. A - men, A - men. *ppp legatiss. rall. e dim.*

-a. A - men, A - men. *ppp legatiss. rall. e dim.*

Sw. *ppp rall. e dim.*

CHOIR MASTER EXAMINATION

May 31, 2023

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.

Translations of text:

O Salutaris Hostia,
O Redeeming Sacrifice,

Quae caeli pandis ostium,
(You) who of heaven open gate,

Bella premunt hostilia,
Wars threaten enemies,

Da robur, fer auxilium.
Give strength, send aid.

O Redeeming Sacrifice,

which opens the gate of heaven:

enemies threaten wars;

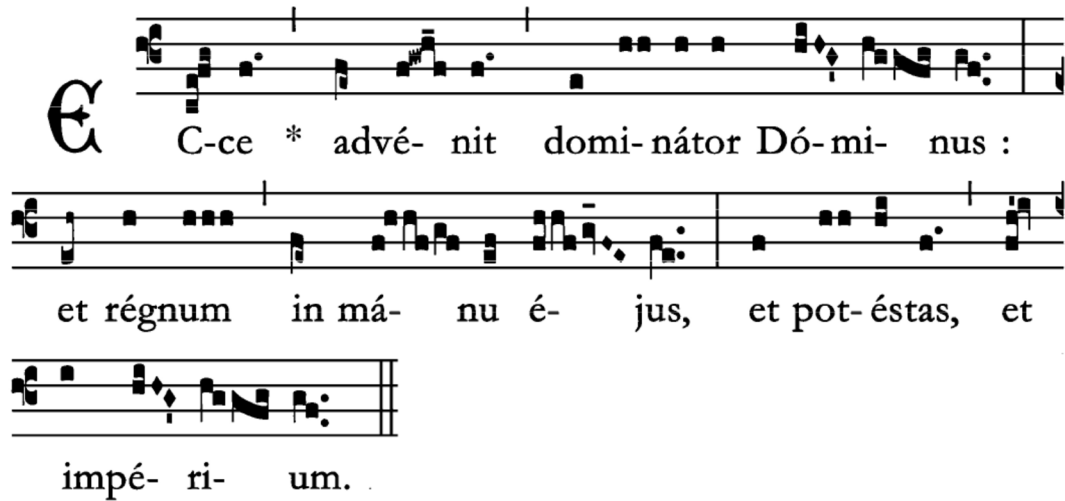
give us strength, send aid.

1. Name the key of the work. (1 point)
2. Give a possible composer and their dates. (1 point)
3. What is the form of the composition? Mark and label the various sections on the score. (2 points)
4. What compositional device is used in the two outer voices in mm. 1-2? (1 point)

5. What is the text painting that occurs in the accompaniment with the downward eighth-note figuration on the Choir manual? (1 point)
6. Plot out the various key centers used in mm. 1-8. Write your analysis on the score. (3 points)
7. What contrapuntal device is used in mm. 8-14? Why? Is there text painting here? (1 point)
8. In terms of analysis, what is the fourth note in the vocal soprano part in m. 31 called? What is the second note in the vocal bass part in m. 32 called? (1 point)
9. Write an harmonic analysis of mm. 10–14. Write your answers on the score. (4 points)

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)



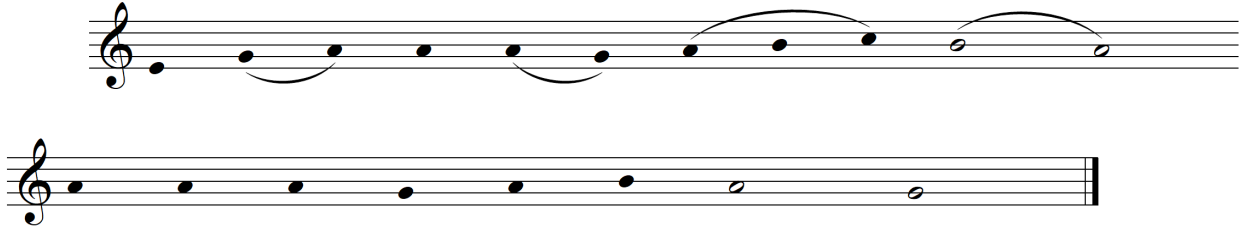
Ecce * advēnit domi-nátor Dó-mi-nus :
et régnum in má-nu é-jus, et pot-é-tas, et
impé-ri-um.

2. What is the mode of the chant in question 1? (1 point)
3. What is the final and dominant of the mode answered in question 2. (1 point)
4. What does the symbol at the very end of the first two lines in the above mean? (1 point)
5. Describe the difference between a regular neume and a dotted neume. (1 point)
6. What does the asterisk mean after the word *Ecce*? (1 point)

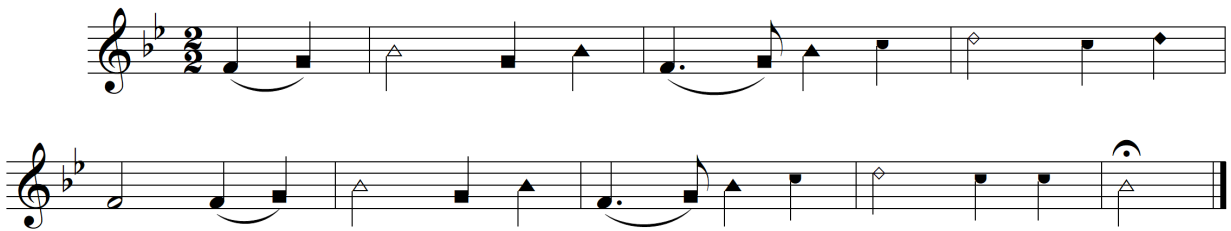
Ch 6. (15 points) Hymnody.

1. Identify the following hymns by tune name or common title. (3 points)

a.



b.



c.



2. Give the full name as well as the number of poetic feet (i.e., meter in numbers) for the following abbreviations: (5 points)

- a. CM b. LM c. SM

3. NEW BRITAIN is the tune name for what beloved hymn? Name the author of that hymn text. (2 points)

4. Name a hymn by Sr. Suzanne Toolan, RSM. (1 point)

5. Name a hymn by Kathleen Thomerson. (1 point)

6. The often-dubbed “Father” of English Hymnody is well known for his paraphrase of Psalm 90. Name the hymn title and the author. (2 points)

7. This psalter was also the first book to be printed in British North America. What was its title? (1 point)

Ch 7. (10 points) Liturgy.

1. Define the term “liturgy,” and tell how it is used in worship. (2 points)
2. Name the propers of the Mass frequently set by composers. (2 points)
3. Define the term “canticle.” From the Liturgy of the Hours, name one canticle and the service for which it is used. (2 points)
4. You have decided to plan a service of readings and music (i.e., Lessons and Carols, Lenten Readings and Music, etc.). How would you go about choosing readings (sacred and /or secular), and music to enhance the readings? What resources would you use? Cite some specific readings and the music you would use to complement them. (4 points)

Ch 8. (10 points) Choir Training.

1. Cite several reasons why it is important to study vocal production. (2 points)
2. Your choir is learning the Mass in G by Schubert, using German pronunciation.
 - a. What would you teach them about singing the vowels? (1 point)
 - b. Pronunciation of the following: (2 points)
 - Æ
 - Y
 - C (before Æ, Y)
 - C (before C)
 - c. Transcribe phonetically the manner in which would you have the choir sing the following: (2 points)
 - Kyrie eleison
 - Propter magnam gloriam
 - Gloria in excelsis
 - Suscipe
3. Cite three ways in which you would demonstrate the concept of “support” to your choir. (3 points)

Ch 9. (15 points) Choral Repertoire.

1. Name a large choral work by Giuseppe Verdi. (1 point)
2. Name two large choral works by Hector Berlioz. (1 point)
3. Name a verse anthem and its composer. (2 points)
4. Name two large choral works by Randall Thompson. (1 point)
5. Name a choral work by Lili Boulanger. (1 point)
6. Name a choral work by Carson Cooman. (1 point)
7. Name two anthems by Herbert Howells. (2 points)
8. What is Alice Parker's primary style of choral composition and cite one of her anthems as an example? (2 points)
9. Name two composers who wrote settings of the *Te deum*. (2 points)
10. Name two composers who set the text *O vos omnes*. (2 points)

Ch 10. (10 points) General Musical Knowledge.

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

1. What do the words "con sordino" mean?
2. Aside from his youthful "String Symphonies," how many symphonies did Felix Mendelssohn write?
3. Composer Arvo Pärt is a native of which Eastern European country?
4. Who composed the *Jeremiah Symphony*?
5. The description "piano quartet" usually refers to which four instruments?
6. Name a song cycle by Robert Schumann.
7. Name an opera by George Frideric Handel.

8. How many books of madrigals did Monteverdi compose?
9. Who composed *L'Histoire du Soldat*?
10. Haydn's Mass No. 14 in B \flat is known as the *Harmoniemesse*. What is the meaning of this term, and what does it say about the work's orchestration?
11. Define *scordatura*.
12. What is *klangfarbenmelodie*, and with whose work is it associated?
13. To what period of music history does the term "Ars Nova" belong?